

VARIETY

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SEASON'S SECOND PLAY CROP

EQUITY MEMBERS ASSESSED \$5 EACH BY LABOR FEDERATION

Equity Gives Notice in New York Through Deputies—Money for Defense of Indicted Herrin, Ill., Miners and to Fight Chicago Injunction

Members of the Actors' Equity Association have been called on for an assessment of \$5 per capita by the American Federation of Labor, with which Equity is affiliated. It is the first time financial support from actors has been asked by the A. F. of L. since Equity "went into labor," and it has caused more of a stir in membership ranks than any activity in Equity since the "closed shop" movement was started.

The money is to be used by the A. F. of L. for legal matters, and the assessment was made at the order of the Executive Council at Washington. Part of the fund (Continued on page 25)

SPLITTING FREE HAM THREE WAYS WEEKLY

Musical Comedy Producers on Broadway Rewarded for Advertising Display

In a musical attraction on Broadway is a country store scene. The show has an advertising display of a national brand of ham for which (Continued on page 25)

NEW MUSIC HALL

A. L. Erlanger and Charles Dillingham will erect a music hall at West 44th street, the site being the same as that purchased by Erlanger several years ago and originally designed for a theatre and roof garden. It is understood the plans call for a modest structure and the roof feature has been dropped.

It is stated the house will have a policy akin to that of the Weber and Fields music hall. Reports are William Collier and Sam Bernard already have been engaged for the permanent cast. Travesties, burlesque on current events, dramatic bits and numbers will make up the show, all the material being specially written. Florence Reed is mentioned for the dramatic leads.

The new house is expected to be ready next season.

UNITS WANT "NAMES"; MAY INCREASE SCALE

Reported Features Sought—Castle, Bayes and Tanguay as "Strengtheners"

The Shubert unit shows are out for "names," to strengthen the show, with the object, according to report, the increase of the general admission scale along the unit line from the present \$1 to \$1.50 top.

It is said the units have placed Irene Castle, Nora Bayes and Eva Tanguay under contract for a number of weeks with the privilege of (Continued on page 20)

FASTEST FLOP

"Persons Unknown" Dies After Sixth Performance

"Persons Unknown" took the season's quick flop record by closing at the Punch and Judy Saturday, after playing six performances. The mystery drama opened Wednesday night of last week, being produced by E. Ray Goetz, who decided to take it off following the adverse press opinion Thursday. The next quickest stopping was that of "Dolly Jordan," which quit at Daly's 63d St., after playing five days (seven performances).

Goetz was able to close without notice, the show in total not having played over four weeks and the players having received two weeks' salary. The show was played out of town first for two weeks, closing down when no house was in sight.

"Persons Unknown," first known as "The Star Sapphire," also played two weeks on the second try. Four of the original cast were re-engaged, one of the other two secured an engagement elsewhere, while the show was off and the other was given two weeks salary. In that way the manager evaded entanglement with Equity regulations.

MANY PREMIERES SET FOR THIS MONTH

Business Off; No One Knows Why; But Stock Market Break Partly Blamed—"Music Box" Started Off with \$32,000 Week—Stronger Than Last Year

LOW SCALES FAVORED

The season's second group of productions is ready for Broadway. Starting next week and continuing through the month the list will be replenished with more than a dozen new productions, the changes affecting at least 25 per cent. of the total number of current shows.

The most active switch date is that of the week of Nov. 13, which is post-election time. Most of the shows moving booked out then to get the benefit of the holiday week in New York.

Holidays are generally regarded as signals and withdrawals are dated immediately after or before such dates. Thanksgiving will see more switching, while the Christmas (Continued on page 17)

KEITH'S NEW PALACE

Cleveland \$4,000,000 Vaudeville Theatre Opening Monday

Cleveland, Nov. 1. Keith's Palace opens Monday. It will be a local event. Over 25,000 applications have been received for tickets for the premiere.

The house is pronounced the handsomest in America. Every detail, from construction to carpet tacks, has received the personal attention of E. F. Albee.

An investment of \$4,000,000, exclusive of the ground, is represented in the Palace. It is located on the best block in the city that has several other theatres also on it.

Three or four car loads of New York theatrical and newspaper people will make a special trip as the guests of the Keith organization for the opening. Jack Dempsey of the Keith staff has booked Elsie Janis, Ibach's Entertainers, Johnny Burke, Grace Hayes, Williams and Taylor, Willie Schenk and others.

WEBER & FIELDS' UNIT CLOSING; JENIE JACOBS JUMPS TO K. & E.

Joe Weber Working Too Hard Twice Daily—Miss Jacobs Disliked Prospects on Shubert Unit Time—"Rose Girl" Closed Last Saturday

"KNIGHTHOOD'S" 100% INCREASE IS HIGHEST

Gross Figured to Top Everything in Picture History—At Criterion, N. Y.

The sales organization of Paramount has been started on the campaign of placing "Knighthood" to follow the run at the Criterion, which is to end in January. It is possible the picture is to play two weeks at the Rivoli, New York, with an additional two weeks at the Rialto following the Criterion engagement, although the Capitol has been bidding for the production for a two weeks' run at that house.

The bigger circuits, Loew's, Fox (Continued on page 20)

CONTRACT IN HOUR

Frank Cruikshank's \$100,000 Agreement With Fairbanks

Frank Cruikshank, field manager of the Winter Garden shows for the Shuberts, resigned this week to accept a newly created post as general world representative to Douglas Fairbanks. The deal was closed on less than an hour's negotiation, through the activity of George M. Cohan, acting as the friend of both parties. Fairbanks had never met Cruikshank before, yet signed a contract calling for \$100,000 in salaries over the period of the deal.

Cruikshank is a circus and musical show agent and manager of long standing, and was formerly general manager for Joseph M. Gaites and general agent for the Sells-Floto interests. His new position involves every branch of the picture industry as it affects Fairbanks. Cruikshank is not represented in any picture corporation, but the star himself, taking in press work, general promotional services, scenario reading or any negotiations of any nature. His headquarters will be in New York.

Baltimore, Nov. 1. The Weber & Fields Shubert vaudeville unit, "Reunited," is expected to close here this week at the Academy, through Joe Weber feeling reluctant to continue the arduous labor of giving two full performances daily with his partner, Lew Fields.

If the unit is disbanded Mr. Fields will likely join his own unit, "The Ritz Girls," on the Shubert vaudeville circuit.

The Jenie Jacobs-Jack Morris Shubert vaudeville unit "As You Were" will close Nov. 11, after finishing (Continued on page 25)

PROPERTY MAN'S RISE TO PRINCIPAL COMIC

Joe Yule Will Be Featured on Columbia Wheel Next Season—Started Playing "Bits"

Joe Yule, one of the principal comedians with the Columbia wheel show, "Temptations of 1922," started the current season with the troupe (Continued on page 8)

"NO AMBISH"

Chicago, Nov. 1. The Ungunda fever is prevalent to such an extent in the Southwest that it is cutting into show business. The disease does not result fatally and is not as serious as its name sounds, but it lessens attendance at show houses for the reason that it brings about a condition described as "no ambish."

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GOULD DIVORCE FIGHT RENEWED IN NEW YORK

Actress-Wife's Appeal From French Decree Up in High- est Court

Albany, N. Y., Nov. 1. The Court of Appeals of New York State is studying the appeal of Edith Kelly Gould from the affirmation of an order of Justice Mulligan at the New York trial term, dismissing the complaint of her action for a divorce against Frank Jay Gould, noted millionaire. They were married in Scotland, Oct. 29, 1910, and lived in New York city until Gould went to Paris, where he has since lived. Mrs. Gould later took up her residence in England. Since she has been suing Gould for a divorce, Edith Kelly Gould has returned to the stage, and for a time was the leading woman in the English musical comedy, "Pins and Needles."

The action for a divorce was brought in this state in 1920 and Gould answered, setting up a defense that he had obtained a divorce from his wife in Paris, in which he had named Mario Casassus as the co-respondent. Mrs. Gould made default in this action and the decree was affirmed by the Court of Appeal of France. Before this action was brought by Gould, Mrs. Gould had instituted a divorce action in Paris and was awarded alimony of 3,000 francs a month pending the trial. She did not prosecute the action further and the alimony stopped by action of the French court.

In the action in this state, Mrs. Gould named Leonie Rouques and Florence Lacaze of Paris as the co-respondents. Samuel Seabury, former judge of the Court of Appeals and who was Democratic candidate for governor in 1916, appearing for Gould, contended that the French divorce was in accord with the laws of New York State and must be recognized under the comity of nations, and that the New York action could not be maintained as she was no longer his wife. Former Supreme Court Judge Almet F. Jenks, representing Mrs. Gould, held that Gould was but temporarily residing in Paris and was in fact a resident of this state, and the French court did not have jurisdiction to grant a valid divorce.

PARIS VAUDEVILLE SHOWS

Paris, Oct. 25. The new program last Friday at the Alhambra comprises Harry Pilcer, with his new partner, Winnie Richmond, and the Red Devils jazz band, Kreton's wonder dogs, Eltzoff Russian troupe, Georger, French vocalist; Gaston Palmer, conjurer; Irene Lafayette, Mutt and Jeff, colored comic acrobats; Manuel Vega, Yamamoto and Koyoshi, Manuel Vega, Diva Aida, Two Raythers, Selmar, Mazolas Duo, Valentine Calzelli. This house is booked by Chas. Gulliver and the Variety Theatres Controlling Co. in London. The bill at the Olympia includes Grete Wiesenthal, the dancer; Georgius, a local vocalist; Claudine Boria, Browning troupe, Cartia, jaw balancer; D'Anouge, jumper; Yvonne Regis, Royal Boys, Darly-Dupree and Fred Orlinksky, Nieve Alonso dogs, Les Australia, trapeze; Line Danges. There are also vaudeville shows at the Nouveau Cirque, Cirque de Paris and Cirque Medrano.

HARDING AFTER "HAIRY APE"

London, Nov. 1. Lynn Harding is after the English rights to Arthur Hopkins' "Hairy Ape" and it is said Mr. Harding very much wants to play the lead of that American piece. Meantime Harding, who is Henry VIII in "Knighthood," has received an offer to return to New York for a series of historical film productions, contemplated by Cosmopolitan, which made "Knighthood."

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REINHARDT'S THEATRE

Leases Josephstat Theatre, Vienna
—Julius Singer's House

Vienna, Nov. 1.

Max Reinhardt is to remain in Europe despite all the rumors to the effect he is contemplating a trip to the United States to produce there for some other management. Several weeks ago he signed a lease here for the Josephstat theatre and will open that house under his direction next September. The present lessee, Jarno, relinquishes his tenancy in June, the house remaining dark until September, when Reinhardt takes possession. Meantime Julius Singer, producer and owner of the Singer's Midgets, who owns the theatre, will make extensive alterations and redecorate.

NEXT WAR STAGED IN PARIS' NEW PLAY

Paris Play Pictures China and Germany Allied—Arouses Lively Comment

Paris, Nov. 1. Gustave Tery's three-act piece, "Fruits Defendus," was produced at the Odeon Oct. 27, and aroused lively comment. It deals in part with the imaginary next war 20 years hence. The struggle is pictured as being fought with chemicals, and has Germany allied with China and Russia, and invading France. America sides with France after the war opens.

Warfare, however, is only one phase of the play which really concerns itself with social problems. The title signifies "Forbidden Fruit," a reference to illegitimate children.

The central character is a marquis who gains fame as an author. He recognizes the necessity of repopulating the country, and advocates protection of dishonored women and recognition of fatherless children. His daughter befriends a maid servant who has been seduced by a colonial soldier.

The daughter herself becomes the mistress of a young doctor ordered to the war zone. She expects a baby when the doctor is reported killed. In this crisis the Marquis turns back on the principles he has advocated, and the daughter prepares to face her trial alone when the doctor returns. The young people are married and live happily.

Tery is editor and owner of a Paris newspaper called L'Oeuvre. His play has a quasi-political complexion. It is well acted.

MARX' GRANDSON, AUTHOR

Paris, Nov. 1. Claude Rogers Marx, grandson of Karl Marx, the socialist, is author of the three-act comedy, "La Pensionnaire," produced at the Theatre des Arts Oct. 25. It was fairly well received in spite of its indifferent acting and antiquated argument.

The story has to do with a pampered girl, who insists upon marrying a budding author, although he is lukewarm toward the proposition and at first spurns the girl's advances. He marries afterward for mercenary reasons, but the marriage remains unconsummated and the wife remains on the status of a boarder in the home. Hence the title, "La Pensionnaire."

She bears much humiliation with fortitude, and at length wins the affection of her husband.

RADIO'S TAX DOOM

Paris, Nov. 1. In order to provide extra revenue the French government is considering a proposition to tax broadcast-radio stations 100,000 francs per 500 watts. This would end radio broadcasting.

If the bill of the Ministry of Posts and Telegraphs goes through the Eiffel Tower will be called on for a tax of about 1,500,000 francs a year for distributing concert programs as at present, without any means of collecting a fee from those receiving them. Moreover, the French Treasury is credited with the wish of taxing those who possess receiving instruments.

"Knighthood," Then "Orphans"

London, Nov. 1. "When Knighthood Was in Flower," the Cosmopolitan (American) special film production that opened Oct. 2 at the Scala, closed there Oct. 27. It has been succeeded by the Griffith picture, "Orphans of the Storm."

WOODS VS. BASIL DEAN ON "EAST OF SUEZ"

N. Y. Producer Answers Lon- don Statements — Woods Assumes Dean Was Sober

New York, Oct. 27.

Editor Variety:—

The current issue of Variety contains, under a London dateline, some reported comment of Mr. Basil Dean on my production of "East of Suez" at the Eltinge theatre. According to the published statement, Mr. Dean says (1) that the whole thing was altered by the American producer; (2) that there was no spectacle at all; (3) that the last act was entirely changed; (4) that the leading lady was given a song and dance, and (5) that the play is a failure.

Assuming that Mr. Dean was sober on the several occasions when he saw my production, when he made the alleged remarks and when he read the London reviews of his own production, I beg leave to refute his false and unsportsmanlike statements. The ridiculous assertion that "East of Suez" is a failure needs hardly any comment; the fact is that with only 890 seats in the Eltinge theatre we are doing almost as much gross business as the London company in the huge His Majesty's theatre. If he said that the heroine was given a song and dance, he simply lied, as anyone can see for himself: who cares to witness the play.

As for his other assertions, he may be interested to know that all changes made in the play were made with the sanction and understanding of Mr. Maugham, and not by the American producer, who, unlike Mr. Dean, has not yet confused the business of producing with the pride of imaginary authorship. It was agreed between Mr. Maugham and myself that it was advisable to present the play in New York as a drama and not as a spectacle; Mr. Dean took the other tack, and he is hereby referred to the London reviews to see what success he made of it. In our own vernacular, they just "kidded" him. The changes in the last act were made also with Mr. Maugham's consent; the sanction of Mr. Dean is therefore unnecessary.

Who and what is Mr. Dean? As Shaw once said of a far more eminent person, "How did he become celebrated?" A. H. Woods.

MORE DOMESTIC FARCES

Marital Tangles in Piece at Paris
Potiniere—"Blanchefleur" Added

Paris, Nov. 1. Lucien Gleize's three-act farce, "Amour Veut Rire," was produced at the Potiniere Oct. 27 and was nicely received. The plot concerns an interfering friend who advises a sentimental man to relinquish his betrothed because the man's brother loves her desperately.

After her marriage the girl and her husband are estranged, and she becomes the mistress of the interfering friend. All efforts to patch up the shattered romance are defeated by plotters, who compromise all hands in various spicy situations, by which the husband and wife are permanently separated. The piece is full of diverting dialog.

On the same program is Jacques Tery's amusing one-act comedy, "Blanchefleur," which depicts a budding author seeking to produce a tragedy of that title, mistaking a disreputable resort for a literary club.

PRAISE "CAT AND CANARY"

London, Nov. 1. The reviewers commented favorably upon the London production of "The Cat and the Canary," produced Oct. 31 at the Shaftesbury. Mention was made in reviews of the excellent acting.

The present company is inferior to the New York cast and the piece here is taken in too slow a tempo.

"Battling Butler" Deferred

London, Nov. 1. The American tour proposed for "Battling Butler," and which Jack Buchanan had arranged, will be deferred until after the piece plays the Oxford, here, opening Dec. 11.

"Mid-Channel" Old-Fashioned

London, Nov. 1. The revival of "Mid-Channel" at the Royalty Monday merely showed the piece now looks old-fashioned.



Joe Halbart and Joe Erber and Joe Halbart and Joe Halbart and Frank Van Hoven and Joe Halbart and Me and Joe Erber and Me and Joe Erber and Joe Halbart and Joe Halbart and Frank Van Hoven and Mister Frank Van Hoven and Joe Halbart and Joe Erber with no mister and Frank Van Hoven and two other people with no names called McBride and Tracey and Me and Frank Van Hoven and you too and me and Frank Van Hoven. Joe Erber and Joe Erber and myself and me and Frank Van Hoven and if you think I'm going to keep this up all night you'll have to get Wilkie Bard to help me. And me and Joe Erber and me and Joe Halbart and me and myself and me and

FRANK VAN HOVEN

"DU BARRY" FILM BANNED BY FRENCH

Called "Passion" Over Here— Historical Personages in Unfavorable Light

Paris, Nov. 1. The French censor has prohibited the exhibition of the German picture "La Du Barry," which concerns the mistress of King Louis XV., Mme. Du Barry. This is the Ufa picture presented in America under the title of "Passion."

The objection is based on the contention that foreign producers misinterpret the characters of historical personages and place them in the most unfavorable light.

This objection was made by a certain section of the Paris public, which made demonstrations at the showing of Griffith's picture, "Orphans of the Storm."

MORE RUSSIANS IN PARIS

Paris, Nov. 1. The Russian troupe from Moscow called Balagantchik, with a mixed program resembling that of Ballet's Bat Theatre Company of Moscow, is appearing at the Comedie des Champs Elysees under the direction of Jacques Hebertot, from Oct. 20 to Nov. 9.

The stars include Miles. Agramova and Garchina, of St. Petersburg Opera. The troupe is supposed to come from the fair at Moscow. The main items are Sentimental Duet in 1840, The Czar's Sweetheart, English Week at Moscow, Le Dernier Adieu, Russian Coachman, Gopak, The Volga, Little Russia, Tzigane Chorus, Russian Peasants and Songs of Soldiers.

SUGARY DRAMATIZATION

London, Nov. 1. "Coming Through the Rye," adapted from Helen Mather's novel and put on by Godfrey Tearle, opened at Hammersmith Monday. It is reported here as a sugary dramatization of a mushy best seller.

DEATHS ABROAD

Marie Montbazon, formerly a popular French operetta artiste, wife of Georges Grasier, ex-manager of the Ambigu theatre, Paris, died Oct. 18, in that city, aged 62 years.

"SMITH FAMILY" COMING OFF

London, Nov. 1. "The Smith Family" at the Empire will be withdrawn Nov. 11. At this time its successor has not been announced.

NOVELTY AT COMEDIE; 'DE COLOMBRE' IN VERSE

Romance of Columbus' Lieu- tenant in Verse Scores— Author a Poet

Paris, Nov. 1.

At the Comedie Francaise, Oct. 24, was produced the three-act play in verse, "Le Chevalier de Colombré," by Francois Porchet, dealing with the romantic and domestic adventures of Columbus' lieutenant, Don Vincent de Garrovillas. It fared nicely at the hands of the critics, and has the prospect of a popular success.

After Garrovillas' return from the discovery of America, his sister's husband, who has been managing the lieutenant's property, arranged for Garrovillas' marriage to the youthful Beatrice to defeat the purpose of the restless seaman to sell the estates and help finance another voyage with Columbus. The scheme is to keep the adventurer at home by family ties.

The middle-aged Garrovillas loves Beatrice. He becomes jealous upon learning that the girl still loves a former sweetheart, Don Poros, a young military officer. Garrovillas learns the truth when he suddenly declares Poros is dead, and Beatrice swoons at the news. Garrovillas and Poros meet while Poros is on a recruiting mission, and the wrathful husband seeks to kill his rival, but upon realizing that the officer is also a patriot feels that he himself cannot make Beatrice happy, and disappears, after leaving instructions which will pave the way for the marriage of the lovers. Then he goes on a distant voyage with Columbus.

The text is rich in poetic beauty and has many delightful passages, but Porchet is a poet rather than a dramatist. The piece is splendidly mounted and the acting is flawless. Mme. Simone assisted with the production, which has 15 speaking parts. LeBarry is the producer and also plays Garrovillas superbly. Mme. Ventura is creditable as Beatrice. Fresnay in the part of Poros is splendid.

AMERICANS IN EUROPE

Paris, Oct. 22. Emanuel Reicher, connected with the New York Theatre Guild, is in Berlin, particularly studying the organization of the People's Theatre there. In an interview he stated there is the "theatre" in New York but not the "people."

James K. Hackett has been in Paris on a visit, crossing the channel from London to see the new season's productions. He has been invited to again appear at the Odeon as Hamlet and also Shylock in "The Merchant of Venice," but has not yet accepted.

Harry Pilcer is dancing at the Acacias cabaret, Paris, with the Red Devils jazz band, which accompanied him at the Alhambra. Harry Cahill, of war-days fame as a star of the Argonne Players, is working an engagement at the So-Different cabaret, Paris, assisted in songs and dances by Fay Harcourt.

TO REPLACE "L'AVOCAT"

Paris, Nov. 1. "Femmes" ("Women"), by Leopold Marchand, is already being rehearsed at the Theatre du Vaudeville, which would indicate a long run of Eugene Brieux's "L'Avocat" is not anticipated by the Sylvestre management.

WAL PINK DIES

London, Nov. 1. Wal Pink died Oct. 27 of pneumonia, contracted while attending the opening performance of Albert de Courville's new revue, "Rings of Smoke," at Sheffield. He had authored the piece.

SAILINGS

Reported through Paul Tausig & Son, 104 East Fourteenth street: November 9 (from New York), Bill and Blondy (Mount Clay); October 28 (arrived in New York), Alvarez, Trealla company; October 31 (arrived in New York), Emil Gautier.

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BOOTLEGGING DANGER MAY MENACE RETURN TO "WET"

Angle of Political Campaign—Smith's Meetings
Up State Overflow—Gov. Miller Reticent in
Stating Attitude—Former Jurist's Opinion

Albany, Nov. 1.

Campaigning of the two rival candidates for Governor up state came to a close Saturday with a mass meeting by Governor Miller in Albany. Some degree of enthusiasm was displayed by the audience, which was a creditable one in size.

This was due to two reasons. The organization had previously mailed reply postal cards to every state employee, urging their attendance at the rally, asking a reply that they had or had not attended; the United States Marine Band of Washington, simultaneously with the Miller meeting, gave a concert in the armory, immediately adjoining Harmanus Bleecker hall, where the Miller meeting was held, and the several hundred people who were unable to gain access to the armory came over to the political rally.

Outside of the cities a general political apathy prevails all over the upper part of the state. Governor Miller has been speaking to fair-sized audiences, while Al Smith, the Democratic nominee, has drawn crowds far in excess of the capacity of any hall he has been able to obtain.

The campaign up state closed with the issues clearly drawn, Governor Miller refusing to state his position on the question of light wines and beers and his attitude toward the enactment of further blue laws, while former Governor Smith has made his position entirely clear on the subject.

Keen political observers who have made a careful survey up state predict Smith will carry 30 out of 58 cities outside Greater New York and about a dozen counties, whereas Miller two years ago in the Harding landslide carried every county outside of the greater city.

In the up state wet belt Republican leaders are spreading the propaganda that the election of Al Smith can do nothing toward securing light wines and beer; that the matter is a national affair and that this state is without authority to legislate anything at variance with the Volstead act. This is a little far fetched. As an experienced legislator and former judge remarked a few days ago:

"It is high time somebody put a stop to the idea that New York state is without power to do anything to secure to its citizens the reasonable use of light wines and beer. It is true nothing can be accomplished if nothing is attempted and the matter of the enforcement of prohibition is allowed to drift along until the law is as lightly regarded as the prohibition to drive a hack for pleasure on Sundays. Certain it is that unless something is started soon the bootleggers, who, with the Anti-Saloon League, want prohibition, will have built up a moneyed aristocracy sufficient in power to nip in the inception any liberal movement.

"A number of things could be done. The legislature could repeal the Mullan-Gage enforcement law and then, as a matter of necessity and health, enact a light wines and beer law. But this would be unconstitutional," say some. We don't know whether it would or not. Within the past ten years, as a matter of necessity and for protection of public health, the highest court in the land has held constitutional measures which in normal times and under normal conditions would never have been thought of.

"The rent laws affecting Greater New York might be cited as one example, and more recently the law creating a state fuel administrator to regulate the distribution and price of fuel. Both of these enactments were made in response to a cry of necessity affecting the health and morals of the people, and the rent

laws have been sustained by the United States Supreme Court.

"Suppose New York state, New Jersey, Massachusetts, Rhode Island and Ohio should place upon their statute-books a light wines and beer law, declaring that in the opinion of the legislature a public necessity exists affecting the health and morals and welfare of the people, and at the same time petition Congress to so modify the Volstead act as to legalize the statute? Would the courts, whose machinery is already clogged to their capacity with Volstead act violations, lightly declare the measure a mere scrap of paper, and would Congress ignore completely the request of these sovereign states for relief? I think not," concluded the ex-jurist.

CARSWELL INDORSED

Labor Behind Nominee for Kings
Co. Supreme Court

William B. Carswell, Democratic nominee for Supreme Court Justice for Kings county, has been indorsed by James Holland, president of the Central Federation of Labor in New York. Carswell served in the State Senate during 1913-16, and was one of the three responsible for the state compensation law, of benefit to all of the stagehands. He opposed all picture bills that had anything to do with censorship, also all bills aimed at Sunday theatrical performances, in addition to all malicious legislation aimed at theatricals generally.

REVIVING "MY OLD DUTCH"

London, Nov. 1.

"My Old Dutch" will open at the Lyceum Nov. 13, for four weeks, prior to the panto season. Albert Chevalier will be in the "Dutch" revival, which goes in after "Old Bill" goes out.

FRENCH PLAYERS' "HAMLET"

London, Nov. 1.

The Comedie Francaise Players at the Coliseum Monday played a tabloid of "Hamlet" in their native tongue.

Mildly received by the major portion of the audience.

MARIE LLOYD'S ESTATE

London, Nov. 1.

It is now anticipated there will be a sufficient estate, after payment of debts and liabilities, of the late Marie Lloyd to cover the legacies bequeathed in her will.

SUIT AND FIST FIGHT FOR ALIENATION

Ferrari Sues Piatov—Alleges
Persuaded Away Wife—
Both Bruised in Fight

Martin Ferrari, husband of Miss Natalie (Sascha Piatov and Natalie), has retained Eli Johnson in a \$100,000 alienation of affections suit against Sascha Piatov. Infidelity is alleged since Aug. 15, 1921, in New York, Atlantic City, Mexico City, London, Paris, Denmark, Madrid and Berlin.

The alleged alienation is set forth as having been accomplished by Piatov's showering Mrs. Ferrari (Natalie) with presents and money. The Ferraris were married Nov. 22, 1917, in Atlantic City. Mrs. Ferrari's maiden name was Dorothy May Davon.

Monday Ferrari and Piatov engaged in a fistfight encounter in the office of Joe Sullivan, the agent. Both were badly bruised. Piatov stated he would swear out a warrant for Ferrari's arrest for assault and battery. His attorneys, Kendler & Goldstein, advised him to take the usual procedure of appearing before a magistrate if he cared to proceed in that manner.

Either side refused to comment on a long-rumored divorce proceeding.

MAURICE ABRAHAMS RESIGNS

Maurice Abrahams, for years identified with the Watson, Berlin & Snyder Co. as general professional manager in the New York office, severed connections with the music house Saturday. Abrahams is now vacationing in Boston with his wife, Belle Baker, who is playing the local Keith house there. Joe Hiller, former W-B-S manager in Pittsburgh, was brought in Monday to take charge of the metropolitan professional staff.

Abrahams may go into the music business for himself. Several years ago as Kalmer, Puck & Abrahams, he was an independent music publisher, nominally, although it was really a W-B-S subsidiary.

OPERATIC "MERCHANT" SET

London, Nov. 1.

"The Broken Wing" finishes its run at the Duke of York's Nov. 11, and will be followed by the Beecham operatic version of "The Merchant of Venice."

VIENNESE SINGER FOR "CABS"

Paris, Nov. 1.

Fred Weede, vaudeville singer from Vienna, is sailing for New York on the "Majestic" Nov. 8. He proposes to appear in New York cabarets, singing in English.

STOLL'S BIG PICTURES

London, Nov. 1.

The Stoll Film Co. has announced that since the public expects and exhibitors demand big pictures, a big picture policy will be Stoll's during 1923.

AMUSEMENT STOCKS GIVE WAY UNDER GENERAL PRESSURE

Present Good Front Until Wednesday Mid-day—
F. P. and Rest Break Old Points of Resistance—
Leaders at 92—Orpheum at 21½; Loew, 18⅔

The amusement stocks, after presenting an excellent front to surrounding weakness and heavy pounding on the whole list, gave ground Wednesday. All three of the listed stocks went through their old points of resistance and stood from 5½ to 15½ under their best prices for the year. Famous Players sold at 92, compared to the top of 107½; Orpheum at 21½ against 28 and Loew at 18⅔ compared to 23½. Even Goldwyn got to a new bottom since its listing, changing hands at 6 flat.

These levels are all below the points at which the issues have made a determined stand during the progressive decline that had continued for about two weeks. In the case of Famous Players an excellent showing was made as high as 98 where its drifting was checked for a long time. That stock turned quiet as the price declined and it held to within a fraction of 94 until the last hour Wednesday. Support was lacking there, and within ten minutes the quotations dropped from 93½ to 92 in three successive trades. Even at their lows, however, the amusements did vastly better than some of the speculative leaders, especially the high priced ones. Half a dozen of the copper stocks got into new low ground for the year. So did tire and rubber issues and the high priced shares like Baldwin, Standard of N. J. and Mexican. There were not half a dozen strong points in the list.

Pools Stand Pat

It was regarded as significant that the theatre issues made an orderly retreat and trading turned quiet on the decline. Indications were that the pools behind the stocks were merely standing pat and price changes were ruled by the transactions of minor outside speculators made uneasy by the general situation.

Daily turnovers were well below the average in all cases.

The annual statement of Loew, Inc., inspired varying views. Particulars of the stock pointed to the large reduction of loans and other obligations and read into the figures an effort to make drastic revision of inventory. To support the latter idea they pointed to the item of \$3,500,000 charged to amortization of films released and to the item "extraordinary charges to surplus" (Continued on page 45)

VOTE FOR COHALAN

Independent Candidate For Re-election

John P. Cohalan, independent candidate for Surrogate, will poll a tremendous vote in Manhattan next Tuesday, despite word has gone forth from both the Democratic and Republican organizations that Cohalan must be defeated.

Murphy is reported as regarding the Cohalan-O'Brien battle as the most important one on the ticket, for it will be a personal slight to Murphy should the voters of Manhattan return Cohalan to the Surrogate Court.

Cohalan is entitled to the vote of every fair-minded citizen in Manhattan on his record alone, not to speak of his fitness for the Surrogate's duties. He is completing a 14-year term, sacrificing opportunities to build up a private practice as a lawyer, and has been endorsed by the Bar Association as one of the ablest and most fearless judges on the Bench.

Cohalan's name will appear in group 11 on the regular ballot. A cross before his name will assure the voter the judiciary will not become a football to be kicked here and there at the pleasure of the two political bosses.

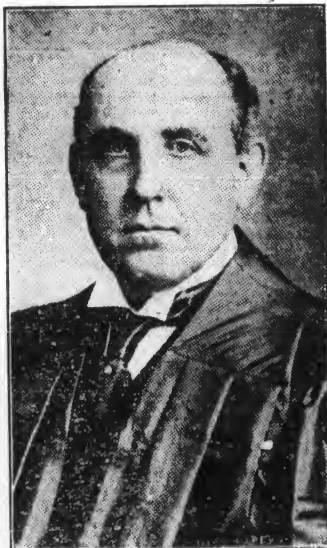
A million men
have turned to
One Eleven
Cigarettes
—a firm verdict for
superior quality.

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cigarettes



15 for 10c

The American Tobacco Co.



HON. CORNELIUS F. COLLINS

Who is a candidate on the Democratic ticket for Judge of the Court of General Sessions for the County of New York. Judge Collins will receive the theatrical vote and is deserving of it, for his interest in theatricals and theatrical people; besides his judicial stand on the question of Sunday performances when that came before him. Judge Collins rendered from the bench an able and fearless decision, with the theatres playing Sunday shows in the Metropolis since then free from inspired annoyance.

The best obtainable instruction
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VAUDEVILLE IS NOT INTERSTATE COMMERCE—U. S. JUDGE MACK

Complaint of Max Hart Under Sherman Act Against Big Time Vaudeville Interests Dismissed—Decision May Be Appealed From—U. S. Supreme Court's "Baseball" Decision Quoted—Point Now Definitely Settled Unless Opinion Is Reversed by Higher Court

The Max Hart double action against the Keith Vaudeville Exchange, its subsidiary corporations, officials and associates, brought before Hon. Julian W. Mack in the U. S. Circuit Court for the Southern District in New York, was dismissed Tuesday morning, upon motion of the defense, on the ground that neither the plaintiff nor defendants were engaged in interstate commerce, and therefore the Federal Court had no jurisdiction over the subject matter stated.

The actions called for a case at law in which Hart asked \$5,250,000 damages, and a case in equity in which he asked for an injunction restraining the defendants from interfering with his business as a "big time" vaudeville agent. By mutual consent, both sides signed a written stipulation that Judge Mack would hear both actions jointly, waiving a jury. By his decision, both actions were dismissed out of the Federal court.

Martin W. Littleton of Hart counsel entered an exception to the decision and will appeal. If the higher tribunal upholds Judge Mack's opinion, the much-mooted question of vaudeville's relation to interstate commerce will be settled for all time, and will remain settled meantime by Judge Mack's opinion. Mr. Littleton is counsel for Jenie Jacobs in a similar action, awaiting trial, but announced that case would be held up pending the final decision in the Hart case.

The Hart hearing lasted but one day. After Mr. Littleton's opening address Monday, followed by the argument of Maurice Goodman of the Keith counsel and Charles Studin for the Orpheum Circuit, it remained for nothing but the motion to dismiss for Judge Mack to hand down his sweeping decision.

Axman & Eppstein, counsel for Hart, had spent almost an entire year, not to mention the actual cash outlay, in preparing the case. Both sides had expected the trial to drag along for at least a month, but with the baseball decision of the U. S. Supreme Court introduced by the defense as a precedent, the finish was quickly evident the first day.

It is understood the Hart attorneys accepted the case on a contingency fee, consequently their time and labor represent a total loss. At the last stage Mr. Littleton was called in to handle the action and, in addition to amending the complaint, he supervised the attack of plaintiff's side.

Prevailing Opinion Exploded

Ever since the consolidation of the United Booking Offices, the vaudeville managerial interests have been considered subject to legal attack under the Sherman and Clayton acts, the general prevailing opinion having been that vaudeville, if it ever came to an issue at court, would be ruled as interstate commerce, and until the Supreme Court handed down the baseball decision (which appears in full in this issue), the vaudeville interests avoided open combat on the question, preferring to allow the subject to remain in abeyance until the last possible moment.

When the H. B. Marinell action was discontinued several years ago, show business decided that eventually a Federal court action would be recorded where the issue couldn't be dodged, and those groups, antagonistic to the E. F. Albee reign, pinned their hopes on the Hart case to open up the business for the natural unlimited investigations possible if vaudeville were classed as interstate commerce.

Casting aside the finding of the Federal Trade Commission after its investigation of the vaudeville business, and considering the Clifford Fisher action as a poorly constructed attack in the same direction, the Hart case looked to those interested as the best and last possible chance

for anyone to procure a decision against the vaudeville powers.

Agents Are Worried

With Judge Mack's opinion deciding the vaudeville business beyond the jurisdiction of the Federal courts, and prohibiting the chances of similar actions cropping up in the future, the colony of agents now franchised with the Keith office are looking around for a soft place to alight, for it has been a matter of open discussion for several years that if the shadow of interstate commerce was ever removed from the vaudeville part, a general house-cleaning of agents would ensue. Those agents who heretofore have been refused admission in the booking offices on who had their franchises revoked, looked longingly for a favorable decision in the Hart case, possibly figuring on similar actions, but Judge Mack's opinion shatters their legal ambitions.

Likewise the remaining "Die-Hards" comprising the former White Rats Actors' Union officials were dealt a staggering blow by the decision, for they had looked longingly to Department of Justice investigations and any number of anti-trust actions in Federal courts following a ruling on the interstate commerce question. Harry Mountford attended the Monday session. He made himself conspicuous in his usual manner, and was also present at the reading of the court's finding, disappearing from the room immediately after it was delivered.

Upwards of 100 witnesses were subpoenaed by the plaintiff, but none had an opportunity to testify. The indiscriminate distribution of subpoenas had a tendency to sway opinion rather against the complainant in this instance, for the majority were summoned to appear much against their will, and in many cases the feeling existed that Hart was jeopardizing their interests to further his own.

The entire case for the defense was arranged by Maurice Goodman, Senator Walters and Charles Studin. Mr. Goodman directed the defense at the hearing, and whatever spoils go to the victor rightfully belong to him.

Last of Lengthy List

This case winds up a string of similar actions begun against the Keith interests, but to date the defense has always returned victorious.

The H. B. Marinell Agency action against the United Booking Offices was discontinued by agreement. Frank Bohm's case in the Supreme Court against the Collection Agency was dismissed. The Charles Bornhaupt case was discontinued. Judge Learned Hand dismissed the Clifford Fischer suit. The White Rats effort to have the license of the booking office revoked was dismissed by the License Commissioner. The Federal Trade Commission reported in favor of the vaudeville interests as finding of their investigation. Cases brought by Edward Clarke, Amman & Hartley, and Keough & Nelson all went by the boards, and the White Rat really matter was never tried. There is now pending the Jacobs action.

Among Those Present

When court convened Monday morning in the old Post Office building, about 25 subpoenaed witnesses and others interested in the outcome of the action were assembled in the corridors, among them Harry Mountford, James Fitzpatrick, Edward Clark and Ernest Carr, all former officials of the White Rats Actors' Union. During the brief argument of counsel Mountford occupied a seat at the same table with Hart's attorneys and occasionally passed a written note to Martin W. Littleton. It was stated by Lawrence Axman (also of Hart's counsel) that Mountford had no personal connection with their efforts, but provided them with invaluable aid,

HART CASE DECISION

Rendered in U. S. District Court of New York, October 31, Before Hon. Julian W. Mack, Circuit Judge

The Court (orally): Gentlemen, I have not prepared any opinion in this matter, but the conclusions I reached yesterday, upon further study, are confirmed.

It seems to me that the question is not whether interstate commerce, interstate transportation of property and persons, is necessarily contemplated and necessarily results from the transactions. Of course, it does. It does in the baseball case. There, it was necessarily contemplated that there should be an interstate transportation of baseball players and interstate, transportation necessarily results.

If the criterion laid down by Judge Hand in his decision in the Marinell case had been adopted by the Supreme Court, this case would be clear, because it falls clearly within the Marinell case. In my judgment, however, the Supreme Court in the baseball case has not adopted that criterion, but it adopted one which practically is that the dominant object of the parties in respect to the matters complained of must affect or be interstate commerce; and in my judgment, that is so neither in the case of the defendants nor in the case of the plaintiff.

Of course, if the defendants conspired to ruin plaintiff's interstate commerce they would be just as guilty as if they conspired to monopolize for themselves interstate commerce, even though plaintiff were not engaged in it. It does not make any difference which side engages in the interstate commerce. But the defendants, in my judgment, under the allegations of the bill and within the decision in the baseball case, are not engaged in interstate commerce; and neither is the plaintiff.

It is significant that, as to the plaintiff, it is not even expressly charged here in any paragraph of the bill, as it is in respect to the several defendants, that he is engaged in interstate commerce; but, of course, that is not a necessary allegation. I merely note that in passing. If the situation as to the plaintiff, as portrayed in the bill, showed that he was engaged, in respect to the matters complained of, in interstate commerce, that would be sufficient.

But even though the plaintiff's activities that are disturbed by the defendants' alleged wrongful acts necessarily contemplated that there shall be a transportation of persons and goods in interstate commerce, as I read the bill—and, of course, I confine myself now to the allegations in the bill, they are not dominantly interstate commerce.

Their object is to cause the artistic representations to be given, not in one place but in many places, to be given in a series of places, it is true. The giving of them in a series of places, just as the giving of baseball games in a series of places, necessarily contemplates the transportation of persons and properties to and from these places. It may involve the actual purchase of the railroad tickets by the plaintiff on behalf of the performers, arranging for their transportation and any specific act of that kind may in itself be an act of interstate commerce. But all of these things are, to my mind, under the allegations of the bill incidental to the dominant purpose of the plaintiff's business, which is to act as broker on behalf of these performers in order to guard their interests and secure them their employment for what is an intrastate transaction.

It follows, therefore, that both causes of action must be dismissed for want of jurisdiction over the object matter stated in the Federal Court.

Julian W. Mack,
Circuit Judge.

Mr. Littleton: We desire to note our exception to Your Honor's ruling.

The Court: I ought to add, perhaps, that, to my mind, it is not a question of the constitutional power of Congress, but a question of the exercise of that power, as that exercise has been interpreted by the Supreme Court.

Julian W. Mack,
Circuit Judge.

Sections 4 and 16 of the Clayton Act under which the Hart case was brought.

Sec. 4. That any person who shall be injured in his business or property by reason of anything forbidden in the anti-trust laws may sue therefor in any district court of the United States in the district in which the defendant resides or is found or has an agent, without respect to the amount in controversy, and shall recover threefold the damages by him sustained, and the cost of suit, including a reasonable attorney's fee.

Sec. 16. That any person, firm, corporation, or association shall be entitled to sue for and have injunctive relief, in any court of the United States having jurisdiction over the parties, against threatened loss or damage by a violation of the anti-trust laws, including sections two, three, seven and eight of this act, when and under the same conditions and principles as injunctive relief against threatened conduct that will cause loss or damage is granted by courts of equity, under the rules governing such proceedings, and upon the execution of proper bond against damages for an injunction improvidently granted and a showing that the danger of irreparable loss or damage is immediate, a preliminary injunction may issue: Provided, That nothing herein contained shall be construed to entitle any person, firm, corporation, or association, except the United States, to bring suit in equity for injunctive relief against any common carrier subject to the provisions of the act to regulate commerce, approved February fourth, eighteen hundred and eighty-seven, in respect to any matter subject to the regulation, supervision, or other jurisdiction of the Interstate Commerce Commission.

suggestions and information in the preparation of their case.

Contrary to expectations, Judge Edward E. McCall appeared with the defendants' group of attorneys and took part in the opening debates relative to the jurisdiction of the court in the coupled actions. At the outset it was not believed the case would get under way Monday and, neither side had made preparations to this extent, but Judge Mack, who incidentally exhibited an uncanny knowledge of the technicalities of the vaudeville business and the system under

which it is conducted, quickly smoothed out the differences in the legal tangle. What promised to develop into an entire day of argument was adjusted in 45 minutes.

The preliminary argument of counsel had to do with the question of trying the matter of equity (injunction) and the matter of damages at the same time and before the same judge. In the equity question the court was called upon to enjoin the Keith Vaudeville Exchange and its associate defendants from interfering with Hart's business as a big time vaudeville agent.

The matter of damages would naturally be a separate case and would call for the impaneling of a jury to decide on the alleged damages sustained by Hart through the interference by the defendants in his line of business.

After considerable argument pro and con and indulged in by Mr. Littleton on the Hart side and by Messrs. McCall, Goodman and Studin for the defendants, the court explained "the suit might be divided into two parts—a bill for an injunction and an action at law for triple damages—and that the issues in the action of law be submitted to the court without a jury—a jury being waived by stipulation. If that is what both parties want, then the pleadings could be consolidated and tried in one action."

Agreed to Trial Without Jury

The defendants' counsel consulted. After more suggestions by all parties, the Keith people held steadfast to the demand the equity case be heard immediately, but finally Judge McCall arose to remark, "We have concluded to stipulate that your honor try this case without a jury on all the issues."

This seemed to jibe with the wishes of the Hart side and accordingly the court ruled:

"That stipulation, which will be drawn up in writing and signed on behalf of both parties, the pleadings herein are to be deemed the pleadings in a suit in equity and the pleadings in an action at law for treble damages. In the law action the jury is waived and the issues are submitted to the court, and for the purposes of hearings the two actions are consolidated."

Thus the trial got under way and the court advised it would enter finally a decree in equity and a judgment at law. There would be two separate final acts of the court in this coupled proceeding in order that both sides could properly preserve their rights on appeal.

An amendment to the bill of complaint was introduced by Mr. Littleton without any opposition by the defense, the amendment classifying the vaudeville business into six separate parts, i.e., author, producer, artists' representative, actor, booking agent and theatre owner. Upon the court's order to proceed immediately with the case also came the decision to transfer the hearing to the Woolworth building.

Mr. Littleton made the opening address for the plaintiff and appeared brimful of confidence. Mr. Littleton displayed an acute knowledge of vaudeville conditions and an intimacy with the booking office's methods hardly looked for from a lay attorney. He consumed about one hour in clarifying the technical language of the bill of complaint and ran through an explanatory review of conditions in brief in so far as they related to the action. His address was delivered in a clear voice and as he proceeded to wind up the framework of the alleged conspiracy the hopes of the plaintiff's colony of supporters ran high. He delved back into the years prior to the consolidation of the United Booking Offices, laid stress on the fact that vaudeville is constituted of copyrighted material and other properties that should actually be classified as interstate commerce, and occasionally made references to the investigation of the Federal Trade Commission and the Marinell action. He advised the court that Max Hart, during his heyday, managed and supervised 80-odd acts, from which he derived an annual income amounting between \$70,000 and \$80,000. He explained the methods of commission collecting and endeavored to satisfy the court his client had suffered irreparable injury through the action of the defendants in forbidding him the privilege of bartering with the powers that control the industry.

Goodman Tears Down Clever Framework

At the conclusion of Mr. Littleton's address there seemed to the uninitiated every indication that the court would uphold the plaintiff on the question of vaudeville coming under the jurisdiction of the anti-trust laws and its classification as commerce. It seemed that Littleton had anticipated the question to be raised by the defense through the introduction of the Supreme Court ruling in the baseball case and had purposely injected the copyright angle and the fact that vaudeville was bartered and sold through an agency charging commission for the work, thus giving it a new twist and one that would bring it safely on a defour of that decision. The plaintiff's side seemed highly confident as Mr. Littleton concluded, to be followed by Maurice Goodman, senior counsel for the defense.

Mr. Goodman lost no time in reaching the baseball decision and quoted much from both the com-

plaint in that action and the ruling by the United States Supreme Court. Mr. Goodman offered no display of his emotional ability, but dealt his cards on established documentary facts and decisions, and slowly but completely tore down the framework so cleverly constructed by his opponent. His assurance grew as his argument progressed, and after completing his motion to dismiss he requested the court to hear his colleague, Chas. L. Studin of Orpheum Circuit counsel, who dwelt on the matter of the Federal Trade Commission's report of its investigation of vaudeville, offering a communication from the Attorney General to the chairman of the commission, in which the Attorney General advised the commission the respondents in that investigation (practically the same as the defendants in this action) were not indulging in commerce and did not come within the scope of the anti-trust laws. The Hammerstein-Metropolitan Opera case was referred to by Mr. Studin and, when he had completed and joined his prayer for a dismissal of the complaint with that of Mr. Goodman, the court adjourned until after lunch hour.

Between the sessions it was generally discussed in the corridors. The opinion prevailed that the continuance of the case depended entirely on the answer of Mr. Littleton. The plaintiff's possibilities were not very bright, apparently, for while they felt confident their arguments in the subsequent session would overcome the defense, it looked as though the vaudeville interests had gained the best of the legal battle and were in a good way to receive an immediate dismissal.

The afternoon session did not consume much time. It developed the court had spent his lunch hour in perusing the baseball decision and also in reading over the bill of complaint in the action before the bar, something which he had neglected to do before the case was called, as he explained in the morning session.

All-Important Interstate Commerce. Mr. Littleton resumed his argument and the whole matter began to revolve around the all-important question of interstate commerce. Louis B. Eppstein of Hart counsel raked over the decision of the Interstate Commerce Commission and also made brief mention of other cases of similar nature, but the court suddenly broke the bubble of suspense when advising he had a pretty clear conviction in this case and was inclined to sustain the motion for dismissal.

After some argument by both counsel, Judge Mack declared that since both sides had made elaborate preparations he would suspend proceedings until Tuesday morning, during which time he would read again the baseball decision and the Marinelli case and render his decision thereafter.

Following the Judge's decision a discussion occurred between the court and counsel for both sides in reference to the law on appeal and other intimate matters, which is rather enlightening and is printed verbatim below:

Discussion Following Decision

The Court: The stipulation was to provide that under the pleadings there should be deemed to be before me a bill in equity and a complaint at law; that the complaint at law is under the triple damage section, the bill in equity under the other section; that so much of the actual pleadings as are properly referable to the one should be deemed to belong to the one, the other to the other, and whatever is referable to both, to both; that you need not physically separate the two causes of action and file a new action at law, but that by stipulation this could be regarded as two causes of action; that for the purpose of hearing these two causes of action were consolidated, but only for the purposes of hearing, and I expressly stated that if that stipulation is made, in my judgment, it is the duty of the Court in the end to enter a decree in equity dismissing the bill as the result of jurisdictional doubt, and a judgment at law dismissing the complaint, and that is what would be done. You have got the same pleadings with the same stipulation in both causes of action, and I suppose that the Supreme Court might permit you to bring up the two causes of action in one hearing to consolidate the record or something of that sort.

Mr. Littleton: It would require a separate appeal.

The Court: That would not make any difference, because you could take up one without the other. You could take up the bill in equity, for instance, because this arose in equity; stipulate that the judgment at law shall abide the decision of the Supreme Court in equity, and whatever the result may then be would follow in the two causes, I should suppose. Unless you present your record in some way, inasmuch as this Court has fully taken up the equity case, it loses

BASEBALL DECISION

Below is a true copy of the decision of the Supreme Court of the United States in the famous baseball case. This decision constituted the sole basis in the motion for dismissal of the Max Hart case by the counsel for the defendants and it was through the introduction of this precedent that Judge Mack decided on the Federal Court's jurisdiction in the Hart action.

SUPREME COURT OF THE UNITED STATES No. 204—October Term, 1921

The Federal Baseball Club of Baltimore, incorporated, plaintiff in error, vs. the National League of Professional Baseball Clubs, National Exhibition Company the Brooklyn Ball Club, et al. In error to the Court of Appeals of the District of Columbia. May 29, 1922.

Mr. Justice Holmes delivered the opinion of the court.

This is a suit for three-fold damages brought by the plaintiff in error under the Anti-Trust acts of January 2, 1890, c. 647, No. 7; 26 Stat. 209; 210, and of October 15, 1914, c. 323, No. 4; 38 Stat. 730, 731. The defendants are the National League of Professional Baseball Clubs and the American League of Professional Baseball Clubs, unincorporated associations, composed respectively of groups of eight incorporated baseball clubs, joined as defendants; the presidents of the two leagues and a third person, constituting what is known as the National Commission, having considerable powers in carrying out an agreement between the two leagues; and three other persons having powers in the Federal League of Professional Baseball Clubs, the relation of which to this case will be explained. It is alleged that these defendants conspired to monopolize the baseball business, the means adopted being set forth with a detail which, in the view that we take, it is unnecessary to repeat.

The plaintiff is a baseball club incorporated in Maryland, and with seven other corporations was a member of the Federal League of Professional Baseball Players, a corporation under the laws of Indiana, that attempted to compete with the combined defendants.

The Federal Baseball Club of Baltimore, Inc., vs. National League of Professional Baseball Clubs, et al.

It alleges that the defendants destroyed the Federal League by buying up some of the constituent clubs and in one way or another inducing all those clubs except the plaintiff to leave their league, and that the three persons connected with the Federal League and named as defendants, one of them being the president of the league, took part in the conspiracy. Great damage to the plaintiff is alleged. The plaintiff obtained a verdict for \$30,000 in the Supreme Court and a judgment for treble the amount was entered, but the Court of Appeals, after an elaborate discussion, held that the defendants were not within the Sherman act. The appellee, the plaintiff, elected to stand on the record in order to bring the case to this court at once, and thereupon judgment was ordered for the defendants. 269 Fed. Rep. 681, 688. It is not argued that the plaintiff waived any rights by its course. Thomsen v. Caysar, 243 U. S. 66.

The decision of the Court of Appeals went to the root of the case and, if correct, makes it unnecessary to consider other serious difficulties in the way of the plaintiff's recovery. A summary statement of the nature of the business involved will be enough to present the point. The clubs composing the leagues are in different cities and, for the most part, in different states. The end of the elaborate organizations and sub-organizations that are described in the pleadings and evidence is that these clubs shall play against one another in public exhibitions for money, one or the other club crossing a state line in order to make the meeting possible. When as the result of these contests one club has won the pennant of its league and another club has won the pennant of the other league, there is a final competition for the world's championship between these two. Of course, the scheme requires constantly repeated traveling on the part of the clubs, which is provided for, controlled and disciplined by the organizations, and this, it is said, means commerce among the states. But we are of opinion that the Court of Appeals was right.

The business is giving exhibitions of baseball, which are purely state affairs. It is true that in order to attain for these exhibitions the great popularity that they have achieved, competitions must be arranged between clubs from different cities and states. But the fact that in order to give the exhibitions the leagues must induce free persons to cross state lines and must arrange and pay for their doing so is not enough to change the character of the business. According to the distinction insisted upon in Hooper v. California, 155 U. S. 648-655, the transport is a mere incident, not the essential thing. That to which it is incident, the exhibition, although made for money, would not be called trade or commerce in the commonly accepted use of those words. As it is put by the defendant, personal effort, not related to production, is not a subject of commerce. That which in its consummation is not commerce does not become commerce among the states because the transportation that we have mentioned takes place. To repeat the illustrations given by the court below, a firm of lawyers sending out a member to argue a case, or the Chautauqua lecture bureau sending out lecturers, does not engage in such commerce because the lawyer or lecturer goes to another state.

If we are right, the plaintiff's business is to be described in the same way and the restrictions by contract that prevented the plaintiff from getting players to break their bargains and the other conduct charged against the defendants were not an interference with commerce among the states.

Judgment affirmed.

jurisdiction in the law case after the term, and unless you preserve your rights the Statute of Limitations might run against you.

Mr. Littleton: We would like to have these gentlemen, if they will, stipulate on the record that we can appeal either of these cases and that our rights as to the other will abide the result of that appeal.

Mr. Goodman: I think I may fairly say for all of the defendants that we will consent that you take up the equity case, and that the law case abide the decision in the equity case. We are primarily in equity now. It is only through the stipulation that the common law case came in and was heard.

Mr. Eppstein: We are in both courts now. I have some doubt about our rights in the equity case. I am very clear about our right to appeal the common law case.

The Court: I do not see any reason why they should bind themselves as to which they should take up. They may take up either.

Mr. Eppstein: Merely a question of our technical right to go up one way in equity and another way in law.

Mr. Littleton: Let the stipulation be to this effect: That we may go up on either of these and that the going up on either will preserve all the rights in the other case.

The Court: The Court dismisses on demurrer. There was a motion to dismiss.

Mr. McCall: That is quite true,

appeal the equity side of this thing and then there be reserved to them a special right to go up on the common law judgment?

The Court: No; what they are asking is this: That instead of taking two appeals or an appeal on a writ of error, they go up on one or the other and whatever the result in the one or the other may be—if the Supreme Court says that I was wrong and that there is jurisdiction in this court, then if they went up in equity not only would the decree be reversed, but the judgment would thereupon be set aside and the trial ordered to go on. That is all.

Mr. Goodman: Could we not go up just as we have done in this court, go up on appeal at one time?

Mr. Littleton: We would come to the fork of the road pretty soon. The point seems to be very simple. For instance, if we go up on the decree, dismissal of the bill of complaint, we could stipulate that if we prevail in the court above and reverse that decree, we shall come back with our rights in the law action preserved just as they were, without having to appeal so that we shall not have lost those rights.

Mr. Studin: Your Honor, I would like to ask you and Mr. Eppstein on the other side of this question: In the event that this case is reversed, are we to understand that the stipulation entered into yesterday with respect to consolidating both causes of action and hearing them before the court without a jury is to prevail upon a subsequent trial of this case?

The Court: So much of the stipulation, I should say, would necessarily stand. Namely, that the pleadings are deemed to be pleadings in both actions. That such would stand. As to whether the two should be heard together and whether you waive a jury, that I do not know. I believe that it has been held that a stipulation waiving a jury is applicable only to the particular trial and that it does not stand good on a new trial. It is a question that must have been settled by the courts many times.

The addresses of the plaintiff and defense attorneys follow verbatim:

Mr. Littleton's Opening Address

Mr. Littleton: I should call Your Honor's attention probably first to the fact that this is an action by Max Hart, the plaintiff, against a number of defendants. Perhaps a statement of who the defendants are and their relationship would help to establish some of the foundational facts that would make some of the evidence more apparent as to its pertinency as we go along.

The defendant, the B. F. Keith Vaudeville Exchange, is a Maine incorporation and was incorporated in June, 1906; but it was not incorporated by that name. It was originally incorporated as the United Booking Office of America, and probably, Your Honor, throughout this trial there will be one hundred references to it as the United Booking Office and one reference to it as the Keith Exchange, because it has become so popularly known as the United Booking Office.

In 1914 or about that time it altered its name to the extent of taking the words off "of America" and becoming "The United Booking Office."

In 1918 it finally changed its name from the United Booking Office to the B. F. Keith Vaudeville Exchange. It has its office and place of business in the Palace Theatre

Building on the 6th floor, here in New York City.

One of the defendants and one of the principal defendants is a man by the name of E. F. Albee. He is the president of the defendant, the B. F. Keith Vaudeville Exchange, and was prior to that time, when it was known as the United Booking Office, and for a long period prior to that time general business manager.

Another defendant who is individually named, as well as an officer of this company, is Frederick F. Proctor, who is its general manager, and John J. Murdock, another officer.

The purpose of the B. F. Keith Vaudeville Exchange, as stated in its incorporation and as pursued by it, among other things, is to engage on contract for attractions and acts by artists for theatres throughout the country and to engage theatres, on the other hand, in which acts and attractions and artists can present themselves.

The Orpheum Circuit, Incorporated, another defendant, is a Delaware corporation and the only one which has a large capitalization, of about eleven millions of dollars, I believe. It has very large powers expressed in its charter, but it does in this particular case, for the time being, or at least we can describe it as doing, for the Orpheum Circuit what the Keith Vaudeville Exchange does for the Keith Circuit.

Martin Beck is the head of the Orpheum Circuit, Incorporated, and he in conjunction with another or others occupies offices on the same floor, and is, we say, in conjunction with E. F. Albee of the B. F. Keith Vaudeville Exchange.

There are two other defendants. The Excelsior Collection Agency is a corporation organized by the same persons who organized the Orpheum Circuit for the purpose of taking care of the collection of certain commissions, which I shall call to Your Honor's attention a little later.

The vaudeville collection agency has been erroneously described in the complaint as an association or voluntary organization, of persons. It is, in fact, a corporation. It was incorporated at about 1910, as it is now ascertained.

The other defendants are Frank Vincent, an officer of the Orpheum Theatre Corporation, Incorporated, and Reid Albee, who is a son of the defendant, E. F. Albee, and Mr. Maurice Goodman, who is also a defendant, as well as an officer of the defendant, the B. F. Keith Vaudeville Exchange, and also appears as attorney and counsel in the case.

Your Honor indicated you simply wanted a brief statement, so I shall confine myself just to a bare sketch of the situation, because I take it you will learn it quicker by the evidence.

The claim of the plaintiff in this action is that the B. F. Keith Vaudeville Exchange, dominated by E. F. Albee and his associates, has acquired the absolute control and domination of the vaudeville theatre business east of Chicago by means which will be made evident to Your Honor by the introduction of various contracts and agreements and other evidence in support of it; and that Martin Beck and the Orpheum Circuit, Incorporated, and his associates have acquired absolute domination and control of the vaudeville theatrical business west of Chicago; and that these two concerns—we will call them the West-

(Continued on page 22)



VIOLET BARNEY

Back in vaudeville after a season in stock. Fourth season with Valere Bergere, playing Keith Circuit, New York until Jan. 1st. This week (Oct. 30), playing the Eighty-first Street, New York.

UNIT ACTORS AGITATED OVER "SALARY CUTS"

Matter Brings Out Other Complaints—Talk of Secret Organization Among Artists on Shubert Vaudeville Time—Reported Cut of \$1,000 Per Show

Actors in the Shubert vaudeville unit shows around New York this week seemed agitated over the attempt to have them cut their contracted salaries, by request, intimidation or otherwise. One unit player stated he understood the ultimate object of the unit promoters was to reduce the present salary lists of the show at least \$1,000 a week, to be accomplished through the actors reducing salaries.

While unit actors out of town replied to a wire from Variety requesting to know if they had been asked to cut their salaries that they had not been asked, with one exception, the unit actors in New York, unafraid to make a verbal statement, mentioned cuts asked of them and also said a system known as "deferred salary" had grown in common usage among units.

The "deferred" thing, according to the account, is the management withholding some part of the actor's salary, with the amounts accumulating "until business gets better." This is usually done through agreement with the actor and after he declines to accept a cut.

The unit actors around New York this week were talking about a suggestion to form among themselves a secret organization for mutual protection. The artists say that since the unit producers and promoters appear agreeable to take any steps in the attempt, as they claim, to protect themselves, the artists do not see why they should not counteract through a close association among themselves, by virtue of which they may be able to make a concerted stand at any time in defense of themselves and contracts. It was contemplated that the principals only of the units be invited to join the secret organization, to remain such during the unit season.

Following the report in Variety last week of proposed cuts by unit managements and cuts already made, a Variety representative inquired of I. H. Herk, of the Affiliated Theatres Corporation, the unit operator, upon what grounds the cuts had been asked or maneuvered for in the face of outstanding contracts and expressed promises by the Shuberts through advertisements in Variety last summer that acts on their vaudeville time would receive play or pay contracts for 30 weeks.

Mr. Herk replied nothing of the kind had been tried for, and that no act on the unit circuit had been requested to reduce its salary. When informed acts had advised Variety they had been requested to cut, Herk said he had no knowledge of it. Thereupon a wire was sent by Variety to about 50 principals in various Shubert unit shows, with the resultant replies proving conclusively there has been an attempt, more or less successful, on the part of the unit producers to have their artists reduce salaries.

The wire read: Please wire Variety, New York, collect and confidentially whether you have been asked to cut salary or whether you have volunteered to cut or if you have received notice with expectation you will cut or if you have been asked to play commonwealth. Affiliated office claims no one asked to cut; some volunteered to do so, but no one given notice in expectation they could not play elsewhere excepting small time, and would have to offer to cut or accept cut.

VARIETY. Herk alleged that in all cases of lowered salaries the artists had voluntarily offered to reduce. He cited a comedian who had done so, but Herk neglected to state that that comedian was given notice by the unit management and accepted the notice. Immediately after the comedian wired the Keith office, asking for time, and received no reply. Following the inattention of Keith's, the comedian had a conference with the unit producer and said, after thinking it over, he would remain, agreeable to the show, whereupon the management suggested in that event a cut in salary, that was accepted by the comedian.

It is reported the matter of that comedian cutting his salary was

submitted to the operating powers of the unit circuit, which thought it a way to secure a reduction all along the line. While the operating powers may not have directly requested cuts, it is said the intimidation how to obtain them was passed on to producers.

Herk, when asked why the theatres did not increase the percentages for the unit shows and prevent a salary cut that might wreck the morale of the players, said the theatres did not intend to increase the present percentages. Asked if it were not a fact the Shubert-owned theatres on the unit circuit, about twelve in all, were not making money, despite losses by the units, Mr. Herk said that was not so. When asked to name the Shubert theatres not making money at present with unit shows, Mr. Herk named the Garrick, Chicago, and Central, New York, the sharing tremors for both being 50-50 up to \$6,000 and 60-40 over that amount (the terms for Cincinnati are 65-35). The Garrick, Chicago, has been playing to about \$10,000 gross weekly on the average and the Central has been doing around \$9,000. It is said the Central at \$9,000 can break even. It has been reported right along that the Garrick, Chicago, doing \$10,000 weekly, could not break even, as its weekly overhead nearly ranks as high as one of the large Broadway houses.

Mr. Herk stated Loew's State, Cleveland, now playing units, is not managed by the Shuberts, but by the Affiliated. The State has been doing the best weekly business, steadily, of any unit theatre, averaging around \$15,000 with the units playing that house on a 50-50 split.

CANCELS CONTRACT; REFUSED SALARY CUT

Flossie Everett, with Spiegel's Unit Show, Walks Out—Formerly in Burlesque

Cincinnati, Nov. 1.

A two-year contract with Max Spiegel, calling for play or pay periods during each season, has been canceled by mutual consent, through Flossie Everett, who held the agreement, refusing to accept the salary cut requested of her in the Spiegel Shubert unit, "Success." Miss Everett at the same time left the company. She formerly was with a Columbia wheel attraction.

TANGUAY WITH UNIT

Joined "Facts and Figures"—One Week for Loew's State

Eva Tanguay joined the Weber & Friedlander unit, "Facts and Figures," at Hartford Monday as a reported weekly salary of \$2,000.

Next week Miss Tanguay is billed to play Loew's State, New York, the first small time metropolitan engagement she has thus far accepted. The State is but a block away from Keith's big time Palace. It is said to be the single Loew week Miss Tanguay has booked, and following it she will rejoin the unit show.

PEASES IN DIVORCE

Harry Pease, songwriter and vaudevillian, is being sued for divorce by Mrs. Louise E. Pease, who formerly did an act with her husband. Mrs. Pease's prayer for \$100 weekly alimony and \$500 counsel fees was denied by Justice Morschauer in the White Plains, N. Y., Supreme Court on the songster's defense. He had been approached by the plaintiff's counsel with the proposition for a quick decree upon the signing of a confession.

Pease wrote "Peggy O'Neill" and "Ten Little Fingers" and is a staff writer of the Peist firm. His wife estimated his income from royalties last year at \$14,000. Pease stated his salary is only \$25 a week.

The couple were married 12 years ago. They have one son.



The Only Original, the Great
SIR JOSEPH GINZBURG

World's Greatest Premier Versatile Artist, Operatic Ballad Singer, Yodler, Dancer, Impersonator, and Celebrated Comedian of World-Wide Reputation.

Sir Joseph Ginzburg will appear at the Winter Garden, New York, Sunday, Nov. 5, with Willie and Eugene Howard. Sir Joseph has just arrived from Chicago after playing there for one year, and is now open for engagements. Address care of Willie and Eugene Howard, Winter Garden, New York.

CLEVELAND'S STATE AGAIN UNIT LEADER

Receipts at Shubert Vaudeville Houses Last Week—Information Withheld

The Shuberts have instructed their employees to withhold the gross receipts at their unit theatres, and at the office of the Affiliated Theatres Corporation all information regarding grosses was refused, rendering such grosses as might be obtained on estimation incapable of being verified.

Below are the gross figures of what the unit theatres mentioned did last week:

The State, Cleveland, again led the Shubert vaudeville stands last week, grossing \$12,200, with "Oh, What a Girl," as the attraction. The house fell below the previous week's gross of \$15,000.

Weber and Fields, "Reunited," was second on the list, taking \$10,000 at the Chestnut Street opera house, Philadelphia, the opening week for that house. Herman Timberg's "Frolies of 1922" got \$8,200 at Keeney's, Newark.

"Other grosses were: Central, New York, "Steppin' Around," \$7,800; Washington, "Plenty of Pep," \$7,200; Buffalo, "Troubles of 1922," \$6,400; Baltimore, "Hello, Miss Radio," \$4,700; Boston, "Facts and Figures," \$5,400; Pittsburgh, "Ritz Girls," \$5,300; St. Louis, "The Rose Girl," \$4,900; Boro Park and Astoria (split), "As You Were," \$3,080, and Cincinnati, "Echoes of Broadway," \$6,500.

"UNDIGNIFIED" BALLYHOO

"Town Talk's" Band Stopped in Brooklyn

The Crescent, Brooklyn, was set to have a ballyhoo, with a brass band the principal feature, as a business booster for Gerard's "Town Talk" Monday, but the company manager was informed by the house manager before the matinee that the band was out and no ballyhoo would be permitted. Inquiry at the Shubert office by the Gerard concern developed a reply from Arthur Klein stating he had banned the band. Asked why, Klein informed the Gerard emissary a band ballyhoo was not dignified.

When the "Town Talk" show played the Central, New York, two weeks ago the band ballyhoo was used, although objected to by Klein on similar grounds of dignity. The band ballyhoo was credited with having helped the "Town Talk's" gross considerably while at the Central.

FRAWLEY RETURNS

San Francisco, Nov. 1.

Billy Frawley and Edna Louise, recent stars of "Be Careful, Dearie," have returned to vaudeville with their former act, "It's All a Fake," and last week were added to the Orpheum bill, Oakland, to strengthen the program.

KEITH'S "SPECIAL DEPARTMENT"

NEW BIG TIME ACT BUILDER

No Dependence on Agent—Created to Bring New Faces and Material on Long-Term Contracts—Special Attention to Comedy Acts

'OPPORTUNITY' CONTEST GIRL GETS CONTRACT

Dorothy Raymer Signed by Keith Office—Johnny Collins "Found" Her

Dorothy Raymer, a vaudeville "single," has been signed to a two-year contract by the Keith office. The girl was discovered through an "opportunity contest" at one of the neighborhood Keith houses.

Miss Raymer was with an act produced by Paul Specht, but received her notice. Aileen Stanley coached her and she was placed in an "opportunity" contest by Bill Quaid, the Keith manager.

An engagement at Proctor's 23d Street, followed. Spotted fourth on the bill, the girl more than made good and was signed to the long-term contract by Johnny Collins of the Keith office.

VALENTINO'S ACT

Film Star May Visit in Vaudeville

Negotiations are under way between M. S. Bentham and Rodolph Valentino for a vaudeville appearance of the film star. Valentino is no stranger to the stage having been a dancing partner of Bonnie Glass some five years ago under the name of Rudolph.

If coming to terms for a vaudeville flyer it is unlikely Valentino would do any dancing. A dramatic sketch with an atmosphere and costume arrangement of an Oriental nature would probably constitute the vehicle.

Valentino has been experiencing some contract differences with his picture employer, Famous Players.

"SCOTCH" STILL ON

Belle Baker Singing Prohibition Number at Keith's, Boston

Boston, Nov. 1.

The Keith-banned song, "A Case of Scotch," is being sung at Keith's this week by Belle Baker.

Such eliminations or changes that may have been ordered to remove the lyrical odor of liquor failed to accomplish that purpose.

RECALL CHERRY SISTERS

Kansas City, Nov. 1.

The following from the Journal's twenty-five-years-ago column will bring fond remembrances: "Ladies and gentlemen," said the pale-faced manager of the Cherry Sisters as he stepped to the Gillis footlights last night, 'you will have to make less noise and quit throwing things on the stage. The ladies positively refuse to go on with their performance if they are not treated courteously.' "Thereupon the audience jeered, yelled and whistled all the louder. The Sisters opened their performance as Salvation Army lassies, Addie and Effie, tall and spectral, appearing in long red dresses, and Jessie, short and plump, in a sort of a feminine drum major costume. They sang a eulogy upon themselves, Jessie beating the bass drum, and the three marching about the stage with unconscious grotesqueness.

"Their voices are like the rattle of an empty coal scuttle, and their gestures like the movement of an automaton. But they sang with might and main, and their faces were pitifully grave."

"Miss Tucker makes the trip twice daily, back and forth, on the subway, as the quickest means of transporting herself and make up."

J. C. AND NEWARK DOUBLING

This week Sophie Tucker is doubling between Keith's, Jersey City, and Proctor's, Newark.

Miss Tucker makes the trip twice daily, back and forth, on the subway, as the quickest means of transporting herself and make up.

The Keith office has created a "special department" that is now functioning with the purpose of finding and developing new material for their vaudeville bills.

The new department is empowered to sign an act for one or two years after it has received the O.K. of the Keith people. The department was originally created by the office to bring new faces into vaudeville and to insure the Keith office the field was being thoroughly combed by competent and experienced judges.

The agents have for years been the sole dependence of the Keith people as regards the discovery and development of new material and new faces. This was found to be an unsatisfactory arrangement. Many acts were overlooked until they had played about everything in vaudeville but the big time, with the result that their big time value was impaired when brought to the attention of the big time Keith bookers.

The special department is expected to correct this slovenly method. The agents are reported as concentrating upon the acts already in their lists and neglecting the newcomers. The new department will confine itself exclusively to acts that have never played big time or had the opportunity to show themselves to the Keith people.

Part of the plan will be the setting aside of a certain house or houses in which the "discoveries" will be booked under favorable conditions. If reaching expectations, they will be signed up for future bookings.

Another angle will be the protection of the Keith people against any opposition that may crop up in the future. Acts holding long term contracts will be available for the Keith bills without the chance that they will listen to the offers of outside agents.

At present the Keith people are concentrating on the development of comedy acts and "single" women. New headlines from musical comedy, the legitimate, motion pictures and their own vaudeville acts are being lined up to replace some of the acts that have been relegated to the "non-draw" division by the Keith officials.

LITTLE RHODY BILL

Albee, Providence, Frames Program of Rhode Islanders

Providence, Nov. 1.

A complete bill of acts by Rhode Island people who have been successful on the vaudeville stage will be the offering at the E. F. Albee week of Nov. 13.

On the list are Will J. Ward, a Providence boy; Ray Welch's Orchestra of 10, Healey and Cross, George Morton, Lawton, the Pawtucket juggler; Mr. and Mrs. George Spink, the Lovenberg Sisters, and George N. Brown, all products of little Rhody.

DESERTED GLADYS

Chicago, Nov. 1.

Gladys Bogard Allen, who appeared with Shubert vaudeville at the Garrick recently, entered a suit for divorce against Charles B. Allen, a New York orchestra leader, to whom she was married March 17, 1920.

It is charged he deserted her 45 days later.

UNIT AUTHORS' ROYALTY

The authors of E. Thomas Beatty's "Say It With Laughs" unit started suit for royalties due, and last week effected a settlement out of court.

George E. Stoddard claimed \$250 due, and Fred Herendeen asked accrued royalties to date at the rate of \$25 weekly.

King—Starr

San Francisco, Nov. 1.

Herman King, brother of Will King, the musical comedy comedian, and leader of orchestra for Brother Will, announced his engagement last week to Hazel Starr, sister of Clair Starr, in private life the wife of Will King.

INDIFFERENT HOUSE MANAGERS HURT THEIR OWN BUSINESS

Poor Pictures Another Cause for Slump on Small Time—Better Vaudeville Now, but Business Below Last Year's

The small time split-week vaudeville houses are receiving stronger bills than ever before in the history of show business, with business reported poorer now than at this time last year.

The vaudeville bookers blame it on the pictures played in conjunction with the vaudeville, claiming the public has grown disgusted with the poor pictures and the stereotyped features.

The bookers reason the small time patron is primarily a picture fan and knows the difference between poor pictures and good ones.

The same familiarity does not extend to vaudeville. "Names" mean nothing to the small time vaudeville patron. He has not been educated to the point where he can differentiate between the small time show and the one containing a couple of big time names.

If the picture is good and the vaudeville fair, the fan is satisfied it is a good show. By the same token if the picture is poor, a good vaudeville bill ahead of or around it doesn't allay the poor impression left by the film.

Another factor responsible for the slump, according to the small time vaudeville bookers, is the lack of showmanship and indifference of the independent house owners and managers.

One Keith booking man cited a case where a Chinese girl, who carried her own press agent, went in for special exploitation and did remarkable business wherever she received the co-operation of the local manager. In the towns where she didn't receive this team work business continued as usual.

Many acts peculiarly adaptable for "circus" featuring and special exploitation are passed up by the apathetic house manager, with the result he goes along from week to week without attracting a new face into his theatre or winning back any of the patronage that has dwindled away.

The same booker believes a syndicate of independent houses could be formed to receive an educational campaign for the house managers in special exploitation, showmanship and business getting that would stimulate business in all of the small time independent houses.

Dozens of houses booking through the Keith pop department are in the above category and a "special publicity" department for the fifth floor house owners is now being agitated.

BILLS NOT HIGH CLASS

Republic's Sunday Vaudeville Passed on by Court

George Z. Medalle, referee in the injunction suit against Oliver Bailey, manager of the Republic, New York, brought by the S. R. F. Amusement Co., Inc., decided for Bailey and dismissed the complaint. The litigation involved the Sunday concert lease on the Republic for a period from Sept. 1, 1922, to April 30, 1924, at \$10,000 annual rental. The S. R. F. company alleged that Bailey refused them admission to the theatre on Sunday, Sept. 17 last.

A temporary injunction was granted the plaintiff on posting of a \$5,000 bond. A speedy trial was also ordered before a referee.

Bailey's arguments, through M. L. Malevinsky (O'Brien, Malevinsky & Dracoll), was to the effect the Sunday shows were not "high class" as covenanted, that they hurt the receipts of "Able's Irish Rose," the legit attraction there, through peevish switching of the lights for the Sunday shows; also that a proposed picture entertainment policy did not constitute "high class theatrical performances."

PEGGY HOPKINS-RICHMAN ACT

The preliminaries of an engagement at Keith's Palace, New York, started this week for Peggy Hopkins, who has the idea she may be able to do a vaudeville act with Harry Richman, the pianist.

Mr. Richman is now with "Queen of Hearts," the Nora Bayes show at the Cohan, which will finally close Nov. 11.

ASSN'S FIELD MEN GO OUT FOR BUSINESS

Bookings Differently Handled Under Charles E. Bray

Chicago, Nov. 1.

Three field men will take the road to secure new houses for the Association. With recent changes inaugurated in connection with the agency it is believed the time is ripe to interest many managers.

The bookings of the Association are now being handled on an entirely different scale from that which was in effect before Charles E. Bray assumed the general management. The partitions which separated the floor space in the State-Lake building into private offices, in which each booker was located, have been removed and all bookers are now in the one big, open room.

Many new rules have been formulated which are expected to add to the efficiency of the agency. Agents are expected to report by 9.30 a. m. and to be in touch with the general agency until 9.30 at night, the agent's offices are expected to be equipped with a force which can handle the booking and seeing of acts advantageously, and in addition the agents are held responsible for all acts booked.

There is general belief that the Association, under its present management, will resume the importance it occupied a decade ago.

CUBAN BOOKING CONDITIONS

Havana, Nov. 1.

The theatrical future, for the importing of acts and novelties to Cuba, is largely depending on the result of the coming presidential election. The banks are holding up deposits at present, according to some of the agents, and they are unable to make transfers to meet guarantees that acts want deposited in the United States before leaving for the island.

The Singer Midgets were to have been brought here to open Nov. 15 for a four weeks' engagement at \$6,000 weekly. Santos, the local agent, made the deal with Charles Sasse in New York, but because of banking conditions Santos did not make his American deposit for the guarantee and the engagement was called off.

FLINT OUT OF SMALL CIRCUIT

Chicago, Nov. 1.

The unit vaudeville shows sent to small places in Michigan by the United Booking Association, Detroit, of which Henry H. Leuders is president and Will T. Elliott general manager, continue to play the circuit arranged, with the exception of a few changes. The Orpheum, Flint, the only week stand, dropped out. The show at the Strand at Owosso Oct. 27-28 was called "Fads and Follies," and had Ault's Milanese Troubadours, Mae Thomas, Conway and Weir, Al Newton and Harmony Duo. The show coming there Nov. 3-4 is called "Greenwich Village Follies," and bills Bradshaw and Janet, La Petta and Co., Miss Marion Brush and Victor, Farrow Brothers and Boston Harmony Trio.

STATE, UNIONTOWN, OPENED

Uniontown, Nov. 1.

The State, one of the best houses in Pennsylvania, opened Oct. 30, playing pictures and Keith-pop vaudeville on a split week policy.

The house was built by C. M. McCluskey and has a 125,000 population to draw from on account of the location, which is in the center of a remarkable interurban system. The theatre structure contains offices, a restaurant, billiard parlor and stores, and was erected at a cost of \$800,000.

Billy Delaney, of the Keith office, books the house, which will play five acts and pictures twice weekly.



JEAN BARRIOS

A Sensational Hit at the Palace, Chicago, This Week (Oct. 29). "A female impersonator who is more than just an impersonator of feminine beauty and a model for gowns. Here is a chap who makes good on ability and has an abundance of real talent."—AMERICAN.

WEEKLY INSURANCE FOR UNIT PATRONS

New Stunt for Business Making—\$1,000 Payable

Chicago, Nov. 1.

A publicity stunt has been evolved for Shubert vaudeville theatres by which patrons of the matinees are insured to the amount of \$1,000 against all kinds of accidents, sickness and death. The mere attendance at a matinee calls for insurance for a week and regular attendance at the shows will mean permanent insurance.

Harold Burg, general press representative of the Affiliated Theatres Corporation, is responsible for the stunt. The insurance is secured through the North American Insurance Company. It is said to cost 3 cents per person with a rebate to the Shuberts of 2 cents, which makes the cost of the stunt 1 cent per person. The insurance company pays for the envelopes.

The stunt will have its introduction into the Shubert houses at the Englewood next week, where "Main Street Follies" will be the attraction.

"SWING" ORCHESTRA

Musicians' Local, Frisco, Votes for It—Managers Opposed

San Francisco, Nov. 1.

Installation of "swing" orchestras, which will give the men employed in the orchestras of San Francisco theatres, cafes, dancing places and similar lines of amusement one day off a week, is to be demanded by Musicians' Union Local No. 6 in a proposal now being prepared for presentation to theatrical managers and others.

It is understood that the move is not meeting with approval on the part of the theatre men, who claim that such procedure will disrupt their orchestras and cannot be worked out in a practical manner. There is talk that even in the ranks of the musicians themselves the idea has been opposed.

The decision to present such a demand was reached at a meeting of the musicians held here last week. The report current about town is that the musicians voted unanimously for the adoption of the plan. "The wage problem," said Walter A. Weber, president of the union, "was not discussed at the last meeting. That is a matter which will be thrashed out between now and January, when the existing agreement between the musicians and managers expires. Before long we expect to meet the managers of San Francisco and Oakland to discuss the wage question."

Weber would not discuss the proposed "swing" orchestra idea. From other sources, however, it was learned that officials of the union are contemplating making a demand not only for seven days' pay for six days' work, but will ask the managers to pay the salary of the "swing" men as well. It is this feature of the demand that is particularly objectionable to the managers, they say.

One picture theatre manager is quoted as saying: "This proposal of installing 'swing orchestras' is absurd. We don't propose to have our programs 'butchered' by a 'swing orchestra' going into the pit 'cold.'"

AVAILABLE ACTS FOR CABARETS THROUGH UNITS AND HOLD-OUTS

200 Turns Waiting as Against Not Over Five Month Ago—Large Number of Good Cabarets Are Open—All Paying Good Money

THEATRE MAN NOT Liable FOR PROPERTY

Supreme Court Up-state So Holds in Action to Recover for Damaged Coat

Binghamton, N. Y., Nov. 1.

A theatre owner is not a bailee or insurer of the safety of personal property belonging to his patrons, according to a New York Supreme Court decision by Justice McCann in the suit of Mary L. McDonald against Odell S. Hathaway, owner of the Binghamton theatre. Miss McDonald burned her coat in the theatre the night of Jan. 16 last, after resting it on the balcony rail in front of her loge seat. The coat came into contact with an unlighted electric light bulk, which she did not observe in the darkness. When the lights were turned on during intermission she found it damaged and brought suit for \$225, alleging negligence on the management's part.

Hathaway's defense was contributory negligence by the plaintiff, the court granting his attorneys' (Olmstead & Ashley) motion to dismiss the complaint.

The jurist's opinion is of interest to every theatre manager and owner.

"The owner of a theatre is not a bailee of property of his patrons brought into the theatre, and not an insurer of the safety of such property. The defendant was obliged to exercise only ordinary care to prevent injury to the property of the plaintiff. The rail of the loge was not held out or designated as a place for the deposit of wearing apparel of the persons attending the performance and the defendant was not obligated to render it safe for such purposes.

"If the plaintiff heedlessly and without looking, or while in the dark, so that she was unable to see, placed her coat where it was liable to be damaged, if she placed her coat there when the light was unlighted and she could not see her negligence in so doing, constituted contributory negligence as a matter of law. If she placed it there when the light was lighted she was certainly negligent. In either event, she was not entitled to recover as she knew or should have known that there were electric lights around the front of the balcony and she was bound to use care according to the circumstances to avoid injury to herself or her property."

NOW WITH LOEW

Matthews and Ayres, recently of the Weber and Fields Shubert vaudeville unit, will open for the Loew Circuit.

The team played the Shubert vaudeville circuit last season. This season they joined the Weber and Fields unit at the Crescent, Brooklyn, receiving notice and leaving the attraction after two weeks.

The unit producer and the turn differed over salary arrangements and the refusal of Frank Matthews to play a comedy role in the revue portion of the unit. Miss Ayres was to have replaced Frances Demarest in the revue.

PRESTON REPLACING O'NEILL

Chicago, Nov. 1.

C. Preston of Minneapolis has replaced Jimmy O'Neill, resigned, as head of the International Booking Exchange, the local agency affiliated with Shubert vaudeville.

HOUDINI VS. BLACKSTONE

Houdini has filed an N. V. A. complaint against the Great Blackstone, alleging infringement of the "Overboard Box" trick. He has also placed the matter in the hands of his attorneys, Ernst, Fox & Crane.

With the closing of several Shubert units, other acts holding out for salaries and routes, and the usual congestion prevalent at all times, cabaret agents report that the number of acts available for restaurant work has undergone a surprising increase. One agent last month did not have five acts available. He states there are now 200 waiting for bookings.

This is accounted for also by the fact the cabarets are paying unusually good money to the proper entertainers. In addition to the attraction of the salary increase, many of the places in Philadelphia, Baltimore, Toledo, Cleveland, New Orleans, Montreal and the like, engage their talent for a stipulated run, thus assuring a prolonged itinerary in one city which naturally eliminates passenger and freight tolls. Then, too, many of the cabarets are part of a chain or circuit with the performer benefiting accordingly by the prolonged engagement.

Despite the prohibition bugaboo there are a large number of high-class cabarets open. Discounting the "selling" angle, each place is assured its share through the \$1 and \$2 covert charges. This becomes added inducement to "name" attractions who insist on a percentage cut-in on this revenue.

Performers are further attracted by restaurant work by the fact it does not constitute "opposition" to any vaudeville circuit, many of them, in fact, doubling between vaudeville and cabaret work as, for instance, Duffy and Sweeney, in their fifth week in a Philadelphia cabaret in conjunction with their vaudeville work.

DICK GREEN RESIGNS

Agent of Stage Union in Chicago, Recovering Health

Chicago, Nov. 1.

Dick Green, business agent of the I. A. T. S. E. (Local No. 2), and second vice-president of the International, has resigned, owing to ill health.

When Green terminated his connection with the organization he was given a purse of \$5,000 in addition to eighteen months' advance pay, which indicates the high regard in which he was held.

At his suggestion George Brown was named to succeed him as business agent of the Chicago local with the understanding that Green is to resume his duties as soon as he recovers his health.

Green went from Chicago to Battle Creek to a sanitarium and left there this week for Hot Springs, Ark., where he plans to remain three months.

AGENCY CLAIMS DAMAGES

The Wirth, Blumenfeld Fair Booking Association, Inc., is involved in a New York Supreme Court suit and counterclaim with Edwin P. Coronati, South Beach outdoor showman. Coronati agreed to furnish "tents, circus seats, wagons, horses, show people and other paraphernalia" for a week's booking by the Wirth-Blumenfeld company, starting July 1 at Larchmont, N. Y., and winding up July 8 at Jamaica, L. I., in one and two-day stands through Freeport, Great Neck, etc. The W-B firm claims it was damaged \$1,500 through various breaches of the contract, such as erecting a tent of lesser seating capacity than agreed; not promptly fulfilling dates which necessitated the plaintiff's personal furnishing of labor to accomplish it; Coronati's alleged failure to provide a "high school horse"; also failure to provide five western riders.

Coronati counterclaimed for \$905 due, in the Richmond Borough Municipal Court. He alleged the contract for the week was for \$2,225, of which only \$1,320 was paid.

Wirth-Blumenfeld were granted their motion to consolidate both actions so as to make the Coronati Municipal Court suit in the form of a counterclaim to the Supreme Court action.

JOE ERBER, OF EAST ST. LOUIS, IN NEW YORK LOOKING FOR JOB

Once Rated as Millionaire, Popular Theatre Owner and Manager Loses Out—Business Decline and Opposition Contribute

Joe Erber, the nationally known vaudeville and legit theatre owner of East St. Louis, Ill., is in New York, looking for a job.

Without any advance information as to his situation, the popular showman drifted in and called on J. J. Murdock of the Keith office, surprising him with a request for a post as a house manager.

Two years ago Erber was at the zenith of his long career when he opened his new million-dollar vaudeville house in East St. Louis. Notables from all over the country flocked to the premiere, presenting western vaudeville (association) attractions. The old house, Erber's, was converted to a picture policy, and his third house, in Belleville, remained a vaudeville stand.

It now appears that Erber, in his enthusiasm over his home town, overplayed possibilities. It could not support an enterprise of the magnitude of the new theatre. Erber had put \$120,000 in cash of his own resources into it and had strained his credit facilities for the rest.

General business decline, as well as the growth of the "State-Lake policy" in the Orpheum house in St. Louis, just across the river (like Manhattan is from Astoria) soon turned the new and palatial house into a loser. It became financially involved so that Erber, while he retained control, was unable to extract any funds.

The result was that the game showman, who a few years ago was regarded as a millionaire and one of the best famous of the W. F. O. A. Orpheum standbys, pulled up his stakes and came east to look for work, not sympathy.

SHOOTS HERSELF

Marguerite Calvert Commits Suicide on Coast

San Francisco, Nov. 1. Marguerite Calvert (Mrs. W. D. Harris), the dancing violinist, committed suicide by shooting herself here last Friday.

Miss Calvert had been in vaudeville for about eight years, doing a single dancing and violin playing. She formerly lived in New York City with her mother and sister.

BUTTERFIELD'S TROUBLES

Chicago, Nov. 1. Misunderstandings between managers of vaudeville theatres and stage hands in several Michigan cities have occupied the time of W. S. Butterfield, head of the circuit bearing his name, recently. At Flint, where the Palace plays vaudeville, and the Regent occasional acts in connection with pictures, the situation is tense.

BIG BILL FOR PALACE

Keith's Palace, New York, has an unusually big lay out of names for its vaudeville program for the week of November 20. Not less than four "names" will be on it.

Three of them will be Ann Pennington, Whiteman's band and Lou Tellegen.

Conroy and Murphy Reunite

Frank Conroy and Harry Murphy, reunited, to play the blackface skit, "The Sharpshooter."

Conroy rejoined George Le Maire after splitting with Murphy, playing as the old team of Conroy and Le Maire for eight weeks.

The Conroy-Murphy combination will open next week at a Keith house.

New South Bend House Open

Chicago, Nov. 1. A new theatre at South Bend, Ind., Orpheum, booked by Sam Kahl, will open Nov. 2 with vaudeville.

A. & H. Road Show

San Francisco, Nov. 1. The first bill of five acts to travel intact over the Ackerman & Harris circuit opened in Seattle last week.

NEW ACTS

Richard Bartlett has in preparation a dancing act starring Elise Brown and her dancing partner, Yocan.

AFTER UNIT ACTS

Pantages Submitting Offer to Turns Out of Closed Units

The Pantages Circuit has been unusually active the past week in an effort to secure acts that are in closing Shubert units. The offers have not been confined to the units definitely closed but are reported as embracing about all of the stars or top notchers of the circuit.

In the cases of acts already in a position to book with an independent circuit, definite offers have been made, the acts to open immediately for Pan for tours that average about 22 weeks.

Several former Shubert acts are playing in and around Greater New York for the Loew Circuit and the Independent Fally Markus office.

EDDIE FOY'S KICK

Eddie Foy threatened to walk out of the bill at the Palace, New York, Monday, objecting to the banner stretched across the lobby advertising the engagement of Fannie Brice.

The Keith officials listened to Foy and ordered the removal of the streamer Tuesday. The newspaper advertisements were also changed to include Foy's name with Miss Brice as the headliners for the house.

The time table outside the theatre remained the same throughout the week. On the time table Miss Brice had the large type in the next to closing position.

ANNIVERSARY PROFIT

Los Angeles, Nov. 1.

The "Third of a Century" celebration which was held at the Orpheum here last week was a big money getter from the box office standpoint, but the entertainment flopped badly, at least as far as the afterpiece was concerned. The straight vaudeville bill would have been better without the added attraction.

ANOTHER HOUSE IN PHILA

Philadelphia, Nov. 1.

A vaudeville and picture theatre to seat 2,500 will be erected at Broad and Loudon streets by the Stanley Co. of America.

On the Broad street front will be stores. The theatre will have an orchestra floor and a balcony with two tiers of boxes on each side of the proscenium arch.

UNIT AT GARDEN SUNDAY

"The Troubles of 1922," the Davidow & Le Maire Shubert vaudeville unit show, will play the Winter Garden Sunday night intact. The show will also hold several additional turns.

The unit is laying off this week and is not due into the Central until January.

ILL AND INJURED

Celeste Corene (Corene Sisters) has been confined to her home in Philadelphia for the past two weeks with pneumonia. It will be at least three more weeks before she can rejoin her sister.

John Meehan, general stage director for George M. Cohan, has recovered from an appendicitis operation and is back in his office.

Clara Beyers is convalescent at the Florence Ward Sanitarium, San Francisco, following an operation for appendicitis with peritonitis following.

Georgette Lopez is at the New York Hospital, recuperating, without knowing how long she will have to remain there. Miss Lopez was with a Bellit act.

Mme. Franziska ("Billie" and "Jackie") is ill at St. Luke's Hospital (Room 235), St. Louis, and may be there for several weeks.

Maxine Claire (Spice of Life) tripped on her skirt while getting out of a taxicab at the stage door of the Central, New York, Monday evening, and was removed to the home of her physician, Dr. William Freeder, 547 Fifth avenue, where she was treated for a fracture of the fibula bone. Miss Claire will not be able to return to work this week.

ENGAGEMENTS

Judith Dier has joined Phil Taylor's "7 o' Hearts," replacing Ethel Arselman.

Catherine Koehler in "Variety Supreme," 5 girls, 1 man.

Hazel Romaine in skit called "The Girl in the Bathub."

Lotus Robb has replaced Pamela Gaythorne in "The End Fool" at the Times Square.

Fisher White, English character actor, arrived this week on the "Olympic," completing the cast of "The Wheel of Life" (Marc Klay).

OBITUARY

IN MEMORIAM MARIE DORIS

A loving tribute to the cherished memory of my devoted daughter, who departed this life November 3d, 1918.

MOTHER

managed numerous other houses and companies during his long career. Mr. Hill was a civil war veteran. He was noted as the man who sounded the bugle charge for the Union Army at the Battle of Gettysburg. A widow and daughter survive.

CHAS. ELDRIDGE

Chas. E. Eldridge, 68, died from a cancer Oct. 29. He was a legitimate actor for upwards of 40 years, having entered the theatrical profession as a youth. Mr. Eldridge played in the support of many notable stars during his career. He was one of the first to enter the picture field and appeared in important roles for Vitagraph for a number of years. He was an active member of the Green Room Club and a Mason. Services were conducted by St. Cecile Lodge Oct. 31.

DUKE ANDERSON

Duke Anderson, comedian with Harvey's Greater Minstrels, was instantly killed October 27 at Campbellford, Ont., while hunting. He accidentally shot himself, blowing his entire face off. Funeral was held Sunday at Belleville, Ont. The minstrel band and company escorted the remains. Deceased is survived by a widow, who is with the same company.

MRS. MAX CAPLIN

Mrs. Max Caplin, identified with musical comedy and vaudeville, died aboard ship from Halifax to Brockton, Mass., Oct. 24, while traveling with her own show. Mrs. Caplin is survived by her husband, Lawrence Davis, and a sister, Mrs. Sidney Snow.

VAN MURRELL

Van Murrell, a brother of Roger Murrell, who is a partner in the Dwight Pepple agency, dropped dead at Jefferson City, Mo., last Friday, where he was with "The Night-cap."

FRANK D. LANE

Frank D. Lane, actor, stage manager and scene painter, died at his home in Jersey City, Oct. 30. He was vice-president of the Catholic Actors' Guild of America.

The mother of Ralph W. Long, general manager of the Shuberts, and Edward Long, manager of the Globe for Charles Dillingham, died at her home at Beechhurst, L. I., Oct. 29. Mrs. Long was operated on in the summer, but specialists advised that her case was hopeless.

Jack Harper of Indianapolis, stage carpenter with Harry Dixon's "Midnight Revels" (Shubert unit), died Oct. 26 at the Sisters Hospital, Buffalo, N. Y. The deceased had been with Dixon for 10 years.

EDWARD CHOLMELEY-JONES

Edward Cholmeley-Jones, well known in operatic and theatrical circles in Philadelphia and New York, died suddenly Oct. 25 of pneumonia in Philadelphia. He was 70 years of age, and his death came after he had been removed from his home in Broomall, Delaware county, to the Bryn Mawr hospital.

Mr. Cholmeley-Jones, popularly known as "Colonel," was born in Worcestershire, England, Jan. 30, 1852. He was an Oxford graduate with degrees of B. A. and M. A. from Magdalen, where he won an open choral scholarship. After graduation he soon became known in London musical circles, and then left for America to become bass soloist and organist of Trinity church, New York.

Later he joined the New York "Herald" staff as a reporter, and at various times served in the capacities of musical and dramatic writer on that paper. He gave up journalism and became a professor in the National Conservatory of Music, and was first secretary of the National Opera Society. In 1892 he became the head of the resident publicity department of the Nixon-Zimmerman theatrical enterprises in Philadelphia, and continued in that capacity to his death.

MAUD MULLER

(MRS. EDWIN STANLEY)

OCTOBER 24th, 1922

MME. RITA FORNIA

Mme. Rita Fornia, 44 years old, died in Paris, Oct. 27. When postponing her sailing date due to an illness, her husband, James Labey, an art dealer of New York and Paris, sailed with her brother, Arthur Newman, to join her in Paris. She was listed to sing Suzuki in the first performance of "Madame

IN MEMORY OF

MY LOVING UNCLE

JOE HORWITZ

Who Passed Away October 25th, 1922.

His Niece, ROSE GARDEN

Butterfly" this winter. She first sang in New York under the direction of Henry W. Savage in the Castle Square Company 16 years ago, and a few years later joined the Metropolitan. Her proper name was Rita Newman and she was born in California.

JOHN P. HILL

John P. Hill, veteran theatrical manager, died Monday, Oct. 30, in the Grand Central Terminal, N. Y. Death resulted from heart disease. He was 75 years old and his last

MARRIAGES

Cecil Langdon (formerly with Harry Langdon and Co., vaudeville) to Oscar Boese, stage manager of the Majestic, Milwaukee, Oct. 10, at Milwaukee.

Ace Berry, publicity director for the Brentlinger circuit, was married to Sally Whitehill, non-professional, October 24 at Indianapolis.

Vanda Hoff, classical dancer, to Paul Whiteman, orchestra leader, and Emily Drange ("Orange Blossoms") and Lynn Overman ("Just Married") in a double wedding Nov. 2 in New York.

Evelyn Greeley (pictures) to John P. Smiley, non-professional, in New York, Oct. 25.

Mary Brandon, last in "Up the Ladder," to Robert E. Sherwood, picture critic for the New York "Herald," in the Little Church Around the Corner, Oct. 29.

IN AND OUT

Vincent O'Donnell was forced to leave the bill at the Golden Gate, San Francisco, on Tuesday of last week with Romy La Rocca doubling from the Orpheum and playing out the time. O'Donnell was suffering from a severe throat attack.

PROPERTYMAN'S RISE

(Continued from page 1)

as property man. At that time some one was needed for a small unimportant bit and Yule was selected. After a couple of weeks Yule was given another small bit. When the Columbia censors looked over the show several weeks later, their report mentioned Yule as one of the most capable people in it.

By that time (about three weeks ago) Yule had advanced to handling so much of the dialog and business, the management decided it would have to decide whether Yule was to be a property man or actor, deciding in favor of the latter and engaging a new props.

Yule's rise from props to principal comic with a burlesque in six weeks' time is not without precedent, but is about the quickest transition from overalls to greasepaint on record. He is to be featured in a Columbia wheel show next season, according to reports.

Previous to his job as prop with "Temptations," Yule had held similar jobs with American wheel shows, always doubling in small parts but never attracting any particular attention until the Columbia censors took notice of him.

NEW BURLESQUE SHOW FOR "SOCIAL MAIDS"

Revamped Musical Comedy Experiment Pronounced Fail- ure—Eight Weeks' Try

Revamped musical shows as books for burlesque attractions lack the necessary elements that constitute real burlesque entertainment in the opinion of the Columbia executives. An illustration of this contention is the "Social Maids" Columbia show the current season, which started out with a high class production scenically and as to costumes, and with the Lew Fields' musical "Blue Eyes" book as the basis of the "Social Maids" entertainment.

The show was praised generally for its production features by most of the Columbia houses where it played, but it appeared to be the consensus of opinion it wasn't a burlesque show, and the musical show book was cited as the basic cause of the trouble. Variety's review (by Rush) said this in effect when the show was caught at Hurltig & Seamon's 125th St. about the second week of the season.

The Columbia people decided to let the show go along for a while to give the musical comedy book experiment a fair try. After some eight weeks' consideration it was finally decided the experiment had failed and a real burlesque show would have to be substituted. Hurltig & Seamon, owners of the show, concurred in this viewpoint, with the result that an entire new show will replace the former "Social Maids," the only thing remaining being the title.

In addition to Stone and Pillard, who will head the new cast, the roster of the revamped show includes Sammy Wright, Elinor Wilson, Billy Baker and Fay and Florence. A bit and number arrangement in line with accepted burlesque traditions will supplant the plotted musical show book. The show is now rehearsing and will reopen with the new cast and book at Providence Nov. 6.

NO FRIED DIVORCE

Husband Denies Lucille Harrison Secured Chicago Decree

Samuel Fried, traveling representative of the Goldwyn Pictures Corporation, refutes the report Lucille Harrison of the "Follytown" (burlesque) company has been awarded a divorce decree in Chicago. He has a letter from Justice Harry B. Miller under date of Oct. 26 on the jurist's letterhead of the Superior Court, Cook county, Chicago, which states the decree "has not been signed and will not be signed if it is shown perjury" has been committed.

Fried alleges he was never served and that Miss Harrison is not a legal resident of Chicago, setting forth she instituted an action for separation last summer in New York through Samuel H. Lagusker and dropped it. Aug. 15 she brought divorce proceedings in Chicago.

Mr. Lagusker states that he is about to bring a suit for legal services arising from the separation action.

MUTUAL'S PEOPLE'S CINSY

Cincinnati, Nov. 1. After trying for months, Mutual burlesque has added Cincinnati to its circuit. Beginning next Sunday, Mutual attractions will show at the People's, which for many years was the home of burlesque. The first production will be Bernard & Morris' "Herd's Up." People's has been running very small time vaudeville for several seasons.

William Vail, Mutual representative, closed the deal with George Talbot, former scenic artist at the Grand opera house, and Thomas A. Reilly, former movie theatre owner, the present lessees of People's.

Mutual tried to lease the Boulevard theatre, formerly the Standard (burlesque), now running pictures.

AL REEVE'S THIRD PRIMA

Ada Lum has been engaged as prima donna with the Al Reeves (Columbia) show. Miss Lum makes Reeves' third prima donna since the season started. She replaced Mybelle Gibson. May Dornet was the show's first prima donna.

Eddie Hall joined the cast of Iron & Charities' "Talk of the Town" at the Casino, Brooklyn, last week, replacing Frank H. Murphy as principal comic.

BURLESQUE REVIEWS

LAFFIN' THRU 1922 (MUTUAL BURLESQUE)

Henri.....Al Belasco
La Belle.....Collette Baptiste
Cherie.....Lorraine Clark
El Pl Cash.....Rose Allen
Frog.....George Shelton
H. Swagelheimer.....Frank Penny
Al Speed.....Al Golden

This Mutual burlesque attraction was produced by the Mannheim-Vail firm. At the Olympic Tuesday night, Al Smith next door in Tammany Hall, the show did about three-quarters capacity.

"Laffin' Thru" is one of the best shows seen on this wheel at the 14th street house this season. The producers staged it intelligently, getting away from the bit and number hoke and with a minimum of smut that proved a stag audience can be entertained without the blue.

The chorus supplied the thrills, appearing bare-legged in their neat changes and making it up for the boys on every appearance. One shimmy pick-out number earned five encores. The 15 girls are far above the average set for this circuit in appearance.

The show is in four full stage sets, all good looking. Instead of the usual bit and number continuity there is a bedroom farce, a doctor's office scene and a burlesque wedding, with the gaps filled by entertaining specialties.

The comic here is Frank Penny, doing Dutch, and George Shelton, a bespectacled "tramp," who gets amazing results with quiet and legitimate delivery. Al Raymond, a capable, clean-cut straight, is also credited with the staging of the show. Al Belasco, the juvenile, looks like a find. The youngster handles a saxophone specialty in act one, then goes into act two with a singing and eccentric dance solo, in addition to playing several minor roles.

The principal women are Collette Baptiste, a clear-voiced prima donna; Lorraine Clark, the ingenue, of shivery propensities and deep pipes; Rose Allen, a cute plump blondina soubrette, and Betty Abbot, who is the end pony until stepping out in "one" for a specialty with Belasco that shows soubrette ability. She's a cute little girl with a pleasing voice.

The bedroom farce, a travesty on a legitimate one, was very funny and well played. The set was a pretty cyclorama with twin beds. The siren in pajamas occupied the bed, from which point of vantage she greeted each of her admirers. As the phone rang she screamed, "My husband!" The Lotharios were all parked under the bed until three had become acquainted. They are discovered upon the arrival of the real husband and all as the policeman, the butcher, etc. The scene was funny and cleanly played, not unlike the one in the "Music Box Revue" of last season.

Another funny and well done scene was a "table bit" with a new twist. Of the specialties, George Shelton gained awards with a monolog delivered from all sorts of reclining positions. This chap could handle talk if outfitted properly. It sufficed for here but was a succession of released gags.

Just before the finale, Princess Athena, a cooch dancer, added attraction, appeared. The Princess flashed a very mild "cooch" to the accompaniment of castanets and abbreviated attire. She finished second to some of the chorus girls who had appeared before. Also the Princess was not required to make weight for the engagement. She needs plenty of road work. Con.

WATSON RIVALRY

"Sliding" and "Beeftest" in Bronx.
"Sliding" Does Biggest Gross

Through an unusual break in bookings, caused by a re-arrangement of the Columbia route, resulting from a couple of houses dropping out, "Sliding" Billy Watson's show and "Beeftest" Watson's were routed into Miner's Bronx two consecutive weeks, "Sliders" show playing the house two weeks ago and "Beeftest" last week.

The ancient rivalry between the two Watsons broke out violently again in the Bronx, with snipers battling over every available billing space. Paper set forth the claims of each to being the original Billy Watson of burlesque.

Both shows did about \$7,000 on their respective weeks, with the "Sliders" topping by a slight margin of a few dollars.

DAN DODY, MUTUAL'S CENSOR

Dan Dody has been appointed a member of the Mutual burlesque wheel's censorship committee. Dody will travel from stand to stand, and in addition to ordering changes, will act on his own recommendations as regards restaging of numbers. Melville Morris will be in charge of the Dody & Morris agency business while Dody is attending to his censor hip duties. Dody will retain his interest with Morris.

FOLLY TOWN

The Producer.....Harry Kelly
The Author.....James Holly
Bird Spangle.....Jacques Wilson
Bird Ballard.....Lucille Harrison
Hi, Signer.....William Brett
Tillie Tickle Too.....Helen Andrews
Fay Footlight.....Mildred Holmes
Kitty Kute.....George Wink
Al Legro.....Harry Healy
Hard Ham.....Lester Dorr
Gus Fay.....Buster Beans

James E. Cooper's "Folly Town" is one of those average burlesque shows, quite a way from top-notch classical and at the same time far removed from the tail-enders. It's entertaining, generally speaking, but there are a number of dull spots and several basic faults. One of the noticeable things lacking is a scarcity of comedy in the first part. Besides this lack of laughs, what comedy there is isn't particularly funny.

Too many gags. Likewise too much dialog. This goes also for the surplus dialog handled by the women of the show. No one expects a burlesque principal to handle talk as well as a legit player. That's why dialog should be cut to a minimum in burlesque.

The first part has five scenes: full stage fancy interior, drapes in one, a shipwreck scene with the comics on a raft in midocean, a well produced effect, another scene in one and a college exterior, the latter also a fine looking set, with a solid looking house and wall.

The shipwreck scene is productive of plenty of laughs. One of the other Cooper shows, this one or possibly some other producer, had a somewhat similar shipwreck comedy scene in past seasons. Usual flirtation bits with husband glaring at comic "making" wife, kissing bit, etc., is present, and good for mild laughs.

The show more than makes up for the lightness of the laughs of the first section when it gets to the second part. There is a club scene with Harry Kelly playing the part of a drug fiend that is ingenious in conception and featured with novelty. There's a tense bit of melodrama in this club bit, a fine looking set to back up the action and a thread of plot that holds interest all the way.

The real belly laughs that burlesque must have arrive in a full scene. A third degree bit with a rapping convicts over the head with a stuffed club is slapstick of the best type and made the Columbia bunch yell.

Gus Fay, featured comic, uses chin piece and bloated stomach in accordance with past traditions of the stage "Dutchman." He makes the character consistently funny, is clean in his methods and generally shows a complete knowledge of his business.

Lester Dorr does a sort of "nance" tramp and works intelligently for laughs. Harry Kelly does a number of characters. He's miles above the regulation type of character man in burlesque. He has ability as a reader of lines and stage presence that denotes the right kind of experience. James Holley is an efficient straight.

The Snappy Trio, three men, offers a singing specialty in a scene in one that pleases. The trio also appears in the club skit. This club scene incidentally would make a splendid vaudeville act just as it stands.

Helen Andrews is the soubrette, Dolly Rayfield, a statuesque blonde, prima and Lucille Harrison ingenue. Or maybe Miss Harrison is the prima and Miss Rayfield the ingenue. Jacques Wilson works in several bits, getting away with everything she tackles.

There isn't a voice worth mentioning in the feminine contingent. That's one of the show's weaknesses. Miss Wilson should be allotted more stepping. Miss Wilson is a corking exponent of the legmania school and a dancing bit in which she figured in the first part was one of the show's most effective numbers.

The chorus is not well matched as to size. There are several lookers in the lineup, including Anna Merritt, a pretty little brunette soubrette of the peppy type.

Tuesday night business was bad at the Columbia, the rear section showing some five vacant rows.

"LOVE CHASERS" TOO RISQUE

Buffalo, Nov. 1. Fifteen chorus girls of the "Love Chasers," a musical comedy troupe described as a "Bouquet of Bewitching Beauties," were stranded in Bradford, Pa., this week when the local theatre management, after witnessing a rehearsal, refused to allow the show to go on on the ground that it was too risque for the oil city.

After appeals to the police arrangements were made with the theatre managers for payment of board bills and railroad fares to Buffalo.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE

Thirty-three to This Issue

"TEMPTATIONS OF 1922"

Hurtig and Seamon Did Not Take It Over

Hurtig and Seamon did not take over "Temptations of 1922" from Irons and Clamage, and the Columbia Amusement Company did not order the show off for repairs prior to its Columbia engagement, as stated in Variety's review of the show at the Columbia, New York, last week. The show is operated by Irons and Clamage, as it has been since the start of the season.

Hurtig and Seamon control the franchise on which the "Temptations" show is operated, but Irons and Clamage operate "Temptations."

The Columbia censors ordered some changes in the show when it played Chicago about six weeks ago. These changes, which included the repainting of some of the scenery and additional costuming, were made by Irons and Clamage, not Hurtig and Seamon.

The cast and book are essentially the same as at the beginning of the season, with the exception that Joe Yale has been promoted to a full-fledged principal instead of doubling acting bits and props.

Before the show reached New York, Hurtig and Seamon considered putting Stone and Pillard in the show as strengtheners. After looking it over at the Columbia, it was decided by the Columbia people no strengtheners were needed, and that the show was o. k. as it was.

RETRIAL ON NOTES

Columbia's \$30,000 Suit Against American Restored to Calendar

The Columbia Amusement Co. has been granted a new trial in its \$30,000 suit against the American Burlesque Association, and the case has been placed on the calendar for next Monday.

Some months ago Justice Cohan and a jury found for the defendant. The A. B. A. contended that both notes founding the suit were given in payment for the purchase of stock in the Mount Morris theatre, New York, and the Capitol, Washington, D. C., and were not redeemable until both houses showed a profit sufficient to cover the amounts.

Leon Laski's motion before Justice Cohan last week to set aside the verdict on the ground it was not justified was granted.

JUDGMENTS

James Ben Ali Haggin; C. Thorley; \$593.84.
Julius and Agnes Zancig; M. B. Leavitt; \$7,178.93.
Glen Hunter; L. W. Browne; \$169.20.

Irving Film Corp.; City of N. Y.; \$90.20.
Cherokee Amus. Co.; same; \$30.97.
Utopia Film Corp.; same; \$90.20.

Incorporated Photoplay Theatre Company; same; \$60.61.
Gustave Broskus; Lee Lash Co.; \$129.36.
Claude M. Alviene; Opera House Realty Co.; \$190.12.

Sam and Dave Kraus; F. Eckonroth & Son, Inc.; \$326.07.
Salvin Realty Corp.; People, etc.; \$20.
John Cort; H. Mahieu & Co., Inc.; \$11,253.98.

Arthur Hopkins; N. F. Murphy; costs, \$110.43.
Lenox Theatre Co., Inc.; City of N. Y.; \$75.40.

New Amsterdam Music Corp.; same; same.
Strand Theatre Co. of Mount Vernon; same; same.
University Film, Inc.; same; same.

Universal Mfg. Co., Inc.; same; same.
Wizard Films Corp.; same; same.
Satisfied Judgments
Slayman Ali; M. Ali; \$1,060; Sept. 1, 1920.

JUDGMENTS VACATED
Columbia Amus. Co.; Am. Burlesque Assn., Inc.; costs, \$69.15; June 28, 1932.
Joe Gold; Jacobs & Jermon; \$79.20.

Thomashefsky Theatre and Louis Goldberg; E. Z. Troy; \$2,583.45.
S. R. E. Amusement Co., Inc.; Oliver D. Bailey; \$668.70.
Mary Muriello; A. Mastellone; \$36.09.

Alethe Amus. Co.; City of N. Y.; \$30.98.
Cecil Feature Film Co.; same; \$60.61.
Aurora Amus. Co.; same; \$75.40.

Maze Gay; Chase, Inc.; \$168.
Edith Kelly Gould; same; \$117.70.
Eva McCre; Palisade Interstate Park Comm.; costs, \$11.60.

Marco and Fanchon Wolff; Dillingham Theatre Co.; \$96.93.
Louis H. Hartman; Chairman Film Lab.; Inc.; \$218.90.
Sheldon Lewis; G. W. Roberts; \$1,121.90.

James P. Sinnott; Holsebrook, Inc.; \$306.72.
Al Dub of J. Witmark; \$29.20.
Al Mayer; E. Leving; \$155.05.

NEWS OF THE DAILIES

"Merton of the Movies," the dramatization of Harry Leon Wilson's novel by George S. Kaufman and Marc Connelly will follow "Captain Applejack" at the Cort, New York, Nov. 13.

"Sun-Up," by Lulu Vollmer, was produced by Lee Kugel at the Palace, White Plains, N. Y., Oct. 27-28.

Harold Levey has written the music for the new Henry Savago production, in which Peggy Wood will be starred. Zelda Sears is the author of book and lyrics.

"Barnum Was Right," by Philip Bartholomae, will be produced by Louis F. Verba in Atlantic City Nov. 6.

Augustus Barrett has written the music for John Murray Anderson's new musical play, which will be produced the first week in December.

The cast of "The 49'ers" opening at the Punch and Judy Nov. 7 will be, for the first show: May Irwin, Bel Mercer, Denman Maley, Sol Friedman, Albert Carroll, Margot Myers, Angela Ward, Allen Fagan, Gladys Burgette, Easton Yonge, Lewis Barrington, Monica Moore, Jeanne Chambers, Roland Young, Sidney Toler, Howard Lindsay, Ruth Gilmore, Alita, Devah Morel, Clyde Hunnewell, Philip Mann, Frank Lyon, Ira Uhr, Ward Fox, Louisa Hunter, Brenda Bond.

George Cline, pictures; Charles Scullion and Alice Thornton were acquitted of the murder of Jack Bergen, picture director, by a jury in the New Jersey Supreme Court last week.

An Italian "Chauve-Souris" will be presented at the Selwyn, New York, Nov. 5. The cast will include Maldacea, a comedian from the Teatro Caruso.

Peggy Hopkins Joyce denied a report she would marry M. Hezel Letellier of France.

The Theatre Guild announces A. A. Milne's "The Lucky One" as its second production. "R. U. R.," now at the Garrick, New York, will move uptown to the Frazee Nov. 20 to make room for the Milne play.

Mme. Cecile Sorel, leading woman of the Comedie Francaise, Paris, now appearing in Canada, will present a repertoire of plays in New York the week beginning Nov. 13. She will be supported by a cast drawn from the Comedie Francaise and other leading Paris theatres.

Charles Dillingham will present Cyril Maude in "If Winter Comes," dramatized by the author, A. S. M. Hutchinson, and Basil Macdonald Hastings.

Edwin D. Reynolds, brother of Marilyn Miller, was arrested charged with desertion and taken back to Minneapolis. His wife accused him of abandonment.

Alfred C. Davis will produce a colored musical comedy, "Liza," in New York the week of Nov. 6.

A. H. Woods will produce "The Whole Town's Talking," by John Emerson and Anita Lois, in Hempstead on Nov. 6.

Geo. M. Cohan will bring "Little Nelly Kelly" from Boston to the Liberty, New York, on Nov. 13. "Molly Darling," now at that house, moves to the Geo. M. Cohan, and "Queen of Hearts," at the Cohan, is expected to go on tour.

Sarah Price, 67 years old, a former Barnum & Bailey circus rider, was taken to the Bellevue Hospital for observation from her home early this week.

The Lexington, New York, has been engaged by Murray Garson for the staging of a number of (Continued on page 38)

"BEAUTY REVUES" RECORD

Jimmy Cooper's "Beauty Revue" broke the Columbia gross record for a week with or without a holiday for the current season last week at the Gayety, St. Louis. The Cooper show played to approximately \$11,750.

The Columbia, New York, with "Temptations of 1922," did about \$7,500, a slight jump over the previous week's business.

MANAGERS SECURE JUDGMENT

Jacobs & Jermon were awarded judgment for \$799.20 against Sid Gold of the Weber and Fields "Re-united" unit. Gold last year was employed by the J-J firm. He borrowed \$1,000 from them for personal needs, which induced the suit through Leon Laski.

Lafayette Leaving Mutual Wheel

The Lafayette the colored house which has been playing the Mutual wheel shows for the last two weeks, drops off the Mutual route this week.

THIEVES TRAILING WITH CARNIVALS SHOULD BE DRIVEN OFF OF THE LOT

Pickpocket, Shoplifter, Daylight Crook, Sheetwriter, Sneakthief, Burglar and Others Could Be Prevented from Trailing Open Outdoor Amusements—Nothing Movable Safe Around Circus or Carnival if Management Takes No Step to Protect Patrons—How Crooks Operate

While checking up the grafters who pay privilege to the carnival manager and operate directly on the lot, quite a few crooks of various types and who are in the habit of working with carnivals and circuses have been neglected.

The "sheet writer" of different methods and perhaps the most harmless, the "booster," "helster," or, in other words, shop-lifter, probably the most common, and the sneak thief, who plies his trade in residences, offices or in the vicinity of the show grounds, where he specializes in automobile parts, lamps, accessories, coats, motor robes, handbags, small articles left in the cars, or spare tires.

The "Sheet Writer"

The first, the sheet writer, gives away free subscriptions to rural papers, monthly magazines and trade periodicals. As an inducement, he usually gives away an attractive premium and promises to send a copy of the magazine free for two years. The subscriber signs the contract, after which the solicitor again explains that there is no charge, beyond the cost of wrapping and mailing, which amounts to \$2. The sheet writer, who confines his activities to downtown, is usually on the level, as all he collects is his. If he sends the order in, the subscriber gets the paper and all is well, but many of them just collect.

They all have credentials showing them to be bona fide representatives of the periodical they handle. Receipt books can be purchased all over the country from firms handling circulation work, and the receipts, costing from 5 to 10 cents each, authorize the agent to collect from \$1 to \$2.

There are sheet writers who are out for clean money and these do little harm, but the majority are just petty larceny plain bandits.

The crooked sheet worker generally plays the house to house racket, working on the sympathy of the women by claiming to be a poor student trying to work his way through college. He calls at the houses of the better middle class. He is young, clean, suave and polite. He soon secures the confidence of the woman of the house and is invited inside. Here he stays until he can get the housewife from the room while he lifts whatever articles of jewelry or value he can find. Sometimes his visit is only a preliminary one, and he calls again before pulling off the big stunt.

Sometimes these crooks have a concession with the show or work for some other concessionaire. Their house to house stunt takes but an hour or two in the morning or afternoon and one or two good hauls during a week stand is all velvet and easy pickings.

The Daylight Thief

The most experienced concession agents are experienced gamblers and there are few tricks of the trade with which they are not familiar. Many have lived lives that would hardly bear investigation, and, at a pinch, most could step in and fill the bill in any kind of crooked work. Some of the best all around crooks in the world may be found on the carnival lot, for these versatile gentlemen of the underworld are just as able to fill in behind a "strong joint" concession counter as they are to "put their backs up" with a "gun mob" or help to "roll a guy" in a tight clem.

With every carnival on the road is a clique of smartly dressed, wise cracking men, many working on concessions, some of them just "tailing" (following the show), ostensibly visiting the boys. Those who are working worry little about business. Whether conditions are good or bad they always appear to be prosperous, have money, good clothes and a room and bath at the best hotel.

Silk shirts, silk underwear and other attractive specialties in men's clothing are plentiful on a carnival

lot when these men are around. At times there are some wonderful bargains in ladies' silk sweaters, flimsy waists and fluffy lingerie. It comes to the carnival grounds in a steady stream, and there are always buyers.

Even the most honest and conscientious can hardly resist the temptation of these bargains. What is not disposed of on the lot is sold to local fences, poolroom and saloon-keepers and the sporting and underworld fraternity in general. The work is usually pulled off around noon time, when most of the help in the shops have gone to lunch, and it is incredible the quantity of merchandise the thieves get away with. Most of the plunder is silk, easily squashed into a small space. A man will often get away from a store with a dozen silk shirts, two or three suits of underwear and a bunch of ties, all in one haul, and without package or grip.

Working two-handed, one of the crooks makes some inquiries regarding the price of a certain article, or maybe makes a small purchase. Meanwhile, he engages the clerk in conversation, looking at different and various grades of goods. The other thief is looking around the store, nonchalantly examining that and this article, until he finds a secluded corner where he can work unobserved. Here he stuffs the plunder beneath the waistband of his vest or up under his coat, any old place, so it is safely out of sight. The accomplice completes his purchase, they smile an affable good day to the clerk, and disappear.

The men pull this same stunt day after day some cleaning up a young fortune on a season. They never seem to fall. By dint of nerve and quickness of eye they appear to everlastingly defy detection.

The Sneak Thief and Prowler

Circus day and carnival week—what a harvest for the sneak thief, the prowler and the low type of small time carnival of his type!

What more fertile ground for the pickpocket and the every other kind of thief who works among the crowds!

On the circus and carnival lots there are crowds. Gay, carefree crowds, without thought of everyday life, to abandon themselves to the great shrine of fun and amusement.

Laughing and happy, they have forgotten the house and its contents; they have forgotten the car, parked with a thousands others along the byways adjacent to the show.

It's circus day! It's carnival day! Let's have some fun—let's go!

With the circuses the house prowlers work in the morning, selecting parade time for the hour and the route of the parade as the most suitable place. The moment the blare of the trumpets herald the coming of the parade, each house is automatically emptied. Those who do not make a dash for the corner, crowd the porch. The members of the family who are going to the circus have long since left, to be in time to get good seats.

Now comes the house prowler. Selecting his house with expert eye, he tries the back door. It is usually open. Doors are forgotten in the excitement of circus day. In he sneaks. He knows just where to look for the lighter valuables. He works fast and with care. These house prowlers rarely get convicted.

The carnival prowler works under different conditions and is, consequently, obliged to use different methods. He ranges from the small time burglar who is out after big stuff to the ill-clad working man who is merely out to promote himself a clean shirt and underwear, which he snatches from the back yard clothes lines at early morn or after dark.

The better class of sneak thief goes to more exalted extremes, sometimes posing as a health officer, gas inspector or sometimes

representing himself to be a salesman for a representative business house. At times they work in pairs, one holding the house occupants in conversation while the other sneaks upstairs to look for the plunder.

A house with nobody home is often encountered and here is where the crooks make their harvest. They usually confine their efforts to light valuables, but there are times when they will take a chance with a valuable rug or carpet.

Frisking the Cars

It must be gratifying for the carnival proprietor to see the streets and roads in the vicinity of the show grounds lined solid for blocks with parked automobiles. Not plain flivvers and cheap makes, but cars with the mark of the very best makers. It is a compliment to the carnival that people of this class turn out. The carnival manager must swell with pride as he marks this encouraging indicator of the progress of the midway business.

But how do these same car owners feel when they return to their cars at night to find them looted from stem to stern. Spare tires gone, motor robes, overcoats, lunch basket, spare parts missing, the tool kit rifed. Everything gone.

It isn't that the carnival manager is to blame. He is not in on the actual theft, but he is, and too often, at fault in this manner. He knows of the presence of the crooks around the show and yet takes no steps to stop them. There is little goes on around a circus or carnival that is not soon known to the office.

By some method, above or underneath, news of this sort always finds its way to the management.

This does not include all carnival managers. Far from it. But it takes in many, too many, and as long as the managers themselves encourage and close their eyes to these evil and nefarious practices there is little hope for any real improvement.

Gripter Must Go

The gripter has got to go. He will be driven from the field by the weight of public opinion and the law. If the gripter and gambler are to go, why not make a clean sweep and chase the sneak thief, the shop lifter and all other thieves from the circus and carnival grounds?

Not merely to red light them, but chase them and keep them going until their whole tribe is extinct on the lot.

SHRINERS' CIRCUS BIG

Kansas City, Nov. 1.

The Shrine Circus, which has been the attraction at Convention Hall for the last ten days, drew over 100,000 admissions. Some 80,000 season tickets were sold and an average of 2,000 tickets sold at the box office nightly. The heavy attendance has been felt by the legitimate houses.

CIRCUSES AT HOME

Ringling Bros.-B. B.

Bridgeport, Conn. General offices, 221 Institute place, Chicago.

Sells-Floto

After Nov. 8, Peru, Ind. Nov. 3, Galveston, Texas; 4, Brenham; 6, Temple; 7, Fort Worth; 8, Ardmore, Okla.

Wallace-Hagenbeck
West Baden, Ind.

Gollmar Bros.
Montgomery, Ala.

John Robinson
Peru, Ind.

Walter L. Main
Havre de Grace, Md.

Al G. Barnes
Love Field Aviation Grounds,
Dallas, Texas.

Johnny J. Jones Exposition
Oct. 30-Nov. 5, Greenville, S. C.;
14-19, Orangeburg, S. C.

WORTHAM SHOWS'

WRECK; 3 KILLED

Six Hurt—Carnival Train Struck by Flyer in Louisiana

New Orleans, Nov. 1.

Three employees of the Wortham shows were killed and six seriously injured in a rear-end collision early yesterday morning on the Southern Pacific near Adeline, La.

The show special was run into by the Transcontinental Flyer, which left local terminals Monday night.

Those instantly killed while asleep in their berths were William D. Jones, character comedian; Omar Jones, assistant manager of the Wortham shows, and R. L. Metcalf, traffic manager.

The seriously injured, now in a sanitarium at Patterson, La., include Mrs. Julia Jones, Mrs. William Murphy, Charles Flohr and Fred Miller. They will recover, reports indicate.

Two other members, slightly injured, remained at Adeline. They are Mrs. J. J. Daugherty and Charles Jameson.

The Wortham shows were proceeding to Beaumont, Tex., to fulfill an engagement, and were later destined to play several other cities in the Lone Star State.

In the wreck, three cars were completely demolished. About twenty animals were killed instantly.

In its present shape, it is doubtful if the show will be able to proceed further for a while.

WM. L. MCINTYRE DIES

William L. McIntyre, known as William L. Sullivan, who has been with the Johnny J. Jones Exposition, dropped dead in Atlanta Oct. 22 from heart disease. He was 70 years old.

The show was moving out of town and Sullivan had missed the first section. He was at the railroad station inquiring about the train when he was stricken. B. C. Bowles, secretary of the Atlanta Elks, of which Sullivan was a member, took charge of the body, which was later shipped to the sister of the dead man, Mrs. Sadie Littell, 51 West 196th street, New York.

More than 50 Elks in the Johnny J. Jones Exposition company held a memorial service in the Columbia, S. C., Elks' lodge rooms Oct. 23.

FOLACK'S COMBINED SHOW

Milton, Pa., Nov. 1.

The Polack Bros. 20 Big Shows will not winter at the fair grounds here as arranged. The show closed after the fair here, when Irving J. Polack decided to jump the show south, where it has combined with the World at Home Shows, another Polack attraction.

The shows have been cut down to a 15-car organization, which will stay out as long as weather permits. It is understood that the shows will winter together south.

One show of about 30-car calibre will go out under the personal management of Irving J. Polack next season.

SMALLEST MAN DIES

Auburn, N. Y., Nov. 1.

The funeral of Arthur D. Page, 44, known as the smallest man in the world, was held Saturday at the home of his sister, Mrs. Ray Miller, in Doraville, where burial took place.

Mr. Page was 36 inches in height and for more than 15 years traveled throughout the world with the Ringling Bros.-Barnum & Bailey circus.

Mr. Page, in circus life, was dressed as a policeman.

BARNES' INTERESTING BOOK

Chicago, Nov. 1.

The official route book of the Al G. Barnes big Four Ring Wild Animal Circus showing the itinerary of the organization for season of 1922, and giving a roster of those connected with the enterprise, has been issued.

It is an interesting publication, containing many pictures of people prominent in the show in addition to information valuable to those who compile circus history.

CARNIVALS BARRED BY PHILADELPHIA

Mayor Issues Instructions—Rules Make It Prohibitive for Professional Carnival

Philadelphia, Nov. 1.

After agitation and campaigns waged for years, the itinerant carnival will be found no longer on local vacant lots and side streets. Mayor Moore has issued an order passed on to Superintendent of Police Mills for enforcement and for regulations that no itinerant carnival should be permitted to operate within the city of Philadelphia.

Director of Public Safety Cortelyou, in a statement, said that this bans all professional carnivals, those operating independently and those that seek to collaborate with organizations of any sort, part of the profits of which are to be turned over to these organizations.

The only carnivals that can now be legitimately run within the city limits are those organized and conducted by officials living within this city, of civic, educational, religious, military or similar organizations, all of the profits of which are to insure to these bodies as entities, with no part turned over to any of the individuals who assist or take part in the conduct of carnivals. This makes a hard and fast ruling, barring permanently from the city itinerant and professional carnivals and all their influence.

HURT IN CIRCUS SHOW

Eddie Hearne, noted automobile racer, who recently played several weeks in Pacific Coast Orpheum, houses with a daredevil automobile act, sustained two broken ribs and a dislocated hip last week while riding the vertical walls of a 17-foot steel tank at the California Industries Exposition in the Civic Auditorium, San Francisco. Hearne is under hospital care.

The driver was appearing in his vaudeville act as a special attraction of the exposition. He showed in the cage in a race against Harry Casteel, who drove a motorcycle. Casteel was out of the cage when Hearne's baby racer crashed to the bottom of the pit.

B.-B. CIRCUS INDOORS

Albany, N. Y., Nov. 1.

It is reported by the local press that the Ringling Brothers-Barnum-Bailey Circus will show indoors in Troy Jan. 15-20 under the auspices of the Shrine Temple.

The entertainment will be given in the 105th Infantry armory.

The published report says the combined circus will be given and that an automobile will be a daily prize to stimulate the gate.

OUTDOOR ITEMS

Only a few left out, and these seem to be getting along nicely, especially those playing southern fairs in territory, where the crops and general conditions are good. The small grafting shows also seem to be hanging on. Texas and Oklahoma are full of them. The shows having the hardest time are the clean, legitimate outfits, which are trying to get by playing still or under auspices.

The Tampa (Fla.) police force will hold a police benefit fund circus and exposition during the week starting Dec. 4. The program will consist of real circus and novelty acts and a limited number of legitimate concessions.

It is stated that with the exception of the addition of several new amusement features and the improvement and modification of most of the old ones, there will be no change in the Johnny J. Jones Exposition, neither in policy nor method of operation. The Jones shows have already closed contracts for several of the choicest of the 1923 fairs.

The date for the West Jackson county fair, to be held at Pascagoula, Miss., has been set for Nov. 17.

Several concessionaires at the Huntsville, Ala., fair were arrested for operating gambling devices at the fair. They are being held for trial. The fair association at Laurel, Miss., is also investigating charges by local ministers who claim that all kinds of gambling devices were permitted to operate at the fair.

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The following announcement has been sent out concerning the Stage Children's Fund, Inc. The organization will hold a bazaar at the Hotel McAlpin, New York, Dec. 1-2: The Stage Children's Fund, of which Mrs. Millie Thorne is president, has purchased the Davis homestead at Navesink, N. J., for the purpose of providing a summer home for the children during the summer season. This fund was incorporated in 1911 with 15 subscribers and has increased until, at the present time, the membership numbers 300. No contributions are solicited, as this fund takes care of the maintenance of the proposed home, which is also non-sectarian. Many prominent managers, stars, actors and actresses are members. The Davis homestead consists of three acres of ground, house of twenty rooms, barns and stables. The house will be remodeled to accommodate the children, and the attractive setting will be beautified by fountains, shrubbery, flowers, etc. During the summer it is planned to have the children give performances to the residents of Atlantic Highlands and vicinity.

George Rockwell, of Rockwell and Fox received an urgent long distance phone call from his wife at Providence this week. His wife advised him she called to ascertain the whereabouts of his camera since she wanted to take a photo of the baby while the sun was shining. Before he could think of its location he was called to go on the stage. Returning, he forgot about the phone and his wife held the wire, he meanwhile getting dressed. By the time he remembered the call the sun had gone down in Providence and charges amounted to \$57. The camera originally cost \$4. Rockwell figures himself a loser through deductions in algebra, not even counting the bawling out he is scheduled for on his return home.

The report last week that the rights to "A Gentleman's Mother" by Martin Brown, which the Sam H. Harris office tried out earlier in the season, had been disposed of to Louis McChune was denied by Sam Harris. There was a deal of some nature on for the piece but the actual transfer had not been consummated. Whether or not it will be a question at this time.

The Miles, Scranton, has been purchased by Mike Comerford, the Pennsylvania picture house owner, from Chas. Miles, who has been playing Pantages vaudeville in the house. The present policy will be discontinued, according to reports, and a straight picture policy substituted.

Mo Schenck, Loew circuit booking man and nephew of Joseph M. Schenck, gave a bachelor dinner Wednesday night at Cavanagh's restaurant. Next week Mr. Schenck will wed Ida Lubin, daughter of Jake Lubin, Loew booking chief. More than 100 guests attended the dinner.

M. Goldstein has started work on a theatre in Patchogue, L. I., which will run in opposition to the one being built by Mike Glyn in the same town. Goldstein will also start work on a theatre in Glen Cove, L. I., which will run in opposition to the house now there (Glen Cove theatre) under the management of Robert King and booked through Fally Markus.

A. Bermin, manager of the Cortland, Cortland, N. Y., who recently had union trouble with his stage hands, is facing a walk-out of his musicians, who are demanding more pay.

The Community, Meriden, Conn., will discontinue vaudeville Saturday and play pictures.

Cohen's, Newburgh, N. Y., starts vaudeville Saturday. Four acts and picture last half.

Jac. W. Wyte, theatrical attorney, has removed his offices from the Woolworth building to the Times building.

CUTTING ACTORS' SALARIES

"Cutting actors' salaries" is neither unknown nor uncommon in the show business. Reducing salaries may happen to any business. It often depends upon the condition of the business. But there are different ways of doing it.

The Shubert vaudeville unit circuit appears to be doing it by innuendo. The innuendo is, "If you don't work for the Shuberts, where are you going to work?" That's a pleasant way to get actors the shows are dependent upon in a pleasant frame of mind!

The Shubert vaudeville situation must be understood to realize to what extent a proposition of this nature really goes. Shubert vaudeville has been regarded as "opposition." "Opposition" in vaudeville always has been deemed worthy of support, but only support when it did its best to be opposition in a straightforward way as regards the people it engaged. It is not material why actors signed with Shubert vaudeville shows or whether they receive more salary with the units than they could have obtained elsewhere. The units signed them, and with wide-open eyes, after the Shuberts had played vaudeville acts for years and operated their own vaudeville circuit last season.

The executives of the unit circuit are business men. They were dealing with actors. If the actors got the best of it in the matter of the contract, it's the first time on record an actor ever got the best of anything when doing business with a manager. But in signing with the Shubert units and Shubert vaudeville of last year the actor cast off vaudeville's big time. The unit artists knew they could not return to the Keith or the Orpheum circuits. They knew it because no Shubert vaudeville act of last season had since been engaged by the big time.

And the unit people seemed to know that as well. From which might have come the query, "If you don't work for the Shuberts, where are you going to work?" The answer is, "The small time." Big time acts don't want to play on the small time unless circumstances compel them to. They are engaged for the unit shows, Shubert vaudeville, it was advertised, two performances weekly on a play or pay contract of 30 weeks to be played within 35. That was advertised in a trade paper, Variety, as an aid to the unit producers in engaging acts.

As a matter of fact, few unit acts received play or pay contracts. The individual producers were allowed to engage their own acts and give them the usual contracts containing a two weeks' notice clause. That was the acts' own fault in accepting them. But it is not the acts' fault that because they have no place to go besides the small time, that unit producers should maneuver to secure a reduction in salary. That's not opposition; it's imposition. And no "opposition" trying tactics of that caliber should expect to nor will they receive support from Variety until other available means have been exhausted.

As a rule, where actors are asked to join in on the prospects of a show through cutting or waiving salary or playing commonwealth, that request is not made until other expedients have been unsuccessfully tried. With the unit shows the theatres could allow the producers a larger percentage in the effort to give the producers a break before expecting actors should. Unit producers are receiving 60 per cent and less of the gross, traveling over territory where theatres allow musical attractions such as the units class 65, 70 and 75 per cent. of the gross. The units have a large enough overhead to be given musical comedy terms, when the units are hooked up at around \$5,000 weekly or more with a scale of \$1 top; as against a musical show costing \$8,000 or \$9,000 a week and playing to \$2.50 or \$3 top. The present terms appear to have been based on burlesque, where the shows cost at the most \$2,300 a week to play, while under \$2,000 is more often the figure.

It may have been the terms that made the units so attractive looking to the Shuberts, besides having other people make the productions which keep the Shubert theatres open. When speaking of the Shuberts you are talking about the smartest theatre operators in this country. They are strictly theatre men; productions to them, whether made by themselves or others, are looked upon only as a means to keep their theatres open at a profit; that's their business, running theatres, and they are birds at it.

TICKET SPECULATING EXPLOSION

An explosion in ticket speculating doesn't look far off. Dailies have gone after it here and there, but naturally they would be miles away from the center of the sore. It really needs a trade paper to tell the inside about ticket speculating, the bunk of it, how it is carried on and all the stuff that goes with it, but what is the use of a little trade paper wasting its space, where the public is concerned?

Now that the ticket speculating thing has grown almost as deadly and to such outrageous proportions in Chicago, as it always has been in New York, the danger of an explosion is nearer. The theatre can't stand up under this enormous load of bad feeling the ticket speculating agency generates. Continually generates, really creates, through the theatre making the agency its box office. And all for that "commission," usually 25 cents per ticket in New York, and in Chicago, just nerve and advances, if nothing else.

Even the 50-cent premium agencies are no more than box offices. You get what they want to give you for the 50-cent premiums. Try to get something else at that premium. Agencies are carrying theatre tickets in two sets, the preferred and the common. The fifty-centers get the common. What they do with the preferred they think is their secret. That goes for New York even more than Chicago.

It's a terrific bunk, and did it only concern the public it would not concern us, but it now concerns the theatre more than the public or anything else. It's bad, it's dangerous and it's destructive to the legit show business. It has grown like bootlegging—stronger than the law.

IF SMITH WINS

What will the show business gain if Al Smith is elected the next governor of New York? Nothing much, perhaps, beyond knowing that there will be an executive in Albany who is in sympathy with theatricals as far as he may go in his governing capacity. But one thing Smith's election will do—it will tell the world the show business stands for a liberal, and stood against Governor Miller, who signed the picture censoring bill, whether he personally inspired the passage of that bill or no.

It was eminently proper for the picture people of New York state to outwardly endorse Al Smith as they did last week. The picture people did not pledge themselves to the Democratic party in perpetuity by that action, nor did they endorse the ticket, merely Al Smith, because he is an avowed liberal. The endorsement put them on record as against Miller and the reformers.

There's nothing more of any account before election. Let's hope it will be Smith and try to make it Smith by working until the last minute for him—then voting for Smith.

Gene Barnes was awarded a verdict of \$115 in a Bronx Municipal court, the defendant being Henry Bellit. Barnes sued to recover unpaid salary due for engagements in a Bellit vaudeville act last summer, known as "Screenland."

Singer's Midgets are on the Orpheum Circuit. A local announcement appears to have been issued in Memphis that when Pantages of that city reopened the Midgets would be on the opening bill.

THE "COMMERCE" DECISION

Vaudeville may not know just what it is, but vaudeville now knows it is not interstate commerce. In a way, that is gratifying. It's going to save a lot of people a lot of expense and trouble. Of course, there remains the possibility Judge Mack's opinion will be reversed by the higher court, but as Judge Mack seemed to base his own decision upon the decision of the unanimous bench of the United States Supreme Court in the Baseball decision, the probability of a reversal to the lay mind looks quite remote.

In a way, it's just as well to have this matter defined. Not only for vaudeville but for all of the show business. The show business is peculiar to itself. To get anywhere in it you must fight for the position, and you must fight to hold the position after attaining it. After fighting and building up, spending years of energy and possibly investing much money, either gaining or losing, there doesn't appear to be any reason why anyone without investment or years of work can, under the protection of law, attack vested interests in the hope of getting three for each dollar they ask for in damages.

The Shuberts fought their way up and they had the toughest fight ever watched in the show business. They fought and fought, but never sued anyone under the Sherman law. Klaw & Erlanger never sued Keith's under the Sherman act; Keith's never sued the Shuberts under the Sherman act; Cohan & Harris never sued anyone under the Sherman act; and it looks as though no big man in the show business ever sued anyone under the Sherman act.

Maybe the Sherman act was put on the statute books of the Union for the protection of little fellows only. Then let the little fellows find another avenue, not the three-for-one path. There's no easy money to be had in the show business. The show people are too smart, whether big or small.

Thus suing seems to be a matter of opposition and agents. When an opposition can't get along, it sues somebody or something. It may be the excuse for the failure. The Shuberts came up and reached the top under the most terrifying opposition. And the agents! The big time vaudeville agents! How many of them could go into a Court of Equity with clean hands? "Clean hands," in the legal parlance, means that you can't say the other fellow is not on the level if you have not been on the level yourself. (Maybe that's why the big fellows never sue each other.)

The Judge Mack decision sets the show business just where it should be—that people engaged in it may fight "opposition" exactly as they see fit, and take the chance on a criminal prosecution for conspiracy. That's the recourse that seems open now. Otherwise, any means taken to fight opposition in the show business are perfectly legitimate, morally and according to the custom of the business. Those who talk the other way are those most adversely affected. And not alone the show business; any business, even the newspaper business—stop 'em if it can be done and if it can't be done, take your medicine standing up. But keep out of the law—that's for helpless people, not those brought up around the theatre.

What will become of the agents, now that they know they have not the Sherman act behind their backs? We don't know and we don't care. We never admired the methods and tactics of big time vaudeville agents. They have never been on the level with each other, themselves or their booking office. The exceptions are so few they could be named on the fingers of one hand and would be named now were it not that one might be forgotten in the rush of this writing. They are not even loyal, in thought or action—never were and never will be. They have learned to live an easy, lazy life, getting it easy and taking it easy, meaning by "taking," taking anyone or anything.

At one time an agent amounted to something on the big time. He represented the actor and fought with the manager. Now he represents himself and sleeps with the manager. The actor can go hang—he's looking out for himself. And that may be all right too, but it's not all right for the actor.

And the agent who crosses on the inside and the outside, grabs everything in sight—who cares? Or for any big time agent, except those very few who are right. The others can all go; the sooner the better for big time vaudeville.

INSIDE STUFF

ON VAUDEVILLE

Tobias A. Keppler, counsel for Edward Gallagher (Gallagher and Shean), gives the following information on the divorce suit Helen Rogers Gallagher has instituted against the "Follies" comedian. Firstly, that the couple have been married two years instead of six, as alleged; secondly, that Mrs. Gallagher's maiden name was Mary Carney and not Helen Rogers; that Gallagher was in company of Helen Marrino, the "Follies" chorister, and another couple for the purpose of discussing a vaudeville act, "In Old Madrid," which Gallagher wrote and was about to produce; that Mrs. Gallagher never had to scrub and cook and slave, and Gallagher was earning exactly \$75 under what he is getting now when with the "Follies" two years ago, at the time of their marriage. The attorney states that he effected a separation agreement for \$11,000 last September, payable in \$6,000 and \$5,000 installments. The latter amount does not become due until next year.

Mr. Keppler has filed a defense, generally denying all allegations on behalf of Gallagher. He states he will prove at trial that a woman neighbor, who had charge of Gallagher's suite in West 72d street, coaxed Miss Marrino into a bedroom and then notified Mrs. Gallagher and three men that they were waiting downstairs with her. The door was open and both were fully dressed, according to the attorney.

A newspaper published in the interest of the colored race recently printed an article against the use of the word "nigger" or any other offensive reference to negroes. The article was aimed at Conroy and LeMaire. Its writer had seen the team at the Palace, Chicago, an Orpheum circuit house and the only big time vaudeville theatre now in Chicago. LeMaire appears white face and Conroy in blackface. At the conclusion of the turn one of the men calls: "Where is that nigger?" The writer of the article waxed bitter in his denunciation, and also mentioned the widely reported edict of big time vaudeville that there should be no offensive racial references on the big time vaudeville stages. He said "Sheeney," "Kike," "Mick," "Wop" and "Dago" had been barred; why not "nigger" or anything similarly repellent to the colored folks? The story carried an intimation that there might be an explosion out front sometime if it is continued to be permitted, with the writer probably having in mind the disturbance in Brooklyn some years ago when Irishmen in the audience audibly objected to the appearance in make-up of a couple of burlesque Irish characters on the stage of a vaudeville theatre.

Jane and Erwin Connelly (vaudeville) are being sued for two weeks' salary each by Bert and Elizabeth Leigh, who formerly appeared in the Connelly sketch, "Extravagant Wives." The Leighs were dismissed from the cast, the man claiming

\$384.20 due for salary and a \$42.10 note. Miss Leigh asks \$50 due.

The Colonial, Detroit, will be looked out of the Shively office, New York, starting Monday.

THE NUGENT THEATRE PLANNED WITH ALL FOUR NUGENTS

Rapid Rise of Vaudevillians in Six Months—Plays in New York and Chicago Will Occupy the Renamed Belmont

It is unofficially made known that the Herndon management will soon rename the Belmont theatre the Nugent. Now occupied by the Nugents' comedy, "Kempy," with the three Nugents, it will be next tenanted by the Nugents' new one, "A Clean Town," with one of the Nugents (Mrs. Elliott Nugent) and will after that have a third play by the Nugents, featuring the Four Nugents. "A Clean Town" turns out to be very like the true story of a bitter rivalry between Canal Dover, O., the Nugents' native city, and New Philadelphia, O., its neighboring community, over prohibition enforcement in Tuscarawas county. The original incident amounted to a scandal in Ohio when it "broke."

"Kempy" goes to the Selwyn, Chicago, stopping a profitable run here to let in the new piece. J. C. Nugent will thus be established as an author, producer and star in Chicago and as an author-producer in New York simultaneously, with a New York theatre named in his honor, whereas six months ago he was virtually begging the managers to read his scripts and was doing a single act in vaudeville.

REHEARSAL PUNCH CARD TO SHOW DAY'S WORK

Formulating System to Aid Joint Arbitration Board—Details With Complaints

Following a meeting of the Producing Managers' Association-Equity joint arbitration board last week, a new system was devised to prevent arguments between managers and actors absent rehearsal periods. It is proposed the stage manager give each player a card devised along the lines of a commutation ticket, which he will punch at the end of each day's rehearsal. The system is particularly aimed to establish whether a player has rehearsed ten days. The manager may cancel the standard contract within ten days after rehearsals begin, but thereafter the player is entitled to two weeks' salary if dismissed.

It is contended the manager is entitled to the full ten days' rehearsals, which is the object of punching the card. A player, through illness or otherwise, may not attend every day and therefore the dates attending would fix exactly the time of attendance and actual rehearsal time.

The card system is in line of physical evidence of complaints in the cases brought before the arbitration board, which now insists that complaints must be filed in somewhat similar manner, as in court. The arbitrators take the position they should know what the cases are about before they are presented for adjustment. One case was not considered last week because of failure to file a complaint. An actress was present to appear before the board, but the manager in the matter was not notified, the board saying it had had no information about the case and therefore could not notify him.

A case which was thrown out at the last arbitration session was again brought up. The matter was that of an actor in "Main Street" who claimed his salary was cut without his consent, though he accepted his envelope weekly for some twenty-two weeks and signed the pay roll under protest the closing week. Without evidence that he had objected to the cut at the beginning, the P. M. A. Committee refused to consider the claim.

Augustus Thomas addressed the board on the matter, stating that by throwing the case out unsettled, the arbitrators were doing the very thing the board sought to accomplish—the settlement of disputes between actors and managers. There was a deadlock in the case which must now be submitted to an umpire.

BAYES SHOW "NOTICE" AFTER SALARY CUT

Max Spiegel's Cutting Habit This Season—"Love Child" Follows In at Cohan

A. H. Woods' "Love Child," the German adapted play, will open around November 13 at the Cohan, New York, following the Max Spiegel show with Nora Bayes starred, "Queen of Hearts," now current in the house.

Mr. Spiegel is also managing the Cohan. He arranged Tuesday with the Woods' office for the new piece, although "Molly Darling" had been negotiating to move over to the Cohan from the Liberty, where it has been forced out, to accommodate George M. Cohan's "Little Nelly Kelly," the latter also forced out of Boston into the Liberty.

Previous to posting the notice for the Bayes' show, Spiegel, who is also reported having requested salary cuts from principals with his unit shows, asked for a 25 per cent. decrease of contracted salaries with the Bayes bunch. Miss Bayes and Frank Wood are said to have been the only principals with the Bayes piece who refused to accede to the Spiegel demand.

It is said that chorus girls with the Spiegel company were also asked if they would cut their salary. The Bayes' play opened at the Cohan early in October. It was the first attraction under the Spiegel management there.

Max Hoffman, Jr., and his wife, Norma Terriss, who had declined another offer from a production on Broadway, having been led to believe the "Queen" would go on the road, may join the Gertrude Hoffman unit on the Shubert vaudeville time.

CHILDREN'S THEATRE

To Be Conducted by Children's Society in New York

The Children's theatre of the Heckscher Foundation for Children will be opened Nov. 10 in the new home of the Society for Prevention of Cruelty to Children at 105th street and Fifth avenue, New York.

This theatre is a thoroughly modern playhouse in all respects, with a seating capacity, orchestra and balcony, or nearly 1,000. The curtain is of blue, gray and gold.

The stage itself is thoroughly complete and modern in equipment. It has a 45-foot proscenium opening and a 25-foot depth; the construction throughout being of concrete, stone and steel. There are twelve dressing rooms; elaborate electrical equipment for lighting effects, and a space for an orchestra of at least 20 pieces.

In scenic effects something of a novelty will be shown; the plan inclining more to the cyclorama appearance than to utilizing the ordinary drops and wings. It is an adoption of the Gordon Craig plan of plastic settings.

The opening production is under the direction of Mrs. Gerda Wisner Hoffman, who organized and directed the Children's Theatre in San Francisco, under the auspices of the Board of Education, churches and citizens there.

The price of the seats for the opening performance will be \$5 each, which will make it possible for this and other plays to be repeated at the Children's theatre, free of charge, for the children of the various settlements, orphan asylums and similar institutions in New York.

"SALLY" IN BUDAPEST

Irene Palasty, the Austrian prima donna, who arrived here last spring, sailed last Saturday for Budapest, where she is to appear in the principal role of "Sally."

Hans Barch, foreign play agent in New York, is said to be interested in the foreign presentation of "Sally."

FIDELITY'S OPEN TALK AT TUESDAY'S MEETING

Henry Miller Suggests Another President—Not Entertained—Waiting for 1924

Session of members of the Fidelity League took place at Henry Miller's theatre, Tuesday afternoon.

Henry Miller, in the chair, announced the opening in the immediate future of the new Fidelity Club Rooms, East 45th street, near Fifth avenue. There was a general discussion of ways and means to attend to the furnishings of the new clubrooms.

The show may be seen later at Henry Miller's theatre, at a Sunday night performance. Howard Kyle read from the membership ledger that of 480 members on the books, 392 had paid their dues to date. Mr. Miller said that if it were true that Fidelity was losing members, so too, as the Equity Association, and very many representative actors and actresses, members of Equity, have told him personally they are not in sympathy with many of the policies of the Equity leaders, but as Equity had really improved conditions, they felt they should support it financially. But they will not back up the leaders if they insist upon the enforcement of the "closed shop" in 1924.

Mr. Miller continued, "we need not be at daggers points with the members of Equity. The rank and file of Equity are our friends, and admire us for our stand, at personal loss, for what we believe to be the right. God knows we are not sticking to Fidelity for any personal benefit. We cannot possibly gain anything, and we cannot even get a decision until 1924. Until then we must be the goats. And we are prepared to make the sacrifice. But we'll do it with dignity, like men and women. We have no anti-pathetic feeling toward the men and women of Equity, for after all, our ideals are identical, but in place of labor union methods, we hope to attain the same objects by a course more compatible with the preservation."

(Continued on page 20)

MRS. COUTHOU PLAN FOR \$1,000,000 CORP.

Ticket, Cigar and Candy Business Combined—Selling Stock in New York

Chicago, Nov. 1. Mrs. Florence Couthoul intends to incorporate her ticket scalping and cigar and candy business for \$1,000,000. She has gone to New York, expecting to dispose of the bulk of the stock with a cigar company, with the understanding that this company's brand of smokes will be pushed in the various agencies of the Couthoul combination in Chicago.

The Couthoul plan calls for 5,000 shares at \$100 and 50,000 shares at \$10.

The plan is for Charles Cole, at present general manager for Mrs. Couthoul, to be in charge of the ticket sales department of the newly incorporated company, and for Mrs. Couthoul to have charge of the candy and cigar business.

WOODS' TWO

Both Foreign and Opening This Month

A. H. Woods is readying two plays of foreign adaptation, both being due into New York during the month and both taking to nearby trial stands. Henri Batallie's "The Love Child," with some recasting, will be shown at Montclair, N. J., election night. It is the first road attraction there in two years. The show is due into the Cohan the following week. Sydney Blackmer, Janet Beecher and Lee Baker head the cast. Charles Wagner, who backed "The Mountain Man," which starred Blackmer last season, is reported interested with Woods in the Batallie play.

A farce called "The Whole Town's Talking About It" will debut at Hempstead Nov. 13, with John Cumberland, Vivian Tobin and Sydney Greenstreet in the leads. The piece was picked up by John Emerson and Anita Loos (Mrs. Emerson) when they were abroad last summer and adapted by them.

SAYS 'RUBICON' INDECENT; MAYOR REVOKES COX THEATRE LICENSE

Cincinnati Authorities Watch Opening Performance—Mayor Announces Theatre Can Reopen Next Week—Injunction Refused Show and Theatre

IRENE CASTLE'S TOUR. WINDS UP IN GLOOM

Star of "Fashion Show" Dissatisfied—Audience Also

Albany, N. Y., Nov. 1.

Irene Castle will have full cause to remember her venture in taking a show out on the road. The climax to a series of misfortunes that have befallen her came Saturday when she left "The Dance and Fashions of 1921" company at Rochester because she did not like the bookings, particularly the long railroad jumps.

On top of her failure with the show the next day, Sunday, she narrowly escaped serious injury for the second time in two months, when an automobile in which she was returning home at Rhaca collided with a steam roller near Lodi. Miss Castle, who is Mrs. Robert Tremaine in private life, recently recovered from a broken collar bone suffered when her horse threw her. Although the automobile in which she was riding was wrecked, the dancer, her chauffeur and maid were able to continue in another machine to her home, where she is recovering from slight bruises and the shock of the accident. In taking leave of "The Dance Fashions" Miss Castle, it is said, let it be known to her manager in no uncertain terms that she was going home to rest.

Miss Castle encountered her first trouble at Pittsfield, Mass., earlier in the week. The company was brought to the Berkshire city by Charles Isbell of North Adams. (Continued on page 20)

CHI'S \$5.50 SHOW

"Revue Russe" Receives Good Send Off—Speculating Buy of 200 Seats Nightly

Chicago, Nov. 1. The Russian revue ("Revue Russe"), opening this week at the Playhouse, got off to good start, with the Couthoul agency buying 200 seats nightly during the run, after its first performance. There is a 20 per cent. return privilege on the buy.

A scale of \$5.50 has been placed for the main floor with the first audience composed of the elite and notables. The show looks in for from four to six weeks. The opera opening next week and bringing its out-of-town quotas will also help it.

In the notices the reviewers gave most attention to the comedy sections, according to Maria Kousnezoff as a hit. It is understood here the show has been greatly changed since its brief New York appearance, and now follows in several respects the original "Chauve Souris," the Comstock & Gest importation still running in New York.

EDNA HIBBARD'S FAILURE

Edna Hibbard, of the "Queen of Hearts" (Nora Bayes), show filed a voluntary petition in bankruptcy in the U. S. District Court Monday, setting her liabilities at \$3,393. There are no assets. The obligations are chiefly dressmakers' bills; also other moneys due to tradesfolk, and losses on contracts and personal loans.

Miss Hibbard handed in her notice Monday, about two hours before a notice of the show's closing was posted.

ARRESTED FOR ABANDONMENT

Chicago, Nov. 1. Edwin D. Reynolds, claiming to be a brother of Marilyn Miller and father of a five-year-old girl named after her widely known aunt, was taken from Chicago to Minneapolis in the custody of an officer, charged with abandoning his wife and the child.

Reynolds was employed in Chicago and had rooms on Indiana avenue. "My sister has promised to help me," he said.

Cincinnati, Nov. 1.

Mayor George P. Carrel Monday afternoon revoked the license of the Cox theatre, local Shubert house, because of the alleged immorality of "The Rubicon," the French farce which opened Sunday night.

Mayor Carrel, Newbold Pierson, his secretary; Safety Director Charles Tudor and Public Service Director Charles Hornberger attended the opening performance and pronounced the play indecent.

Mayor Carrel ordered Edward Rowland, house manager, to stop it. Rowland said he would first have to wire the Shuberts in New York. When Rowland failed to communicate with the mayor at 2:30 p. m. Monday, the specified time, the license was revoked. The mayor said the house could reopen next week.

Attorneys for the Shuberts asked Common-Pleas Judge Thomas Darby to issue a temporary restraining order preventing Mayor Carrel from interfering with Monday night's performance. Judge Darby refused. "To let this show continue and then arrest the manager," he declared, "does not meet the situation. If the show is immoral it should not be tolerated."

Replying to Attorney James A. Clark, representing the company manager, who said the publicity the show had would warn people to stay away, Judge Darby added: "Such advertising generally serves as an invitation."

William H. Pine, the company manager, declared Monday night after police stationed at the theatre prevented a show being given, he would hire a theatre or tent if necessary across the river in Kentucky and finish out the week.

Estelle Winwood, star of the play, called at Mayor Carrel's office and tried to tell him her view of it. The mayor cut the interview short and told her he was ashamed to have been in the audience. Miss Winwood left in a huff, office attaches said. In an interview in the newspapers she declared it was a perfectly nice play and a Chicago preacher had congratulated her upon it.

Manager Pine said he would hold the Cox Theatre responsible for the salaries and expenses of his company.

"We presented 'The Rubicon' in New York, Chicago, Indianapolis, Dayton and Columbus and had no trouble," he said. "I will give \$100 to any man who can secure a jury of men or women who can tell me that immorality is. I venture to say that not two will agree on a definition. I deny that the show is immoral in any way."

Mayor Carrel said: "I believe I am as broadminded as most reasonable people, and when I decided that 'The Rubicon' was not a proper play to be shown here, it was from the shocks I received in witnessing the play Sunday night. I first convinced myself that my own impressions of the immorality of the play" (Continued on page 20)

IRENE BORDONI'S RECITAL

Chicago, Nov. 1. Irene Bordon will step out of her character in "The French Doll" and give recital of songs at Powers Friday afternoon, which will be composed of three groups—Chansons Parisiennes Populaires, Chansons Parisiennes Bien Connues, and Chansons Pierreuses.

MILLER AFTER "LIGHTNIN'"

Chicago, Nov. 1. Henry Miller and Ruth Chatterton follow the long run of "Lightnin'" at the Blackstone (where Frank Bacon will say his farewell Dec. 9) and will be seen in "La Tendresse."

No Buy for "Slapped"

Newark, Nov. 1. "He Who Gets Slapped" this week is the first attraction of the current season that did not receive a buy from some local society for the opening night.

Low Herman's "Night Cap"

Chicago, Nov. 1. Low Herman has taken over "The Nightcap" and opens a company Nov. 8.

FREE INTER-BOOKINGS BEING MADE BY BOTH SYNDICATES

No "Party Lines"—Booking Offices Not Restricting Producers—Both Factions After Hits and Taking Them as Offered

Broadway is regarding with increasing interest the recent bookings arranged for New York theatres without regard to "party lines." Two producers heretofore affiliated with the Erlanger office have secured Shubert houses and one of the Shubert producers has been forced to book into an independent theatre, following his failure to secure either of the houses allotted to managers of the other group.

Some showmen believe that the Shuberts and the Erlanger office are after hits and will book the most likely looking money getter for the houses under their control, regardless of what the production affiliation may be. That the booking agreement between the two major booking offices applying out-of-town has influenced the present situation is not doubted, and is an evidence of both offices growing closer together.

There appears to be no actual contest between the two offices regarding bookings, however. When Erlanger and the Shuberts entered into the agreement last spring one of the outstanding conditions was that those producers then affiliated with either office were to continue in the same status. That is, a Shubert affiliation cannot switch to the Erlanger office nor an Erlanger producer switch to the Shuberts for bookings. It is known that one manager sought to change booking offices and was frankly told to remain where he was.

That does not apply, however, in the case of the Broadway exceptions. Yet when the several attractions spotted in the "fresh" houses are ready for the road, they must be booked from their "party" booking office. If an Erlanger attraction plays a Shubert house in New York, it must take its bookings from the Erlanger booking office and vice versa. This was determined on and made a part of the agreement in order to prevent competition between the big offices and to protect the booking rights of either office. With the rights naturally go the fees for bookings, which is "grave" for the big offices.

The exceptional Broadway bookings to date include "The Love Child," the new A. H. Woods show, which opens next week out of town and had no Broadway berth. The Cohan was finally secured, and the Woods show will open there Nov. 13. The booking is the first in four and a half years that Woods has made outside the Shubert office. It is said the Woods office sought two Shubert houses unsuccessfully, both houses having been allotted producers affiliated with Erlanger. Sam H. Harris' "Rain" has been given the Maxine Elliott, and opens there next Monday, succeeding "The Faithful Heart," while John Golden's "Seventh Heaven" secured the Booth, bowing in there this week. The Cohan is classed as an independent house, though the Erlanger office has been supplying it. The status of the house now is said to be such that it can take attractions from either side. The Booth is also supposed to be independent, but to date has been supplied regularly through the Shubert office.

Booking men associated with Broadway producers are at a loss to understand what appears to be a booking jam. They declare there are no open spots for new shows within a radius of 100 miles of New York. With the reports of shows closing, the bookers are guessing what is making bookings so tight, and the guess is that a number of attractions are purposely being kept close to New York that they may be brought back quickly and inexpensively in case of bad business, and it is decided to close. The one-nighters have been productive of rather good business where first-class attractions are offered. Bookers in seeking week stands for new attractions state there is no open time near New York in them either.

Alex. Gray Replaces Fischer
Alexander Gray, young baritone, recently with the "Follies," has joined "Sally" as leading man, replacing Irving Fischer.

"LAST WARNING" HIT GUARANTEED HOUSE

Did Nearly \$10,000 in Five Days—"Two Mikes" in Control

"The Last Warning," the latest mystery play entrant on Broadway, which opened last week at the Klaw and is exhibiting all signs of a hit, will remain in that house on sharing terms. Maro Klaw, Inc., producing "The Wheel of Life," which was aimed for the Klaw, will seek another house for the latter attraction. It will star Elsie Ferguson.

"Warning" opened Tuesday, last week, the first performance being mostly complimentary and the first matinee doing light business. Thereafter the draw was \$1,700 and over nightly, and the takings for the incomplete first week were not far from \$10,000. The show was booked in originally under an agreement guaranteeing the house \$2,500 weekly.

There are 13 persons interested in "The Last Warning," with Michael Mindlin and Michael Goldreyer, the young producers, having retained most of the stock. It is reported the production was paid for and there was \$10,000 in bank before the show opened. Interests were offered to not a few showmen, including one or two vaudeville producers. The latter replied there was no kick left in "mystery plays." A legitimate manager, in talking to Goldreyer after the show closed, said he had had "The Last Warning" in his office for a year or two. The kid manager laughed, answering they were thinking of playing a special matinee performance for the people who "had the play first, those who have an interest in it and those who nearly bought a piece."

The "two Mikes" are not new in the show business. Mindlin produced "Damaged Goods" and "The Unborn" for the Medical Review of Reviews, and was interested with A. H. Woods in "The Guilty Man." Goldreyer has been press agenting for the past several years, and last season tried with a drama, which failed after a brief trial out of town.

Thomas F. Fallon, an old vaudeville actor, wrote "The Last Warning," which he adapted from the story, "The House of Fear." Fallon wrote acts for William H. Crane and Amelia Bingham, and appeared in support of the latter in "The Climbers." He also played in "The Climax." Fallon has a trunk full of scripts which the success of his mystery drama has created a demand for. Fallon has had stock experience also, having been associated with Willard Mack in stock.

"The Last Warning" will be produced in London in the spring by the "two Mikes" in association with George W. Lederer. A special company is to form for Chicago, due there in January.

BLANCHE YURKA A BRIDE

Blanche Yurka, rehearsing the part of the queen in support of John Barrymore's "Hamlet," is a bride. She was recently married to Ian Keith, who last season created the role of the French emissary in "The Czarina." Miss Yurka's last Broadway appearance was as the leading woman in "The Law Breaker."

"IRENE" CLOSES AT WINNIPEG

Chicago, Nov. 1.
"Irene," which has been playing in the Middle West since the opening of the season, closed Saturday at Winnipeg, Can., and the company returned to New York.

MINSTRELS IN BOSTON

Chicago, Nov. 1.
Harvey's Greater Minstrels have signed a two weeks' contract for the Arlington, Boston, starting November 27.

"MALVALOCA," HEAVY LOSS FOR EQUITY

Play Leaving 48th St.—Averaged About \$6,000 Weekly

"Malvaloca," the Spanish adaptation which the Equity Players initiated their production attempt at the 48th Street, has one week more to go, giving it a run of six weeks, although eight weeks was the stay originally planned. Financially "Malvaloca" is a heavy loss. It has been offered to several legitimate managers for presentation in another Broadway house. Almost any showman can secure the attraction and with no actual compensation to Equity Players. All that is required is an agreement to pay off the cost of production on weekly installments.

It is figured "Malvaloca" with the proper billing of Miss Cowi would have drawn an average of \$10,000 weekly and would now. That is nearly 50 per cent. more than the attraction has been able to gross. The takings have been around \$6,000 weekly, with last week showing up the best since opening, the gross going to about \$6,900. It is necessary for the show to do \$7,500 to break even.

Equity Players have the 48th Street under rent for a year at \$65,000, plus the taxes of \$13,000, and the various licenses, which brings the total rental charges to \$87,000. Based on a 40-week season the weekly rent is over \$2,000, but several hundred more are to be counted, since it is probable the actual season will be 35 weeks.

There are 17 stagehands for "Malvaloca," calling for an approximate weekly cost of \$750 to \$800. An orchestra also figures and with other house and operating expenses added to the cast salaries, the weekly draw must be \$7,000.

The theory of a 25-cent admission for the gallery has been tried and is successful in theory. The "two-bit" afternoon show is on Tuesday and sells out, with the revenue from the gallery then being only about \$64. Saturday matinee the gallery is 50 cents with about half the seats then occupied.

Equity Players for the use of the Equity name agreed to pay a third of the profits to Equity, but such profits could only accrue after the guarantors have been reimbursed for production costs and other expenditures which the box office will not be able to take care of currently. Unless Equity Players fall upon a live one that can move to another house and earn real profits, there is slim chance of Equity enjoying profits from the venture. "Malvaloca" in any event is a loss to Equity Players and if the production outlay is gotten out via the show's continuation under regular management that will be a bit of good luck.

"KOO" AT GARDEN

New Show There Next Month with Benny Leonard

The "Passing Show of 1922" is due to leave the Winter Garden in December, and plans call for a succeeding revue there prior to the holidays. It is reported "Hitchy-Koo," without Hitchy, taken off by the Shuberts after two weeks' trial in Philadelphia, will form the basis of the new attraction. Some of that production and several of the featured players will be retained, the title of the show not being determined.

Benny Leonard, the world's lightweight boxing champion, who was in the "Hitchy" line-up, will be retained for the new Garden offering. Benny is said to have done very well in his specialty playlet, which permitted him to box. Leonard's contract with the Shuberts was \$3,000 weekly with a minimum of 10 weeks. It is possible that Leonard will be used for one or more of the unit shows before the new Garden show is ready.

MISS SYLVA'S "AT HOME"

At the Broadhurst, New York, Sunday afternoon, Dec. 3, Marguerite Sylva will do one of her "At Home" song recitals.

Miss Sylva has an attractive unusual way of presenting her music, and the song bird is said to have arranged a highly artistic albeit thoroughly entertaining concert.

\$5.50 FOR "KREISLER" OPENING AT SELWYN

100 People With Ballet of 24—Players Won't See the Audience

The Selwyns will present "Johannes Kreisler" on Broadway at the Selwyn theatre at \$5.50 top, the managers stating that the cost of production and operation calls for the high scale. "Kreisler" falls in the class between the musical and dramatic and the only attraction of the latter type with as high a scale as "Choir de Lune."

Estimates of the cost of putting on the foreign novelty place the total at around \$100,000. There will be 100 persons involved in the playing, including a ballet of 24, which will be directed by Fokine. Duty on that part of the production and effects imported totals \$10,000. There will be 240 costumes employed in "Kreisler." The 30-piece orchestra will play throughout the show, an original score applying.

Although the secret lighting devices which will project the decorations for the 42 different scenes during the three acts, the show calls for a great deal of production construction. There will be 14 miniature stages which will be at varied elevations above the regular stage. The action will pass from one to the other stage within a few seconds, only one of the little stages being operated at one time. The entire construction is to be mounted upon tracks and rolled off to the side. The sets upon the small stages are blank, the scenic investiture coming from the new projection patents, some of which will be located on the special bridge over the proscenium.

There are a number of other novel features to the "Kreisler" production. One is that the players will never see the audience. The action will take place behind a decorated scrim drop and nothing behind will be visible until spot-lighted, while the front of the house will be blank because of the scrim. A solid black eye is also a new feature. It opens at various places to lend distance, the eye mechanism working by means of bush buttons entirely.

The Selwyn will be dark Nov. 23, it being necessary to rehearse "Kreisler" two weeks prior to its premiere, which is dated about the holidays. "Partners Again" will leave at the end of the month, playing two weeks in New York neighborhood houses before jumping to Chicago. It will be necessary for one of the dress rehearsal weeks to have the orchestra, the music being an important feature.

Rehearsals will begin Nov. 13 under the direction of Frank Reicher. Ben Ami and Lotus Robb are the leads selected to date.

"GREATNESS" OUT

"Shuffle Along" at Olympic—Other Chicago Openings

Chicago, Nov. 1.
"Shuffle Along," colored show, booked for a January opening at the Olympic, has been moved up a couple of months and will succeed "Greatness" at that theatre about the middle of the month. Frank Craven comes to the Woods Nov. 5 in "The First Year," William Hodge at La Salle Nov. 12 in "For All of Us," Doris Keane at Powers Nov. 13 with "The Czarina," "The Music Box Revue," Colonial Nov. 14, and Harry Lauder is announced for the Studebaker for a single week, starting Nov. 27.

"Sculptors" Taken Off

Rochester, N. Y., Nov. 1.
"Sculptors," a new play by Francis Stanley of New York, was taken off after one night at the Corinthian. When the Rochester Players opened that house as a community theatre they announced their program as regular productions for the last half and experimental work for the first half. "Sculptors" was the first special production.

The author is a newcomer and his play has all the earmarks of an amateur. Several themes conflict so that the main one is at times in doubt. The story is built around the conflict between two artists, one who places his art first and the other who uses it to make money. The critics generally agreed that it needed a lot of revamping. It is announced it will be given again later in the season, after the author has had time to make revisions.

BUZZELL LEAVES SHOW, ALLEGING BREACH

Out of "Gingham Girl" for One Performance—Equity Arbitration on "Featuring"

Eddie Buzzell stepped out of the "Gingham Girl" at the Carroll Tuesday night, not appearing for that performance, as the result of what Buzzell deemed a breaching of an agreement between him and Schwab & Kusell, producers of the show, relative to billing. Buzzell contended his agreement with the producers called for featuring of himself in advertising matter, etc., with special reference to the electrician in front of the house, with Buzzell's name under that of the show's title, this to be accorded him beginning Oct. 31.

The electric billing was forthcoming, but in addition to Buzzell's name, the electric sign on the Carroll marquee contained the name of five other members of the cast. The front of the sign carried the names of Bertie Beaumont and Allen Edwards, the north side those of Louise Allen and Russell Mack, and the south side, Eddie Buzzell and Helen Ford.

Wednesday afternoon a compromise was reached with the sign remaining the way it is with the six names for the present, and the controversy placed before the Actors' Equity for arbitration. The compromise called for Buzzell to return to the show Wednesday night.

Ralph Bunker played the Buzzell part Tuesday night. An announcement was made from the stage that Buzzell would not appear, with the reason not given.

Walter Vincent, of Wilmer & Vincent, became interested in the "Gingham Girl" to the extent of \$15,000 shortly after the show opened at the Carroll, New York, in September.

When Buzzell threatened to quit the show a couple of weeks after it opened, Vincent acted as peace maker, Buzzell's desire to quit the previous time came about as the result of an alleged agreement held with Schwab & Kusell to feature him when the show reached New York.

Schwab & Kusell and Buzzell are bonded to the extent of \$10,000 to keep the Equity agreement Buzzell is working under.

Buzzell interprets his contract to mean he will be solely featured in the lights. Schwab & Kusell dispute this interpretation.

MISS WITHEE WALKED

Left When Song Was Taken Away—Going in New Play

Mabel Withee withdrew from "The Insect Comedy" (renamed "The World We Live In") Saturday when the opening at the Jolson was scheduled for Monday, causing a postponement until Tuesday.

Miss Withee retired from the cast when her song, the only one in the show, was cut out. She has gone under the management of Allan K. Foster, who is having a musical comedy named "Priscilla" written for her, featuring her as the famous heroine of Longfellow's poem, "The Courtship of Miles Standish."

MISS LAWRENCE'S RETURN

Margaret Lawrence sailed on the "Aquitania" Saturday for London, and she will return on the same liner. The star's object is to witness a performance of "Secrets," the English success which will be produced here by Sam H. Harris. It is said Miss Lawrence desired to see the play before accepting a contract to star in it.

"The Endless Chain," in which Miss Lawrence started the season, failed to get past the subway circuit after its five weeks on Broadway and closed.

Reports are that Miss Lawrence is to become a Belasco star next season.

"PLANTATION" DOES \$12,900

Chicago, Nov. 1.
"Plantation Days," a local colored show with 35 people, at the Orpheum, Detroit, last week drew \$12,934.

It is at the Park, Indianapolis, this week, opening Sunday there to \$2,600.

JOLSON LEAVING CHI. DEC. 3

Chicago, Nov. 1.
Al Jolson will terminate his tremendous engagement in "Bombo" at the Woods theatre Dec. 3 and will go to Kansas City.

INSIDE STUFF

ON LEGIT

The Equity Players, in doing about \$6,000 with "Malvaloca," at the 48th Street, have been barely breaking even. That is possible at that gross through the low nominal "salaries" received by the players (\$50 maximum), with Jane Cowl appearing without salary; in other words, donating her services to Equity, of which she is a vice-president. To Miss Cowl is credited the entire draw for "Malvaloca." It has demonstrated Miss Cowl has a following of no mean proportions in the metropolis, and explains why Equity deemed it necessary to star her.

It is said that the Shuberts have submitted the script of "Judith," the Henri Bernstein piece, never done on this side, to Miss Cowl for her starring acceptance in it under their direction. Miss Cowl will not be in the next Equity production, "Hospitality," by Leon Cunningham (Equity), that goes on at the 48th Street Nov. 13, with "Malvaloca" withdrawn the previous Saturday. The French tragedy first selected as successor to the current piece was withdrawn after it had started rehearsals, through the players in it protesting against its advisability.

The board of governors or directors of Equity Players, Inc., holds frequent daily meetings at the 48th Street to decide on matters arising, and several matters are always on the rise, according to report.

The second assessment sent out by Equity to the Equity Players' donors is said to have brought several requests for explanations; who selected "Hospitality," who is going to put it on, how do they know it is going to get over and what they are going to do if it doesn't, and so on, with these and many other questions heard as frequently at the Equity headquarters as at the 48th Street theatre.

"Secret profits" is the contention of Arthur Hopkins in the matter of "The Claw," over which the Shuberts have started suit on a claim of \$29,000 alleged to be due from Hopkins. The latter produced the drama, with Lionel Barrymore starred, last season. Hopkins had 50 per cent. of the show and the Shuberts 25 per cent. William Fox also owned a quarter interest because of his possession of the picture rights to "The Claw." The play was written by Henri Bernstein and the production rights were originally held by the Shuberts. They advised Hopkins it would be a good vehicle for Barrymore, and that they had the piece on the usual royalty terms of 5, 7½ and 10 per cent. The play was produced under divided ownership, as explained. Subsequently it is alleged the Shuberts bought out the author's royalty rights for the lump sum of \$5,000. In some manner Hopkins learned of the alleged deal, and thereafter refused to continue the payment of royalties to the Shuberts or to account for their share of the profits, taking the position he was legally right in light of the royalty deal, which is claimed to amount to "secret profits" in a partnership venture.

Mrs. Irene Castle and the police censor met in conflict in Providence last week. A large audience in Infantry hall had to be content with a meager performance, indifferently presented. Mrs. Castle was considerably provoked when informed she could not appear in any dancing numbers without stockings. The dancer and the Providence law agent barefoot dances could not be brought into harmony by the use of fishings or some sort of expedient that would satisfy the authorities, so the dancer flatly refused to do the two much-advertised Butterfly and Indian dances. Her belated appearance in a gaudy raiment of fashion, acknowledged to be a latest Paris creation, was the only thing that kept the audience in check. Irene, at the outset, after making a curtain bow, acknowledged the applause and explained to the piqued audience that she would have to omit her two special dances because "I cannot imagine a butterfly wearing stockings," she declared. General dancing, which was to have followed, was eliminated following the unexpected dispute.

The New York Drama League, Inc., of New York, instead of having three classes of membership—\$2, \$5 and \$10, which called for "different privileges"—now has a uniform membership which costs \$10 annually and gives all the privileges the league has to offer. A recent circular stated the change caused no appreciable falling off in the number of members, but, in order that the "league may fully realize its function of providing an intelligent audience for the theatre," it has been decided the league needs a membership of at least 10,000. A contest to bring in new members ends this week and prizes of free membership for ten years, five years and three years will be awarded to the three winners. Any person bringing in 12 new members wins a year's membership free and it is transferable. If the league is successful in its campaign, it may secure more recognition in professional circles than has been true to date. Managers view the organization mildly, while few playwrights are impressed by the league's activities.

A beefsteak dinner he'd at the Casino in Central Park one evening recently yielded subscriptions of \$80,000, according to account, for the promotion of the Phoenix Theatre Corporation. Its first piece will be musical, called "Take a Chance," with Harold Orlob and H. I. Phillips as the authors. Julius Tannen presided at the dinner and Alan Dale was among the speakers. About 200 representative business men attended, not knowing the purpose of the event, having been invited by a selected list. Those on the selected list were given permission, each, to ask 10 or 15 solid business men to be present as their guests. During the progress of the dinner the music of the piece was played, and among the speeches was mention of the immense amounts of money that had been made by plays on Broadway, several being named. After this, subscriptions were solicited. It was said \$25,000 of the subscriptions would be spent on "Take a Chance" and the remainder held in the treasury of the Phoenix company for future productions.

There is a certain feeling between Equity and its members towards the managers of the Producing Managers' Association that is bound to exist. How far that feeling extends can be no better instanced than by the case of a prominent actress and her husband, a producer. She is a star of the dramatic field, commanding one of the biggest salaries and able to justify it by her draw on Broadway and outside. She is prominent in Equity, but has never talked over Equity affairs with her husband. On the other side he has never discussed any matter concerning the P. M. A. with his wife. Business matters of either appear to be a locked drawer in either case, though they are apparently a devoted married pair.

Sydney Howard, playwright and book reviewer, is no longer connected with "Life" in the latter capacity because of a run-in with Louis Evan Shipman, playwright and editor of the publication. Their several differences came to a head when Editor Shipman "killed" a review by Howard of Heywood Brown's new book. Howard was reading his proofs, missed it, and angrily tore up his pay check, just drawn, in Shipman's presence. Howard is the author of "Swords," in which Clare Eames was featured. He recently married Miss Eames. Robert Sherwood, the picture reviewer of "Life," is also doing the picture reviewing for the New York "Herald."

The chief ticket riffer in a 42d street theatre, who thinks he is one of the wisest guys on the Rialto, was slipped a sour check recently. The way the treasurer tells it, he was carefully prepared by the egg with the phoney. The latter gave him a dog and, having no use for it, he presented the pup to a friend. Along comes the donor with the check and back comes the check two days later. The treasurer claims he was nicked for \$75. Friends claim no one could ever take him for that much dough, and guess the actual amount was five bucks.

"The Monster," at the 39th Street, New York, is offering discount tickets to physicians around the metropolis, taking their names from the medical directory.

COHAN'S OWN GRAND; ANOTHER "LONDON" CO.

Geo. M. Buys Interest of Sam Harris in Chicago House—Remodeling Next Summer

Cohan's Grand, Chicago, is now under the sole management of George M. Cohan, he having bought Sam H. Harris' interest in the house last week. The property, owned by the Hamlin estate, has been secured by Cohan under a twenty-two years' lease. The present house staff will remain, but the Grand will be remodeled next summer at a cost of \$250,000.

The remodeling of the Grand includes a new arrangement of the offices in the building. The house gallery will be done away with, Cohan making the Grand more of an intimate theatre. The balcony will be somewhat greater in capacity than at present, but the total capacity will be reduced to 1,200 from 1,400. Work will begin some time in June.

Although Cohan & Harris, as a theatrical firm, dissolved three seasons ago, there remained some dual interests, with the joint interest in the lease of the Grand undisturbed until last week's settlement. The stock and picture rights to the former Cohan & Harris plays are to remain joint interests.

Cohan controls the Hudson, New York, along with the Grand, Chicago, and it is believed he will increase his theatre properties. Chicago, particularly, has interested Cohan, and permanent control of a theatre there was certain. His interest in Boston as a musical comedy center may lead to him securing a house there.

A special company of "So This Is London" will be sent into the Grand, Chicago, early next month succeeding "Robin Hood," the Fairbanks picture, which is the current attraction. Mr. and Mrs. Coburn will head the cast, Mr. Coburn playing the American father and his wife doing "Lady Duckworth." Lawrence Grant will play the English father. Others include Henrietta Tillman and Albert Hackett.

"SOME NIGHT" REVERSAL

New Trial Ordered for Equity on Felix's Note

The Appellate Term of the New York Supreme Court last week decided for Frank Gillmore in his appeal from a directed verdict dismissing his complaint against Seymour Felix, and granted the appellant a new trial. Gillmore, as treasurer of the Actors' Equity Association, sued on a \$1,724.32 note dated Dec. 23, 1919, payable on demand. The note was for salaries due members of the flop "Some Night" show, authored by and starring Harry Delf, which the Palace Producing Co. "presented." Felix, as chief stockholder and officer of the corporation, assumed the liability as a moral obligation, promising to pay whenever he was able. Salaries for 30 members of the company were unpaid for a week and a half.

When Gillmore took the summary step of bringing suit to recover, Felix, through Kendler & Goldstein, argued there was no consideration back of the note, which contention City Court Judge Meyer sustained and dismissed the complaint, stating, "I will hold that there must be proven first that a valid claim existed in favor of the plaintiff and, secondly, that the individuals who rendered those services assigned their claims to plaintiff."

The decision was reversed and a new trial ordered on a technicality on the ground Gillmore endeavored to introduce certain evidence which was excluded.

"BUNCH AND JUDY" CAST

"The Bunch and Judy," the new Charles Dillingham musical comedy, will open at the Garrick, Philadelphia, Monday, remaining two weeks, and coming Nov. 20 to the Globe, which will be dark one week following "Scandals," which goes to the road after another week.

The cast of the new show includes Fred and Adele Astaire, Joseph Cawthorn, Ray Dooley, Delano Dell, May Corey Kitchen, T. Wigney Percival, Philip Tonge, George Tawde, Patricia Clark, Roberta Beatty, Helen Eby Rock, Irma Irving, Ruth and Lilian White, Augustus Minton, Elaine Palmer and Eugene Revere. Jerome Kern wrote the score, the lyrics and book being by Anne Caldwell and Hugh Ford. Frederick Latham is directing.

STOCKS

Mary Newcomb opened last week as leading woman of the Wilkes stock, Alcazar, San Francisco, in "In Love with Love" (new).

Marie Steffen, the ingenue of the Proctor Players, at Harmanus Bleecker Hall, Albany, will leave the New York company after next week and go to her home in Dayton, Ohio, where she will spend a few weeks with relatives.

Brainbridge Players in Minneapolis, for years one of the most successful stock organizations in the country under management of A. G. Bainbridge, Jr., will again be at the Shubert theatre there. Mr. Bainbridge last week closed a deal with Finkelstein & Reuben, local theatre owners, whereby he takes over the unexpired lease of eight years at the Shubert. He will become sole owner and manager of the Bainbridge Players. Another stock organization known as the Minneapolis Players have been at the Shubert since opening of season. They have been under the management and direction of William C. Masson, and he had financial backing of local stock enthusiasts.

While they have offered good entertainment business has not been good. Marie Gale (Mrs. Bainbridge) will head the cast of the Bainbridge Players. They will open the house Nov. 12 in "Main Street." This is last week of Shubert unit shows in Minneapolis. Jack Reid's "Carnival of Fun" is the closing attraction, and the farewell unit has made a hit with local dramatic critics. Shubert unit shows failed to bring the desired box office receipts at the Garrick, and it is now rumored that the house will be turned to pictures.

The President Players in Washington, with second week of "East Is West," justified in holding piece over, the receipts exceeding those of the first week by a good margin. The individual members of the company have made and are creating additional friends, while the direction of Cecil Owen is receiving unlimited praise from the local press, his setting being particularly effective.

Olive Meehan was specially engaged for the current offering to do "Jesse."

Ann Davis has succeeded Leona Powers as the leading woman with the Woodward stock, Detroit.

Maude Fealy and Milton Bryon will appear in a sketch next week at Proctor's, Newark, N. J., where Miss Fealy closed her stock at the Orpheum last Saturday. Miss Fealy is negotiating for the Strand for a renewal of the Newark stock engagement, but the Centre people, owning the house, are asking her to pay \$1,100 weekly and 10 per cent. of the gross as rent. She is said in Newark to be a better business proposition for the owners than bootlegging. The American Play Company is also reported after the Strand.

The Bijou-Arcade Stock company at Battle Creek, Mich., plays "The Nightcap" starting November 1, "Wedding Bells" starting November 5 and "Mrs. Wiggs of the Cabbage Patch" starting November 8.

ANNA SPENCER BANKRUPT

An involuntary petition in bankruptcy has been filed in the United States District Court against Anna Spencer, Inc., the theatrical costumers, alleging \$24,000 liabilities and \$7,600 assets. The act of bankruptcy alleged committed was the transference of a \$2,700 account to William Riordan, treasurer of the corporation, as a preferred creditor. Riordan is the husband of the late Anna Spencer, who died about a year ago at a moment when the company was fast coming to the fore in the business.

The three petitioning creditors claim comparatively small sums for goods sold and delivered and \$2,407.62 on a note due. The company is alleged to have been insolvent and not doing business ten days prior to October 18.

Robert Patterson has been appointed receiver.

ADLER'S "CUCKOO" RETURNING

"Cuckoo," a musical play presented by Felix Adler last season, will again reach the boards, revised and with a new production. Adler will produce the show in association with Julius Saranoff.

Adler wrote the book, lyrics and score for "Cuckoo" and he will be featured. The show is due around the holidays.

LEGIT ITEMS

The Pavley-Oukalsky Ballet, formerly with the Chicago Opera, is going on tour, taking in Cuba and South America. The troupe will sail December 23 to open for five weeks at the National, Havana.

Harvey's Minstrels, colored, are doing business in Canada and come back into the States Nov. 7 for a single date at Ogdensburg, N. Y., returning to Canada. The show is booked at Quebec Nov. 9, 10, 11. There is a chance of the show going into the Arlington, Boston.

Sammy Lee has been engaged to re-stage the numbers in Julian Eltinge's "The Elusive Lady" and will remain with the show two weeks. On his return to New York he will start directing the numbers for the new George Lederer musical show due in December.

L. S. Leavitt has returned to the Shubert forces and is managing the "Revue Russe," which opened at the Playhouse, Chicago, Monday. May Dowling is agenting the attraction.

Milton Harris, who has been managing the Lyric, New York, has been switched to Johnson's 59th Street in a similar capacity. The house relighted Tuesday with W. A. Brady's "The World We Live In," the foreign novelty play first called "The Insect Comedy."

Charles Drury is now orchestra conductor for White's "Scandals" at the Globe, having succeeded Max Steiner. Drury was formerly leader at the Audubon, New York, and for legitimate productions. Steiner is at work on the score of the new Lederer musical piece first called "The Strawberry Blonde." A new title will be selected.

Louis Cline and Frank Pope have joined as a publicity team and have opened offices in the Times building, making a specialty of theatrical work. Pope was on the staff of the "Journal of Commerce" for ten years as dramatic critic, resigning about a year ago. Cline was with George Broadhurst for several seasons, having charge of publicity and as business representative. Prior to that he handled publicity for the leading amusements in Atlantic City and was on the staff of the "Press" in that city as dramatic and music critic.

The new Auditorium, Freeport, L. I., will not open with the Leo Carrillo piece, "Mike Angelo," planned for tomorrow (Saturday). The house will not be in readiness until about December 1. The Hempstead theatre has been selected in its stead as the opening point for "Mike."

LITTLE THEATRES

The first of a series of 10 productions which the Lenox Hill Players will present at the Lenox Little theatre at 52 East 52d street, New York, will be "The Pardon," by Jules Le Maitre, to be produced on Nov. 6. A one-act play, "The Unrecorded Tale," by Robert Hannan, will also be included on the program.

The Stuyvesant Players will produce a one-act play by Ferenc Molnar entitled "Lies," in November. There will be three other American one-act plays produced with it.

The East West Players at their theatre (Metropolitan auditorium), Madison avenue and 27th street, New York, Nov. 18 and 25 (Saturdays), will do four plays for the program. Of the quarter of one-acts, it is stated that "Dinner," by Molnar, and "Progress," by St. John Ervine, have not been done over here. Gustav Blum is director of the company.

"Enter Madame," the Gilda Varesi play, was produced last week by the San Francisco stage Guild at the Plaza. This vehicle served as the third of a series of productions being offered by the Guild. Considerable comment followed the offering as the result of excellent acting on the part of Mme. Medea Radzina, who made a pronounced impression on the newspaper critics in the role of Lisa Della Robia. Mme. Radzina is a graduate of the Moscow Art theatre of Russia.

"The Lucky One," by A. A. Milne, which the Theatre Guild is producing, will be directed by Theodore Komisarjevsky.

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 (24th week). Certainly hardy specie weathering well and looks set until winter. Oliver Bailey relinquished Broadway rights to "R. U. R." Theatre Guild's newest try, to continue "Abie" indefinitely; \$9,000 or over means good profit both ways.

"Banco," Ritz (7th week). Moved up somewhat last week when business went upward to \$6,500. That may be better than even break here. Further improvement expected, though "Painted Lady" with Fay Bainter mentioned to succeed late this month.

"Better Times," Hippodrome (9th week). Big house off four weeks after opening, but getting about \$38,000 weekly. That sounds like big money, though at \$2.50 top Hip should draw \$70,000 and over.

"Blossom Time," Century (53d week). Moved from Jolson's 59th St. last week and with part of house cut rate is expected to run through fall. Nearly \$20,000 last week, biggest gross for show to date.

"Captain Applejack," Cort (45th week). Another week to go, first stand out of town being Tremont, Boston. "Merton of the Movies" succeeds Nov. 13. "Applejack" is closing strong, notice of final weeks living business.

"Cat and Canary," National (39th week). This holdover will continue through fall, according to present plans. Business moved upward with new season's start, takings not much under \$3,500. Making money.

"Chauve-Souris," Century Roof (40th week). Morris Gost getting remarkable publicity for Ballet Russian show; still regarded as great novelty, pointed through change of bill, which this is third. Nothing likely to stop imported show running through season.

"East of Suez," Eltinge (7th week). Maugham drama has developed strong call and is ready box office attraction. Looks set for run. Between \$11,000 and \$12,000 last week.

"Follies," New Amsterdam (22d week). Broadway's business leader. Last week's takings at slight variance with preceding pace with gross at \$36,000 keeps attraction's leadership uncontested.

"Greenwich Village Follies," Shubert (8th week). Leads Shubert list in business. Reputation and smartness factor in fine takings. Last week \$26,000.

"Her Temporary Husband," Frazee (10th week). Another two weeks for farce which went along at mediocre business from start, as indicated: House gets "R. U. R." Nov. 20. Around \$5,000.

"It's a Boy," Sam Harris (7th week). Going to Boston after another week, opening at Selwyn. Succeeding attraction is John Barrymore in Arthur Hopkins' production of "Hamlet," due week Nov. 13.

"Kempy," Belmont (25th week). Goes to Selwyn, Chicago, after another week, although business improving. "A Clean Town" will succeed; also by Nugents, who wrote and appear in "Kempy."

"Kiki," Belasco (49th week). Belasco's smash drama in sight of year's run and now certain of running into winter, with strong chance of playing out second season on Broadway. Sticks with non-musical leaders with draw around \$15,000.

"La Tendresse," Empire (6th week). May play through to holidays; limited stay here was original expectation; getting profitable though no big business. With Henry Miller and Ruth Chatterton, aimed for big road business. Last week \$10,700 without agency buy aid.

"Lady in Ermine," Ambassador (5th week). Draw on lower floor excellent. Balcony not up to form for show of kind. Improvement there perhaps with colder temperatures. Last week takings were \$15,000.

"Last Warning," Klaw (2d week). Surprise dramatic hit of Broadway. Mystery play with novelties. Beat \$1,000 at Saturday matinee and between \$1,700 and \$1,800 in evening. Call places it with three best dramas in agencies. Opened Tuesday, getting nearly \$10,000 in five days.

"Loyalties," Gaiety (6th week). Dramatic hit with nothing stronger in demand. Sure for season's run. Business all house can hold; between \$14,000 and \$15,500 weekly. Best English play this season.

"Molly Darling," Liberty (10th week). May get another house here Nov. 13. George M. Cohan's "Little Nellie Kelly" succeeding that date. "Molly" has been do-

ing profitable business; around \$14,000 weekly.

"Music Box Revue," Music Box (2d week). First week's gross \$32,200, more than normal capacity because of the \$10 lower floor scale for premiere. New show figured to repeat record of last season.

"On the Stairs," Daly's 63d St. (6th week). Arnold Daly at Daly's sounds good enough to draw them up here. Business showed improvement with over \$5,000 last week. Management claims indefinite booking now, although colored show was reported on the way.

"Orange Blossoms," Fulton (7th week). Dipped down about \$2,000 last week, when business around \$16,000. Agency support through buy extends another week and attraction then expected to continue until holidays.

"Partners Again," Selwyn (26th week). P. & P. show pulling to some profit. Some cut rating and is expected attraction to sell there. Will continue until Thanksgiving and reaches Chicago after several "subway" weeks. \$11,700 last week.

"Passing Show of 1922," Winter Garden (7th week). Plans call for revue playing through month, then taking to road. New show being readied for the Garden in December.

"Persons Unknown," Punch and Judy. Opened Wednesday last week and taken off Saturday (four days). "49ers" show of one acts by newspaper men and others will open here under George Tyler's management next week.

"Queen of Hearts," Cohan (4th week). Developed no strength and will stop after another week. A. H. Woods' "The Love Child" will be next, due Nov. 13.

"Rose Bernd," Longacre (6th week). Matinee particularly strong for this drama. Gross holding to good figure, with last week again around \$13,000. Six weeks more to go, Ethel Barrymore continuing here next, appearing in "As You Like It."

"R. U. R.," Garrick (4th week). Foreign novelty good draw, with takings around \$8,000. Big business in Garrick. Moves uptown to Frazee after another two weeks.

"Sally, Irene and Mary," Casino (9th week). House looks set with another season-long musical show as true for last several seasons. Is real money maker at \$2.50 top. Last week at \$15,000 was not as good as previous pace, but recovery figured after this week.

"Scandals," Globe (10th week). Another week to go, White show then going on tour, with Boston first stand. Dillingham's "The Bunch and Judy" next attraction, although latter show may stay out several weeks. "Scandals" finishing well, around \$20,000.

"Seventh Heaven," Booth (1st week). Tried out in the summer. Opened Monday after private performance Sunday night. John Golden producer.

"Shore Leave," Lyceum (13th week). Five weeks more to go, then to road. Last week about \$10,500. Succeeding attraction will be David Warfield in "The Merchant of Venice," due Dec. 18.

"Six Characters in Search of an Author," Princess (1st week). Second production this season by Brock Pemberton. Foreign adaptation, dramatic novelty, with house especially chosen for presentation.

"So This is London," Hudson (10th week). George M. Cohan's great money getter. Easily leading non-musicals and sure of season. \$16,600 last week, and close to that pace right along.

"Spite Corner," Little (6th week). Business dropped off last week, takings about \$1,500 under previous week and gross about \$5,500. That may make for even break in this small house, but show has been markedly under expectations and in light of good no-likes.

"Springtime of Youth," Broadhurst (2d week). Opened Thursday last week, winning praise from press. Agency call noted on following days, with indications favorable.

"Swiftly," Playhouse (3d week). Little business here, under \$3,000 last week. Kept in to keep house lighted. "Up She Goes," Brady's musical production of "Too Many Cooks," succeeds next week.

"The Awful Truth," Henry Miller (7th week). Counts as one of best of non-musicals. Is a smart comedy with strong first floor draw and looks set for run. Business last week \$13,400.

"The Gingham Girl," Earl Carroll (10th week). Holds good rating as an excellent \$2.50 musical, and has not pulled as much as first indications. Will probably remain until holidays. Reported between \$13,000 and \$14,000.

"The Faithful Heart," Maxine El-

PHILLY STILL OFF;
"DEMI-VIRGIN'S" DROP

"Merton" Disappoints in Gross—Four Plays Coming in Next Week

Philadelphia, Nov. 1.
Business was still off here last week, although the Shuberts met with their first real success of the year with "Blossom Time," which opened to fine houses at the Lyric. This musical comedy and "Sally" just about shared the business, with the latter, of course, still in the lead. The first week's gross was close to \$12,500, with every indication this operetta will do a neat business in three or four weeks.

The reception of "Merton of the Movies" while enthusiastic in point of notices and applause, was disappointing at the box office. Despite cold weather and a fine Saturday business, the Garrick did several thousands under expectation, but is expected to boom this week.

Another disappointment has been "The Demi-Virgin," which started like a whirlwind but suddenly collapsed, and goes out after this week. It is figured by the wise ones that this play has only a limited clientele for risqué farces, and that they are the kind that flock to the opening week. That was borne out by an opening week's business that topped \$11,000, with about \$10,000 the second week and \$6,500 last week.

The Shubert continued to be a hoodoo house with a miserable week's business with "The Hotel Mouse," which hardly grazed \$5,000. The two-week engagement will probably be about enough for this musical show.

The Broad slid along to about the same time it has had all year, sending "The Czarina" out to business that was a few hundred better than \$8,000. The advance sale and opening night of "Nice People," this week's only novelty, was the cause of some encouragement.

Next Monday there will be four openings: Dillingham's new musical comedy "The Bunch and Judy," which makes the fourth new show of the year at the Garrick, will have its premiere on Monday. The Walnut will have Marjorie Rambeau in "The Goldfish" for four weeks, with "Anna Christie" to follow Dec. 4.

The Adelphi's attraction to follow "The Demi-Virgin" will be "Just Mailey" with Vivian Martin, and the Shubert will bring "Daffy Dill," with Frank Tinney. This show is counted on to bring this house out. (Continued on page 36)

Ellott (4th week). Final week. Business under \$3,500 and no better here than at Broadhurst, despite good notices. Elliott will get "Rain," Sam H. Harris attraction, which bows in next week.

"The Fool," Times Square (2d week). Looks very promising, business during first week doubling takings on opening night. Nightly business leaped and the show pulled \$3,500 on the week.

"The Insect Comedy," Jolson's 59th Street (1st week). Premiere postponed and debut occurred Tuesday instead of last Saturday. Most costly production try by W. A. Brady in years.

"The Monster," 39th Street (13th week). Run will end in another week, then drama then taking to subway circuit. It ought to do good business on road. About \$5,500 last week. "The Bootleggers" may succeed, the Comedy Francaise also mentioned for Nov. 13.

"The Old Soak," Plymouth (11th week). Ought to be fixture for balance of season. Stays with money lenders, with night business holding to virtual capacity, though matinee not strong. Last week gross was \$13,500.

"The Torch Bearers," Vanderbilt (10th week). Clever satire, which looked promising for big business. Consistent draw at around \$8,000 which, while under expectation, is profitable.

"Thin Ice," Comedy (5th week). Business here bit better, but pace does not appear to be able to better \$5,000 and unless further improvement is made, another attraction soon is likely.

"To Love," Bijou (3d week). Grace George credited with draw to date. Business best house has had in some time. Last week \$3,000. Show is French adaptation.

"Whispering Wires," 49th Street (13th week). This mystery drama holds on to pretty even pace, with takings between \$8,000 and \$9,000. Last week got \$3,500, satisfactory for this house.

"Why Men Leave Home," Morosco (8th week). One of most amusing shows on list. Balcony off and cut rates have allotments in that section, which helped gross about \$1,800 last week for total of around \$9,500.

"Yankee Princess," Knickerbocker (5th week). Farlangere operetta doing fair business, with pace probably affording little profit. Has not pulled as much as first indications. Will probably remain until holidays. Reported between \$13,000 and \$14,000.

ZOE AKINS' 'GREATNESS' DIES
IN FIRST CHICAGO WEEK

Irene Bordoni Starts as Solid Hit—"Charlatan" Got \$3,000 and Blew Out—Ticket Brokers Lost, Too

TWO WOMEN STARS
OPEN IN BOSTON

Nance O'Neil and Doris Keane
Against Each Other—
Trade Pretty Good

Boston, Nov. 1.
There were changes of bills at two of the local legitimate theatres this week when Nance O'Neil in "Field of Ermine" opened at the Plymouth for two weeks and Doris Keane came into the Hollis in "The Czarina" for a similar stay.

In these openings the Shuberts and the syndicate people are really playing against each other, for, both being women stars and both in plays more or less of a romantic, dramatic type, there will be about as even break. Miss O'Neil is, of course, known to an older class of theatre-goers, but the success of Miss Keane in "Romance" will do a great deal to offset this.

The engagements of the pair fill in a gap for both houses. Following Nance O'Neil the Plymouth is due to get one of its best booking bets for the season with "Anna Christie."

Following Miss Keane at the Hollis will be a few weeks of "He Who Gets Slapped." It is no secret that this house is being kept open with shows that just about get by until the arrival here, in December of "Lightnin'." Then it is figured the house will be all set for the balance of the season.

The other houses in town continue to do the best that could be expected. "Little Nellie Kelly" is going to close at capacity. That is assured now because the house is sold out for the balance of the run, which ends Nov. 11. Every seat is gone and it is just a matter of form to keep the box office open. The "specs" have picked up some of the seats and are able to get fancy prices for them on the performances at the end of the week. It is insisted that a bundle of money is being left behind by this show, but there seems to be nothing else that can be done. "Captain Applejack" when it comes in will find the going rather hard if for no other reason than it succeeds such a winner. One of the local papers in the column devoted to press agents' stuff carried a single line about the "Kelly" show that was significant—"Little Nellie Kelly" on the last two weeks—try and get in." And this just about expressed the idea.

The "Music Box Revue" will evidently round out the balance of the local engagement—two weeks—to about the same gross that has characterized it since it came here. The business last week was on a par with that of the week before.

Business for "The Bat" continues to be capacity. The sale is eight weeks in advance all the time and everything points to the business keeping up for at least that period. The show is getting a great deal of (Continued on page 36)

BERT SWOR'S OWN MINSTRELS
New Orleans, Nov. 1.
Al G. Fields' minstrels opened to nearly capacity at the Tulane Sunday night. Indications point to a \$12,000 week.

The show is glaringly removed from its predecessors. The after pieces do not keep pace with the first part, which is a revelation in its way. It is the swiftest moving minstrel show yet produced, setting a record for speed.

Bert Swor carries the comedy end and is the outstanding figure in the entertainment. Swor announced here he would tour next season at the head of his own organization, to be called Bert Swor's Mastodon Minstrels.

At the St. Charles "Nero," film, is attracting but light patronage and will hardly do more than \$5,000.

LOS ANGELES LAGS
Los Angeles, Nov. 1.
Business here in the legitimate theatres has not picked up as expected with the advent of the cooler weather. At the Mason "The Skin Game" opened lightly with the prospect on the week being around \$6,000.

At the Morosco and Majestic, with stock playing favorite attractions for a run, the business while good is far from a sell out.

Chicago, Nov. 1.
Into six facts can last week's happenings in the loop's legitimate circles be summed up, arrayed as follows:—

1. Irene Bordoni's solid hit at Powers.
2. Zoe Akins' comedy "Greatness" at the Olympic found wanting in no mistaken terms by critics.
3. "The Charlatan" falling to unbelievable business at the Playhouse.
4. Heavy losses by ticket brokers on all outright "buys."
5. Announcement of five closings for Nov. 11.
6. Chicago's defeat by Princeton killed an old-fashioned football night at the musical shows.

Whether it is due to the fact that the news gleaners overlooked some good bets or merely encountered a calm before the storm—said storm of activities being headed this way for Nov. 12 and 13, when at least five changes will take place in the local boards—there was only one outstanding feature of the past week. That was a marked quietus everywhere.

Bordoni's arrival Sunday night in "The French Doll" was the talkative item of the week with the newspapers giving the French actress an ovation in superlatives that hardly could have been surpassed, even if the press agent had written the reviews. On the last visit here Bordoni and Ashton Stevens found themselves in a heated letter writing argument for public consumption, but in capturing the town this time Miss Bordoni took along Stevens in the avalanche of success, and at this writing the foreign beauty easily walks away with "the solid star hit" of the season. The Powers engagement was announced as limited for three weeks—helping in no small degree to make the playgoers hurry to attend. If the pace continues "The French Doll" will have three crackjack weeks. On top of her successful visit this time, Bordoni will give a concert Friday afternoon at the Powers.

Zoe Akins' play "Greatness" encountered some harsh sentences in the reviews. More extra newspaper advertising than the Powers generally uses has been adopted in striving to overcome the reviewers' deadly attacks, but it is said there is a full realization now by those who thought a campaign would elevate the business, with the result that the play will stick merely to fill time until "Shuffle Along" arrives at this house Nov. 12.

For consecutive low receipts "The Charlatan" gained a prize all its own for shows in town thus far this season. The blow was so terrific the company was disorganized, returning to New York Saturday. If "The Charlatan" had arrived with the original cast ahead of "The Cat and Canary," as intended last summer, wisecracks claim the Klaber show would have fared better. Lester Bryant's one remaining chance to overcome a wretched start this season rests with Maria Kosmoff's appearance in "Revue Russe," which opened Monday night at \$5.50 a seat.

In the usual swing around to the theatres the newshound didn't find any particular varying of trade over the previous week, except that in instances where the ticket brokers still had "outright buys" the percentage of loss for the speculators increased. Trying to advance "outright Circle" into six weeks of an "outright buy" was too much for the brokers, and a heavy loss was incurred except for the show owners, who stuck hard and collected, making a profit for both house and show. The same situation was charged up to "The Guilty One," where only a big loss was saved for both ends (house and show) by the terrific play on cut rates for the balcony trade. An avalanche of "outright buys" tickets plus the normal stock of speculative tickets has placed every broker in jeopardy, and with conditions running as they are it is hard to predict where the losses will be made up.

An eagle eye is being held out for the arrival of "The Music Box," but it is thought that such a direct attack will be made by the speculators for tickets for this show that in order to make up losses suffered thus far the premiums asked will raise the prices to sky-high marks, causing disgust and hurting the attraction like several in town have been hurt in the last month.

Chroniclers claim it is going to be interesting to watch the climax of the ticket scalping situation in the loop this season. At no other time has the situation for the welfare of (Continued on page 36)

OUT OF TOWN REVIEWS

THE PAINTED FLAPPER

Cincinnati, Nov. 1.
The less one says about it the better. You might sum it up in a sentence: "The audience was a glutton for punishment."
It opened at the Grand opera house Sunday night, this play with the seductive name, Cincinnati was interested in it and regarded the performance here as its premiere. The "Flapper" opened in Erie last week, where it feebly flapped. At a matinee, it is reported, the gross was \$55, and something like \$150 one night. Cincinnati wished to see it, because the producer, Charles McDonald, is a local boy. McDonald got his start by selling peanuts and candy at the People's theatre in the old burlesque days and later went to New York.

Without taking up too much of your time, Milford Unger, business manager of the Grand, has everyone's sympathy. They did him wrong when they booked it.

Three long and tiresome acts in the same setting. Amateurish actors with an impossible melodrama, fumbling lines, trying to remember what to say next and at the same time wondering whether the "Flapper" will have a long or short life and how to get train fare back to New York. Once in a while there is a bright line, and then a succession of bromides. But "Alan Pearl," the author, has one new twist—give him credit for something!—the play is all about a mortgage on a piece of land down on Long Island!

A shell-shocked soldier, home from war, is given a \$30-a-week job, tending a gasoline station on Long Island. His demure little wife, "tired of it all," leaves him and opens a beauty parlor in New York. The husband faints when she leaves and is taken to a hospital by the wife, who conveniently returns. When he gets out of the hospital he believes she has obtained the money from an unsuccessful author and has used it to start the beauty den.

The villain is eastern sales manager for an oil company. He makes the husband think wife is "cheating." After the funniest fist battle between the hero and the villain any audience ever laughed at, the husband goes off-stage and a shot is heard. When the curtain rings up for the last act, by which time the crowd has stopped giggling, it learns that the husband did shoot himself after all—the shot was fired by a cop chasing speeders.

The cast consists of Margaret Sekirk, Francis Pierlot, Pearl Evans Lewis, Walter Poulter, Sally Soddart, Frederick McGuirk and Howard Merling.

Had "The Painted Flapper" been a picture or a melodrama or "comedy-drama" (as the author calls it) the poor thing might have stood a chance in a place where admission is \$1 top. But at the Grand, even at \$1.50 (or \$1 less than the regular scale) it was sadly handicapped.

"The Painted Flapper" gets its name because that is what the husband calls the wife. And (this mustn't be forgotten) she got her money from her uncle who was "living off" the husband, but turned out to be a western millionaire, who didn't shoot the villain, but "fired" him.

As one of our best little theatre-goers remarked:
"The Painted Flapper" looks like "The Painted Flopper!"

Martin.

FOR ALL OF US

Buffalo, Nov. 1.
"For All of Us," William Hodge's latest opus by, with and for himself, which exhibited in Buffalo last week after a preliminary fortnight in the Pennsylvania underbrush, marks another long stride toward establishing its author and star as America's foremost nasal-speaking actor.

The play is an advance in certain other respects, also. Mr. Hodge's act appears to be progressing this season. Whereas in days of yore he was wont to wander for whole acts from curtain to curtain with unseeing optics, he now indulges himself in the luxury of shut-eye declamation only in his moments of greatest emotional ardor. Then, too, this season, in addition to his native and apparently natural nasal drawl, Hodge's latest character role affords him an opportunity to employ a somewhat uncertain dialect. The result, while it is unquestionably no mean physical achievement, is doubly confusing to the untrained and hence unsuspecting auditor.

Somebody should really speak to Hodge about the dangers of plays with messages. They are a failure in the theatrical wilderness into which far greater actors have gone down to thankless returns. Singularly enough, it has been Hodge's lot to have come through the last decade voicing some message to the weary-waiting world via the drama. Harry Leon Wilson started the mischief with "The Man from Home." Hodge is continuing the work in "For All of Us," which at first blush appears to be a dramatized Christian Science or New Thought sermonette—with most of the emphasis on the sermon

and little enough on the dramatization.

The plot, which runs like a short story—and probably was—may yet serve as an excellent Wednesday night Science testimonial.

Frederick Warren (Frank Losee), a retired banker, is dying of an incurable malady. His physicians are about to give him up and he is resigned to a speedy death when a lowly workman, the boss of a night shift street repair gang, enters his home and life. From then on old John W. Sickness hasn't a chance, for the workman, like St. Patrick himself, by his philosophy and theology, puts the snakes of bad health to rout.

But here the plot thickens. It becomes necessary to recount that Warren has a mistress—a stenographer who is a nurse—as well—whom he has brought home under the same roof as his wife and children. Into this strained situation walks Tom Griswald, the honest workman afore said, who proceeds to administer science healing to the diseased mind of the banker. The pathologic, psychologic and theologic argument at times grows obtuse, but scientific illiteracy wins out. The banker regains his health and vigor, returns to his wife, puts aside the girl, who turns out to be merely a platonic associate, the long-lost daughter of Griswald and the prospective wife of the son of the household all in one and at the same time.

If you imagine this to be stretching the arm of coincidence, you don't know the half of it. "For All of Us" is a failure of coincidence, then, a home-made bun of currents. Everything dovetails perfectly; there isn't a single discordant note or loose end left in sight at the finish. There are lots of other details, such as the theft of the family jewels, the daughter's affair with a dashing detective, a rascally butler, and the son's attachment for the heroine. But these are mere minors, and are swallowed up in the heat of the action.

The play is somewhat better enacted than the usual, several members of the cast standing out preeminently by their excellent work. Marie Goff does valiantly as the impossible heroine. The part is transparent as glass and about as life-like, but Miss Goff's intelligent handling goes a long way. Frank Losee plays the decrepit banker, spending most of the action in a wheel-chair. He gives a striking portrayal of the retiring captain of finance and won for himself well-deserved praise. Gwyn Davis does an impossibly silly flapper. As for Hodge, with the exception of the dialect, he is the same Hodge. Everything in the play is subordinate to the character of Griswald.

As a play, "For All of Us" is Mary Baker Eddy done into acts. That is its one interest and appeal, and one that it will stand or fall. It may be a corker in Boston. Unfortunately, dramatic success is and must be measured in terms of wider and other appeal. If Mr. Hodge's play succeeds it must do so despite the burden of its theme. Perhaps the most that should be said of it is that it is a rather commendable and interesting try to preach a sermon in dramatic form. *Burton.*

THE MAN ON THE BALCONY

Washington, Nov. 1.

In the Prologue

Gregory Wells.....Cyril Scott
Lady Ethel Stuart.....Ottola Nesmith
Lord Sidney Reeves.....Noel Leslie
Doctor Gilbert.....E. H. Roberts
Ethel Stuart.....Ottola Nesmith
Aunt Martha.....Lillian Brennan
Simon Reeves.....Noel Leslie
Gregory Wells.....Cyril Scott
Judge Jerome.....George Harcourt
John Stuart.....Franklyn Dawson
Don Luis Estaban.....Leo Franko
Doyle.....Hal Briggs
Maurice Morris.....Frederick Carr
Simon Vetter.....James R. Waters
George (Dr. Gibbs).....William Lennox
Anderson.....William Walcott

Seldom has been the doom of a play so thoroughly written after a first showing as that of "The Man on the Balcony," which opened Sunday night at the Garrick. There seems to be a basic idea somewhere that has possibilities of development, but as presented it was a pitiful attempt at playwriting.

William Nytray and Herbert Hall Winslow are credited with the authorship. It would seem that an idea of the late Mr. Nytray has been taken, possibly an unfinished manuscript, and from this the present play, if it can be called such, was got together.

Going back some 200 years there is a robber gentleman who rescues a lady in distress, told in a prolog, only to be killed by the man who has rescued her. After three acts of most everything, the same situation is presented, with the man and woman in the same costumes, in this instance dressed for the charity ball.

The man, as did his ancestor, stole from the rich to aid the poor, and our modern hero, coming through the ladies' bedroom window, enters just in time to hear the man, who has betrayed her with a fake marriage, refuse to marry her to give her expected child a name. The dress-clones handily very graciously sends for the judge, a friend of his,

and marries the lady, and then only to go away.

She is so very grateful for his deed that she refuses the demands of her father that she divorce the supposed father of her child, which had died some three months after his birth. The father has been constantly searching for the man, and at a big meeting where it is proposed to have a wheat king from Australia make a corner in wheat, the man comes, impersonating this Australian, is recognized by the girl. He stays for dinner, the real Australian comes, exposed follows, the girl saves the man, and in the last act goes to him, and then the prolog comes back again, with him dying in her arms. Really, it would be worth while knowing if, as is supposed, this is an unfinished play of the author of "The Typhoon," just what he would have done with it. Somehow it is believed a worthwhile story could have been developed.

The cast gathered by Frank Smithson, the producer, worked like trojans, all deserving individual and collective praise. Mr. Smithson, the producer, also directed.

The piece has been adequately mounted, but not elaborately so. *Meakin.*

L'AVENTURIERE

Montreal, Nov. 1.

Few plays have ever been written to show so many stages or phases of the human emotion as Emile Augier's "L'Aventuriere." Through selecting this as their opening performance, Cecil Sorel and Albert Lambert, on their first American appearance, had ample opportunity to display that extraordinary histrionic talent which has made the former rank with such actresses as Bernhardt and Rejane and the latter to rapidly gain the fame accorded Lucien Guity and, before him, the Coquelines.

The opening performance was, as expected, an unqualified success, and the applause rang heavier and truer than mere reputation could ever have obtained for the artists.

Cecil Sorel at once compelled that gasp of admiration which is given to so very few to command. Her very carriage was enough to make the audience realize a most unusual artist was appearing. Her interpretation of the adventures, the Dona Clorinde of Augier's creation, became one of her greatest triumphs when she first played the part in the Comedie Francaise. Every detail studiously adopted, without seeming to be; gestures that speak, smile and frown, conveying meanings which mere declamation of verse could never realize, however well uttered.

The passions and emotions which are within the scope of her part could not have been more faithfully or more artistically portrayed. The role was very heavy and must needs be trying, but not by the faintest of signs could any semblance of fatigue be noticed after four acts. Mile. Sorel's toilettes were amazing as specimens of theatrical costumes, brilliant and worn with a superb and majestic grace which the part demands of the interpreter.

Mons. Albert Lambert proved a worthy partner. He can be classed with the few whose names will undoubtedly remain after many are gone and forgotten. Lambert played Fabrice, the wayward son who returns to the home, shed of illusions and who unmasks the crafty adventures with tragic results to his own happiness of heart. His recitation of Augier's verse, written while the author was but a very young man, but nevertheless among the finest admired in French literature, was admirable.

Much credit for filling a most difficult part must go to Fernand Charpin, one of the company who recently played here with Maurice de Feraudy and who will be remembered as Verdet in "Mademoiselle de la Seigliere" and the chef in "L'Avare." The part of the drunken Don Annibal, Dona Clorinde's brother, found a fully competent interpreter.

The minor roles, filled by Rachel Berendt as Celine, Charles Gervais as Horace and Jacques d'Apigny as Darlo, were very satisfactory.

When Mile. Sorel and Monsieur Lambert arrive in New York it is predicted that a warm welcome will await them from students of the French drama in its ever-varying phases. And no knowledge of French language is necessary for the acting of these distinguished visitors is such that, to those unacquainted with "la belle langue française," the story is told in gesture, expression and movement. *Gardiner.*

BALD HEADS BANNED

Kansas City, Nov. 1.

By an order regarding baldheaded men, W. C. Stevens, manager of the Auditorium theatre of Smith Center, Kan., has started something which promises to develop into a real town row. The manager declares he will not allow any bald and shiny pates in the house without a covering, and then not closer than 30 feet from the stage.

City officials control the Auditorium. The affair has received considerable notoriety in the state press and will be thrashed out at the next meeting of the council.

BROADWAY REVIEWS

SEVENTH HEAVEN

John Golden presentation and production of a romantic play in three acts by Austin Strong. At the Booth, New York.
Hubert Druce.....Per ex-fellow
The Rat.....Beatrice Noyes
Maximilian Gobin.....Alfred Kappeler
Nana.....Marion Kerby
Riccan.....Bernard Thornton
Diane.....Helen Menken
Briassac.....Frank Morgan
Blonde.....Richard Carlyle
Pere Chevillon.....William Post
Sergeant of Police.....John Clements
Ugine George.....Harry Foreman
Denison.....Jack Amory
Lunt Valentin.....George Gail
Chico.....Lionel Joseph
Lampighter.....Lionel Joseph

"Seventh Heaven" is the symbolic simile applied to the top story of a Parisian slum tenement in which the last two acts of this three-act opus transpire; also the ethereal state of happiness which Diane, the girl of the slums, originally of gentler moulding, attains and almost loses in company with her ex-sewer band, Chico.

Chico, for all his subterranean associations with the gutter derelicts, is honorably ambitious, his ambitions being apexed by an aspiration to wield the street flushing hose. This has been one of his three mature ambitions as he confides to Boul, the taxi chauffeur, in the Paris street scene which is the first act set. Next to his taxi, which he fondly addresses as "Eloise," Boul has the greatest affection for Chico, who might even be a king, so much so that he is worth the deaner. So Chico's confiding that he spent no less than 15 francs in church to the homage of "le bon Dieu" is received with considerate thought. Chico's three ambitions were to have a wife, to have a job with the hose to make possible the wife, and to be rich enough to be able to make a tour of Paris in a taxicab without bothersome worry about expense. But "le bon Dieu" having failed him after setting him back at the rate of five francs for each of the three candles, Chico naively boasts that he is an atheist.

His atheism is dealt a number of discordant jars when unexpectedly he finds himself possessor of all three of his desires. The Pere Chevillon, padre of the slum cathedral, makes possible the hose job. Chico finds a mate in Diane, the mistreated sister of an absinthe addict, and with the twain comes his more or less worldly affluence. Chico's inheritance of a spouse is a direct result of his sense that he is "always made to do things I don't want to." To get Diane out of complications with the gendarmes he announces her as his wife. He gives his address and the prefect of the police promises to call on the morrow to corroborate. Diane offers to live there with Chico for a day or two to alibi the latter's chivalrous fabrication. Chico, who periodically taglines in naïve ecstasy "I am a very remarkable fellow," proves that by taking up quarters elsewhere and only calling daily for his meals.

For three days Chico's garret has been Diane's heaven, a paradise that is even transcended by his unwilling recognition of the inner urge that prompted his protection. In short Chico admits his love. They are to be married that morning at eleven.

An hour lacking of their marriage hour, war is declared and Chico and Diane, still doubting "le bon Dieu," exchange the religious medals the padre has given them and declare themselves wedded in the eyes of God—if there is such one, they add. Diane fetches Chico's knapsack and they part.

The last act, four years later, finds Diane sustained by the thought Chico will still return to her, that he is still alive, and that each morning at eleven when she feels him near her in spirit brings him one day closer home. The dashing Col. Briassac, an ardent suitor, who discloses some of Chico's mementos in support of his contention the warrior-lover is lost, has almost won his court when Chico enters, away from the hospital, enters for the curtain, blinded but seeing the more the bigness of his affection.

Here is romanticism plus; in fact more poignant in its sweet sadness because of the mundane manikins and lowly atmosphere. The more striking is the contrast therefore. And if playgoers still patronize romantic phantasies this production should make a strong bid for popular favor.

The characters are naturally dominated by Helen Menken and George Gail as Diane and Chico. Miss Menken rises to three corks in dramatic effect in each act. Mr. Gail is ingratiatingly dashing in cotton shirt and unkempt hair, reading his lines with courtly demeanor which, if not strictly consistent and character-ful, is impressing nonetheless.

The support could not be improved much, if any. Hubert Druce, Beatrice Noyes, Frank Morgan, William Post and Marion Kerby stood out, the latter particularly in her character part. Mr. Morgan, too, made a smart, sympathetic heavy. *Abel.*

SIX CHARACTERS IN SEARCH OF AN AUTHOR

CHARACTERS

Father.....Moffatt Johnston
Mother.....Margaret Wycherly
Step-daughter.....Florence Eldridge
Brother.....Dwight Frye
Boy.....Ashley Budo
Little Girl.....Constance Lumby
Mme. Pace.....Ida Pittsburg

Manager.....Ernest Cosart
Leading man.....Fred House
Leading lady.....Eleanor Woodruff
Jeweller.....Elliott Cabot
Ingenu.....Kathleen Graham
Character woman.....Maud Sinclair
Third actor.....Jack Amory
Fourth actor.....William T. Hays
Third actress.....Leona Keefe
Fourth actress.....Blanche Gervais
Fifth actress.....Katharine Atkinson
Stage manager.....Russell Morrison
Property man.....John Saunders

Brock Pemberton disclosed a novelty which is likely to take New York by its jaded nose and lead it about in circles. In "Six Characters in Search of an Author," an adaptation from the Italian, Mr. Pemberton deals with a quality and manner of theatricals that attune to his temperamental finesse, and he returns as the presenter of the most artistic thing in Manhattan—this time, moreover, very probably as the owner of a money-making show.

This unusual thing IS a show. If you can imagine a fantastic thought carried out for two acts on a bare stage and for a third in a shabby second-hand vaudeville-looking exterior, that probably served six opening acts in search of the second half, being a show—and all expounded in the language of intellect rather than in the colloquial lingo of popular amusement, you may visualize one element of the novelty of this little gem at the Princess.

The story is a story within a story—in truth, several stories that involute without system or apparent effort at coherence. It is artistically illogical; it flouts all precepts of dramatic rules—that is its theme—and yet it clutches convincingly through volumes of words not heard in such profusion since the last Shakespearean revival. There is a poignant sorrow under it all always, and a realization, front that one is seeing himself in a mirror, naked; then comes the second realization that others are looking, too, from behind.

Luigi Pirandello, Italy's proclaimed dramatic genius, is the author. The English translation is by Edward Storer, and a profoundly fine one it is. Pirandello, of course, was not asked to write in the didactic phraseology of his philosophical endowments; but the laudable American comment must go to Storer, who was not afraid to transcribe it in that spirit, and to Pemberton, who dared to have it spoken to those bugaboos—the tired business man and the young fellow and his girl and the family that saves up to go to one show a month and the out-of-town buyer—as it was written.

Here is what happens:
The manager of a company is starting the rehearsal of a commonplace drama—the sort falsely pitched by a specious author and portrayed by affected actors and directed by a box office impresario, with all the counterfeit "values" studiously brought out and all the reality laboriously suppressed in worship of the theory that the public will not accept and the theatre cannot prosperously propound the naked truth—the slim facts of existence, life as it is lived, and not as it is played.

Into this enter six "characters." They break up the rehearsal and tell that an author created them. He made them, and they are eternal, immutable. The play was too real, and no manager would produce it; so here they are, doomed to wander in the purgatory of an unfinished script, to hear their story told, their inter-relations, such as no author could have produced today.

There is a fiery, poetic, passionate man who has left his wife twenty years before, yielding her to an amiable blockhead who understood and loved her and to whom she flowed as two waters meet, because she, too, was just a big-eyed cow, endowed with all the mother love that a mother could have. By this lover, three illegitimate children (plainly referred to as bastards by the young illegitimate daughter) are born. A son was born in lawful wedlock within the two years that the man lived with his wife.

The son is sent off to school, and the father, relieved of all family cares, becomes a boulevardier. In a smart little assignment establishment he meets a girl, the daughter of a seamstress who sews for "madame," who operates a dress-making place to camouflage her real business. The mother enters to see her own husband, who has just violated her own daughter, his son's half sister.

There is no recrimination beyond one ejaculation. The mother goes to the husband's house to live because her lover has died and she is in poverty. The girl, who has been debauched prior to that time, and is a mad little thing, burning with the griefs of her own poverty, her

EDDIE FOY and YOUNGER

FOYS (5)
Miniature Revue
18 Mins.; Full Stage (Special Set)
Palace.

Bryan Foy and William Jerome wrote the latest family vehicle for the Foys. Bryan is not with the family. The act opens with the kids around their tenement home, waiting the return of pop, who is Martin Connelly, a cab driver.

After several comedy cross-fires, pop arrives with his whip. It is his birthday and the kids want to do something for him. Pop informs them they are too young to be boot-leggers. They compromise by giving him a drink of water.

The rest is composed of specialties. Mary and Richard have a song and dance double that holds; Eddie Foy sings "Greatest of Them All," a comedy song, followed by his tap and finger-snapping dance, which is later remarkably imitated by Charley for big returns.

Throughout the entire turn Eddie roughs up Irving, the youngest, for laughs. Charley and Madeline pull a fast waltz double. Madeline and Mary a harmony song duet with ensemble song and dances, in which Eddie ad libs and kids out in front of the line.

For the finish all change to striped sweaters and caps for "Walking," an ensemble song and a bit that makes a strong closer. The act contains some solid comedy lines. One big laugh-getter was a telegram for Eddie Foy, offering him \$5,000 a week in pictures for the only surviving cab driver and horse. When it is delivered, Eddie remarks that he doesn't recognize the writing. After inhaling it, he opines that it's from Peggy Joyce.

The 1922 Foy vehicle has a stream line body. *Con.*

BART DOYLE

Talk and Songs
17 Mins.; One
American Roof

That Bart Doyle is a talented chap with a good singing voice was definitely established during his Roof engagement solely by his rendition of the closing number, in which is interpolated some clever descriptive talk of comedy nature between verses and choruses.

But Doyle should look beyond his own compositions in the arrangement of the vocal department of his specialty. His two Irish numbers, admittedly his own compositions, earned him little or nothing, the ballad getting him by solely through his rendition and voice with no credit to the lyric of either that or the opening song. He has a corking routine of stories, some having appeared in the "Topics" program in other theatres, but this doesn't necessarily question Doyle's prior ownership, since the "Topics" outfit has long since been certified as America's best choosers of any one's material. The majority sound new from the speaking stage, and at the American they gathered individual laughs.

His closing selection stood out prominently as his best effort. It earned Doyle sufficient applause to warrant his presence on any of the better grade of small time circuits, and in this division Doyle can hold a feature spot. He did exceptionally well. *Wynn.*

BESSIE LEONARD and JACK CULVER

Piano and Songs
15 Mins.; One

Bessie Leonard has a new partner in Jack Culver at the piano. The combination as framed could be improved on in the matter of song material. Miss Leonard has been unfortunate in her selection of the character number she is doing.

Culver has a pleasing personality and a good smile. He sings and plays the piano rather well, and does not a number over, but he did not handle his next to closing "blues" as well as it might have been done. The tempo is far too slow, as he is now using the number. The South Sea number at the closing makes a pleasing finish for the act which is a small time offering as it now stands. *Fred.*

BLAISE and BLAISE

Contortionists
8 Mins.; Full Stage
23d St.

Two men. Both endeavor to intermingle comedy with their bending, and while it offsets the monotony of a "straight" contortionist schedule, it carries few laughs. They are attired in rather tight fitting costumes and assume a French character make-up. One extremely tall, the other short; they offer the conventional ground twists, the taller man doing a drop from a table to a one-hand stand while folded up. It's a fair small time opener, just that and nothing more. *Wynn.*

SARAH PADDEN and CO. (2)

"A Little Pink" (Playlet)
17 Mins.; Full Stage
Broadway

There is a touch of the real and the unreal in Miss Padden's latest playlet offering. A subtle glimpse at the life of a girl who has gone the pace, a rare type of a girl who is stoical in the face of what is perhaps her deepest disappointment.

As the girl Peggy she is enamored of Jim, a chap who she believes is a true lover, one who is to marry her. He explains his occasional fortnightly visits are necessary because he has to be out of town. Peg is all for him, tells him there is no other man on the horizon, and means it. She has cast all the others overboard—the others who see no farther than gay parties. This love is her very own and as she tells Teddy, one of the old friends, over the phone, the old days are over and it looks like the sun will shine for her.

But Jim is taken back at a picture of his wife in a newspaper. Peggy asks questions. He tells her he is a divorced man and that soon he'll arrange to be with her always. Exit. Enters the wife, a social reformer, and right off the bright Peggy recognizes her from the picture. But the wife doesn't know about the affair of Peggy and Jim. The girl still believes her man and it is only when he returns for a forgotten article that she finally learns the truth. Proving to the wife how futile her mission to ask a girl to walk the straight and narrow when in her own home is discontent and worse, she dismisses first one and then the other. Then she calls up Teddy to say she'll keep the date with him. Faltering in voice he asks if she isn't blue and she replies "No, only a little pink." Perhaps a touch of "The Eastway Way," but well written.

There seemed to be more dramatic power in "A Little Pink" than Miss Padden was willing to bring out. No doubt her playing of the girl Peggy was true enough for that type. She did not overplay the role, in fact she best explained it by the line that "I am getting emotional." For a girl of Peggy's kind, however, Miss Padden rather underdressed her character.

There is a true ring in the playlet and it is to be counted an addition to Miss Padden's vaudeville contributions. *Ibce.*

DOROTHY RAMER

Songs
16 Mins.; One

The winner of a popularity contest and selected as the theatre's representative in the Fifth Avenue "Follies," one of Bill Quaid's novel business builders, Miss Ramer makes her professional debut there this week with popular numbers. Clad in a sport suit of "flapper" design, wearing knickerbockers and carrying a golf stick, she opened with a ballad that provided no reason for the club, unless it was carried as a nerve provider.

Dorothy is a bobbed-haired brunet with an ideal smile around which her vaudeville value will revolve. She has a voice that will carry her along with the proper numbers, although her high register is a trifle squeaky, but that smile banishes whatever ill-effects the voice will gather. A comedy number came second, with a light ballad third, and the closing number went best of all; so well it earned her an encore.

The girl evidenced a desire to move her feet, but wisely refrained, for obvious reasons. She has much to learn, but considering the sudden leap from professional obscurity to the toughest spot on a "pop" program, Miss Ramer did exceptionally well and will undoubtedly improve with experience. *Wynn.*

MAC SOVEREIGN and Co.

Diablo Juggling
8 Mins.; Three

Mac Sovereign is assisted by a woman with the few props necessary. He is billed as "Master of the Diabolo," and sure can do a lot of funny things with the whirling spool. The getaway is sending the spool along a string into the rear of the audience, where it hits a trip hammer and releases a little carriage with an American flag, which comes back perched on the spool. It's a rah-rah applause getaway, but effective nevertheless, although it could be further enhanced by proper house lighting to follow it to the rear of the audience. The spool, too, might be painted white or with some phosphorescent stuff to make it stand out.

Mr. Sovereign looks neat in a Palm Beach suit, discarding the coat later. His trousers are kept taut by bottom straps across the shoe arch. Probably a foreign turn, but a novelty opener. *Abel.*

ALLMAN and HARVEY

"The Lure of the Yukon" (Skit)
15 Mins.; One (Special)
Colonial.

Jimmy Allman and Morton Harvey in "The Lure of the Yukon" listens very mellow-y. It isn't, purposely misleading for comedy purposes. The straight opens reciting a dramatic poem about snow and ice (probably R. W. Service), in front of an arctic drop, including an igloo with a practical entrance. Harvey, in heavy ulster and fur turban, has concluded his dramatic discourse when Allman (blackfaced and in Palm Beach suit), props his head out of the igloo, quaking and shivering from cold.

Crossfire leads into Allman's specialty with the uke, holding up proceedings with encores. He does a number of restricted ditties, probably original with him, such as "what did Eve give Adam on Christmas?"; a chorus about "Mamie, the Mermaid"; another anent "Romeo and Juliet."

Harvey does "Road to Mandalay" in a powerful baritone, a number not quite consistent with the frigid atmosphere, but corkingly rendered.

The combination should develop into a standard frame-up. They were second after intermission and stopped the show for an extra bend before Van and Schenk could enter. *Abel.*

LILLY LEONORA and Her Twelve

American Dancing Girls
12 Mins.; Full Stage (Cyc)
Maryland, Baltimore

Baltimore, Nov. 1.
This act, patterned, obviously, after the numerous English dancing girl acts, is a dismal bit of work, for Miss Leonora, who looks on the shady side of 40, is not a graceful dancer herself and her chorus of girls, while good-looking, is badly trained. Steps which should have been done in a mechanical manner were done without the slightest attempt at unison.

"The March of the Wooden Soldiers," which forms a part of the "Chauve Souris," is attempted, and while it drew most of the applause, the credit can be given to the lilting little tune rather than the dancing of the girls. Their costumes of red and white were attractive, but seemed to fit rather loosely, and their motions, which should have been indicative of toy soldiers, were indicative of nothing in particular.

The opening dance was a big soldier-like stepping by the girls, clad in orange chiffon dresses. Then came an oriental number by Miss Leonora, and this was the saddest flop of the entire piece. Without a graceful motion nor a redeeming feature, even her costume was unattractive. She did her stuff and retired to scant applause. With a few good old wriggles such as a burlesque queen might have injected, the dance would have gone across, but her attempts at writhing were flat and sad.

The act is aimed for a big flash and is dressed neatly. It carried its own orchestra leader, and has evidently been given some thought by someone with a brain well trained to appropriate the ideas of others. As it stands, it is hopeless for the big time houses, while the small-timers would have a hard time making their patrons believe it was great. *Sisk.*

LILL and HUGHES SISTERS.

Songs, Dances and Piano.
12 Mins.; One.

Combination of sister team and male pianist, latter also singing. Usual single, double and trio pop numbers, with tough song, topped off by stepping bit, standing out. Girl doing tough bit handles character very well, getting much more out of song than most of others that have done it.

Both girls dance neatly, with ability as kickers. Pianist has pleasing baritone voice used effectively in solo and in generally boosting the singing average. Several costume changes, including Chink garb for one of girls, evening dresses and soubret costumes. Held No. 2 spot on Roof, and got away with it handily. As turn goes along it would be good idea to improve girls' costuming arrangement. *Bel.*

MERRITT and COUGHLIN

Songs, Talk, Dance, Juggling
12 Mins.; One

Man and woman with a variety routine different and away from the usual. The girl sings pop songs, making changes for each, while the man juggles, cross-fires and does a hard-shoe dance while juggling balls.

The talk gets them little, but the singing and costumes of the girl, coupled with the man's dexterity and clean cut work, put them away nicely. It's a neat opener for the pop bills. *Con.*

AL RAYMOND

Monolog
12 Mins.; One
Broadway.

Raymond is using a new line of monologic material. The dialect that was the seasoning in the former Raymond and Caverly turn is retained, but along straight lines, and the tangled talk employed last season is out.

"Historical" is the billing Raymond is using and that explains in a fashion his newest routine. He says he studied history and became hysterical. Starting with the Garden of Eden, he winds up with the present, the idea of an "outline of history" taken from the monolog. Mention of Adam having lived 900 years because there were no other women to bother him, leads to the imagination of having a girl of "sweet 316 years" coming along.

The Romans and the Greeks are topics for his comedy and the short skirts of the present are defended. Reincarnation is rung in, that he may come back the next time as a potato with numerous eyes to rubber at the scant feminine togs. Raymond was consistent about the vegetable, declaring that all Lafayette did for America during the Revolution resulted only in France having some fried potatoes named after it. For the finish his subway comment caught the house and he went off to strong returns.

The present act is a considerable improvement over his last try and he ought to find no trouble in bookings. *Ibce.*

LEW SEYMORE and CO. (4)

Singing, Talking, Dancing
18 Mins.; Full Stage (Specialty Set)
City.

Lew Seymore was last around as a "single" entertainer. He is an English singing comedian with a pleasing voice and nice personality, also a clean-cut appearance.

In his present vehicle, Seymore has surrounded himself with four personable girls. The act opens in an odd-looking set, depicting a business office. A city is visible through a window, on a back drop. The color scheme of the drop and cyclorama are an inharmonious selection for a business setting, but may pass with musical comedy license.

Seymore has advertised for a stenographer, and is telephoning his wife that he will be home to supper, when the first applicant arrives. He abruptly reverses his intentions and begins a flirtation with the Quakerish damsel. Three more applicants, a tough dame, a vamp and a stuttering miss, apply for the stenographic vacancy.

A dancing specialty by two of the girls is worked in, followed by his song, "I Don't Know What to Do." Following this lyric, the girls leave him flat, all but the simple one who has taxed home to change her costume. A duet, "I Have Been Looking for You," is followed by his solo, "Oh, Marie," an unfunny semi-suggestive lyric that didn't deserve the delivery it received.

For a finish the girls are back seeking legal advice from the young lawyer, which cues for another song. The sole survivor declines to have dinner with the boss, informing him that she only goes out with her husband. The final curtain finds the lawyer still doing business with the old established firm, and phoning his wife that he has been thinking of her all day and will be home to dinner.

The turn qualifies as a flash for the pop houses. The dialog contains several familiar lines and gags, but will suffice for the intermediate bookings. The girls are a fair-looking lot, and do nicely with their specialties. *Con.*

MACCARTON and MARRONE

Dancers
12 Mins.; Full Stage
23d St.

Nice looking young woman (Miss MacCarton) and man in arrangement of ballroom, Spanish and apache dances. Stage is set with tasteful silk drapes, inconspicuous, but furnishing a slightly quiet background.

The feature is a series of lifts and poses and spins by the man with the girl on his shoulders. She is a well rounded young woman and the man's handling of her is remarkable. In a breathless pause between some of his heroic feats he mentions that his partner weighs 150 pounds. The audience was much impressed, both with the performance and the statement, and gave the pair a send-off of tumultuous applause.

The turn is an interesting one for this special reason and for the graceful handling of the dance routine. Closed the show here and did extremely well. It should prosper in the middle grade houses. *Rush*

LEE MORSE

Songs
15 Mins.; One
23d St.

The "single" woman in vaudeville, notwithstanding the countless hordes of them, good, bad and indifferent, is always a source of worry to the booker. Novelties in this class of specialty come few and far between.

Occasionally in the many scattered "pop" houses throughout Greater New York, a "single" woman bobs up who, because of singular ability or the novel angles presented, causes one to wonder what has detained her arrival and what is detaining her advancement.

Lee Morse, new to New York, fresh from California, is showing her wares around the east. Decidedly pretty, garbed in an attractive but not flashy dress of black and rose color with a musical contralto voice with a low register, she has one of those acts that seldom happen along and one that should earn the immediate attention of big time officials. Her repertoire is dressed with a story and carries a certain degree of continuity. She gives impressions of the male impersonator, yodels rather sweetly, sings a "blues" number better than the majority, as well as the best, and, in all, makes a corking morsel of entertainment for arsy program.

Miss Morse might start the routine off stage with the contralto, for the name is deceptive and it could provide a better beginning. Under better circumstances and surrounded with favorable big time atmosphere, Lee Morse could hardly miss anywhere. Considering the many "single" women now on the big time and making the comparison, one can only imagine poor business management as the cause of her delay in getting there. Once she does, she will undoubtedly become a permanent fixture. *Wynn.*

AUSTIN and DELANEY.

Singing, Dancing and Talk.
14 Mins.; One.

Two men (colored) one tall and lanky, the other, by contrast, short and stocky, in routine of characteristic negro songs, dances and talk. The "I'll hit you so hard that if you don't fall down you'll do funny things standing up" gag is there in one of the regulation quarrel bits, and the lanky chap sings "Nobody" with a suggestion of the late Bert Williams style.

It's at stepping that the boys shine, however, the tall fellow doing some great eccentric loose stuff and the short chap showing the real goods as a buck and winger and acrobatic hoover. Both wear bell-boy costumes, tall fellow comedy, the other straight. Vocal numbers include good comedy double harmonizing bit, one playing uke and other crooning on comb.

Teal, has possibilities for development, with their dancing a real asset. Present turn will do for small times, where they can't miss with the hoofing. Talk is all right, but comedy generally now is below standard of dancing. *Bel.*

RICH HAYES

Juggler
12 Mins.; Full Stage

A chalk face comic juggler aided by a black face boy assistant with a routine of genuinely funny comedy "bits" between his juggling stunts, the majority done with rubber balls bounded from a wooden platform. Hayes makes a rather ludicrous appearance, his tall, angular shape encased in black close fitting tights, and he utilizes every moment for comedy.

He manipulates five balls with unusual dexterity and his intermittent side-plays are original. The youngster is not funny, but adds to the contrast, Hayes monopolizing all the comedy. It's a good opening turn for any vaudeville program. *Wynn.*

MOONEY and CLARE

Singing and Dancing
14 Mins.; One

Two girls with the right idea for a sister turn in that they get away from the usual double opening and ding dong follow up routine. Instead of the regulation jazz number the girls open as two rub flappers, in gossamer and dusters. This is a comedy double song, topped with a nifty double stepping bit. Changing to black gowns and masks, a burglar double next, also a novelty number, and well put over. A corking soft shoe dance with this. Number in soubret costume next in which girls disclose they don't profess to be singers, but will try to shine as dancers, or something to that effect. Russian hook stepping and more high class eccentric stuff for close.

Good act of its type, with enough to send them over with flying colors in the intermediate houses. *Bel.*

Moss and Frye, the colored comedians who had had luck with "Dumb Luck," a three-act colored show that they featured, are back in vaudeville, where they always had luck—and the ability to win laughter. Next to closing they were a hit. As to material, it is the same kind that brought them into fast comedy company. Most of it is new, and not once did they pull "How high is up?" though that is a trade-mark line with them. The

straight member told the comic, who corks up, that he wouldn't have a face like that. The answer was: "I'm made up for the evening, but you are made up from now on." The same member tickled when he said he remembered when the soles of his partner's shoes were so thin he could step on a dime and tell whether it was head or tail. The team left them wanting more.

The Bostock Riding School was the headliner. Lillian St. Elmo, featured, announced the contest in "one" while the ring was laid out over the apron. Her voice is rather thin for the task. There is at least one new boy who volunteered to try the mechanical, and he was not "put over the jumps." Two of the other lads who took training as future aviators sent the contest section over to a laughing success.

Al Raymond, spotted third, made himself really welcome with what is probably a new monolog (New Acts). He is using dialect, but along straight lines. Sarah Padden, No. 6, provided an interesting quarter of an hour in "A Little Pink" (New Acts).

Janet of France was on early, but made the second spot stand out splendidly. She looked very good in a frock of silver cloth that made her trim little figure alluring. Tommy Tucker made a safe foil for her and played well, though his singing is not so good. Janet is interesting, has a personality and is vivacious. She "sold" her routine well and received fair reward.

Rae Eleanor Ball and Brother got over nicely, on fifth. Miss Ball is patrician in bearing, and the accompanying 'cellist also is of fine appearance. Their duets were liked, particularly the encore number, with brother whistling and strumming his instrument to Miss Ball's violin bird imitations to match.

Emile Nathane and Julia Sully closed. The routine is just fair, but among the single dance numbers that of Nathane attracted attention. Some one is going to pluck that lad out of vaudeville for a production, and for cause. He is an acrobatic dancer with stunts surprising for a person his size. Lillian and Henry Ziegler opened the show with an equestrian routine, topped off by an unusual finale stunt. The man balances a sort of ladder without rungs upon his shoulders. The girl mounts, strapping her feet to the top. Then by alternately lifting her legs she ascends. The device is along the principle of an auto jack, and the stunt is daring. 1bc.

IRENE CASTLE'S GLOOM

(Continued from page 12)

bell is said to have paid a \$1,500 guarantee for the Castle show and lost \$500 on it. The show played at the Colonial.

The performance is said to have been so ragged Isbell made an apology to the dissatisfied playgoers in the Berkshire "Eagle" of Pittsfield. Miss Castle herself realized the performance had been very unsatisfactory and instead of appearing at the Masonic hall for dancing after the show, as scheduled, retired to her hotel immediately after the last curtain.

Miss Castle was to have given four dances with her partner, Wm. Reardon, but after the second number the dancer collided with the scenery and the show was brought to an abrupt end, the audience denouncing the attraction as it filed out of the theatre.

Rochester, N. Y., Nov. 1. Following an engagement in this city that proved to be a fiasco, Irene Castle cancelled her tour with a company of Russian dancers. The blame for this move is placed by her squarely upon the shoulders of the management of her tour. She was booked for a concert in this city at Convention Hall, beginning at 8.15 p. m., but it was over an hour later before any member of the company appeared. Then the program was cut because of lack of time, lack of scenery and stage accommodations. Later she said that none of the members of the company had supper, due to the lack of arrangements on the part of her manager.

Speaking over the phone from her home at Ithaca, Mrs. Castle gave the following statement: "I should like to exonerate from criticism the Rochester man, V. W. Raymond, who booked us at Convention Hall.

"It was not his fault and not mine that we were late in arriving under such trying conditions. It was all due to the inefficiency of the manager of the enterprise by whom I was employed. I have cancelled my contract with him and have refused to fulfill any more engagements which he made for me. This manager failed utterly to arrange our schedule so we could reach the places booked on time. He had us riding in a day coach from Massachusetts to Binghamton, with no dinner on our train. We reached Binghamton an hour late and found nothing had been done for us there. We had to go on with the program without time to eat our dinner. We

were next booked for Auburn and had to make the trip via Ithaca and over a trolley line from there to Auburn. We arrived only just in time for the matinee and without time for a real lunch.

"And then he failed to get us to Rochester and failed to make arrangements for curtains, lights or anything needed for the performance. We had to go on the stage without having dinner, and I did my best to make the most of the distressing situation.

"In the circumstances, it was, of course, impossible to please the public. I appreciate the patience the audience showed, and want to thank my friends for their leniency. The full program could not be given, and the whole engagement was a frightful disappointment to me and to the members of the company.

"The manager was not in my employ, but I was working for him and he alone is to be blamed for all that went wrong."

"RUBICON" INDECENT

(Continued from page 12)

coincided with those of Mr. Tudor, Mr. Hornberger and Mr. Pierson. I would be derelict in my duty if I did not stop it."

The Methodist ministers' association Monday adopted resolutions condemning the play and appealing to the Shuberts and city authorities to stop it.

Manager Pine is negotiating for use of the Hippodrome, a big picture and vaudeville house in Newport, Ky., just over the river. He said that the company had lost about \$4,000 by Mayor Carrel's action, as the Cox was sold out for Monday night's performance, as well as Tuesday night and Wednesday matinee.

Kenton county authorities refused to permit the play to be shown at Ludlow, Ky., near Newport.

Mayor Carrel's order was based on a city ordinance. Attorneys Alfred M. Shohl, Ben Heldingsfeld and Alfred Lipp represented the theatre, and City Solicitor Saul Zielonka the mayor.

Monday night the company's baggage was moved from the house.

City Commissioners of Newport yesterday refused to let "The Rubicon" in that city after arrangements were made to open with it at the Plaza. The Commissioners said Newport was regarded by some persons as Cincinnati's dumping ground, and if the play was too tough for the Queen City they didn't want it. Manager Pine threatened to bring suit to force the Commissioners to see the show before condemning it.

"The Rubicon" company will leave for New York Wednesday night, canceling Wheeling next week. The show reopens Nov. 13 in Brooklyn.

FIDELITY'S MEETING

(Continued from page 12)

tion of law and order. If it comes to a showdown in 1934, I think you will find that many Equity members will prove our case for us, by refusing to strike, refusing to break contracts or walking out of theatres, as they did in 1919.

"The Fidelity League has been referred to as a managers' organization, and I think the fact, that I, Henry Miller, a manager (though first of all, an actor), was elected to the office of president, may have furnished the weapon for that kind of attack. I want to take that weapon away from them when my term expires, or sooner if possible. My membership I shall always retain, if you will allow me that privilege and I can be just as loyal to Fidelity on the floor as in the chair. I really think that a simon-pure actor, male or female, should be president of the Fidelity League. And for that reason, I say, I will be your janitor, your doorman or anything but your president, if you will permit."

At this point there was bedlam, everybody refusing to consider Mr. Miller's withdrawal from the presidency. The proposition was ruled out of order, as no action in the matter can be taken until the next election. This was greeted with applause which lasted fully two minutes, testifying to the esteem in which Mr. Miller is held by the officers and members of the Fidelity League.

Mr. Kyle referred to the quietude of the league, and said that this very restraint was somewhat responsible for a certain lack of interest, but that interest would undoubtedly revive when thrown into action again, as it may be in 1934, at which time, if Equity feels like trying to enforce the "closed shop," Fidelity will be the only friend to stand between the manager and calamity. Also, Fidelity then might be a beaconlight to guide those

members of Equity who now profess hostility to the "closed shop," and prove a haven for them.

Other speakers were Ben Johnson, on "the right to strike, and the right to work," a subject which he handled in an unbiased manner and in terms which showed his complete grasp of his subject. It was straight from the shoulder and enlightening.

Lester Lonergan stated a few cold facts in condensed form which reached their objective in a direct line, and recited several incidents to illustrate which they did. His doxology was, "Now look the facts in the face. Make up your mind, then bend your back and bear the burden, with a smile."

There were probably between 160 and 200 present, amongst them were Ruth Chatterton, Marjorie Wood, Blanche Bates, Billie Burke, Mrs. Chas Coburn, Janet Beecher, Laura Hope Crewes, Mrs. Sidney Toler, May Irwin, Julia Arthur, Eileen Huban, Gladys Hanson, Grace George, Amy Hodges, Marion Kirby, Kenyon Bishop, Wilson Reynolds, Sidney Toler, Lawrence D'Orsay, Holbrook Blinn, Curtis Cooksey, Louis Mann, Edward Mackay, Ben Johnson, Charles Sellon, Alan Dynehart, Lester Lonergan, and many other stage celebrities.

SEEK UNIT FEATURES

(Continued from page 1)

placing either with any show on the circuit for a week at a time or longer. Miss Castle closed her concert tour in Rochester, N. Y., and was at liberty; Miss Bayes closes in "Queen of Hearts" at the Cohan, New York, next week, while Miss Tanguay opened with a Shubert unit at Hartford, Conn., Monday, to play the week and will omit the unit engagement for next week only, when she is billed to appear at Loew's State, New York.

It is said the unit controllers have issued orders to secure "names" at any reasonable price, with no exceptions as to what "names" shall be secured, and instructions to especially go after picture stars. Wesley Barry is the first picture name secured.

The Central, New York, this week increased its week-day scale from \$1.50 to \$2 top, exclusive of tax. Two or three theatres on the chain have been charging \$1.50.

"KNIGHTHOOD" JUMPS

(Continued from page 1)

and the Keith-Proctor-Moss string, are to have the first booking on the production. The A.B.C. combination will not be considered in the prospective deals for the picture. No business with the association will be done by Paramount, although members of it can book the picture individually.

A 100 per cent. increase over the highest an exhibitor has paid for any Paramount picture will be the basis on which "Knighthood" is to be sold. There has been no general quota placed on the production as yet, but the gross is figured to top anything touched by any feature production released in the history of filmdom.

At present "Knighthood" is being shown in New York, London, Chicago and Los Angeles, and is to open in Detroit next week in opposition to Douglas Fairbanks' "Robin Hood." The two pictures are also to clash in Boston with the Fairbanks people trying to secure the Tremont Temple there.

DOUBLE-VOICE SINGING

Omaha, Oct. 24.

Editor Variety:—

We would like to correct an impression in your San Francisco news regarding the Pantages show some two weeks ago.

The review stated the "stunt" Valentine Vox did that sounded like double-voiced singing was a bit done by Ketch and Wilma some weeks previous.

This is a mistake. Mr. Vox is not doing any bit taken from our act. Mr. Vox announces at the close of his ventriloquial act he will sing in two voices simultaneously, then up stage against his back drop he sings softly, his wife, concealed in the drop back of him, singing harmony.

Fred Ketch announces he will sing in two distinct voices—at the same time, and standing on a rehearsal board over the orchestra, with stage and house lights up, he does sing in baritone and tenor at one time, unassisted.

This is a vocal accomplishment, not a trick. Ketch and Wilma.

BED-SIDE CHATS

BY NELLIE REVELL

The hospital season is officially opened. I have my annual attack of flu, laryngitis and all that it means, including a recurrence of the lame optics and a heart that just won't behave—one of those "population" of the heart attacks.

About this time every year I get everything that's going. In fact, I get it whether it's coming or going. I can catch anything in the world except the mouse that looks defiantly at me, as it does a Gaby glide across my floor each night.

There are two mouse traps in the room, loaded with N. V. A. cheese, but the mouse carefully eschews them. I wonder sometimes if he isn't in sympathy with the White Rats, and therefore spurns N. V. A. cheese.

I haven't dared look at a newspaper in two weeks. I can't read or answer my mail. I am dictating this in a room as dark as I wish my hair was. I can't lie flat on account of my heart. I can't sit up on account of my back. I can still hear, though. But whatever hopes I may have had of getting out of the stench by Christmas have been blasted.

Even my enemies have complimented me on a good heart. And now these medical re-write men have discovered that my heart is all wrong. I must keep perfectly quiet, lest I shove it off its trolley.

One doctor told me to exclude coffee because it affects my heart, and five days later, when a heart specialist was called in, the first thing he ordered was caffeine.

Just about that same time, while being given a hypodermic of adrenin for the heart, the needle which we discovered later had the point bent like a fish-hook; must have struck a coarse and stubborn wire some place in me. Anyway, it caused a painful abrasion and swelling! The house doctor ordered a hot water bottle applied to it. "And if that doesn't relieve it," he said, "put an ice bag on it."

Doesn't that remind us of the old story Elizabeth Murray used to tell about the old colored nurse, who, when asked if she used a thermometer to test the temperature of the baby's bath, replied:

"Lawd, honey, I don't need no 'mometer. I've got a way to find out whether the water's too hot or too cold. I just fills the bath tub and puts the baby in. If the baby turns red, it's too hot. If it turns blue, it's too cold."

This surely is a day of specialists. For every new ailment there is a new kind of doctor. Dr. Sayre, the orthopedic, has been attending my spine for three years, but Dr. George D. Stewart, the surgeon, always performs my operations.

When my eyes go back on me, Dr. Krug, the optometrist, must prescribe. When my teeth had to be extricated, Dr. Houseman's wrecking crew prescribed. Then, when my tonsils had to be pruned from their moorings, Dr. O'Connell did the honors. Now that my heart has fled a complaint, Dr. Mandel, the therapeutic, must take the helm.

There's a different man to handle every part—it's just like assembling a Ford.

Heretofore when the doctors thought a certain thing was retarding my recovery, it was removed, and you would be surprised to know how many things a human being can do without—and live. Gall bladders, appendixes, tonsils and any number of other things can be dispensed with and never missed. But I'll be dog-goned if I am not rather curious to know how they are going to remove my heart, without, to say the least, impairing my future.

Doctors are queer dicks. A couple of weeks ago I used a story in the "Evening Mail" about Dr. Sayre. He told me the next day he would much rather I hadn't done it—that doctors should not be exploited. It was a violation of medical ethics.

I told him that with the editing of my spinal column his responsibility ceased; that he had nothing to do with my newspaper column, and reminded him that he was as helpless in my hands as I am in his.

Page Izzy Einstein!

He is overlooking a bet. Every night the patients on this floor are treated by Crow, Haig and Holland. Not gin, rye and Scotch, as one would assume, but by nurses whose names are Katherine Crow, Lillian Haig and Grace Holland.

The nearest thing I have seen to alcohol is the kind they rub my back with. They don't leave that in the room. I guess they are afraid I will drink it.

Sometimes they serve me a Soviet cocktail—meaning Russian oil. I have taken so much of it I expect to slide out of bed and join the Bolsheviks any minute.

Last night, however, the nurse varied the routine. She calmly walked in with one of those "It-is-more-blessed-to-give-than-to-receive" expressions and handed me easter oil for a change.

What's in a Name?

The patient who occupies the next room to mine is 60 years old. Her last name is Ray and her first name is Violet.

Last spring, at one time, the line-up of nurses on this hall was Miss Lyons, Miss Cooney and Miss Ring. There was a patient on the hall named Lamb, but they never got her confused with me. I am the goat!

A doctor and an undertaker are hardly the people one would choose off-handedly for cheerful entertainment. And yet, I don't know when I have enjoyed anything more than the simultaneous visits of Mrs. Frank Campbell, wife of the undertaker ("Happiness in Every Box") and Dr. George D. Stewart, president of the Academy of Medicine.

No, Mrs. Campbell did not bring her samples along. Nor was there anything funeral about her. But she did bring me a pair of Chinese slippers. Dr. Stewart reminded her of the old superstition that if you give shoes to anyone, they will walk away from you.

"Well," said Mrs. Campbell, "she couldn't get very far in Chinese slippers."

We had been discussing the works of the French scientist, Coue, on "The Practice of Auto-Suggestion," and the formula he recommends for treatment—"Day by day, in every way, I'm getting better and better."

We asked Dr. Stewart what he thought about it. He thought it fine. "I knew a woman who was bow-legged," he said. "She tried Coue's treatment, and now she's knock-kneed."

G. Horace Mortimer, who takes the newspaper men into his confidence about happenings in Shubert vaudeville, was telling me of an amusing little incident that happened in his office.

It seems that G. Horace, having no time for lunch, had grabbed a couple of bright red apples off a fruit stand and was just sinking his molars into one when a young woman of the Century office breezed in on a matter of business.

"I noticed her looking at the other apple which lay untouched on my desk," he said, "and I suggested she might have it."

The young lady declined, with thanks. Then G. Horace reminded her jocularly of the old saying "that 'n apple a day keeps the doctor away."

"That's just it," the young woman replied. "That's why I hate apples. My sweetie's a doctor."

IN LONDON

London, Oct. 22.

At a general meeting of the Theatre Royal, Drury Lane, Ltd., Sir Alfred Butt announced that owing to the success of "Decameron Nights" there would be no pantomime this year. Advanced bookings ran into January and nothing else was likely to be required before next Easter. Nearly half a million people had paid to see the show and the profits already far exceeded the cost of production. The reconstruction of the theatre had been estimated at £100,000, but had actually cost £134,000. This had been largely met by the "Garden of Allah" profits, but the company had borrowed £70,000 toward the expense. As the theatre had only been open nine weeks of the present financial year there would be no dividend. Last year the profits were £45,000.

Florence Smithson was compelled to cancel engagements owing to a fall down a flight of steps at the Hippodrome, Blackpool.

The death of G. H. Chirgwin was reported by the Press Association. Inquiries, however, elicited the information that he was very much alive, but seriously ill. Chirgwin is one of the veterans of British vaudeville and was doing the act he did all his life when most of us were at school.

The Japanese play "The Tolls of Yoshitama" can under any circumstances only hold the stage of the Little for a brief period and rehearsals have already begun for the production of J. L. Davies' "Nine O'Clock Revue." The principals in the new show are Morris Harvey, Bobbie Blythe, Tripp Edgar (the father of "June," the C. B. Cochran star at the Pavilion), Beatrice Lilley, Irene Browne and Mimi Crawford. Production is scheduled for Oct. 25.

The complete cast of Sybil Thorn-dyke's matinee production of "Medea" is Sybil Thorn-dyke, Lillian Mowbray, Leslie Faber, Lawrence Anderson, Bramber Wills, Rosina Phillipa, Charles Manners and Lewis Casson.

Eddie Vogt, who has been one of the successes of "The Broken Wing" at the Duke of Yorks, is desirous of resigning his part, that of the secret service man, in order to return home, having had news from America that his wife is ill. However, so that the management should not be left in the lurch, he is carrying on until an actor is found in London to follow him. Monte Wolf is rehearsing the role.

After some weeks of indecision, Fred Melville has announced there will be a pantomime at the Lyceum as usual. The business done by "Old Bill M.P." led to the rumor that the Bairnsfather play would run on through Christmas.

Sir John Martin Harvey has in preparation a new version of the morality play "Everyman," which he will produce during his forthcoming tour.

Whereas the Chinese at His Majesty's are being paid at the rate of 3 pounds a week, another West End house is paying its supers a figure working out at little over 30 shillings. When "Leatherface" is produced the supers will be drawn from the ranks of bonafide actors who are unemployed.

Hesketh Vernon Heaketh-Pritchard, D. S. O., M. C., author of "Don Q" and many other novels and plays, left £6,951.

George P. Polson, a well-known provincial actor, died suddenly during a supper party following a benefit show at Chatham, Sept. 29.

It is strange that John Drinkwater's new play, "Mary Stuart," should have been produced as such a small and out-of-the-way house as the Everyman, Hampstead. The play tells little new about the ill-fated Queen and the three men whose lives and deaths had so much to do with her destiny. In the first act, Darnley is insanely jealous of Rizzio and sings indecent songs about his wife, spits in the Italian's face, and ultimately leads him into the trap which ends in the murder of the favorite. The second act concerns the murder of Darnley and the flight of Mary with the baby. Both well. The play is in two acts with a prologue showing an old Scotchman trying to comfort a young friend whose wife has just bolted with another man. He argues that some women must have more than one lover and can do so without being unfaithful.

Gwen Richardson, who has frequently played in West End revues,

is throwing up the stage for the life of an explorer and prospector. An Australian by birth, her objective is Georgetown, British Guiana, near to which she declares she has proof of the existence of diamond mines untapped except by natives. She will lead a party of natives and be unaccompanied by any white. Looks like a neat little press yarn.

The world is round and all things in it seem to run in circles. Sixty years ago vaudeville was unknown, the only entertainment of the kind taking place in the various supper rooms; then they cut out the food, but the audiences still drank at marble-topped tables during the show, the tables disappeared and a great portion of the "front of the house" was taken up by bars, as at the "Old Mo." now the Winter Garden, and the Standard, now the Victoria Palace. In their turn, these were cut out and the "music hall" business flopped. The managers had a tough time building it up and it was not until really first-class vaudeville such as we now have came into being that they really got back. Today the circle is complete and we are back at the beginning with cabaret and other shows as a setting to our evening meals and "after the show" light refreshments.

Irene Vanbrugh and Dion Boucicault will tour Australia in the spring. Meanwhile she will appear in the Loon M. Lion revival of Piner's "Mid-Channel" during the forthcoming Piner cycle.

The end of the seaside season has again raised the question "What becomes of Pierrots in the Winter-time?" Some at least are boarding houses proprietors and settle down to wait until the next season, vaudeville and the regular stage absorb many, others have small businesses which have been kept going by the family during the summer, one popular comedian drives a taxi in Cardiff, and the smaller fry, the "buskers," carry on very much as before around the theatre queues and the streets of the great cities.

Managers are still struggling to deal with the question of unemployment. During the Lyn Harding Grayson revival of "The Speckled Band" the jymmen were all one-time well-known old players, the "supers" for the production of "Leatherface" will be recruited from the same source, and several West End producers are making work for the unemployed.

Rosa Lynd died in London, Oct. 3. Off the stage she was known as Rosalind, Lady Chetwynd. The daughter of a rich New York lawyer, William Holt Secor, she made a runaway marriage with Sir Guy (then Mr.) Chetwynd in Jan. 1902. She divorced him in 1909. She was trained for the stage at the Guildhall School of Music and made her first professional appearance in a music-hall sketch in 1914. After several other vaudeville engagements she joined Sir Gerald du Maurier and appeared at Wyndham's in "London Pride." She visited New York and played at the Punch and Judy. Returning to England in 1920 she ran her own season at the Comedy.

Barry Jackson, director of the Birmingham Repertory Theatre, who will produce the music-drama "The Immortal Hour" at the Regent, is one of the favored members of the producing fraternity. He is 42 years of age and popularly supposed to have an income of £50,000 a year. His hobby is his Birmingham house on which he loses an average of £5,000 a year. He was responsible for the original production of "Abraham Lincoln," and it was his encouragement which put John Drinkwater in the position he occupies among British authors. The Birmingham Repertory, a replica of the Muncie Art Theatre, only holds 272 at capacity.

George Robey is due back at the Alhambra at Christmas.

One of the big things of the Carl Rosa season will be the introduction of new principals who are recent "discoveries." Three include Ethel Austen, until recently a Liverpool typist, Ben Williams, a coal miner; and Wynne Davies, formerly the conductor of a non-conformist choir; Olive Gilbert, a school-teacher; Trevor Evans, a Welsh baritone; Horace Vincent and W. J. Aspden, both well-known North Country concert vocalists.

Marie Kendall, one of our veteran comedienne who is appearing at the Alhambra, once worked seven nights a week at the theatre, considerably less money than she is getting at the Alhambra although she has three shows a day there. Her seven shows were the Alhambra, the Oxford (two shows), Belmont's, Queen's, Poplar, the Canterbury and the Paragon. The "turn working" was done with the help of a brougham drawn by two white, long-tailed horses.

Anita Elson has joined the cast of "The Smith Family" at the Empire, replacing Cora Griffith, who is subsequently played in West End revues.

(Continued on page 49)

SPORTS

The San Diego, Calif., Speedway Association has been formed to operate a speedway and race track on the site of the old Sweetwater track, about 10 miles from the city. There will be two grandstands and 30 pits for racing cars, a racing track 60 feet wide and one a quarter mile to the lap. The horse racing track of one mile will be graded on the inside rail of the speedway. J. E. McFadden of San Diego is the managing director. A. M. Young of the Los Angeles speedway is consulting director.

Spalding & Bros., the sporting goods firm, are offering in San Francisco another golf cup this year for theatrical contestants. The cup offered last year was won by Wilbur Mack.

The internal revenue department will sell Floyd Fitzsimmons' fight arena at Michigan City to satisfy a claim of \$9,000 alleged to be due for failure to pay admission taxes on three bouts staged there during the summer.

Tom Bourke, formerly connected with the dramatic department of the Chicago "Evening American," and later publisher of several weeklies, was the main factor of the recently restored racing in Chicago, which went over with a bang at the old Hawthorne track. Oral betting was winked at. Bourke conceived the idea of organizing the Illinois Jockey Club, pledged to legislate the Sport of Kings back to that State. He got all the merchants and the most respectable and prominent citizens of the town behind him, and the Hawthorne venture was indicative of how seriously the move has been taken. A new bill, backed by the association, will go before the forthcoming Legislature. Bourke will lobby it at Springfield.

A fair insight into how fast the bookies think—and how tight they are—is given by a tale of several sporting writers at Empire, Yonkers. A horse that had no chance was entered. He was a newcomer and he went in at 12 to 1. Some of the scribes had an argument about how to spell the steed's monicker, and each asked one of the bookies. The odds went to 3 to 1, though nobody bet on the horse, just because of the "interest."

Strong in players, strong in managers and strong in cities represented, the New York State basketball league has opened its season. Albany playing Troy in the Collar City and Cohoes meeting Kingston down the river. The other two teams, Amsterdam and Schenectady, get under way Friday. In the group of managers, all experienced men, are Neil McGrath and Eddie Long, Troy; Richard J. Donlon, Cohoes; Bill Hepinstall, Albany; Fay Ignan, Schenectady; Louis J. Sykes, Amsterdam; Frank Morganweck, Kingston. The teams are permitted to carry an unlimited number of players the first two weeks and will therefore try out a bunch of new basket tossers, but when they get down to the championship struggle the clubs will undoubtedly rely on their old stars.

Troy has Hiser, Evers, Bruggy, Brennan, Haggerty, Kopichech, Haverly, Long, Norman, Sheehan, Boyle and Ripley to pick from, with chances favoring the first seven men. Barry, O'Neil, Kampmeier, Case and Gilligan are expected to represent Cohoes, with Quinn and Vincent as extras. Sedran, Friedman and Riconda will be the big three on Albany, supported by Nugent, Duval, Russell and O'Neil. Schenectady will have three New York men in uniform and the remainder locals. Amsterdam pins its hopes on Kennedy, Smolick, Wassmer, Cosgrove and Stewart. Kingston is going in strong for the family stuff with the three Powers brothers, Charlie, Artie and Ralph, in its line-up. Carl and Mike Husta may also play. Borgman and Knobloch complete the Kingston squad.

Frankie Quill, the Colgate College welterweight, signed to box Lefty Major at Adams, the crack fighter in the Berkshire regions, in the star bout of ten rounds of a boxing show to be staged by the Pittsfield A. C. of Pittsfield, Mass., on November 2. Quill is one of the few men going to college who is trying to pay his expenses by engaging in professional fights.

A rumor in baseball circles says Frank Chance, former manager of the Chicago Cubs, is seeking to obtain a franchise in the International League for Montreal.

CABARET

The Flotilla restaurant, on Sixth avenue, near Fifty-fifth street, is to shortly open under the management of a downtown restaurant man. It is Deputy Police Commissioner Dr. John A. Harris' property, and the commissioner is reported having asked \$60,000 annually for the lease, inclusive of the equipment, excluding, however, the upper floor, which is now the policemen's clubrooms. Bill Werner had nearly consummated a lease for the property in the summer, but negotiations ended when certain conditions were imposed concerning the operation of the restaurant.

Down in Greenwich Village, on Sixth avenue, is one of those places with colored animal name being operated by an ex-internal revenue agent. This makes the selling of liquor wide open easy because of the former connection, despite the stationing of officers who look in periodically, but do not "see" anything. Occasional visits from liquor sniffers are more or less of a formality, the enforcement boys looking in every nook and cranny excepting the proper places. "It" sells at a dollar a copy with a short ginger ale glass, plentifully loaded with ice, going at 60 cents. No food is sold. From the liquor and ginger ale sales a six-piece dance orchestra is maintained, in addition to a fair cabaret program. Paralleling this is a saloon running full blast in New York's ghetto that operates by virtue of the proprietor being the cousin of one of the dry force's champ liquor detectors. Everything is openly sold across the bar at a scale that is cheap compared to the up-town prices, although considered high down there. It is not sufficiently known to attract the sophisticated, although a case goods cache in the vicinity is getting the real money from mouth to mouth recommendation.

Bill Hanley, formerly an entertainer at Shanley's cabaret, New York, and since admitted to the bar, becoming a prominent attorney and political leader of Hoboken, indulged in a prohibition debate at Camden, N. J. It was politics, with Mr. Hanley taking the negative on behalf of Governor Edwards. Mr. Hanley argued in the main that prohibition is not and never has been on the level; that it is merely a blind for grafting and that no one dealing in liquor who gives up properly and to everyone who declares in, is bothered (pinched). It is said Mr. Hanley even went farther in his argument, stating that the pinches and raids in the liquor traffic have been mostly caused by squealers who tipped off because they did not get a piece of the money that passed, or because the man handling the liquor would not give up to them. Any number of insiders will wholly agree with Mr. Hanley's argument, and many

could make it stronger if they wanted to tell the truth.

Billy Haas, formerly of Shanley's has opened, with Varesio as his partner, the Billy Haas restaurant at 233 West Forty-fifth street, opposite the Plymouth theatre. Varesio was the chief chef at Shanley's.

Differentiating Ben Riley's Arrowhead Inn on West 177th street, and August Janssen's Hofbrau House, at 1214 Broadway, New York, as a "public and common nuisance," the United States Attorney General, William Hayward, has brought Federal Court injunction proceedings against both resorts to restrain their alleged violations of the prohibition act and thus abate a public nuisance. George Service, Riley's manager, and two other employees of the Arrowhead Inn are named co-defendants, and in the Janssen suit Fritz Singer, manager, and another waiter are also involved as co-defendants. These are but two of several United States District court suits against lesser known public eating places.

Harry Ross, arrested during the racing season at Saratoga last summer charged with impersonating a federal prohibition agent and extorting money for alleged immunity in the sale of liquor, was sentenced to a year and a day in Atlanta prison by Federal Judge Frank Cooper at Auburn, N. Y. The fact that he was an ex-service man saved him from a three-year term. He posed successively as a prohibition agent, deputy collector of internal revenue, intelligence agent and income tax inspector, hoodwinking 128 Saratoga saloon keepers and bootleggers into believing that he could furnish them "protection" at \$100 per week during August.

More than twice as many deaths were caused from alcoholism during the first seven months of this year as during a similar period last year, according to a review of vital statistics issued by the New York State Department of Health this week. Deaths this year from such a cause were reported at 172, while there were 83 last year. The report stated that the greatest increase in deaths from alcoholism was in New York City and the next greatest in the rural sections. The smallest increase was in up-State cities as a group, but even in these it was 32 per cent.

Dance halls in Seattle engaging girls as dancing partners for male patrons, chief among whom are stage women, show girls, etc., who have taken to this new field because of so many dark theatres in the northwest and panicky conditions, will not close for the present. The war started by the city council has (Continued on page 38)

WITH THE MUSIC MEN

London, Oct. 20.

The feverish summer campaign that is the usual thing with popular music publishers has meant the creation of an entirely new program of numbers for the winter season. Time was when the English publisher leisurely started his campaigns on a selection of numbers about June, and by October had sorted out the "possibles" which were to be featured in the Christmas pantomimes with the certain and comfortable knowledge he would get at least one or two hits to carry him over the season. Today, with big professional organizations and other big overhead expenses, the English publisher, like his brother American, needs a hit every month.

The summer campaign at Blackpool and Douglas really resulted in a duel between Bert Feldman and Lawrence Wright, which on occasions led to conflicts between the employees of these houses. There was also an aftermath of claims against various employees for breach of contract in respect to services, the favorite hobby being to steal one another's men.

Feldman at one time owned the Lawrence Wright Music Co., but Wright, after a while, got tired of working up a nice business for Feldman, to purchase the business on the installment plan, and now every time Feldman gets an installment he uses it to create fresh trouble for Lawrence Wright.

Francis, Day & Hunter with a better selection of songs and a lot of good luck have managed to put over some hits; their staff being better brought up haven't been fighting with the other boys.

Feldman's new program consists of: "Shuffling Along," 2s. edition. "Hiawatha's Melody of Love," 6d. edition.

Francis & Day have two very promising numbers in:

"Stumbling," 2s. edition. "If Winter Comes," 2s. edition. Lawrence Wright is devoting his energies to:

"Caravan." The Horman Darewski Co. has plenty of good material, chiefly from the Irving Berlin catalog, but seem to lack the dynamic force and organization necessary to put them over as hits.

The best sellers have been:

"Peggy O'Neil" (F. D. & H.), 2s. edition.

"The Sheik" (B. F. & Co.), 2s. edition.

"Sally" (L. W. & C.), 6d. edition.

The sales for the two former are round about 200,000 copies, whilst "Sally" has done between 500,000 and 600,000 in the 6d. edition.

Other good sellers are:

"Crooning" (B. F. & Co.), 2s. edition.

"Moonlight" (B. F. & Co.), 2s. edition.

"Ma" (B. F. & Co.), 6d. edition.

"Tippy Canoe" (F. D. & H.), 2s. edition.

"Say It With Music" (F. D. & H.), 2s. edition.

"Pucker Up and Whistle" (F. D. & H.), 6d. edition.

"Golden Dreamboat" (L. W. & C.), 2s. edition.

"Dapper Dan" (F. D. & H.), 6d. edition.

Several new musical comedy productions have been launched. The most promising are: "The Last Waltz" (Oscar Straus), at the Gaiety, and "The Cabaret Girl" (Kern), at the Winter Garden, both of which are playing practically to capacity.

"Phil Phil" at the London Pavilion; "Whirled Into Happiness" at the Lyric; and "The Lady of the Rose,"

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HART VS. KEITH EXCHANGE COMPLAINT DISMISSED

ern Circuit and the Eastern Circuit—for brevity—operating together on the sixth floor of the Palace Theatre Building in New York—and neither have trench upon the other's territory—by agreements which have been running through a long period of years have divided the United States territorially in this fashion so that they absolutely control the vaudeville production in the United States.

This control began in 1900 or shortly after 1900. It was loose and nebulous in its early inception. It was known as the Western Managers' Vaudeville Association on the one hand and the Eastern Managers' Vaudeville Association on the other.

By agreements made, by practices resorted to and indulged in, these defendants finally acquired absolute domination and control which we shall establish by the evidence. In the first place, we shall show your Honor that they resorted first to the rudimentary weapon of pulling shows or breaking up shows of any competitor in order to get control; that this was the earlier and more brutal weapon of destruction employed by them to eliminate any sort of control except their own; and that finally they gathered a nucleus of theatres, the Keith circuit in the east and the Orpheum circuit in the west, and by a combination of these theatres and by the combination of booking of these theatres and by the exclusion of others who sought to conduct theatres and to conduct vaudeville attractions, they got absolute control of the vaudeville production in both circuits.

The period around which the most importance evidence revolves is the period of 1907. Having acquired the theatres, the Keith on the one hand in the east, and the Orpheum on the other hand in the west, dominated by Beck in the west and by Albee in the east, they undertook to prevent anybody engaging in a competitive business with them, either by violence or by methods or means of purchase or of pulling plays or of destroying or breaking up shows.

I think it was in 1907 that Keith and Albee in the east had all of the theatres except the Percy Williams theatres. They made a contract with Percy Williams by which his theatres came in, so as to be booked through the United Booking Office. At the same time, the Orpheum Circuit was making the same general consolidation of interests in the west. They made contracts in 1907 with Percy Williams, with Hammerstein, by which he was limited to a zone in New York City, not permitted to produce vaudeville for twenty years in any other zone; and in the same year made contracts with the Shuberts and Klaw & Erlanger, and the United States Amusement Company, by which they agreed for ten years to abandon all forms of production of vaudeville in the United States; until in 1907 they had themselves jointly announced in public proclamation for which they paid, that they together controlled the east and the west to the extent of 200 theatres, as early as 1907.

Since that time, we shall be able to show your Honor they have gone on and acquired more theatres; so that no person can be booked for playing in a vaudeville theatre in either circuit, the east or the west, without being booked through the United Booking Office in New York City on the one hand, and the Orpheum Circuit, which is on the same floor of the same building, in the other.

Now let me explain in just a word how this booking operates. In the first place, we set forth and we expect to prove that any theatre which does not permit them to engage its attractions is outside of and blacklisted by them in their class; that any representative of an artist or an act which books with any other office in either one of these circuits which have been divided, is opposition to them and is not permitted to book with them; that any artist in the United States or actor who goes upon the stage in a theatre booked elsewhere than through their offices, is not permitted to book through their office.

The Court: You mean, who goes on the vaudeville stage?

Mr. Littleton: I mean in vaudeville, and I will explain what class of vaudeville that refers to in just a word. If they make contracts with a theatre, if they engage to act for a theatre which is not owned by them but which they simply contract for or act for, they contract either outright, or they contract with the theatre, but it shall not book any other acts except acts booked by these particular agents and that the artist who goes to play in that theatre shall himself of course not book with any other concern, and if he does, he is blacklisted and not permitted to book through them again.

The evidence will show that the B. F. Keith Vaudeville Exchange and the Albee interests and the B. F. Keith interests own outright, wholly or in part 52 theatres in the eastern circuit, vaudeville theatres, or what is called big time vaudeville, and that in addition to those 52 theatres they book exclusively, in the manner in which I have partly described, 150 theatres which constitute altogether about 200 theatres

in the eastern district, which either by ownership or control they absolutely control the booking of on the part of the theatre and the booking on the part of the artist of the act.

We shall show that the Orpheum circuit owns almost wholly 46 theatres in the Western circuit, and, in addition to owning 46 theatres, dominates and controls, by exclusive booking arrangements, I do not know exactly the number, but probably 100 or so theatres in the west which are united with it in the same fashion that these other theatres are united with the Keith circuit in the east.

This is what they require, Your Honor, with reference to the booking arrangement: If an agent or personal representative goes there to book an act, he is required to enter into a contract with them. The contract provides that he shall pay them 5 per cent., which is to be collected from the theatre in which he plays. This 5 per cent. is to be returned to them through the medium of this collecting agency, that is the theatre that they own or do not own. The contract requires that as to the 52 theatres which they own in the Eastern circuit, for instance, the actor or the so-called acts shall pay them 5 per cent; for giving them a job with themselves. In other words, they charge 5 per cent. of the gross of the actor's salary at the end of each week, to be returned to them for engaging him to play in one of their own theatres. They charge him exactly the same 5 per cent. for what they call procuring employment in the theatre which they do not actually own and for those which they do not own but control. Then the artist has a representative for whom commission is collected, and they themselves, through this vaudeville collection agency and the Excelsior Collection Agency, collect the commission of the agent or representative, which is 5 per cent., and they deduct from that, as they did in the plaintiff's case, a half of that commission and keep that, making 7 1/2 per cent. which they deduct of the total gross of the salary of the artist that plays on this circuit.

They provide in their contracts, as I have said—and it is so conclusively contagious so far as blacklisting is concerned that there is no escape from it—that any representative of an act or an artist who books elsewhere is blacklisted, and any artist that plays elsewhere is blacklisted; and any theatre that entertains them or permits them to play is blacklisted. And if they are blacklisted, no person is permitted to deal with any one of these blacklisted persons who are engaged in the production of vaudeville.

By that means and by a system of coercion and by a system of domination they have taken to themselves the entire production of what is called big time vaudeville. Let me say before I sit down, if Your Honor please, that what is really involved in the production of big time vaudeville is the performance of a play of twice a day for an entire week at a theatre. That is what they give as the definition of a big time vaudeville. Sometimes it is called "two-a-day" performances, and for an entire week in a theatre.

Now, this is the way these particular acts are delivered to the world, I should say, for the purpose of elucidating one other point. Of course, each of these acts has an author. Each vaudeville act has behind it somebody who is an author of it. It makes no difference whether it is always script, although in most cases it is. But whether it be some other form of arrangement for its presentation, it has behind it an author, and in most cases, in a large percentage of cases, the act when prepared by the author is copyrighted. It is passed over by him to a producer, a vaudeville producer, who takes the act, clothes it, and surrounds it with the necessary paraphernalia, and tries it out to see what the act is like and what it probably will result in when presented. That is the producer.

The producer then, through an agent or through a representative, presents it to the booking office, which is nothing more or less than a vast contracting office for the purpose of making these contracts for the booking of these vaudeville plays throughout the country. He presents it to the booking office and it is booked in their forms of contract which Your Honor will see in the evidence. It is booked in different theatres throughout the United States, in different cities, and it is booked in frequent cases across the border line of this divided territory or from the Keith to the Orpheum circuit, running across to the Pacific slope. It is booked for a series of weeks, and the act, when it is booked, carries with it, in accordance with the contracts made by the defendant, from city to city and from theatre to theatre, the paraphernalia, the accoutrement necessary to produce it in each particular place.

It is a fact, if the Court please, that there are what are called some small time theatres outside of the

big time field, such as picture shows, and some that have three performances a day, which are booked by their own agencies and by their own concerns. But so far as the vaudeville production is concerned of the kind which I have described, which is the dominating and controlling vaudeville of the whole country, in which millions of dollars have been invested and from which millions of dollars are returned, the defendants, we claim, combined and conspired beginning back in 1907 or beyond even that, and prosecuted that combination and conspiracy up to the present time, to exclude every person, act or representative, manager or theatre, from being permitted to give or to participate in the giving of vaudeville performances, who did not do this booking and pay his tribute to them through the agencies which I have indicated.

The plaintiff in this case, Max Hart, was engaged as a manager or representative. He had developed many, many acts of great importance. I think he had some 80 acts, as it is called. The act and the actor are called the act itself. It was his business to assist these people first in getting their act together, to advise them, because he had long experience; and he was permitted on the floor of the booking office.

I may say in passing, if Your Honor please, a most extraordinary arrangement this was. In order to get on the floor of that Palace theatre where the booking office was, where all of this booking is done, you must enjoy what is called a franchise. I have never seen any in the four corners of a document that I have been able to find. I have not been able to find one, but I will prove to Your Honor conclusively that no human being is permitted on the floor who does not enjoy a franchise and that his franchise has to be passed on by officers in uniform at the door and his right to enter is determined by these men who know the men that are allowed to go in there.

Once he gets in on this floor, as I shall show you, he goes about on a little table to another, looking over a rail where some managers of theatres are sitting, perhaps a dozen in number, offering his acts to these various persons for sale, and accordingly sells them as they reach an agreement about it.

Then the contract is drawn up by the booking office, a sheet of contracts endeavoring to make it appear that one act is drawn for each theatre. But the whole scope and theme is to send this vaudeville production throughout the whole country.

Max Hart enjoyed this franchise. He had built up some 80 acts, some of the most notable acts that have been produced on the vaudeville stage, the most profitable and most important, and he was getting from his business, we shall be able to show a net income of some sixty or seventy thousand dollars a year. The amount will vary according to the deductions which are allowed.

As I say, these 80 acts had been most profitable and he had built them up in conjunction with the artists themselves, with the persons who were going to reap the benefit. These were acts, in the main, which had been written by an author, which had been sold by him to a producer, and which the producer was now trying to send to vaudeville channels, for purposes of presentation.

One day, for reasons which Mr. Albee can explain better than anybody else, Mr. Max Hart was forbidden to come upon the floor, to exercise his franchise upon the sixth floor of the Palace theatre building. That is, he was not permitted to go to the building where the negotiations with reference to the production of his acts could take place. And, there was no other and there is no other in all the broad land where he could go to negotiate these particular acts, unless it be one or two outlaw theatres which have earned the delightful nickname of "poison ivy" and a few others around that have dared to try to operate a few weeks at a time in opposition to this particular group.

He was notified that he was not permitted on the floor. He was ruled off the floor and with his being ruled off the floor, this is, of course, what happened to him: These acts, in order to play in these theatres to which they are suited and for which they are built and in which they were played, can only be played through a booking that is sanctioned by the office contract of these defendants. These artists, these people who depend on these things for a livelihood or an income, know that the so to speak contagion has reached Max Hart. He is not permitted on that floor. The only thing they can do to save themselves is to withdraw themselves from him and to seek such agencies as will enable them to go through the regular channel to market their wares.

And so, one by one, these acts, some eighty-odd in number, which had yielded him a profit, a business which he spent 15 years in building up in this city and this country, fell away from him because he was absolutely excluded from the right to negotiate with reference to booking these acts upon this circuit, here, or upon the Orpheum circuit in the west. In other words, he was ruled out of the field and his

business was destroyed, to that extent that he has been able, of course, to make some arrangements in theatrical life or theatrical things, but he is not and was not able to hold the business which he had built up and which they took away from him.

We say that we will show by an abundance of evidence that it is their practice, if they determine to do so, to rule anybody off the floor out of the Exchange and in their business relations not only with themselves but with any manager of a theatre anywhere in the United States, who is booking through them, because the manager is under their control and domination, either by reason of the fact that he does not want to get blacklisted or by reason of the fact that they may own an interest in his theatre.

We say, if the Court please, without attempting to specify all of the things which we shall attempt to prove, as Your Honor said that you wanted only a brief outline of our case—it has been very desultory, I may say, and I did not expect that we would go on this morning from the conversation we had on Friday and I rather found myself not expected to make the opening at this time; but this is an indication, if Your Honor please, and does not begin to embrace what the evidence will show. Your Honor, with reference to the practices of the defendants.

Opening Statement by Mr. Goodman

Mr. Goodman: May it please the Court, upon the opening of plaintiff's counsel and upon complaint, and in behalf of all the defendants, I move to dismiss this complaint upon the grounds that the complaint does not set forth facts sufficiently to constitute a cause for action, nor have plaintiff's counsel stated a cause of action, under any of the anti-trust laws, for the reason that the business which the plaintiff claims was restrained or interfered with is not a business which is interstate commerce.

Briefly, although the complaint is a lengthy document, I think I can sum up in a few words the material allegations of the complaint. Mr. Littleton's opening has helped a great deal in clarifying what the plaintiff's claim is.

Mr. Littleton said that the defendants, Albee, Murdoch and Proctor, controlled and dominated all the vaudeville east of Chicago. As a matter of fact, the complaint in this case does not allege that. The complaint alleges that they dominate and control what they term "high-class vaudeville, high-class vaudeville theatres," and "high-class vaudeville theatres" are defined in the complaint as those theatres which give two performances a day. Vaudeville is defined as an entertainment extending from two to three hours upon the stage of a theatre where in return for an admission fee, spectators are afforded the opportunity of witnessing a number of dissipated, short performances, by actors, acrobats, musicians, singers, dancers, exhibitors, conjurers, athletes and other entertainers.

It is alleged there are two circuits in this combination, one called the Keith circuit, and the other the Orpheum circuit, and that actors debarred from these circuits cannot procure a livelihood in this country.

The complaint lists a number of theatres that it is alleged are known as the Keith circuit and others that are known as the Orpheum circuit. The Keith circuit is alleged to be controlled by the individual defendants, Albee, Murdoch and Proctor. The Orpheum circuit is alleged to be under the domination and control of the defendants, Meyerfield and Beck.

It is alleged that the acts, these exhibitions, these entertainments which are shown in these Keith theatres, in the Keith circuit, are booked and procured through the B. F. Keith Vaudeville Exchange. It is stated that the business of the B. F. Keith Vaudeville Exchange consists in acting as agents in the city of New York for the individual defendants, who control the Keith circuit and as such agent, it conducts negotiations with vaudeville performers, looking to and resulting in the employment of such performers to perform for the other defendants at their respective theatres. It is alleged that as a regular part of its business, the B. F. Keith Vaudeville Exchange conducts negotiations with various persons who act as personal representatives of the vaudeville performers.

The plaintiff in his case alleges that he is a personal representative. It is alleged that the exchange dealt with the plaintiff and through him procured contracts for the employment of various vaudeville performers and through the contracts so procured, the exchange as such agent employed and agreed to employ vaudeville performers to perform for the individuals who controlled the Keith circuit.

Similar allegations are made as to the Orpheum circuit, that it dealt through the plaintiff, in this case as the personal representative of performers, and through him negotiated contracts, for their appearance in the Orpheum circuit.

As Mr. Littleton explained, it is alleged that the producing of vaudeville is conducted by six classes: first, authors; second, producers of vaudeville acts; third, performers; fourth, personal representatives of

the performer, to which class the plaintiff claims to belong; fifth, booking agencies, to which it is alleged that the B. F. Keith Vaudeville Exchange belongs; and, lastly, the class to which the individual defendants, Albee, Murdoch, Beck, and Meyerfield are alleged to belong.

Now then, it is alleged that the exchange, in negotiating these employments, caused and procured such performers to agree to travel from one state to another state in the United States, to perform vaudeville in such latter states, and to travel to foreign countries from the United States; and as a result of such agreement, said performers have traveled from foreign countries to the United States, and from state to state and have performed in vaudeville, and by reason thereof claims that they are engaged in interstate commerce.

The plaintiff's business is alleged to consist of keeping proprietors of theatres apprised of the latest attractions and successes in vaudeville and also keep the performers advised of the most desirable places that they may play. It is also alleged that it consists of negotiating contracts of employment for performers with proprietors of theatres; that many of the performers who employ plaintiff, as part of their performance, carry large quantities of scenery, costumes, fixtures, and animals which belong to them, which they carry from state to state, in the performance of their contracts of employment; that the plaintiff in many instances, as a part of his employment, has attended to the transportation and shipment of such scenery and property; that both of the performers in vaudeville have advertising matter that is posted and circulated in cities in which they perform and the plaintiff among his other duties has attended to the preparation and shipment of such advertising matter from one state to another.

It is alleged that these theatre proprietors, in the cities where they have theatres, employ large numbers of employees, electricians, ticket sellers, and so forth; that they pay for their services and furthermore, that as a result of the contracts made between the proprietors of the theatres and the performers, the performers agreed to travel from state to state in the performance of their contracts and carry quantities of scenery, appurtenances, costumes, and so forth.

Now, it is alleged in paragraph 31 that the defendant, the B. F. Keith Vaudeville Exchange, and the Orpheum circuit, unlawfully owned and operated in the City of New York a booking exchange which they describe as the "floor"; that this exchange was organized with the purpose and intent of unduly restricting competition and to unduly obstruct the course of trade in the said business conducted by the said defendants, and to unlawfully and improperly create a monopoly of what the plaintiff calls "high-class vaudeville."

It is alleged that in the month of November, 1920, and for a long time prior thereto, the defendants maintained an unlawful conspiracy and combination to restrict competition, and the overt acts are alleged in the twenty-eighth paragraph. Some of them have been referred to by Mr. Littleton in his opening.

It is alleged that in the same month of November, 1920, the defendants desiring to injure the plaintiff in his business and destroy his business and prevent him from conducting it, in pursuance of this alleged combination and conspiracy refused to allow him or any of his representatives on the floor of the B. F. Keith Vaudeville Exchange and refused to enter into contracts with any performer represented by him. It is alleged that he has been irreparably damaged and, therefore, the plaintiff asks for an injunction and \$5,250,000 triple damages.

To sum it all up, the individual defendants are alleged to own and operate theatres. The booking exchange and the Orpheum circuit are alleged to be the mediums through which, in combination with men in the same capacity as the plaintiff, personal representatives procure or negotiate to procure contracts for the appearance of these performers to give their exhibitions in the theatres. Of necessity, these performers have to travel from state to state and carry their paraphernalia.

We rely in making this motion upon the so-called Baseball case, the decision rendered by the United States Supreme Court in May of this year. It is not yet officially recorded. I mean there is no volume or page number. In that case, a common law action, it resulted in a verdict for the plaintiff for \$80,000, which was trebled, so that the plaintiff had won \$240,000. It was had in the District Court of Washington. It went up on appeal to the Circuit Court. Judgment was there reversed, and in the Supreme Court that reversal was affirmed.

Before discussing the opinion of the Court, I would like to read to Your Honor briefly some excerpts from the declaration of the bill of complaint in that case, to show how the theory in this case is so similar to the theory in that case; like the allegations. I am reading from the declaration in this baseball case.

Mr. Goodman here read several pages of the baseball complaint. Now, in the case before Your Honor there are two points of difference with this baseball case. In

the first place, it is not alleged, and I do not think it is susceptible of proof, because it is not a fact, that these defendants as a general rule pay for the transportation of the actors that travel over these theatrical circuits. In my judgment, under this baseball case it does not make any difference; but they do not.

Secondly, it is not alleged, and I do not think it is susceptible of proof, that any of these defendants sell any of the equipment or scenery or costumes. The individual actors carry this paraphernalia around with them. The baseball players carry their uniforms and bats and masks and other things necessary to play the game of baseball.

It is alleged in this complaint that the theatre proprietors purchase for their own use and have shipped to them at their respective theatres certain scenery and properties as they need in the operation and conduct of their business. But, of course, that is not interstate commerce, any more than the mining operation is interstate commerce because it may purchase some machinery to be used at the mine.

In the baseball case, too, there was a provision known as the "reserve clause," which gave to the clubs a very arbitrary hold on the player, and there were such expression used as "selling a player." Under this reserve clause one club could sell a player to another club, receiving some compensation, or exchanging that player for another player of another club.

These two businesses, if we may call them that, and I suppose that is as good as any other name, are basically the same. In baseball a ball player is giving an exhibition of his skill in an amphitheatre. In vaudeville a stage player is giving his exhibition of skill or art, or whatever you want to call it, in a theatre. But that is the goal that we all endeavor to reach in baseball, football, or any other kind of amusement business. It is to amuse the public, to entertain the public. That is the thing that is sold. When a ball player or when the vaudeville actor goes from state to state, which is in transit, it is not the thing that is being sold, any more than in the baseball case was that transit or the things that they carried with them the subject of sale.

The booking exchange in bringing the performer and the theatre proprietor together is not producing anything or exchanging or selling anything. He is not directly causing any more of a movement in interstate commerce than was the National Commission in the baseball case in laying out a schedule over the circuit, whereby these clubs and their players went from city to city.

The booking exchange man performs a service to the performer for which it makes a charge. It functions locally, as this complaint alleges, in the City of New York. What happens after that is not its concern. The actor makes his contract with the theatre proprietor. The transportation which follows is as a result of that contract. The whole subject is one of human labor. That is the only goal. There is not any production. There is not any barter. There is not anything incident to a production of anything in the way of a commodity.

In reversing the judgment of the lower court and the verdict, the Court of Appeals of the District of Columbia said this:

(Mr. Goodman read from the baseball decision.)

"So here these defendants are not in the business for the purpose of supporting these costumes, which is the uniform of the actors in the swinging clubs, which is similar to the bat of the baseball player; or the musical instruments with which the musician renders his skill and gives his exhibition.

"The court put this case:

"Suppose a law firm in the City of Washington sends its members to points in different states, to try law suits; they would travel, and probably carry briefs and records, in interstate commerce. Could it be correctly said that he firm in the trial of the law suits was engaged in trade and commerce? Or take the case of a lecture bureau, which employs persons to deliver lectures before Chautauqua gatherings at points in different states. It would be necessary for the lecturers to travel in interstate commerce in order that they might fulfill their engagements, but would it not be an unreasonable stretch of the ordinary meaning of the words to say that the bureau was engaged in trade or commerce?"

The plaintiff, however, will probably attempt to hang his hat on an attempted distinction made in this case from which I have just read, in which the court said this:

"Much stress is laid by the appellee on *Marinelli vs. United Booking Office*, 227 Fed. 165, and *International vs. Pigg*, but we think they are not in point. In the first case (meaning *Marinelli vs. United Booking Office*) the combination was between a series of theatres and persons engaged in theatrical brokerage, according to which the brokers had the exclusive right of acting for the theatres in booking performances on an interstate schedule. The entire business consisted in the negotiation of a contract to travel and perform. The brokers were not interested in the service rendered or the skill exhibited by the performers."

Marinelli case stressed this feature and distinguished this from the *Hammerstein* case by saying that the trade and commerce element in the case which he was considering was essential, while that element in the *Hammerstein* case was incidental. For the same reason the *Marinelli* case is distinguishable from the case before us.

No one can read what precedes the reference to the *Marinelli* case in this opinion without coming to the conclusion that this court very diplomatically overruled the *Marinelli* decision, although attempting to distinguish them. In any event, one cannot read the opinion in the United States Supreme Court without concluding that the *Marinelli* case was overruled. The complaint in the *Marinelli* case was very much like the complaint in this case. In fact, I dare to say the complaint in this case was fashioned after the *Marinelli* complaint. That question came up on the demurrer. The complaint was held good. The distinction that this intermediate court makes to the baseball case is that in the *Marinelli* case the entire business consisted in the negotiation of a contract to travel and perform, and that the brokers, that is to say, the B. F. Keith Vaudeville Exchange, were not interested in the services rendered or the skill exhibited by performers.

Now, if the act of traveling—if this interstate feature of going from state to state is interstate commerce so far as the actor and the manager of the parties to the contract are concerned, how can it be said to be commerce on the part of the agent for one of the parties in bringing about the contract? If there is any distinction, and if, as this court said, the brokers were not interested in the services rendered or the skill exhibited by the performers—if that is the reason for saying that therefore the exchange that brings about this contract is engaged in commerce, that expression should carry the very reverse, because if this exchange functions locally, if it has no interest in what happens, if it merely brings two persons together, who go out on an interstate tour, that is a better reason for their not being held to be engaged in interstate commerce. But in any event, if A and B, the actor and the manager, contracting to go over a tour, are not engaged in interstate commerce, then I say a person who acts as agent for one of them in bringing about that contract cannot be said to be engaged in interstate commerce and the attempted distinction is abortive.

According to the distinction insisted upon in *Hoover vs. California*, 155 U. S. 113, the transportation is a mere incident and not the essential thing. That to which it is incidental, the exhibition, although made for money, would not be called trade or commerce in the commonly accepted use of those words. As it is put by the defendant, personal effort not related to production is not a subject of commerce. That which in its consummation is commerce does not become commerce among the states because the transaction that we have mentioned takes place. To repeat the illustrations given by the court below, a firm of lawyers sending out a member to argue a case, or the agents of a lecture bureau sending out lecturers, does not engage in such commerce, because the lawyer or lecturer goes to another state.

I am going to read some language of Judge Hand in this *Marinelli* case to Your Honor, which in my judgment is overruled by the language of Judge Holmes. Judge Hand, in the very beginning of his opinion, overruling this demurrer, said:

"The combination or conspiracy is alleged to be in restraint of the defendant's business, and the first inquiry must be of the nature of the business. Undeniably certain aspects of the business are interstate commerce, as, for instance, the contracts made by the booking companies under which the performers must go from state to state throughout the circuit, acting here and there and fulfilling their contracts as much by the travel as by the acting. This, moreover, applies as well to the feature incidental to the foregoing which consists in the carrying of the performers, stage properties and paraphernalia from one state to another, a necessary part of the performance of their contracts with the defendants. The same may be said of the scenery and other things that the theatres themselves. In spite of all these details the business, therefore, consists of interstate commerce."

Surely it was within the necessary consequence of the acts of this National Commission and these baseball leagues that these baseball firms should go from city to city and from state to state and that they should carry their uniforms and their balls and their bats and their other things that go to make up a baseball game; just as much so as in this vaudeville business.

Judge Hand further said: "Suppose the case of a traveling troupe of players who were constantly on tour from state to state at short stands, that would be interstate commerce."

Judge Hand said, suppose their occupation requires constantly repeated traveling, etc., etc., this is not interstate commerce.

After the decision by the United

States Supreme Court a petition for rehearing was submitted and was recently denied by the court. And as further evidencing the analogy, the closeness of these two cases, I want to read some of this petition, very brief.

The Court: Was the decision in the Supreme Court unanimous?

Mr. Goodman: Yes, Your Honor, it was.

In this petition for rehearing counsel said:

"If we can succeed in making clear to the court the nature of the business which was monopolized by the defendants and is still monopolized absolutely by the defendants in this case, it will become apparent that what is just reversed (meaning that it is not interstate; that it is interstate). The opinion describes the business in these words: 'The business is giving exhibitions of baseball, which is purely a state affair.'"

It is manifest from the language here used by the court, as well as other parts of the opinion, that we had altogether failed to make clear to the court the nature of the business in which the defendant corporations are engaged and in which the plaintiff, the Federal Baseball Club of Baltimore—not the players, but the corporation which employed them—was engaged, tried in the destruction of its business competitors and their effort to recover a monopoly of the said business.

It is true, of course, that giving an exhibition of baseball in the sense of playing a game of baseball, is a purely state affair, a purely local affair; but as a business in which these defendants are engaged, the court has been misled by the corporate names which these defendants corporations have in many instances adopted. The baseball clubs in the proper sense of the word—the groups of players—do give exhibitions of baseball playing; but that is not the business in which these defendants are engaged. They are not baseball players; they do not play baseball. The business in which these defendants are engaged is that of sending bodies of men, skilled baseball players, ordinarily called "baseball clubs," around a circuit extending through a number of states, to play games of baseball against one another in various parks in these various states and secure to the public seats in these various parks from which these games could be witnessed, for money. It is the selling of these seats which is the ultimate object of the business of these defendants, just as much as it was the purely local sale to the ultimate consumer of the package of tobacco that was the ultimate object of the American Tobacco Company.

They go on: The transporting of these men in this way was not a mere incident. It was a part of the business, the thing without which professional baseball as a business could not be carried on at all. That was the plaintiff's claim there, as it is the plaintiff's claim here, undoubtedly.

In fact, we will say, with what the Court has in mind when it speaks of the players as free persons, it is hard to say how it can be the case. These defendants are not selling personal effort not related to production. They are selling these seats in the ball park to those who want to witness a game of professional baseball, and as a part of the business they must cause these players to be transported across from state to state in playing games. When they do that they are certainly engaged in interstate commerce.

I want to read this, I feel that it is our duty to have given to it from the language used in the opinion, where it said, "the fact that in order to give the exhibition it needs must induce free persons to cross interstate lines and must arrange for their doing so."

If that language is to stand unchanged, it means that the Supreme Court of the United States has given its sanction, but a monopoly also on another privilege to it. The right to maintain a system of involuntary servitude in this country such as has not been witnessed since the enactment of the 13th Amendment."

Every appeal was made in this case to get the Court to the point of changing its opinion so as to bring about a dissolution of this vicious reserve clause, features which are not present in this case at all. As showing the drift of judicial opinion in this court and not at all for the purpose of lifting it as an authority and binding upon your Honor, I do want to call your Honor's attention to the case of *T. D. Harms & Francis Day and Hunter against William Cohan*, 279 Fed. 276. In that case the plaintiff was the owner of the copyright of a musical composition. It sued the defendant, the owner of a theatre, in order to prevent it from infringing defendant's composition and thus depriving it of the performance of the defendant's composition.

The answer set up, among other things, the defense that "plaintiff is a member of the American Association of Composers, Authors and Publishers, which includes a majority, if not all, of the composers, authors and publishers in the United States; that the members thereof, for the purpose of securing to themselves an unreasonable and extortionate profit, for the purpose of establishing and maintaining an unreasonable and extortionate license,

fee, have combined and assigned to the society the privilege to issue licenses for the production of all compositions, and to charge such sum as the society might fix."

And the plaintiff claimed that these defendants were in combination and in violation of Section 1 of the Sherman Act.

The Court pondered this question: Did a combination of composers, authors and publishers under which extortionate license fees are demanded, constitute a violation of the Sherman Act? The Court answered: "A copyright is an intangible thing, and it is separate and distinct from the material object copyrighted and the right under a copyright to perform musical compositions is not trade or commerce any more than producing plays, a trade or commerce" (55 Misc. 2d, 100).

And the Court, in discussing grand opera ("Metropolitan Grand Opera vs. Hammerstein"); or the giving of exhibitions of base ball games."

Citing the baseball case before it had reached the United States Supreme Court.

The Court: Whose decision was that?

Mr. Goodman: That was Judge Thompson in the District Court of the United States for the Eastern District of Pennsylvania.

While counsel in that case, this infringing case, told me that the *Marinelli* case was cited in their briefs, it appears not to be referred to in this case at all. But the *Hammerstein* case, which Judge Hand attempted to distinguish, is cited here as authority for the proposition that interstate commerce is not involved in this interstate movement of actors and their paraphernalia.

And for these reasons, in behalf of all the defendants, we move for the dismissal of the complaint.

My colleague, Mr. Studin, would like to take up some other features on this same motion.

Statement by Mr. Studin

Mr. Studin: I would like to call Your Honor's attention, in supporting Mr. Goodman's motion, to a proceeding before the Federal Trade Commission involving the precise question here. Before I do that, and before we pass completely from the baseball case, permit me to say this to Your Honor: That if Your Honor will read the briefs in the baseball case you will see that it was assumed by counsel there that a baseball game was precisely like a theatrical or a vaudeville exhibition. The briefs practically parodied them and assumed that they were exactly alike, and Mr. George Wharton Pepper, who represented the defendants, made the concession in his brief, as I remember now (and perhaps it is not exactly correct) that the most absolute monopoly that the mind of man could conceive was involved in this baseball case.

In other words, there was not any question there but what they had a monopoly of the baseball players, and notwithstanding that, the Supreme Court of the United States made the decision that Mr. Goodman has called your attention to. In this case—I do not want to answer Mr. Littleton's opening, but Mr. Littleton has tried to carry the impression to Your Honor that we have some kind of a monopoly over vaudeville artists. I do not want to go into the testimony; but the fact is that we have no more monopoly over vaudeville artists and vaudeville performers than Mr. Littleton has over the law practice. There is a wide market for vaudeville artists.

The Court: Let me suggest: I do not care about what the facts are in this complaint. You are arguing now a motion to dismiss. Mr. Littleton's opening argument was as to what the facts were going to be.

Mr. Studin: Yes. I do not want that impression to exist in Your Honor's mind, because I think the counsel for the other side will be as much surprised as anybody when they discover that their opening is not in accordance with the facts as they exist in the vaudeville business and I am not going into that now.

Three or four years ago practically the same proposition that is involved in this complaint was presented to the Federal Trade Commission. The Federal Trade Commission made a preliminary investigation and then started a proceeding which is entitled "The Federal Trade Commission against The Vaudeville Managers' Protective Association, the National Vaudeville Artists, Inc., The United States Booking Office, the Vaudeville Collection Agency, E. F. Albee, Sam A. Scribner, Marcus Loew, Martin Beck, and Sime Silverman."

In other words, the defense in this proceeding before the Federal Trade Commission was substantially the same (in many ways the same), although much broader, as I am going to indicate in a moment, that the defense in the proceeding before Your Honor.

The claim made in the complaint of the Federal Trade Commission was of a very similar character to the complaint that appears before the court in the case at bar. I am now quoting from the brief of the Federal Trade Commission after the testimony was in.

"This is a proceeding under section 5 of the Act of September 26th, 1914, directing respondents to appear and show cause why an order to cease and desist from the use of certain alleged unfair methods of

competition should not issue. The complaint herein is grounded upon the charge that respondents are a combination in restraint of commerce among the states, and that certain of them have a monopoly of the vaudeville theatre, burlesque theatre, and circuit theatres.

"Proceeding with the brief, we find this: It may be only fair to respondents to state at the outset."

That is the concession that the Federal Trade Commission is making in its brief after the testimony was in.

The Court: You use the word "brief."

Mr. Studin: I mean of the counsel for the Federal Trade Commission.

The Court: At the hearing before the commission—exactly.

Mr. Studin: At the hearing before the commission—exactly. "It may be only fair" (and this was language used only a few years ago) "to the respondents to state at the outset that a great many of the means employed by them in the initial stages of the combination have since been abandoned or suspended; but the cessation of the alleged unlawful practices by respondents does not dispense with the necessity of an order to cease and desist, for respondents have contended in motions to dismiss the complaint that they were not subject to regulation by the Federal Trade Commission and that the alleged practices upon which the complaint is based are not violative of any act the enforcement of which is vested in the Federal Trade Commission."

In that proceeding they were investigating whether we were guilty of any unfair methods—a much broader investigation than can possibly come before Your Honor under this complaint. They took thousands of pages of testimony. On our table here we have five or six or seven volumes of testimony that were taken before the Federal Trade Commission. They were practically unhampered by any rules of evidence. Anybody who had anything to say, any disgruntled person, could come in and tell his story and the evidence was received.

Finally the matter was submitted to the Federal Trade Commission and this is the decision of the Federal Trade Commission rendered upon this whole proposition—I am now reading the order of the commission:

"The complaint issued against the Vaudeville Managers' Protective Association, the National Vaudeville Artists, Inc., The United States Booking Office, the Vaudeville Collection Agency, E. F. Albee, Sam A. Scribner, Marcus Loew, Martin Beck, and Sime Silverman, having upon consideration by the commission been dismissed upon the conclusion reached by the commission that the evidence before it did not establish either an unfair method of competition within the meaning of the Federal Trade Commission act or a violation of the Clayton act; and the evidence produced before the commission having been thereupon transmitted to the Department of Justice, since the subject matter of the complaint seemed to involve features of combination and restraint of trade rather than individual methods of competition or contracts, and therefore possibly within the scope of the Sherman act, the enforcement of which lies with the Attorney General."

"And the Department of Justice having ruled, in a communication from the department dated April 2, 1910, that the subject matter of the complaint is not within the purview of the Sherman act."

"It is therefore ordered, That this proceeding be, and the same is, hereby finally dismissed."

I have read to Your Honor the order of the Federal Trade Commission. I should like to add to that the communication from the Attorney General's office upon which part of that order is based.

"April 2, 1920.
Hon. Victor M. Woodcock, Chairman,
Federal Trade Commission,
Washington, D. C."

"Sir:
Receipt is acknowledged of your favor of March 27 transmitting your records in the case of the Federal Trade Commission vs. The Vaudeville Managers' Protective Association et al."

"This subject has previously been considered by the department, and my predecessors on January 28, 1911, and again on March 24, 1917, took the view that the business of presenting and executing theatrical entertainments is not commerce within the constitutional sense, and that, therefore, such a combination as that involved in this case does not fall within the Acts of Congress prohibiting combinations in restraint of interstate commerce."

"I see no reason to depart from the views of my predecessors, and, therefore, I am returning herewith your records."

Respectfully,
"(Signed) C. B. Ames,
Assistant to the Attorney General."

Here you have in this proceeding before the Federal Trade Commission the precise things and more that are set up in this complaint, and Your Honor will see that two conclusions were reached. Firstly, that these defendants were not guilty, not only of a combination in restraint of trade, but they were

not even guilty of an unfair method of competition.

And secondly, Your Honor will observe the Federal Trade Commission, as well as the Attorney General of the United States, on three separate occasions has decided that the business conducted by these defendants does not come within the purview of the Anti-Trust acts.

I might perhaps, before sitting down, call Your Honor's attention to the Hammerstein case, which was mentioned by Mr. Goodman. That was a case in the State Courts. The Metropolitan Opera Company had bought out Oscar Hammerstein's opera interest and had entered into a contract with him whereby he agreed for a certain period of years not to go back into the opera business. Hammerstein then determined, notwithstanding his agreement, to renew the giving of grand opera, and this proceeding was brought by the Metropolitan Opera Company to restrain him.

In his answer the defendant set up substantially as a defense the cause of action that is set up in this complaint, namely, that the Metropolitan Opera Company had entered into a combination in restraint of trade, and that it was violating the Sherman act and was not entitled to the equitable relief which it sought.

This case was heard before Mr. Justice Pendleton of the State Supreme Court; went to the Appellate Division, where Judge Pendleton's decision was affirmed, and it was finally affirmed to the Court of Appeals.

May I for a moment read from Judge Pendleton's opinion, which is the opinion that prevailed in all the courts:

"The production of opera or other theatrical exhibitions before an audience in exchange for the price of the tickets involves none of the elements of trade or commerce, as commonly understood. There is no dealing with an article of trade or commerce nor any use made of any of the instrumentalities of commerce. The holder of the ticket pays a certain price as a consideration for the privilege of experiencing the gratification of an artistic sense. Such a transaction is as far removed as possible from the commonly accepted meaning of trade or commerce, it would seem to follow that every museum which exhibits pictures, every university which gives courses of instruction or lectures, every lawyer who prepares a brief, every surgeon who performs an operation, every circus, moving picture show, exhibiting pugilist, actor or performer is engaged in commerce. In the construction of statutes the usual and natural meaning is to be given to words, and it can scarcely be urged that a construction which would include the above in 'trade or commerce' would give to the words their usual and natural meaning. If the production of opera is not commerce, the fact of its production sometimes at one place and sometimes at another, does not make it so. If, then, the thing or matter directly affected by the covenants in question is not commerce, the fact that incidentally in preparation for, or to enable it to give, the production plaintiff does some acts or enters into transactions of interstate commerce and uses the instrumentalities of interstate transportation, and to that extent is at times engaged in interstate commerce, does not bring these covenants within the provisions of the acts of commerce for the reason that they do not relate to such acts or activities and the latter are not directly affected thereby. The effect thereof, if there be any, is only incidental, secondary and remote."

And the allegations in this Hammerstein complaint stated that the plaintiff was engaged in the production of opera in New York City, Boston, Chicago and Philadelphia; and it kept up a constant flow of commerce, shipped scenery, elaborate costumes, and things of that sort. Their shipments in bulk for any particular occasion were infinitely larger than any shipments that would be made for any ordinary vaudeville show.

There again, Your Honor, you have this precise question met, passed upon and decided adversely to the contention of these defendants.

For these reasons I want to join Mr. Goodman in asking Your Honor to discuss the complaint.

(Recess.)

Afternoon Session

Mr. Littleton: If Your Honor please, the amendment which was asked for and granted on consent this morning to the sixteenth paragraph of the complaint is important in considering the motion which was made by the defendant.

It is said that the business, trade or commerce of producing vaudeville, as herein before defined, is conducted by six classes of persons, to wit:

- Authors of vaudeville acts or productions;
- The producers of vaudeville acts or productions;
- Performers;
- Managers or personal representatives;
- Booking agents or agencies;
- Theatres and proprietors.

That allegation and the amendment to paragraph 16 elaborates and fully presents a description of the business and the method of doing the business which is con-

ducted not only by the booking office but by the personal representative such as the plaintiff was in this case, and the other branches of the business which, as a whole, consists of big time vaudeville, as it is called in the United States.

Now, if the Court please, counsel have dwelt, especially Mr. Goodman, with a great deal of emphasis upon the decision of the Supreme Court of the United States in the baseball case, following the decision in the Court of Appeals of the District of Columbia.

I think counsel attempted to some extent to forestall the contention which we would make by citing the fact, which is a fact, that the Court of Appeals in that case distinctly differentiated the baseball case from a case of this character.

Prior to that, if Your Honor has not already reached the case, I would say that Marionelli, Ltd., brought an action against the booking office and others, setting up substantially what is set up in this complaint, in this Southern District. I do not believe that it was quite as elaborately set up as paragraph 16, the amended paragraph which I have just read.

In that particular case a demurrer was presented and submitted and argued and acted upon by Judge Hand, in which Judge Hand held, without any equivocation, that the facts alleged brought the case or facts brought the case within the rule of interstate commerce and that opinion, which is a lengthy one and an exhaustive one, which I would not attempt to quote on this argument, because your Honor can lay your hands on it and read it much more easily—that opinion was before the Court of Appeals when the baseball case was before it.

It is likewise well to note that the Supreme Court of the United States, in affirming the decision of the Court of Appeals in the baseball case, said that the Court of Appeals has gone to the root of the question, using that language. So it is fair to assume that they all had before them, each court, the opinion rendered by Judge Hand in the Marionelli case. It certainly is fair to assume that the Supreme Court of the United States read the differentiation by the Court of Appeals between the Marionelli case and the case they were then deciding and it is perfectly clear that the Court of Appeals, so to speak, put its finger directly on the sharp distinction when they called attention to the fact that in the Marionelli case the United Booking Office, which was therein a defendant, was engaged wholly and solely in the negotiation and making of contracts, the purpose, result and contemplation of which was that persons should travel from state to state in interstate commerce without any interest upon the part of each persons contracting or negotiating those contracts in the exhibition, itself, wherever given or whenever given.

In other words, the Court of Appeals realized in that case that Judge Hand had before him, a case in which a booking office was described as a concern engaged in negotiating contracts with acts including actors and performers and scenery to go from state to state in a tour in interstate commerce and that these contractors or negotiators themselves bore no direct relation, nor did they have any interest in the exhibitions that were given after they arrived in each different state and at each different place. While they might have made one contract with one particular individual to go to one individual state, the scope and the scheme of their whole organization and the entire thing to which they devoted their money and their energy and their business was the negotiating and making of contracts for the sending of individuals and their property, such as the property that was sent with them, throughout all of the states of the union.

Travel Incidentals
The Court: Now, Mr. Littleton, I can conceive that to be the purpose of Thomas Cook & Sons and Raymond & Whittin who are only interested in the actual transportation of the passenger in interstate commerce and not at all in the slightest degree for the purpose for which the traveler is traveling interstate from place to place.

But, if I have any correct conception at all of the work of the booking office it is not to arrange the transportation of these people as the principal thing that they are to do; it is to arrange the engagement of these people by the different theatrical houses in different cities, and if the transportation does not make the agreement with the different houses interstate commerce merely because it is incidental to the work to be done in the different cities, how is the action of the booking company, which is fundamentally to arrange the engagement of these people, making interstate commerce by reason of the fact that they also arrange for, if they do, the actual transportation? I do not know even that they arrange for the actual transportation from place to place. They arrange for performance in different places which necessarily involves the transportation from place to place. But so far as I have yet heard, they do not even arrange for that transportation. That is left to the party himself. There is my difficulty with the present phase of your argument.

Mr. Littleton: Well, I do not know that I get your Honor's sug-

gestion in full. Of course, it is not claimed that this case is parallel to the case of a person employed by a railroad company or permitted by a railroad company as agent to contract for or negotiate contracts for the transportation of persons directly on the railroads and that that is his business. It does not lie that close to the channels of interstate trade and it would not be fair or supportable to suggest that it is that sort of a case. If it were, there are a number of cases in the books that hold that a person in such case is engaged in interstate commerce, without any question.

But what we do say is that the Supreme Court of the United States in passing on the baseball case, and the Court of Appeals, but particularly the Supreme Court of the United States, went no further than to say that in that case the transportation was not enough—and that is their language—to change the character of the business and that the consummation, the final consummation of the thing which they did, to wit, the giving of a baseball exhibition or playing an exhibition game itself—the transportation necessary to it, which has been mentioned in this opinion, was not sufficient to make it interstate commerce.

In other words, the Supreme Court of the United States did not hold, if I read the opinion correctly, any more in that case than this: First, they decided the question of interstate commerce by the thing which was played upon the diamond in the competitive struggle after they reached the state, and by that test they measured the question of interstate commerce and by that test solely.

We say that it is conceivable, although it is not necessary for me to argue, and I do not argue it, but I suggest it—it is conceivable that if a booking office had been engaged in booking baseball players by the thousands, in a general scheme of interstate commerce, which had for its operation and its sole support the booking of such persons on which it had a 5 per cent commission, every week that every man played, as the booking office does here—that the Supreme Court might not have said that the transportation was not enough to change the character of the business. They might not have said that.

In this particular case, if the Court please, we contend that these men have engaged in the booking business in that character of contract and negotiation and in that kind of restraint of trade, which, of course, we would not be obliged to show if they were engaged in interstate commerce. If our client, if the plaintiff were engaged in interstate commerce and they were combined in restraint of trade, it would not be necessary for us to go that far. But maintaining the proposition that they are engaged in interstate commerce, before I reach the other question at all, we hold with the Butler case, and that opinion probably has been cited as such in any other case, and I call Your Honor's attention to that paragraph of the opinion which has been cited so much, in the Butler case in 156 Federal, they say:

"All interstate commerce is not sales of goods. Importation into one state from another is the indispensable element and test of interstate commerce; and every negotiation, contract, trade, and dealing between citizens or different states which contemplates and causes such importation, whether it be goods, persons or information, is a transaction of interstate commerce."

In other words, Judge Sanborn emphasized in that particular case the fact that the negotiations of contracts themselves, apart from the mere fact that the goods themselves may have gone into interstate commerce, when engaged in, having for its object the ending of these goods or persons in interstate commerce, resulting in and contemplating that they shall go into interstate travel, that these negotiations and transactions will themselves become acts of interstate commerce.

We say, at least we realize, that there is a ground of debate that the booking office engaged in is in making out the whole scheme of transportation for players, acts and actors, and paraphernalia, to go from city to city and from state to state, engaged in that business alone and solely deriving its revenue from the 5 per cent commission on the gross salary of every actor that it sends out at the end of every week, is engaging in a business which contemplates and results in the introduction of persons and property in interstate travel and therefore interstate commerce, and we say that when they go there the thing they do, to wit, the unfolding of this thing which is property, after all, because it is the copyrighted act, the unfolding of that for the public gaze or amusement for hire is not the thing which characterizes the thing as interstate commerce or not interstate commerce. But the business they engage in here is wholesale fashion to transport persons and property in interstate travel is the thing which determines the question of whether they are engaged in interstate commerce and that is the distinction, fundamentally, between that on which the Supreme Court determined the baseball case and upon which this case should be determined.

I suggest also, if the Court please,

that in the baseball case there was an absence of an element which is manifest here, an element which ought to be very persuasive. Here is our client, the plaintiff. He is a manager or personal representative. He takes over from the hands of authors in this community or anywhere things which are the product of their creation, their creative faculties, their ability to write; a very definite, a very valuable and a very remunerative pursuit. He takes that property, we will say, for the sake of argument, and perhaps he allows them a royalty or he buys it. It is property. He clothes it with the necessary paraphernalia and surrounds it, puts it about some artist who is capable of making it get up and walk across the boards in attractive fashion, so that the public will know what it is. He walks into the booking office of this United Booking Office, if he is permitted to go there, and there at the desk he negotiates through the booking office, acting either for their own theatre, of which there are 52, we will say, as we claim, that they own in different cities, different states—not all of them in different states, but some of them they own these theatres and they are therefore not only acting as brokers between themselves but they are on one side of the contract. That is one class of contract. They negotiate with him. For what? For the hiring or for the purchase or for the lease or for some contractual proprietorship over this property. That contract is entered into in writing between the representative who owns this act or hires this act or takes it on a royalty and the booking office acting either for itself as agent, when it is contracting for its own theatre, or for other theatres for whom it acts as agent. It enters into these contracts and books that act, clothed as it is with all his paraphernalia. It books that act in Jersey and all other states on a regular schedule, an interstate schedule, and books act after act.

In fact, we say, as to big-time vaudeville, the two-day act, it books all the acts in the whole east, just as the Orpheum does in the west.

We say that these persons are contracting or negotiating with reference to property. The Supreme Court of the United States, or at least the Court of Appeals, said: "A baseball game is incapable of transportation in interstate commerce."

Of course, it was obvious that that was so, because a baseball game cannot play baseball by itself. It has got to go somewhere and a game is determined by the pitching and the batting and the catching and the fielding. In other words, it is one kind of a game one day and another kind of a game another day. It is created on the very diamond where the men assemble and all that they transport are bats and balls, which they could buy, I dare say, in the very towns where they go.

The Court: The most important thing is the players. They transport them.

Mr. Littleton: Of course, they do. I meant to say all the property they transport. I did not mean to say they did not transport the players. But under the baseball case, I maintain, and because they differentiated in the Marionelli case, I say I am entitled to contend that the Supreme Court decided the question in that case solely by the character of the exhibition they gave after they got there, as to whether it was interstate commerce and did not test it in the manner in which we seek to test it here by saying that the booking office itself, by its negotiations and contracts, to send men into interstate travel with property and persons, is engaged in interstate commerce to that extent.

But apart from that, if the plaintiff in this case was engaged in interstate commerce, in the purchase, hire or contracting for or acquiring property such as acts, copyrighted acts, and equipping them with paraphernalia and fitting them out with artists and sending them through the different states, if he were engaged in interstate commerce, it would not be necessary for Your Honor, in order to maintain our position, to hold that the booking office was engaged in interstate commerce by negotiating the contracts themselves.

In other words, may be that the plaintiff would be interested in sending the acts out. He might own the acts. He might own an interest in the acts. He may have acquired any character of interest, if you please, and he may send it out. He cannot send it out, we claim, through any other channel except through them.

Further Argument

He sends it out. He is engaged in the business. He has 80 acts and 80 acts all equipped and ready to find their place in some place of amusement in the United States of America, and these 80 acts, which are of immense value to him, totaling up a great income per year—he is unable to introduce those 80 acts into interstate commerce or interstate travel because of the fact that the booking office, albeit it is not engaged in interstate commerce, stands as an absolute bar and absolute restraint upon his trade and makes it impossible for him to do it until his acts are dismantled and his business is dissipated.

We say if that be true, that the case is well a case within inter-

state commerce and under the Sherman law we would be entitled to proceed. We say, therefore, if Your Honor please, upon the basis that the United Booking Office has been held to be engaged in interstate commerce, that that has not been overruled, but has been apparently distinguished and not with disapproval by the very case on which they rely, and the fact that the plaintiff himself is engaged undoubtedly in sending acts and individuals in and through the states of the Union, we say that in any aspect of it, whether it be on both grounds or upon one ground, we are on safe ground in contending that we have a right to maintain this action under the Clayton act, both as to section 16 and section 4.

If Your Honor please, the distinction has been worked out in these cases which I submit without further elaboration. We have grouped the cases here on the question of interstate commerce, and they may affect the question raised here.

First, persons engaged in a business conducted within a state can be taxed by the state for doing business, even though the business consists in negotiating contracts which incidentally affect interstate commerce. That is one class of cases with which, undoubtedly, Your Honor is familiar.

Then there is Williams against Fears in 179 U. S.; Powell vs. Virginia, and Hooper vs. California. Those are the ones with respect to insurance, primarily.

Second, there is another class: Persons conducting a business consisting solely of negotiations directly affecting interstate commerce cannot be taxed by a state. That is another holding in a case such as McCall vs. California, which was the case of an agent on through the city soliciting persons to go to different places and over different railroad lines or over a particular railroad line.

The Court: That would be like the case I quoted.

Mr. Littleton: Then the case of Robins vs. Taxing Commissioner, 429 U. S.

The Court: That is the selling of goods, taking orders.

Mr. Littleton: Then the third is a business such as the giving of baseball exhibitions or grand opera in two cities is not interstate commerce, although incidentally the players are transported from state to state. That is the one they cited, the Hammerstein case, which I do not think bears on that, and the National League and Federal Baseball Club case.

The fourth is that every contract, negotiation or transaction entered into by the owners of an intrastate business, which contemplates and results in interstate transportation of persons, property or intelligence is interstate commerce. In other words, that is simply taking the position that Judge Sanborn took in the Butler case. It is following out the famous Addison pipe case, with which case Your Honor is familiar. Your Honor will recall the language used there by Judge Taft in rendering the opinion that, in interstate commerce, the act of Congress acquired or got jurisdiction of interstate commerce because the negotiations or contracts contemplated and resulted in before the things contracted for or about had themselves reached the channels of interstate travel. In other words, that the contracts and negotiations themselves might be so essentially a part of interstate commerce because they did result in and contemplate the entering of persons or personal property into interstate travel that the law would take hold of those as being the evidences of interstate commerce, even though the things which they were contracting about, the property itself, the persons themselves, had not entered into interstate commerce, and the language of Judge Taft in the Addison pipe case was very strong.

Patton Case

The next case cited is the Patton case. Of course, Your Honor is perfectly familiar with the Patton case. But it had this great effect. In the first place, Patton, as you know, was trying to run a corner on cotton. He was running the corner in a corner of a state, and was acquiring his corner, so to speak, wholly within the confines of a state. He was making his contracts in such a fashion so that it could not be said with any degree of accuracy that he had done anything between the states. What he did was to make contracts within the state the effect of which was to reach out over the states of the Union and affect interstate commerce and trade, that the Court unhesitatingly held that his acts in running a corner on the market and making the contracts which enabled him—probably enabled him—to acquire that corner, would be held to be interstate commerce and that also in a criminal case, where the strict rules obtained.

I say, if Your Honor please, that we have no doubt that notwithstanding the baseball case, which really is the only thing that we can find that could be construed—and even that we say is not a fair construction of it—against us on this position, we say, having regard for that case and the discrimination made by the Court, that the only thing that is really against us on this as being against interstate is a case which did not resemble

this case in its facts, and that the Court there was determining it solely by the character of exhibition they were giving in saying whether it was interstate commerce or not. We say that case is wide of the mark of the conditions which we present here.

We say that we have not any doubt from the cases and from various constructions and the deductions to be drawn from the opinions, that when the booking office combined with the Orpheum circuit that they divide the territory of the United States east of Chicago and west of Chicago, and they get on the same floor and they control what is called big time vaudeville in the theatres that they either own or control, and we allege that, and that they prevent people from operating in that industry by reason of the fact that they do not permit them to engage acts and actors to go out on that field and operate, we say first that they themselves, as negotiators of the contract engaged in interstate commerce, and second, they are restricting and restraining interstate commerce which we are engaged in and which they have no right to do. And if we establish our rights, we are entitled to the relief under both branches of the case.

With reference to what Mr. Studin said concerning the Federal Trade Commission, while I do not know how much that will have to do with Your Honor's determination of this question, Mr. Epstein is familiar with that proceeding before the Federal Trade Commission and I would like to have him state our side of that.

The Court: Let me ask you, gentlemen, I have read the baseball case and your pleadings during the recess. It just occurs to me that neither of you have cited, and I therefore assume that there is nothing in it, another case which comes to my mind and that is the Colorado Coal case.

The very determination in the Colorado Coal case was that, horrible as the acts were, and much as the Supreme Court would like to have sustained the finding against the defendant, the bill was dismissed because interstate commerce was not involved; and notwithstanding the fact that the coal in part, at least, was destined for interstate commerce, I have not reread that case, but I rather thought it might be cited. Is there anything in the decision, in the opinion of the Court? There were two or three opinions.

Mr. Littleton: We might almost go back to the Knight case, which has had such a stormy career, when you undertake to cite a thing which is merely mined and destined for interstate commerce creates interstate commerce.

Knight Case Again
The Knight case suffered its differentiations and condemnations, if at all, solely from the fact that in that particular case the manufacturing was done, to be sure, with the intent that it should go in interstate commerce. But it has been distinguished from time to time, as Your Honor knows. We do not have to depend upon the fact that it is intended that these things shall go into interstate commerce when they are created. In the first place, the inexorable fixedness of the situation, of course, of that, requires that you cannot play at all the theatres in the country without going from state to state.

The Court: Nor even in two baseball games, in different states.

Mr. Littleton: No, you could not do that. If we were relegated to the exact category of a baseball game and occupied no other position than that of a baseball game, if we did not stand for any more in law than a baseball game, if we did not have any more than the attributes of a baseball game, if we did not do anything more than play exhibition games, we might fall within that, too. But to say that the booking office, whose whole business is that of contracting and negotiating the tours and routes of these persons, either with its own theatres or with theatres over which we claim it has control by its booking arrangements, to say that it is not engaged in interstate commerce or at all events that we are not engaged in interstate commerce, that either proposition is not sound, does not, I think, find any support in the proposition, if it is mined with the expectation that it will go in interstate commerce, that that is a parallel to our particular case.

We were engaged in sending 80 acts out over this country. We could not transact our business in any way except to contract for these 80 acts in different states of the Union. We had 80 acts, with property attached to them which was property, and we were engaged in sending them out, in expecting that they would go in interstate commerce. Our livelihood depended on the fact that we were sending them into interstate commerce and were deriving our income from it. We say that the defendants in this action, by their combination and conspiracy, and by their attempting to monopolize the business, strangled that enterprise and left those acts stranded so that as far as we are concerned, they dismantled all of that property and it crumbled to dust in our hands.

We say that surely we were engaged in interstate commerce and had been for all these years. And if we were and if we establish the

facts that I have suggested, I do not see, if Your Honor please, how it can possibly be that we would not fall within the rule that we had been subject to damage which a combination in restraint of trade would inflict upon us, and to entitle us to claim damages under the provisions of section 4 of the Clayton Act.

Mr. Epstein: If it please the Court, before mentioning the question of the action of the Federal Trade Commission, if I may, I would like to say just a few words on the matter that you have under consideration. So far as I am personally concerned, I cannot really see any conflict between the decision of the Supreme Court of the United States in this case and the decision of Judge Hand in the Marinelli case, and I believe if you analyze the principles involved in all of the decisions, that the matter has not the complexity and does not involve the complicated situation that at first blush it seems to have.

In the beginning, the court held that in order that a conspiracy in restraint of trade should be violative of the Anti-Trust acts, it must have a direct restraint upon transportation; the contract itself, must directly affect transportation. That was so held in the Knight case. That rule has not been departed from exactly, but as Judge Hand himself says in his decision, it is "pretty clear that it has not been followed, because in the Butler case and in the Addison Pipe case, the courts have created a formula. The formula is this, that every contract, every transaction, every negotiation which contemplates and which results in the transportation of persons, property or of intelligence from one state to another state constitutes interstate commerce.

After that formula was announced, a great many other cases came up before the courts, such as the Hammerstein case and finally such as the baseball case, and then out of these cases grew the doctrine of whether the effect upon interstate commerce was incidental or essential.

Exactly what was meant by that is somewhat nebulous. But in a great number of cases they state—and they cite the baseball case and the Hammerstein case, although I could cite fifty cases—that if the effect upon interstate commerce is purely incidental, the business engaged in by the parties is not interstate commerce, but if it is an essential part of their business, if it occupies that position of prominence and importance as to make it an essential element in the business, then it is.

One of the illustrations made by Mr. Goodman was that because a theatre owner in Memphis, Tennessee orders his scenery from New York does not make him engaged in interstate commerce. That is clear—true. But a contract involving the purchase and transportation of the scenery from New York to Memphis is undoubtedly interstate commerce.

The Court: There is no question about that.

Mr. Epstein: Therefore, the courts have held that the purpose for which people travel is not important, as, for instance, if they are traveling purely for pleasure. If the contract contemplates and results in the transportation of persons, property or of intelligence from one state to another, that is interstate commerce. The courts have held also in the Patton case, particularly, which I think is the leading case on this subject, that the contract need not expressly refer to it. If it necessarily results in (and there for the first time I think the word "necessarily" is found)—if it contemplates and necessarily results in the transportation of persons, properties and ideas, it is a transaction in interstate commerce.

Acts as Property

It seems to me that if we take this case and measure it by those principles, that you have not any great difficulty. What we contend interstate commerce amounts to in this case is this: Certain people create acts; those acts are property, they are copyrighted, represent investments and so forth. Contracts are made for the transportation of these acts from state to state and for their exhibition. I do not want to dodge that question. An important part of that contract doubtlessly is the exhibition, because they could not be transported but for the exhibition. But the question finally that Your Honor must decide in this case is whether so much of that contract as contemplates and results in the transportation of these persons, properties and intelligence, because a vaudeville act includes all of these things, whether that is a mere incident of such unimportance as not to bring it within the interstate commerce provisions or whether it is so essential a part of that contract as to render it interstate commerce. Judge Hand, in his opinion, that identical question makes this distinction.

With reference to the Federal Trade Commission, may I please the court, whilst I cannot imagine that Your Honor would be influenced by the opinion of the Attorney General, because after all it has not the effect of court, yet I do not think it is quite fair to permit you to remain under the impression that the record apparently suggests.

What happened in the Federal Trade investigation is this. There

was a fight between two social organizations or rather between a social organization and these same defendants. A number of hearings were had. They were all under Section 5 of the Act of 1914. At that time the jurisdiction of the Federal Trade Commission was exceedingly uncertain. They did not know whether they had the right to enforce the Sherman Act or did not have the right. But they decided simply that the fact that people were picketing a clubhouse in New York, although it had possibly attained this power and authority to prevent people going in there by virtue of the Sherman Act, that that did not constitute unfair methods of competition in interstate commerce.

But may it please the Court, they were sufficiently of the impression that this constituted a violation of the Sherman Act that they sent this matter to the Attorney General for opinion and the Attorney General did follow the decision previously made. So that in his opinion the giving of exhibitions was not commerce. I think it is rather important in this connection that your Honor may know that the Commission were not very happy over that situation. I went to Washington myself with the idea of reopening that case and having them make finding of fact. They considered an application at that time from me and finally the members of the Commission advised me that the matter had been dismissed and that therefore they had no longer jurisdiction. But in that same letter they told me they could see no reason why I could not file another complaint nor could they see any reason why I should not again take the matter up with the Attorney General of the United States and present the facts to him.

So that, so far as the Commission itself is concerned, they did not give these gentlemen the clean bill of health that they seem to have received from the fact that the bill of complaint was dismissed.

The Court: Gentlemen, I have a pretty clear conviction in this case. But you have made elaborate preparations for the trial and I am entirely willing to suspend here and examine again some of the cases. I assume that if the motion is sustained, it is sustained for want of jurisdiction over the subject matter as stated in the bill and that therefore the review would be directly to the Supreme Court, would it not?

Mr. Littleton: I think so.

The Court: If the District Court dismisses a bill for want of jurisdiction, whether it be over the subject matter for the trial and if a bill is demurrable because it does not set out a good cause of action under the Federal Law, that is, if the statutory requirements which give the Federal Court jurisdiction of the subject matter are not set out in the bill, I take it that the sustaining of the demurrer in the dismissal of the bill is not for want of equity in the sense of general equity jurisdiction, whether it be law or equity, but for want of Federal jurisdiction over the subject matter complained of. I should suppose that would be so.

Mr. Epstein: Your Honor now has an action at law before you as well as an action in equity, so there would be no difficulty on that.

The Court: There would be a same thing in the action of law. A complaint at law might set out a good cause of action at law, not being based upon the Federal Statute in order to give this Court jurisdiction at all, there being no diversity of citizenship. But I take it, if it does not do that, it is a case for direct appeal to the Supreme Court.

Mr. Littleton: In that connection, we could hand your Honor such memoranda as we had, if it would be of any advantage. Of course, these arguments that we make before your Honor are the best we can do and in the best way we could deliver them.

The Court: I think so.

Mr. Littleton: But we really feel that your Honor should consider the question in your own way with a memorandum before you of such authorities as you think you would like to have.

The Court: Really, I think that the Supreme Court decision in the baseball case—and I thought so when I read it as it appeared—and I think so again after the argument in these cases, shall read again, with great care, that opinion. I shall read again the Marinelli case. If you have it here, I should like to have the Court of Appeals' opinion in the baseball case, which I have not read.

As I heard it read, I cannot quite agree with your suggestions, Mr. Littleton, as to the reasons why they dealt with the Marinelli case as they did. Knowing the courts after a pretty long experience as one of them, I should say, without again reading it, just from hearing it again, that they do nearly as every other court does. If a case is not exactly in point, one does not say that one disagrees with it; but one says that it is not directly in point, and therefore need not consider whether he agrees with or disagrees with it.

Further, I cannot quite agree with your interpretation of the Supreme Court's language in reference to the Court of Appeals' decision, as being in any manner a confirmation of the Court of Appeals' differentiation of the Marinelli case. The Supreme

Court did not adopt that differentiation. If they had adopted it, it really would have been important. But they did not. And they did not for the reason that, particularly, the man who wrote that opinion, Justice Holmes, is usually very careful not to give dicta, and confines himself carefully to the case before him.

Mr. Littleton: However carefully he may have been; if Your Honor please, if he had the opinion of the Circuit Court of Appeals before him, which I say I assume he read, he must have seen the Circuit Court of Appeals' opinion. They not only did not say that they did not disagree with the Marinelli case, but they really pointed out the grounds on which the Marinelli case was sustained, and they gave the ground. They said it was quite a different thing from the matter they had in hand.

The Court: Well, I will read over the Marinelli case carefully, because apart from all else, it is a case in this circuit, and in addition to that, it is a decision by a judge for whose opinions I have the very highest respect.

Mr. Littleton: If Your Honor wishes me to give you reference to those cases, I can do that. Or shall we just give you the memorandum? It is not in any orderly fashion. It was made up for our own use.

The Court: You can let me have the memorandum that you have there.

Mr. Goodman: May I ask Your Honor to make note of these cases: Williams vs. Fears, 179 U. S., and the Anderson & Hopkins cases, Stockyard cases, with which Your Honor is, of course, familiar.

Adjourned until Tuesday, Oct. 31, 1922, at 10:30 o'clock a. m.

EQUITY ASSESSED \$5

(Continued from page 1)

being raised by labor is for the defense of the Herrin, Ill., miners, who during the coal strike last summer are alleged to have attacked and murdered 37 strikebreakers who had been hired to operate a strip mine. The recent indictment of the Herrin culprits includes the names of over 400 miners of that locality.

The balance of the fund is to be devoted, according to the explanation given actors, for the contesting of the Chicago injunction, which is being fought by Samuel Gompers, president of the A. F. of L. The injunction was issued in the federal courts during the railroad strike and was made permanent. Attorney General Daugherty presented evidence of property destruction and interference with interstate commerce to sustain his request for the restraining order. Gompers declared that labor would fight the order to the Supreme Court, for it was recognized to be the most sweeping restrictive order against organized labor in a decade.

The A. F. of L. has a reputed membership of 2,000,000, and if the assessment was completely collected it would mean a fund of \$10,000,000. What percentage of the total is expected none in theatrical circles will predict, but it is presumed that so large a sum might be necessary in the case of civil damage actions growing out of the Herrin mine horror. It is assumed that all labor unionists have been assessed for a similar amount.

Along Broadway professionals discussed the assessment matter with any number said to regard it unfavorably. Letters were not sent to members personally, but to deputies assigned to each show. The Equity's deputies' weekly bulletin advised members to ask the deputy about an important communication, and the latter then imparted the contents of the assessment sent out by Equity at the order of the A. F. of L.

Few professionals appeared to know whether the assessment is a matter of compulsion or is looked upon as voluntary contributions, nor whether the labor order is mandatory upon Equity or its members. Some believed Equity would be called on for a \$5 per capita assessment, that money to be turned over to the A. F. of L., with Equity getting reimbursement from its members. The recent increase in dues is believed by some to have a connection with the assessment order, knowledge of which may have been obtained by Equity officials some time ago.

At its annual meeting Equity officials stated the dues increase was necessary because the organization was losing at the rate of about \$50,000 annually. A good part of the loss is blamed on the failure to pay dues. Members knowing the number of dues delinquents are at a loss to understand how the labor assessment is to be secured.

Aileen Stanley's automobile was demolished two weeks ago while Miss Stanley was returning to New York from Baltimore. The accident occurred in trying to avoid a collision with an approaching car. Miss Stanley escaped serious injury.

WEBER & FIELDS CLOSING

(Continued from page 1)

ishing its week at the Chestnut Street opera house, Philadelphia.

The following Monday (Nov. 13) the Jacobs unit will commence a tour of the Erlanger legit houses, playing under its title only, and at a \$2 top. The show features Blanche Ring and Charles Wininger.

The transfer of "As You Were" from the Shubert unit to the Erlanger legit time is said to have been accomplished through the consent of the Shubert offices.

The Jacobs show is the first to switch from the Shubert vaudeville to other time. Other units stopping on the Shubert circuit have either temporarily retired for revision or altogether closed.

The Jacobs show, according to report, is about \$15,000 behind since it started operating as a Shubert unit, in addition to about a \$15,000 investment made by Miss Jacobs and Mr. Morris in the reproduced piece that Irene Bordoni and Sam Bernard first starred in. Following Philadelphia the Shubert route called for "As You Were" to play the Academy, Baltimore, which, to Miss Jacobs, looked like a certain loss since the reports of the Shubert unit business in Baltimore have been discouraging. She negotiated with Vic Leighton of the Erlanger booking office, securing a route.

Jack Morris is private secretary to Lee Shubert. When the unit franchises were apportioned in the summer Miss Jacobs received one outright, but was later requested by Lee Shubert to allow Morris a half interest. It is not known if Morris continues as a partner in "As You Were" on the Erlanger bookings.

The Weber and Fields show is the only Shubert unit, according to a consensus of opinion by unit producers, showing a profit to date.

The Weber and Fields unit was produced by I. H. Herk, who guaranteed the principals \$2,500 weekly with a percentage of the gross. Their unit has taken all of the Shubert vaudeville box office records so far this season wherever playing. In what is known as the "Jersey split" on the Shubert time Weber and Fields did over \$15,000, and on the "Brooklyn split" (two half weeks) the show did over \$18,000, remarkable figures for those stands. The Weber and Fields unit has been reported costing about \$5,700 weekly to operate, although it has been claimed that it cost \$7,100 weekly.

Mr. Weber was reported complaining shortly after the unit opened he did not relish the twice daily performances, after his long retirement from the stage, during which he had been producing and rehearsing legitimate attractions under his own management. One of the Weber operatic successes was "Honeydew" of a few seasons ago. Mr. Fields has been continuously playing and did not feel the exertion of the work as did his partner.

"The Rose Girl," one of the four units controlled directly by the Shuberts, closed Saturday in St. Louis. The company were informed verbally the show would probably reopen in about ten days. No specific date of reopening was given.

The Palace, St. Paul, dropped off the Shubert unit route Saturday with "Laughs and Ladies," the final attraction. The Garrick, Minneapolis drops out tomorrow (Saturday) with Jack Reid's "Carnival of Fun," the last unit there.

Both houses had been playing the Shubert units on a \$5-50 basis up to a week ago. Last week the terms were reported to have been increased for the shows to \$5-40. Despite the reported increase the business did not warrant continuing the shows.

With Omaha out last week, the three defections will leave the Shubert units with nothing in the northwest. With the northwest and the two latest reported units out, the Shubert vaudeville circuit will be left with about 24 units and weeks. It started with 30 of each.

FREE HAM SPLIT

(Continued from page 1)

the meat products' company reimburses weekly in the form of a free ham to the firm.

The ham weekly becomes the subject of contention between the partners, further complicated by the plaint of the property man who conceived the idea of adding a ham weekly to his income through the free advertising. Instead, the producing managers declared themselves in on the revenue. Last week this was still further involved when one of the owners asked his partner to let him have next week's ham this week for some reason.

BILLS NEXT WEEK (NOV. 6)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from. The manner in which these bills are printed does not denote the relative importance of acts nor their program positions. Before name denotes 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
Glenn & Margritte
"The Wager"
Owen McGivney
W. J. Mandel
B. Wheeler
Fanny Brice
Dotson
(Two to fill)
Keith's Riverside
Vincent Lopez Co.
Wm. Ebb
Jeanie Bussey
Frances Arms
Four Ylleros
Gautier & Pony
(Others to fill)
Keith's Royal
Jean Grange Co.
Bryan & Broderick
Belle Baker
Brown & Whitaker
Kina City Four
Canova
(Others to fill)
Keith's Colonial
Joe Cook
Marga Waldron
Tom Patricola
Harry J. Conley Co.
Joe Diskay
Alexanders & Sm's
Cecilia Weston
R. W. Roberts
(One to fill)
Keith's Alhambra
Kerr & Weston
Van & Schenck
Marion Murray
A. F. Steadman
Lassus & Inez
Harry Burns Co.
Sophie Kasimir
Hartley & Paterson
(One to fill)
Moss' Broadway
Valerie Bergere Co.
Sandra Shaw
Klaire White
Crawford & Brod'k
Walters & Walters
Garettelli Bros
Golden Gate Three
(One to fill)
Moss' Coliseum
Cunningham & B.
Rockwell & Fox
Alma Adair
Beaumont Sis
Willie Hale & Bro.
Jos. K. Watson
2d half
Ben Bernie Band
Constance Fulton
Palermo's Dogs
(Others to fill)
Keith's Fordham
M. Diamond Co.

Fields & Fink
1st half (6-8)
Beatrice & Morgan
Hall & Dexter
Law Seymour
"Strained" Seal
(Two to fill)
2d half (9-12)
"Little Cottage"
Tom Kelly
"Grow & Pates"
(Others to fill)
Proctor's 53th St.
2d half (2-5)
"Hats On"
"Making Movies"
Fields & Hartington
Hall & Dexter
Green & LaFell
"Mack & Manus"
1st half (6-8)
"Smile"
"Little Cottage"
Tom Kelly
(Others to fill)
2d half (9-12)
John R. Gordon Co.
Earth to Moon
Booth & Nina
(Others to fill)
Proctor's 8th Ave.
2d half (2-5)
Sweet & Kelly
"Cunningham" & B.
Handers & Millis
Chas. Althoff
(Others to fill)
1st half (6-8)
Wayburn's 12
Presler & Klais
Ford & Price
Around the Corner
(Others to fill)
2d half (9-12)
Raymond Bond Co.
Huckridge & Croy
Moss & Frye
Frank Farron
Dooley & Storey
"Strained" Seal
(Two to fill)
Proctor's 23d St.
2d half (2-5)
Beatrice & Morgan
H & B Sharrock
"Marion Wilkins Co."
Lang & Blakeney
"Herman & Brisch"
Raymond Pike
1st half (6-8)
Leedom & Gardner
Rose Bennett
"Grow & Pates"
(Others to fill)
2d half (9-12)
Hugh Herbert Co.
Hall & Dexter
Rich Sis
Jack Joyce
Winifred & Brown
(One to fill)

Johnny Muldoon Co.
Morton Jewell Tr.
(One to fill)
ALBANY, N. Y.
Proctor's
The Paynes
Lang & Blakeney
Manning & Hall
Jack Wilson Co.
Rose Reuss
2d half
Collins & Hill
Clifford & Hill
Claire Vincent Co.
Shaw & Lee
Rose & Moon
ALLENTOWN, PA.
Orpheum
Kelly Feeney & R.
Indian Reverses
(Two to fill)
2d half
Kelly & Drake
Stanley & Birnes

M. Cavanagh Co.
CHARLOTTE
Lyric
(Roanoke split)
1st half
Toto Hammer Co.
Dillon & Milton
Annabelle
Brady & Mahoney
CHESTER, PA.
Adgement
Kelly & Brown
Leon Varvara
Delaney & Keller
Haynes & Beck
J. R. Johnson Co.
(One to fill)
2d half
Bryant & Stewart
Rob. Kelly Co.
Barrett & Cunneen
Fred V. Bowlers Co.
(Two to fill)

Booking Exclusively
WITH
Orpheum, B. F. Keith (West-
ern) W. V. M. A.
and Affiliated Circuits
**ERNIE
YOUNG**
AGENCY
WILLIE BERGER, Book'g Mgr.
Suite 1313, Masonic Temple Bldg.
Chicago

Andersoff & Yvel
(Two to fill)
ALTOONA, PA.
Orpheum
Sully & Thomas
LaPlante Trio
Joe Darcy
(Two to fill)
2d half
Moore & Freed
Gordon & Spillies
(Three to fill)
AMSTERDAM, N.Y.
Rialto
Stanley & Dorman
N. J. Farnum
Jeannette Childs
Knauer & Griffin
"Strained Shop"
(One to fill)
2d half
Mella & Breen
M. Lipard Co.
Grey & Old Rose
Pierce & Ryan
Stars of Yesterday

CINCINNATI
B. F. Keith's
Barbette
Van & Tyson
Leo Donnelly
Claude & Marion
Kobbie Gordone
Van & Corbett
CLEVELAND
10th St.
Homer Romaine
W. & G. Ahearn
C. & M. Dunbar
Vaughn Comfort
Vadie & Gygil
Harrison Dakin Co.
Demarest & Collie
COLUMBUS
B. F. Keith's
Van & Belle
B. Anderson & Pony
Kallum & O'Dare
Dancing Dorlans
Flora Brady
Runaway Four

DETROIT
Temple
The Stanleys
Betty Washington
Gus Fowler
Lynn & Howland
Howard & Clark
Seed & Austin
Snow & Colmb's & H.
Juggling McBanis
EASTON, PA.
Able O. H.
Kelly & Drake
MT. VERNON, N.Y.
Proctor's
2d half (2-5)
Vern Gordon Co.
McLaughlin & E.
Rich Hayes
M. Diamond Co.
Lane & Harper
Sydney Grant

**ARCHIE and GERTIE
FALLS**
This Week (Oct. 30) Maryland, Baltimore
ATLANTA
Lyric
(Birmingham split)
1st half
Ann Gray
Howard & Good
Ruby Raymond 2
Roger Gray Co.
Harvard W'f'd & B.
AUBURN, N. Y.
Jefferson
Uyeda Japs
BALTIMORE
Maryland
Covens Troupe
Sophie & Tucker
Redmond & Wells
Miller & Bradford
(Others to fill)
BIRMINGHAM
Lyric
(Atlanta split)
1st half
Alanson
Fred Hughes Co.
Ferce & Williams
Wylie & Hartman
Venetia Five
(Others to fill)
BUFFALO
Shea's
The Tan Arakis
"Driftwood"
Burns & Lynn
Allen Stanley
Hague David Band
Shurtz & Garrison
McCarton & M'rone
CHARLESTON
Victoria
(Same 1st half bill
plays Columbia 2d
half)
Francis & Wilson
Keltos
Samuel & Leont's
Neil McKinley
Three Melvins
2d half
The Lerrays
Four Sisters
Babies
Gilbert Wells

ARTHUR SILBER
BOOKING EXCLUSIVELY WITH
PANTAGES CIRCUIT
606 FITZGERALD BLDG., NEW YORK
Phones BRYANT 7976-1829
ROANOKE
Roanoke
(Charlottesville split)
1st half
Johnson & Baker
Jack Hughes Duo
Cayford & Herron
Gibbs Bar
Leona Hall's Rev
ROCHESTER
Temple
Willie Schenck
Ernie & Ernie
T. E. Shea Co.
B. C. Hillman
H. D. Healy
Irene Franklin
Hampton & Blake
Howard's Ponies
SAVANNAH
Blou
(Jacksonville split)
1st half
Sultan
Covens Verona
Thornton & Squires
Joe Bennett
Russo Co.
SCHENECTADY
Proctor's
Mella & Blum
M. Lipard Co.
Grey & Old Rose
Al H. Wilson
Stars of Yesterday
2d half
Stanley & Dorman

SUITE 312
I Can Fill Your Own West or Three Days.
That's What I Depend Upon. I Have Done It For
LOIS
"JUST A BOY AND A GIRL"
"Watch Next Week's Name"
Or I Can Get You A Route.
The Biggest Strictly Independent Agent in N. Y.
HARRY A. ROMM
312 PUTNAM BUILDING, NEW YORK CITY
NEWARK
Proctor's
Mosconi Bros
Vera Gordon Co.
Allman & Harvey
(Others to fill)
NEW BRUNSWICK
Stale
Holland & Oden
Lillian Sweet
Booby Randall
Thirty Pink Ties
(One to fill)
2d half
Delaney & Keller
Jean Sphern
PHILADELPHIA
B. F. Keith's
Mitty & Tillie
Chile Sale
Merrill & Dogs
Rule & O'Brien
Gordon & Ford
Frank Ward Co.
Laughlin & West
(Two to fill)
Keynotes
El Cleave
Dalton & Craig
"Curio Shop"
(Two to fill)
Wm. Penn
Combe & Nevins
Barnett & Cunneen
Fred V. Bowlers Co.
(One to fill)
2d half
Nan Traveline
Briggs & Rauh
"Dion"
"Stolen Sweets"
(One to fill)
PITTSBURGH
Davis
Yost & Clady
Cahill & Romaine
Hawthorn & Cook
R. E. Hall & Bro.
Davis & Felle
PORTLAND, ME.
B. F. Keith's
"Show Off"
Faber & Bennett
Monroe & Grant
Low Wilson
Green & Drew
Green & Parker
PROVIDENCE
E. M. Albee
Harri Moore
Jack Little
Wm. Halligan Co.
R. E. Dean
(Others to fill)
QUEBEC, CAN.
Auditorium
Musical Bramplos
"The Play"
Sinclair & Gray
RICHMOND
Lyric
(Norfolk split)
1st half
Worden Bros
Rhodes & Watson
Loyal's Dogs
L. Leonore Co.

TRINITY
Pol's
B. A. Rolfe's Revue
HARTFORD
Capitol
Melody & Steps
Marie & Marie
"Marry Me"
Whelan & McShane
Mabel McCane Co.
2d half
Girle & Dandies
Janet of France
Rey's Donegan Co.
Piano & Landau
Clark & Bergman
JESSE FREEMAN AGENCY
CHARLES YATES, Manager
1413 Masonic Temple, Central 0246, CHICAGO
Booking Exclusively with W. V. M. A., B. F. Keith's (Western) Empire, Orpheum and /missions
NEW HAVEN
Palace
Girle & Dandies
Driscoll & Perry
Ellen
Janet of France
Frank Van Hoven
W.K'S-BRRE, PA.
Pol's
(Scranton split)
1st half
Ester Trio
James Cullen
Relly & Rogers
Jack Clifford Co.
"Go Miles Highway"
WORCESTER
Pol's
Potter & Gamble
Harry Watkins
Gladys Correll Co.
Mack & Lane
Vincent Lopez B'nd
2d half
Four Rubini Sisters
Taylor Howard & F.
"Little Cinderella"
Coogan & Casey
Harvard Holt & K.

BOSTON KEITH CIRCUIT
BOSTON
Boston
Nathane & Sully
Libonati
Howard & Sadler
Class Manning & C.
(One to fill)
Gordon's Olympia
(Scollay Sq.)
Five Avolon
Biglow & Clinton
"Hello Wife"
R. J. Creighton
"Bl Ba Bo"
SYRACUSE
B. F. Keith's
La Toy's Models
Horro
Hall Ermine & B.
Kelso & Delmonte
Mary Haynes
The Stattons
Proctor's
McGinn & Sully
NEW YORK CITY
Wm. Dornfield
Goslar & Lusk
Lyons & Yocco
"Welcome Inn"
2d half
N. J. Farnum
Jeannette Childs
Donna Darling Co.
Kramer & Griffin
"Doctor Shop"
TAMPA, FLA.
Victory
1st half
Mme Arnal
McFarland & P.
Lewis & Norton
Fields & Sheldon
Mel Klee
(Two to fill)
2d half
Kane & Morgan
Goslar & Lusk
Lyons & Yocco
Reddington & Gr't
(Two to fill)
YONKERS, N. Y.
Proctor's
2d half (2-5)
F. J. Evans Co.
Walton & Brant
TORONTO
Shea's
Autumn Trio

DARL MacBOYLE

Exclusive Material of Every Description.

ON HAND OR TO ORDER.

116 W. 40th St., N. Y. City; Bryant 2164

TROY, N. Y.
Proctor's
Collins & Hill
Clifford & O'Connor
Claire Vincent Co.
Shaw & Lee
Rose & Moon
2d half
The Paynes
Lang & Blakeney
Manning & Hall
Jack Wilson Co.
"Rose Revue"

UTICA, N. Y.
Colonial
McFarland & P.
Lewis & Norton
Fields & Sheldon
Mel Klee
(Two to fill)
2d half
Kane & Morgan
Goslar & Lusk
Lyons & Yocco
Reddington & Gr't
(Two to fill)
YONKERS, N. Y.
Proctor's
2d half (2-5)
F. J. Evans Co.
Walton & Brant

TOLEDO
B. F. Keith's
Hanson & Clifton
Millard & Marlin
Clifford & O'Connor
Alice Hamilton
Holmes & La Vere
"Flashes Songland"

PORTLAND, ME.
B. F. Keith's
"Show Off"
Faber & Bennett
Monroe & Grant
Low Wilson
Green & Drew
Green & Parker

PROVIDENCE
E. M. Albee
Harri Moore
Jack Little
Wm. Halligan Co.
R. E. Dean
(Others to fill)

QUEBEC, CAN.
Auditorium
Musical Bramplos
"The Play"
Sinclair & Gray

RICHMOND
Lyric
(Norfolk split)
1st half
Worden Bros
Rhodes & Watson
Loyal's Dogs
L. Leonore Co.

TRINITY
Pol's
B. A. Rolfe's Revue
HARTFORD
Capitol
Melody & Steps
Marie & Marie
"Marry Me"
Whelan & McShane
Mabel McCane Co.
2d half
Girle & Dandies
Janet of France
Rey's Donegan Co.
Piano & Landau
Clark & Bergman

JESSE FREEMAN AGENCY
CHARLES YATES, Manager
1413 Masonic Temple, Central 0246, CHICAGO
Booking Exclusively with W. V. M. A., B. F. Keith's (Western) Empire, Orpheum and /missions
NEW HAVEN
Palace
Girle & Dandies
Driscoll & Perry
Ellen
Janet of France
Frank Van Hoven
W.K'S-BRRE, PA.
Pol's
(Scranton split)
1st half
Ester Trio
James Cullen
Relly & Rogers
Jack Clifford Co.
"Go Miles Highway"

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Clifford & O'Connor
Claire Vincent Co.
Shaw & Lee
Rose & Moon
2d half
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Lang & Blakeney
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James Cullen
Relly & Rogers
Jack Clifford Co.
"Go Miles Highway"

Shone & Squires
The Wells
(One to fill)
2d half
Harry W. Hale
Bibby & Everdeen
Thornton & King
Mazie Lunette
(Two to fill)

-BROCKTON
Strand
J. H. Shields
Zuhn & Dries
Berrick & Hart
(One to fill)
2d half
Mack & Stanton
Shone & Squires
Princeton Five
(One to fill)

CAMBRIDGE
Gordon's Cent. Sq.
2d half
"Pederalianism"
(Four to fill)
FALL RIVER
Empire
Les Kellers
Houdini & Bernard
Hugh Emmett Co.
Phina & Pinks
(One to fill)
2d half
Carol Giris
Zuhn & Dries
Winton Bros
(Two to fill)

FITCHBURG
Cumplings
Carol Giris
Bond & Wilson Co.
"Pederalianism"
(Two to fill)
2d half
Boudini & Bernard
Reed & Selman
Dunbar & Turner
Three Sisters
(One to fill)

HAVERHILL
Colonial
Story & Clark
Reed & Selman
Dunbar & Turner
Three Arnauts
(One to fill)
2d half
Princess Wiltona
Hugh Emmett Co.
Cooper & Ricardo
Phina & Pinks
(One to fill)

LAWRENCE
Empire
Carlton & Helweg
CINCINNATI
Palace
Cook & Valdaire
Reynolds & White
Jason & Harrigan
O. Hawthorth Co.
Chas. Overit
Lloyd & Goode
Melody Six
CLEVELAND
Read's Hipp
N. Harrison Co.

INDIANAPOLIS
Palace
Vandaele & LaDue
Kay Nelson
Harry Gilbert
Ganny Comedians
NEW BEDFORD
Olympia
Princeton Five
Princess Wiltona
Jimmy Lucas Co.
(One to fill)
2d half
Story & Clark
"Are U Married?"
Morgan & Blinder
(One to fill)

NEWPORT
Colonial
2d half
Les Kellers
Meehan & Newman
Bond & Wilson Co.
Crafts & Haley
J. H. Shields
CHICAGO KEITH CIRCUIT
"Along Broadway"
(One to fill)
H'NTING'N, IND.
Huntington
Holmes & Hollist
Hugo Lutgens
INDIANAPOLIS
Palace
Vandaele & LaDue
Kay Nelson
Harry Gilbert
Ganny Comedians

PEREZ and MARGUERITE
World's Greatest Master Jugglers
This Week (Oct. 29), Palace, Chicago
Direction: MARTY FORKINS
Noble & Brooks
Laurie Ordway
Johnny Coulon
Fred Lewis
Four Ertas
(Three to fill)
2d half
C. H. Polly
G. M. LeFevre
Billy Dore
Amber Bros
CLINTON, IND.
Capitol
Hager & Goodwin
C'W'F'DSVLE, IND.
Strand
2d half
Stanton & May
Willat Troupe
(One to fill)

DAYTON
B. F. Keith's
Seven Honey Boys
McIntyre & Hurib't
Trick & Pelegans
Burke Walsh & N.
Jonas's Hawallans
2d half
Fisher & Hayes
T. & D. Ward
Geo. C. Davis
"Rainbow's End"
(One to fill)
DETROIT
LaSalle Garden
Cervo & Moro
Gifford & Morton
F. & B. Ward
Laurel Lee
Stranded
2d half
Martini & Maxm'n
Burnum
JOE MICHAELS
Suite 402, Loew Annex Bldg., New York.
Phone 0445 Bryant. 160 West 46th St.
ALL INDEPENDENT CIRCUITS
To Good Acts—Immediate Action.

Two Rosellas
Low Brice
Three Renards
(One to fill)
2d half
Dorothy Ramer
Herrick & Hart
Moran & Mack
Joy & Boyer
(One to fill)

LEWISTON
Music Hall
Harry White
Berrick & Everdeen
Thornton & King
Mazie Lunette
(One to fill)
2d half
De Alms
M'hall Montgomery
Snow & Narine
The Wells
(One to fill)

LYNN
Olympia
"Are U Married?"
Morgan & Blinder
Daily & Herlev
(One to fill)
2d half
Victoria Herbert
Shim Luens Co.
"Night in Spain"
(One to fill)

MANCHESTER
Palace
Bruch & Thurston
Dorothy Ramer
Hunting & Francis
Moran & Mack
Boy & Boyer
2d half
Carlton & Bellew
Two Rosellas
Low Brice
Kate & Wiley
(One to fill)

NEW BEDFORD
Olympia
Princeton Five
Princess Wiltona
Jimmy Lucas Co.
(One to fill)
2d half
Story & Clark
"Are U Married?"
Morgan & Blinder
(One to fill)

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ALL INDEPENDENT CIRCUITS
To Good Acts—Immediate Action.

MARGUERITE DeVON
"Steppin' Around" Co.
EXCLUSIVE DIRECTION OF
WEBER & FRIEDLANDER

Elmore & Williams
Healy & Cross
Jail Johnson Co
Dixie Four
A. & G. Falls
2d half
Henry & Moore
Atropine Girls
(Others to fill)
Moss' Franklin
Hazel Green Co.
Jack Goldie
Sarah Padden Co.
Elda Morris
Margaret & Alvr's
(One to fill)
2d half
Ewer Bros
Glyfolye & Lang
Versatile Six
Will J. Ward
(Two to fill)

Keith's Hamilton
McLaughlin & E.
Hosack's School
(Others to fill)
2d half
Versatile Six
Helen Staples
A. & G. Falls
(Others to fill)
Keith's Jefferson
Ben Bernie Band
Lane & Freeman
Helen Staples
Rully Hughes Co.
(Others to fill)
2d half
Ewer Bros
McLaughlin & E.
Margaret & Alvr's
Jimmy Lyons
Hosack's School
(Others to fill)

Keith's Hamilton
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Margaret & Alvr's
Jimmy Lyons
Hosack's School
(Others to fill)

FAR ROCKAWAY
Columbia
2d half
"Cunningham" & B.
Butler & Parker
Willie Hale & Bro.
BROOKLYN
Keith's Bushwick
Blossom Seely Co.
Elliott & LaFour
Smily Lee
Joe Laurie Jr.
Mac Sovereign
Hriants
(Two to fill)
2d half
Keith's Orpheum
Ann Pennington
Al Wohlman
Yvette Rugel
Woe Retter
Herbert's Dogs
(Others to fill)
Moss' Flatbush<

Peggy Carhart
Willie Soler
Tony & George
"Rainbow's End"

MUSKOGEE, MICH.
Regent
Denyle Don & E
Ruth Glanville Co
Earl & Edwards
2d half
Bell & Wood
The Leightons
Norris Follies

RICHMOND, IND.
Murray
C & H Polly
Jaden G'dwin & R
Chie Supreme

ORPHEUM CIRCUIT
CHICAGO
Palace
(Sunday opening)
Gus Edwards
Piffers Bros & Sis
Bill Genevieve & W
Sandy
Frances Kennedy

Palace
(Sunday opening)
Singer's Midgots
Frank Wilcox Co
Jim and Savoy
Fenton & Fields
L & B Dreyer
Flanders & Butler

OAKLAND, CAL.
Orpheum
Morgan Dancers

E. HEMMENDINGER, Inc.
JEWELERS
45 West 46th Street New York
Telephone Bryant 1543

"Show-off"
Tom Smith
State
(Sunday opening)
P. Shelly & Band
Dainty Mary
Anderson & Graves
Tony Gray Co
Dufor Boys

DENVER
Orpheum
(Sunday opening)
Rae Samuels
Al K Hall Co
Sully & Houghton
Family Ford
Nene Hermann
Ramadella & Deyo
Nagys

DES MOINES
Orpheum
(Sunday opening)
J. Singer & Dolls
Bob Murphy
Pavel Taylor Trio
Emma Carus
De Voe & Lloyd
De Marco & Band
Baxley & Porter

DULUTH
Orpheum
(Sunday opening)
Pieroni & Garry
De Kerekjarto
Folsom Denny B'd
Whitfield & Ireland
De Witt Burns & T
Middletown & S

KANSAS CITY
Main Street
(Sunday opening)
Crystal Bennett Co
Melville & Rule
Dave Ferguson Co
Brown Brown Girls
Harry Johnson Co
(One to fill)

Orpheum
(Sunday opening)
F. Bremen & Bro
Miller Girls
Law Dockstadter
H B Walhall Co
Bert Fitzgerald
Oakes & DeLour
J. M. Chadwick
Langford & Fred's

LINCOLN, NEB.
Orpheum
(Sunday opening)
Ernest Hlatt
Jessie Reed
Leon & Co
Beth Berry
J. J. Gibson
Armstrong & Phipps
Dorothy Sadler

ST. LOUIS
Orpheum
(Sunday opening)
Raymond Hitchcock
"Storm"
Harriet Rempel Co
Four Camerons
Maigys
Kane & Herman
Eddie Rosa
Osborne Trio
Daniels & Walters

ST. PAUL
Orpheum
(Sunday opening)
Heras & Willis
Lydel & Gibson
"Tango Shoes"
J. B. Hyner
Barclay & Chalm
Marmelin Sis
Walker C Kelly

SALT LAKE
Orpheum
(Sunday opening)
"Flashers"
Franklin Charles

WASHINGTON
Belasco
Weber & Fields
Chas T Aldrich
John Cantor
Ladellas
Bent & Clare
Ruth Thomas
Sid Gold

ALTOONA, PA.
Mishie
(Same bill plays
Weller, Zaneville,
10-11; Cort, Wheel-
ing, 12-13)

SAN FRANCISCO
Golden Gate
(Sunday opening)
Bessie Clifford
Wilson Aubrey Co
Frawley & Louise
Victor
(Others to fill)

Orpheum
(Sunday opening)
Hyams & McIntyre
Leo Beers
Jack George Duo
V & E Stanton
John Jack
Adolphus Co
Bronson & Baldwin
Carl Gantvoort

SEATTLE
Orpheum
(Sunday opening)
Henry Santrey Co
H & A Seymore
D D H
"Letter Writer"
Royal Gascones
Mehran's Dogs
Grace Doro

SIOUX CITY, IA.
Orpheum
(Sunday opening)
Snell & Vernon
"Volunteers"
W. F. Hester
Edith Clifford Co
Frances Wadsworth
Cook McArthur & H
Cook 2d half

Keno Keys & M
Princess Wahletka
Seaton Dennes & S
Wilfred Clark Co
Quixey Four
Lelek Dancers

MINNEAPOLIS
Hennepin
(Sunday opening)
Ily
Hennepin
Wayne Barry Co
Wayne & Warren
Helen & Johnson
King & Mac
Brown Mich & T

NEW ORLEANS
Palace
(Sunday opening)

LOS ANGELES
Hill Street
Singer Ford
Swartz & Clifford
Vincent O'Donnell
Karlos Bros
Gilton Girls
Snowy Baker

Orpheum
(Sunday opening)
Mr & Mrs Wash'n
Harry Watson Co
Hankoff Co
Rimpson & Dean
Revan & Flint
Norry La Rocco
Creole Flash Plate

MEMPHIS
Orpheum
(Sunday opening)
Mildred Harris Co
Wilton Sisters
Minatrel Mon'ches
Edith Clasper Co
Miller & Mack
Spencer & Williams
Tusceno Bros

MILWAUKEE
Palace
(Sunday opening)
Leavitt & Lockwood
Jones & Jones
Hagan & Raymond
Margaret Severn Co
Six Hassans
M McDermott Co
Flo Lewis

YORK & KING
Smith & Strong
Herbert & Dare
Corinne Co
Fisher & Gilmore

SAN FRANCISCO
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Frawley & Louise
Victor
(Others to fill)

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Seaton Dennes & S
Wilfred Clark Co
Quixey Four
Lelek Dancers

VANCOUVER, B.C.
Orpheum
Dr Thompson
Burke & Durkin
Dooley & Sales
Pearson N'port & P
Andrew & Taylor
Rose Ellis & R
Hackett & Delmar

WINNIPEG
Orpheum
Alma Neilson Co
C & F Usher
Signor Friscoe
Juggland
Leah & Taylor
Little Billy
"Flirtation"

SHUBERT CIRCUIT
The Shubert unit shows are printed herewith in the order of their travel. The above move over the circuit intact.

NEW YORK CITY
Central
"Facts & Figures"
Burt & Rosedale
Villari & Rose
White Trio
Six Stellas
Twinnette & Bella

Harlem O. H.
"Spice of Life"
Sylvia Clark
Kramer & Boyle
Frank Gaby
Julia Gaby
Bell & Walker
3d Wainwright Sis

JERSEY CITY
Central
(Lincoln, Union
Hill, split)
1st half

"Troubles of 1922"
Courtney Sisters
George Jessell
F & O Walters
Cele & Orth
Edwards & Em'n'el

BROOKLYN
"Stepping Around"
Jas C Morton Co
Dad Healy Co
Horton & Glass
Vintour Bros
Harry Bloom

ASTORIA, L. I.
Astoria
(Boro Park, Brook-
lyn, split)
1st half

NEW PALACE
(Sunday opening)

OPEN WEEK
"Echoes of B'way"
Eddie Nelson
Irving O'Hay
Nip & Fletcher
Murray Sisters
George Stenett
Five Hanays

ST. LOUIS
Empress
(Sunday opening)
"Macrae"
Abe Reynolds
Nonette
Flossie Everett
Warren & O'Brien
Lester & Scirth
Royal Pekinese Tr
Reno

CHICAGO
Engelwood
"Main St. Follies"
Jed Dooley Co
Fred Ardath Co
3d Palace Sisters
Morrison & Campbell
Commodore Band
One Nighters

Broadway Follies
DeHaven & Nice
Joe Towie
Margaret Merie
Mr & Mrs Mel-B'ne
Six Lightnings

DETROIT
O. H.
Midnight Rounders
Smith & Dale
Green & Blyler
Jack Strouse
Cleveland Broner
Frank J Corbett
Loia Chalfante

TORONTO
Princess
"Say with Laughs"
Roger Imhoff Co
Barb Twins
Harry Lancaster
Hayataka Japs

BUFFALO
Criterion
"White of X"
McCormack & R
Roy Cummings
Florence Schubert
Puccella Bros
Kyr

OPEN WEEK
20th Century Rev
Four Marx Bros
Oiga Mishka
Kranz & White
Julia Edwards
Barker & Blanks
Adelle Jaconet

Worcester
1st half
(Bijou, Fall River,
2d half)

"Midnight Revels"
Whipple & Tuston
Riggs & White
Claire Devine Co
Purcell & Ramsey
Three Chums
George Mayo

BOSTON
Majestic

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
1403 B'way (Putnam Bldg.) N. Y.

Townes & Franklin
CLEVELAND
State
(Sunday opening)
"Hello New York"
Hobby Higgins Co
Frank Johnson
Lon Haccall
Helen Baker
Helen Baker
Petterson Bros
16 English Daisies

CHICAGO
Garlick
(Sunday opening)

ST. LOUIS
Orpheum
(Sunday opening)
Henry Santrey Co
H & A Seymore
D D H
"Letter Writer"
Royal Gascones
Mehran's Dogs
Grace Doro

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(Sunday opening)
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Frances Wadsworth
Cook McArthur & H
Cook 2d half

MINNEAPOLIS
Hennepin
(Sunday opening)
Ily
Hennepin
Wayne Barry Co
Wayne & Warren
Helen & Johnson
King & Mac
Brown Mich & T

NEW ORLEANS
Palace
(Sunday opening)

LOS ANGELES
Hill Street
Singer Ford
Swartz & Clifford
Vincent O'Donnell
Karlos Bros
Gilton Girls
Snowy Baker

Orpheum
(Sunday opening)
Mr & Mrs Wash'n
Harry Watson Co
Hankoff Co
Rimpson & Dean
Revan & Flint
Norry La Rocco
Creole Flash Plate

MEMPHIS
Orpheum
(Sunday opening)
Mildred Harris Co
Wilton Sisters
Minatrel Mon'ches
Edith Clasper Co
Miller & Mack
Spencer & Williams
Tusceno Bros

MILWAUKEE
Palace
(Sunday opening)
Leavitt & Lockwood
Jones & Jones
Hagan & Raymond
Margaret Severn Co
Six Hassans
M McDermott Co
Flo Lewis

YORK & KING
Smith & Strong
Herbert & Dare
Corinne Co
Fisher & Gilmore

SAN FRANCISCO
Golden Gate
(Sunday opening)
Bessie Clifford
Wilson Aubrey Co
Frawley & Louise
Victor
(Others to fill)

Orpheum
(Sunday opening)
Hyams & McIntyre
Leo Beers
Jack George Duo
V & E Stanton
John Jack
Adolphus Co
Bronson & Baldwin
Carl Gantvoort

SEATTLE
Orpheum
(Sunday opening)
Henry Santrey Co
H & A Seymore
D D H
"Letter Writer"
Royal Gascones
Mehran's Dogs
Grace Doro

SIOUX CITY, IA.
Orpheum
(Sunday opening)
Snell & Vernon
"Volunteers"
W. F. Hester
Edith Clifford Co
Frances Wadsworth
Cook McArthur & H
Cook 2d half

Keno Keys & M
Princess Wahletka
Seaton Dennes & S
Wilfred Clark Co
Quixey Four
Lelek Dancers

LOEW CIRCUIT
NEW YORK CITY
State
Zuthus
Lee Mason Co
Matthews & Ayres
Eva Tanguay

2d half
Leach LaQuinlan 3
Sunbeam Follies
Irving & Edwards
Eva Tanguay

American
Hallen & Day
Hassel & Hayes
Morley Sisters
Kimberley & Page
Charlotte Meyers
Wilcox & LaCroix
Irving & Edwards
Four Baltons

BROOKLYN
Metropolitan
Three Maxwells
Hope Vernon
Helene S Davis
Demarest & Williams
Tarsan

2d half
Russell & Hayes

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(One to fill)
Chester & Devere
Lucy Gilette Co
Chas F Seamon
"Boys Long Ago"
Lester Bernard Co
Adler & Dunbar
Anker Trio
(Two to fill)

Victoria
Maurice & Girle
J & E Age
Pete Curley Trio
Eddie Foyer
Primrose Minstrel
2d half

Prevost & Golet
C & M Huber
"Dummies"
Thos Potter Dunn
(One to fill)

Lincoln Sq.
Prevost & Golet
Miller Packer & S
Ralph Whitehead
"Money Is Money"
2d half

Henry & Adelaide
Lee & Beers
Ethel Roseman Co
Demarest & Williams
Three Martells

Greeley Sq.
Melroy Sisters
Alton & Allen
L Bernard Co
Chas F Seamon
Stanley Trip & M
2d half

CHICAGO
Engelwood
"Main St. Follies"
Jed Dooley Co
Fred Ardath Co
3d Palace Sisters
Morrison & Campbell
Commodore Band
One Nighters

Broadway Follies
DeHaven & Nice
Joe Towie
Margaret Merie
Mr & Mrs Mel-B'ne
Six Lightnings

DETROIT
O. H.
Midnight Rounders
Smith & Dale
Green & Blyler
Jack Strouse
Cleveland Broner
Frank J Corbett
Loia Chalfante

TORONTO
Princess
"Say with Laughs"
Roger Imhoff Co
Barb Twins
Harry Lancaster
Hayataka Japs

BUFFALO
Criterion
"White of X"
McCormack & R
Roy Cummings
Florence Schubert
Puccella Bros
Kyr

OPEN WEEK
20th Century Rev
Four Marx Bros
Oiga Mishka
Kranz & White
Julia Edwards
Barker & Blanks
Adelle Jaconet

Worcester
1st half
(Bijou, Fall River,
2d half)

"Midnight Revels"
Whipple & Tuston
Riggs & White
Claire Devine Co
Purcell & Ramsey
Three Chums
George Mayo

BOSTON
Majestic

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Townes & Franklin
CLEVELAND
State
(Sunday opening)
"Hello New York"
Hobby Higgins Co
Frank Johnson
Lon Haccall
Helen Baker
Helen Baker
Petterson Bros
16 English Daisies

CHICAGO
Garlick
(Sunday opening)

ST. LOUIS
Orpheum
(Sunday opening)
Henry Santrey Co
H & A Seymore
D D H
"Letter Writer"
Royal Gascones
Mehran's Dogs
Grace Doro

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Frances Wadsworth
Cook McArthur & H
Cook 2d half

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M McDermott Co
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Victor
(Others to fill)

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Princess Wahletka
Seaton Dennes & S
Wilfred Clark Co
Quixey Four
Lelek Dancers

Senna & Stevens
M Blondell Rev
CHICAGO
Rialto
Jeanette & Norm's
M Romaine Trio
Eddie Heron Co
Fraser & Twine
St Clair Tunes Co

DAYTON
Loew
Walter Gilbert
Gordon & Delmar
Nevis & Gordon

HOBOKEN
Lyrie
Kawana Duo
"Husbands Three"
(Three to fill)
2d half
J & K DeMaco
Collins & Dunbar
On the Rocks
Nellian & Bailey
Fred's Circus

LONDON, CAN.
Loew
Nelson Trio
K Stang Co
Davis & Sanford
Ed Hall
Dodd & Nelson
"Cupid's Close-up"

MEMPHIS
State
Ergott & Herman
Warman & Mack
Fraser & Rogers
Keating & Ross
"Stepping Around"
2d half

Yoni & Fugl
Collins & Dunbar
On the Rocks
Nellian & Bailey
Fred's Circus

MILWAUKEE
Miller
Bellis Duo
Stephens & Brunel
Homer Lind Co
Harry Bewley Co
"Spark of B'way"

MONTREAL
Loew
Mack & Brantley

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Mardo & Rome
Armstrong & Glib's
Reber & Gold
"Bits Dance Hits"
2d half

NEW ORLEANS
Creascent
Robetta
Harvey & Stone

GUS SUN CIRCUIT
BUFFALO
Lafayette
Fulton & Mack
Cattwell & Walker
"Honeycomb Ship"
Tripoli Trio
Girardin Dancers

GENEVA, N. Y.
Temple
Daisy & Wilson
Billy Barlow
Reno Sis & Allen

GLENS FLS, N.Y.
Empire
Lahey Bros
Marie Carson
Rhoda & Crampton
Joe Seering
Twins

ROCHESTER, N.Y.
Victoria
Gordon & Gates
Stafford Louise Co
2d half
Faden Trio
Lillian Seigar Co
Twins

W'TRTOWN, N.Y.
Avon
Daisy & Wilson
Gordon & Gates
Flying LaPearla

NEWBURGH, N.Y.
Academy Music
Lahey Bros
Marie Carson

WESTERN VAUDEVILLE
CHICAGO
American
O'Brien & Hall
Garfield & Smith
Four of Us
(Three to fill)
2d half

Three Little Maids
J & G O'Meara
Helen & Johnson
Earle & Edwards
(Two to fill)

Kedzie
Hill & Quinnell
Villani & Vallini
Harvey Haney & G
W & M Rogers
Casting Campbells
2d half

Sealo
O'Malley & Maxfid
"Cotton Pickers"
"Mimic Rev"
(One to fill)

BIRMINGHAM
Bijou
Yoni & Fugl
Collins & Dunbar
Nellian & Bailey
Fred's Circus
2d half

BALTIMORE
Hippodrome
You'd Be Surprised
(Two to fill)

BALTIMORE
Bijou
Yoni & Fugl
Collins & Dunbar
Nellian & Bailey
Fred's Circus
2d half

LaFleur & Portia
Armstrong & Tyson
Fred Weber Co
Hawkins & Mack
Dance Evolutions
2d half

McMahon & A
Sever & Darrell
Smith & Sawyer
Jo-Jo Dooley
Francis Ross & D

MR. GEORGE CHOOS
PRESENTS
EDDIE VOGT
Duke of York's Theatre, London, Eng.

Lincoln
Parker Bros
Broadrick Wynn Co
Rubin & Hall
(Three to fill)
2d half

J & C Lewis Jr Co
L & W Jennings
(Four to fill)

Majestic
Albion Lucas Co
Georgia Howard
Robt H Dodge Co
Hayes & Fields
Hildy Gerber Rev
Lee Haley
Bee-with's Lions

Paul Decker Co
Billy Beard
Jahkawa Bros
(One to fill)

CENTRALIA, ILL.
Grand
A & M Joy
Bob Ferns Co
Edmunds & Lillian

CHAMPAIGN, ILL.
Orpheum
2d half
Werner & Angros 3
Patty Van Fossen
Four of Us
Suey Holt Rev

Agout & Paulette
Driscoll & H
"Let's Go"

LINCOLN, NEB.
Liberty
Mowatt & Mullen
Nalo & Rizzo
Jarvis & Harrison
Daisy & Stein Bros
2d half

Humberto Bros
Miller & Rainey
Three Romano Sis
(One to fill)

MADISON, WIS.
Orpheum
Stanley Doyle & R
Hughie Clark
Arthur Devoey Co
Tints & Tones
(Two to fill)
2d half

Larimer & Hudson
(One to fill)

DAVENPORT, IA.
Columbia
2d half
H Lavall & Sis
Keating & Ross
Stepping Around

NEWARK
State
Downey & Claridge
Klass & Brilliant
Philbrick & DeVo
Hughes & Pam
Greenwich Vill'gers

OTTAWA
Loew
Chas Ledegar
Mack & Dean
M Tallaferro Co
Quinn & Caverly
Roma Duo

PROVIDENCE
Emery
Turner Bros
Lind & Starr
Dave Clark Co
Grant Gardner
"Dance Dreams"
(One to fill)
2d half

SP'GFIELD, MASS.
Broadway
Manillos
F & E Burke
Headliners
Frank Mullane
E Stanislavoff Co
(One to fill)
2d half

Turner Bros
Lind & Starr
Dave Clark Co
Grant Gardner
"Dance Dreams"
Yonge St.
Gibson & Price
Dunlevy & Ches'g
Rudolph
Downing & Buddy

G'D FOLKS, N. D.
Orpheum
Harry Bussey
Lillian Gonne Co
Roy Leal
2d half

G'D ISLAND, NEB.
Majestic
Nalo & Rizzo
Mowatt & Mullen
Daisy & Stein Bros
2d half

QUINCY, ILL.
Orpheum
Fries & Wilson
W Manthey Co
(One to fill)
2d half

WILLIE BROS
Maxfield & Goulson
Stone's Boys

ROCKFORD, ILL.
Palace
Fagg & White
Buddy Walton
Paul Decker Co
Songs & Scenes
(Two to fill)
2d half

Stanley Doyle & R
Hughie Clark
Arthur Devoey Co
Tints & Tones
(Two to fill)

ST. JOE, MO.
Electric
Selbini & Grovini
Mabel Harper
Bernie Bros Co
Margaret & Mor'el

ST. LOUIS
Columbia
Jack Symonds
Edmunds & Lillian
"At the Party"
McConnell & West
Yong Wong Tr
2d half

PAUL KIRKLAND Co
Jerry & Gene
(Three to fill)

Grand
Maxon & Morris
Hazard & Dakes
"Oh My Goodness"
Jack Lee
Stunt & Lawrence
Swift & Kelly
Small's Girls
Corradini's Ann'm's
(One to fill)

ST. LOUIS
Columbia
Jack Symonds
Edmunds & Lillian
"At the Party"
McConnell & West
Yong Wong Tr
2d half

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Jack Lee
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Swift & Kelly
Small's Girls
Corradini's Ann'm's
(One to fill)

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

"Oh, What a Girl!" at the Garrick, is straight-out vaudeville for the first half and revue for the second portion. With the exception of Buddy Doyle, appearing for a moment in the burlesque mind reading of Klein Brothers, the vaudeville acts are given just as they might be in any vaudeville theatre, and the revue portion of the entertainment sticks closely to musical comedy form without interpolations.

The program shows six acts of vaudeville, though the first one appears to be manufactured rather than regular. Five are recognized vaudeville talent and a show of this kind could hardly strike a faster gait than this quintet provide. An intimate relationship is established with the audiences in the vaudeville olio for three of the acts make those out front contribute to the laughs. Jack Horton and Mlle. La Triska present a doll act which ranks as one of the best, and at one time Horton takes the doll out into the auditorium to provoke a cyclone of laughter by having her toy with some of the men out front, and finally cuddle up in the arms of one of them. Klein Brothers score about as strongly as it is possible for a two-men talking act to do and then present a burlesque mind reading stunt in which Al Klein goes out into the audience and gets quite familiar with both men and women, but never offending. In the final act of the olio Moran and Wiser force folks downstairs and in the balcony to throw hats which William Moran catches on his head (or misses), providing entertainment which is irresistible in appeal. These three acts put the audience and players on such cordial relations that a clean-up is easy when the revue starts.

The first act on the bill is a combination of the Manhattan Trio, singers, and Wilson Sisters, dancers. It is merely an opening number. Horton and La Triska score decidedly in second place. Buddy Doyle sings, recites, tells stories and gives impersonations of black-face stars and gives the show momentum in third place. Marie Stoddard offers her familiar but ever-enjoyable "Kidding the Actors" fourth. Klein Brothers have fifth place and Moran and Wiser bring this division of the unit to a highly successful conclusion.

All of the vaudeville people, with the exception of Mlle. La Triska, appear in the revue, which is a condensation of a musical show. Al Wiser does little more than appear,

and Harry Klein is not at all prominent. In addition to the vaudeville principals, Donald Carroll, juvenile, with good voice and making a fine appearance; Eugene Klegging, satisfactory in a character role; Irma Bertrand, prima donna, who was evidently not in best voice; Hermosa Jose, attractive singer and dandy dancer, and Jeanne Sterle, who gives a distinctly youthful touch to a country lass character, singing and dancing nicely, contribute to the excellence of the performance.

William Moran and Al Klein have the chief comedy roles and it is good entertainment. Miss Stoddard, as a woman advocate of temperance in a country place, does a drunk scene which is one of the most heartily applauded bits. Doyle sings some more songs in the second part, and Wilson Sisters do a specialty. The Manhattan Trio sing two or three times in the revue and prove valuable to the performance.

The production and costuming meet requirements; the chorus is a satisfactory one.

The usual Sunday night sell-out.

A special bill is presented at the American Sundays with the "Art Six" show starting Monday. The six acts there last Sunday made vaudeville which could be compared favorably with loop shows.

Lloyd Nevada and company opened with black are entertainment, giving the program a good start. Fries and Wilson stopped the show, second. Billed as song writers and entertainers, they offer red hot vaudeville enjoyment.

Walter Percival, Renne Noel and company offered the Smart Set magazine domestic comedy, "Just a Husband," which scored. Dunlap and Merrill provided an interesting number, of which the costuming of the girl is a feature. The material is a bit suggestive. Dave Manley registered his usual success next to closing. The Five Billots in acrobatic, tumbling and tossing weights brought the performance to a satisfactory termination.

The Sunday prices at the American are 50 cents, as compared to a quarter for best seats on week days.

"An Artistic Posing Act," the offering which closed the show at the Palace last week, was the Four Nightingales, probably billed at the Palace in this way because it had played the Academy in May, the Plaza in June, the Chateau late in July and the Majestic in September.

The Boris Petroff ballet is the special feature at the Senate theatre (Goldliner & Trint), on the West Side, appearing with "Burning Sands" and offering a prolog with scenic and electrical effects before a special setting. The Boris Petroff ballet was at the Senate last week in another offering which scored. A novelty in the entertainment at the Senate last week was Siet De Zancho, who sang a solo in the

midst of a "Martha" overture. Art Kahn, who has had a jazz orchestra at the Senate for eleven weeks, has established that innovation. Last week and this, the jazz orchestra played with the comedy picture instead of doing special numbers as before, owing to the extra features of the stage entertainment.

One of the best Sunday matinees ever had at this theatre in many months witnessed a strong, clean-running vaudeville show. It could have been called an Italian bill, as three acts used that dialect with but little confusion.

Raymond Hitchcock, who came fresh from his Philadelphia flop, was a little bit nervous as a vaudeville headline monologist, but to those liking Hitchcock's work he will always be the same. Hitchcock, dressed in a frock coat and white vest, walked out in "one" and ad libbed his way through current topics of the day and was forced to come back and do an encore on one of his old favorite songs, "All Dressed Up and No Place to Go."

Osborne Trio, two men and a woman, started the show off with a

seats' It was a worth while act and received more than the usual attention for a closer.

There is not an act among the nine at the State-Lake this week not qualified for big time vaudeville where the admission prices are held up to the maximum. The show is a splendid one in every respect. There is a point of unusualness from the fact that there are two sketches on the bill. One of the sketches is the headline, "The Storm." This spectacular melodrama embodies every point necessary for the success of such an offering in vaudeville. Edward Arnold is the featured player. He has satisfactory support. The scenic effects are the great feature of "The Storm," but the theme itself is strong and the acting contributes importantly.

Marc MacDermott, movie actor, is featured in the second sketch. His appearance is interesting, inasmuch as several film players have recently appeared at the State-Lake and the Palace. The sketch is good entertainment, although the role in which MacDermott appears does not sufficiently stand out for the introduction of a featured player. Following the presentation of the playlet MacDermott said a few words in which he emphasized the delight of a movie actor to get in personal touch with his audience.

Eddie Ross is the laughing hit of the bill. He approaches the most ridiculous matters with a serious air which is a type of humor which

singing. The girls play piano, violin, cello, harp, cornet and drums. Zelda Bros. are seen in the same act offered a few weeks ago at the Palace. Lucy Bruch presents her familiar vaudeville offering.

"Jazz week" advertised in front of the Rialto last week, and the event was boomed in advance last week under the more dignified title of "Synecopation Week." There does not appear to be any serious effort to live up to the billing, and it is probable that it was a late idea of some publicist who desired to take advantage of the fact that "Holiday in Dixieland" and two other acts—Gordon and Delmar and Bob Mills—depend upon ragtime songs for success, while Josephine Sabel gives added emphasis to this feature of the show.

"The Old Timers" are the real feature. Josephine Sabel, West and Van Sclen, Dan Barrett and Andy Gardner are introduced by means of showing a vaudeville agency, with a fifth player as the booker. These vaudevillians: of long experience offer song, talk, dance and music, and score for their merit and not to the least extent on sympathy. The biggest act on the bill from the standpoint of number of people is "Holiday in Dixieland," which has eight men and four girls in an offering which sticks close to the accepted style of colored acts. There is need of the services of a producer to give the number value. One dancer does steps which got the big applause of the show.

Nevins and Gordon closed the show Monday night with an offering which is the only one of big-time speed on the program. It opens in "one" with a comedy scene on a dark stage, representing an auto which has crashed into a fence. There is a switch to full stage, where some funny falls and lively comedy effort prove most amusing.

Gordon and Delmar offered a very pleasing song interlude, in which the man remains seated at piano. Bob Mills scored with songs, which he rendered while seated at piano. He is a one-armed fellow, but conceals his disability by playing with one hand and taking a position which

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

ALBANY	32	LOS ANGELES	30
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INDIANAPOLIS	37	ST. LOUIS	35
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fast routine of hand stands and acrobatics. They have gotten away from the usual dressing of sight acts and the small boy in the act has a touch of comedy that was appreciated.

Jean Barrios is probably the best looking female impersonator in America. His facial features fool anyone, while his voice is a clear tenor. He is not gowned as lavishly as some, but seems to have latent talent. After his second number he removes his wig, and after a change of costume to a bespangled gown he sings again. After an encore Barrios did an imitation of Ray Samuels. Forced back into another encore, he sang a Yiddish number that would do credit to any character singer. Spotted rather early, he still scored an easy hit.

Jeanne Granes, assisted by two men from the audience, had little difficulty in going over.

Paisley Noon and Co., the company consisting of two girls and a piano player, with a beautiful cyclorama, replaced Josephine and Henning, who did not appear. Noon, a capable performer, has surrounded himself with two clever little girls besides a talented pianist. The girls, although not receiving any billing, should be duly credited, as they're easily half of the act. The act is chuck full of class and talent and was accorded a royal welcome.

Lewis and Dody came in fresh from New York, where they were said to have been one of the comedy hits of the past two years. Chicago was no different for them. The two Gans gave everything they had and Chicago reciprocated. They were forced into a speech of thanks. This was the second act to use Italian dialect.

Harriet Rempel in a new sketch by Tom Barry, titled "The Heart of a Clown," strikes a new theme for vaudeville. There are three people besides Miss Rempel, Miss Rempel doubling between an aerial artist in ballet skirts to a grandmother of sixty. Miss Rempel also uses Italian dialect. She is surrounded by a capable cast and a set of scenic work and effects that goes her other sketches one better. Miss Rempel is a creator, and her yearly tour through these parts is a looked-for pleasure.

Hitchcock next, with Olsen and Johnson holding the next to shut spot with their usual tying up of the show. This has become a regular occurrence for the two boys in this town, and especially at the Palace.

Verz and Marguerite closed the show with most everybody in their

gets away from other black-face monologists. After his talk he plays banjo and whistles, but the comedy talk is the backbone of his number. Insistent applause finally brought him back for an encore. "I wanted to see if you meant it," he observed, taking a chance that every vaudeville would not dare.

Spencer and Williams and Kane and Herman provided other comedy periods in one. Spencer's comedy scored at all times. The explanation of jokes is a feature of the comedy of both Spencer and White. Kane and Herman went even better at the State-Lake than when seen recently at the Palace.

Walter Manthey and company were assigned to close the final show Monday night and filled the position creditably. There are four girls in the support of Manthey, two of them good dancers, while there is piano music and song by the others to carry out the revue idea. Some of the steps of one of the girl dancers brought a storm of applause. Henry's Melody Six, half a dozen girl musicians, follow the set style of acts of this nature. There is vocal effort on the part of five of the girls, with two of them featured in the



MILDRED HARRIS
PHOTOGRAPHED THIS SEASON BY

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has written a song and a poem for

TRIXIE FRIGANZA

that is a scream

conceals this fact from most of the people out front, winning out on merit. Bell and Gray offer a dance on the wire, which makes a satisfactory opening act. Weber and Elliott offer a comedy act in which the comedian comes out of the audience. It did not register as strongly on this occasion as it has when seen in the past. Walter Gilbert entertains with contortion and talk, having a pleasing personality and a line of conversation which take the sting out of contortion. Noblet and Gordon, a couple of comedienettes, make a good appearance. Their talk bor-

ders on the suggestive, but they scored strongly.

This new continuous house seems to be getting a better clientele than the usual continuous patronage. Also giving better show than usually found at a continuous house. This week's bill was opened with Will Morris in his tramp make-up and trick bicycle riding. He had the audience roaring from the start. Chadwick and Taylor, man and woman, deuced it. They are a colored turn with their main forte in singing and dancing. Crystal Bennett and company, two girls and a man, formerly Three Bennett Sisters, now employs just the two girls. It is on the same order as the former act with a boxing contest and a few minutes of wrestling for a finish.

The Three White Kuhns with their clowning on instruments and sure-fire bass viol bit easily walked away with the show. Johnny Coulon, ex-bantam champion and local product, did his mystifying lifting act to enthusiasm. Skelly-Hell Revue, four girls and a man, proved a pretentious flash for the show. The toe dancing and singing easily carried them over. Charley Wilson, just off the big time, showed good showmanship by bringing down his act for the masses. He worked with a zip that breezed him along to a fast finish and his prop violin brought a wow.

The Casting Campbells, proved a sensational closer. Pantheon Singers and Sherman, Van and Hyman not seen at this show.

Jeanie Wentz opens a new revue at the Palais Royal, Chicago, Saturday. It will have six principals and 10 choristers.

Dick Allen is requested to get in touch with George Lukes, of the Chicago Keith office. It is an-

nounced Mr. Lukes has important news for Allen.

Gene Elias, son of Jake Elias, auditor of the Western Vaudeville Managers' Association, and Esther N. Johnson, non-professional, were married Oct. 2.

Charles H. Preston, who has been managing the Finkelstein & Rubin vaudeville theatres at Minneapolis and St. Paul, has been sent to Chicago to look after the bookings of the theatre.

"Don't dare tell me my orchestra is rotten," exclaimed the manager of a vaudeville theatre at Streator, Ill., to the performers constituting the last act which he paid Sunday night, indicating by this jest that he had heard criticism of his musicians from the other acts on the bill.

Ned Alvord is business manager of "Up in the Clouds."

SAN FRANCISCO
VARIETY'S SAN FRANCISCO
OFFICE
PANTAGES THEATRE BUILDING

Excellent comedy bill at the Orpheum, this week. It has big comedy value. Indeed laughter and applause held the show up so frequently and for so long at a time that the running time was extended so far that the lateness worked an injury to the Marion Morgan Dancers, who closed the show. Victor Moore, Emma Littlefield and Co. co-headlined with Bryant Washburn, supported by Mrs. Washburn and a company in a new sketch, "Just as Advertised." (New Acts.)

The Moore-Littlefield act had the audience rocking in its chairs with their bare stage act and Moore made a curtain speech at the finish. Billy Glason and Claudia Coleman, both single turns on the same bill, butted in during the Moore-Littlefield sketch for ad lib clowning and helped to the large hit. Glason's single turn prospered on its own account. The comedian caught on immediately with his classy style and his comedy numbers. There is familiar material in his routine, his manner of getting it across makes it different and he never tires. Glason scored the outstanding hit of the entertainment. Miss Coleman doubled with him for more interpolated nonsense for a moment. Miss Coleman herself in No. 3 spot doing "impressions" of different types of women, got a lot of keen comedy out of a finely managed specialty. She piled up a huge average of laughs and stopped the show with her finale, a modern flapper satire.

Alice and Mary McCarthy won a reception on their cute appearance and made this impression more than good with their sweet subdued harmony and dainty singing and danc-

ing offering. The stepping finish raised them to an adult size hit. Burton Bros., programmed, did not show. Montana, cowboy banjoist, gave the show a dandy start. Glenn and Jenkins proved popular hold-overs next to closing.

Alexander, mind reader and mystic, continued a hit in his second week. Business held up to its encouraging average of last week with popular interest unabated. The bill had several individual hits besides the headliner. Earl Fuller and his band of seven scored substantially. The bandsmen are versatile musicians and the routine is varied and interesting. Julia Down interpolates several melodious numbers into the program and Fuller's first-rate style at the drums, and while leading, recommend him strongly.

Abbott and White stood out next to closing with songs and comedy. They make a likable pair in any company. Pardo and Archer made a good-looking couple. Their phonograph wedding bit landed big, but the rest of the material is only fair. Quality of material is all this pair lack. With the stuff, they qualify for the best time.

Berlanger Trio are an engaging pair of girls and a man. Another case of weak routine. The Spanish dance and the jazz numbers of the blonde girl stand out.

The Golden Gate is without a big feature this week, but offers an excellent specialty entertainment. (Miss) Grette Ardine with Tyrell and Mack.

The specialty material is neatly strung on a story which calls for acrobatic stepping, and in this department Miss Ardine scored. The nice-looking boys in her support got returns on their own account.

Belle Montrose was a laughing success and Eddie Schwartz and Julia Clifford went over tremendously, next to closing. There are large possibilities in Schwartz. Ed. M. Gordon and Ida Day closed the show, the former's tramp pantomime being good for many laughs. Chandon Trio opened with aerial feats. The Cinderella Orchestra, with Walter Krausgrill and his Ten Symphonists, was out of the program. Thurber and Madison, comedy songs and dances, did nicely No. 2.

Diero, the accordionist, who opened at the Strand last week as a special feature, had to leave the program after two performances because of an attack of ptomaine poisoning. He recovered after a day

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THIS WEEK (OCT. 30), B. F. KEITH'S ORPHEUM, BROOKLYN, N. Y.

Special Music by
LEE DAVID

NEXT WEEK (NOV. 6), B. F. KEITH'S BUSHWICK, BROOKLYN, N. Y.

WEEK OF (NOV. 13), B. F. KEITH'S PALACE, NEW YORK

Direction HARRY FITZGERALD

or two, but did not return to the Strand to complete the week.

Melkiejohn & Dunn, the vaudeville agents, are now booking six acts at Mare Island, the naval training station.

George C. Rhodes, with the Coliseum for four years, has been appointed house manager by Manager Nick E. Ayer. He will also handle the publicity.

The work of remodeling the former Century theatre here, more recently known as the Morosco, is under way, and 200 seats are being added to the house. A big organ also is to be installed, as the theatre will be used for pictures in the future.

Bert Myers has returned to Pantages' San Francisco house as assistant to Roy Stephenson, the manager. Myers was with this house several times before.

Marjorie C. Driscoll, feature writer on the San Francisco Chronicle and former dramatic editor, was awarded first prize in a contest held by the Indianapolis Drama Society for short plays. "The Songs of Pierrot," a one-act drama, was written by Miss Driscoll for the contest.

The Theatrical Mechanics' Association held their annual show at the Alcazar theatre last week and raised a considerable sum. Acts from all of the theatres, as well as specially prepared numbers, were included on the program.

BALTIMORE

By ROBERT F. SISK

FORD'S—"Listening In," with Ernest Glendinning.

AUDITORIUM—"Daffy-Dill," with Frank Tinney.

LYCEUM—"Getting Gertie's Garter," stock.

MARYLAND—Keith vaudeville.

ACADEMY—Weber and Fields unit.

PALACE—"Bubble-Bubble," Columbia burlesque.

GAYETY—"Record Breakers," stock burlesque.

FOLLY—Mutual burlesque.

CENTURY ROOF—Cabaret.

A peculiar advertising stunt was worked here last week by the Century, a movie house, in the large Sunday ads, carrying the line, "Be sure to see 'Listening In' at Ford's this week. This is unusual, as there is no connection between the houses. But it is explained by the fact that Charles M. Whitehurst, owner of the Century, is rumored to be in on the new show. 'Listening In' opened to good business here despite pretty

heavy opposition in the shape of Frank Tinney and Weber and Fields.

At last Baltimore's theatrical business is getting on the increase. Last week, with Ota Skinner playing "Mister Antonio" at Ford's, Eddie Cantor at the Auditorium and Gertrude Hoffmann at the Academy, all had a good week. Skinner probably did business at around \$15,000, while Cantor went a little over that. Gertrude Hoffmann gave the Academy its best week of the year, when the gross receipts were around \$9,000. This, however, did not permit a good break for the show, as it took a long jump from St. Louis into Baltimore, and the sharing terms here were 60-40. The only other big weeks that the Baltimore houses have had this year were "The Yankee Princess" week at Ford's and "The Bat" week at the Academy, when considerable money was made by all. Lately there has been much weeping, not by the theatrical men themselves, but by the critics of Baltimore, because of the scant attendance, but with the recent pick-up and the strong bookings which are ahead, it looks like Baltimore will come through after all. "The Merchant of Venice," with David Warfield, "Merton of the Movies" and "Sally" are underlined for Ford's, while the Auditorium has "The Demi-Virgin" and Rose of Stamboul in the near future.

Joe Weber, playing here with the Weber and Fields unit show, was suffering from a heavy cold and hoarseness in the early part of the week, but managed to get through his shows without the audience noticing it much.

The first shake-up in the Shubert managerial forces here came when Frank McCune, who has been managing the Academy, was replaced by John B. Campbell, veteran showman and formerly manager of the Casino, New York. McCune was retained on the theatre's staff to do publicity work, having been out ahead of many shows before assuming the managerial duties connected with a theatre. The change was made last Thursday and came after much inside fumbling at the theatre.

Last Saturday one of the local newspapers severed relations with the Academy in refusing to accept passes from it. This sheet had issued several pass slips to the Academy to staff members, and upon presenting them at the gate, instead of being admitted immediately and assigned slips, they were held up for quite a while and queried as to what right such and such a paper had to issue passes. The argument that the paper had never done anything for the Academy was used, and the people to whom the passes were issued were subjected to much embarrassment. This brought the attention of the editorial offices of the paper to the manager, and a letter followed, which stated that hereafter they would not be bothered with passes from the sheet. This has not happened in Baltimore for a long time. While the papers never fall back for frank publicity stunts, they have been consistently liberal in allowing legitimate items space. Reviews have always been placed in

fairly reliable hands and good will has always existed.

The program at the Academy Monday was a revelation to those on the inside. Frank McCune was listed as general manager of the Academy, with Campbell's name below as resident manager. No one in the theatre seemed to get the idea of such an arrangement, for it was definitely understood that McCune was to handle nothing but the publicity. He was given a desk on an upper floor of the building, away from the manager's office.

Stuart Walker, whose "Book of Job" was given three performances here last week, told what a potential power the colleges of America might be if they would band together and form a circuit for touring theatricals.

The Baltimore "News," whether trying to kill the run of "Getting Gertie's Garter" at the Lyceum or trying to prolong it, had Dr. Howard A. Kelly, an internationally known surgeon of the Johns Hopkins University, and also a well-known local reformer, write a review on the show at the beginning of its fifth week. Such a stock run is unknown here and breaks all local records.

Dr. Kelly was given the place of honor on the Tuesday afternoon theatrical page and a two-column head put on his review. "It was stated 'Gertie's Garter' had broken all Baltimore theatrical records; 40,000 people had seen it and several thousand more would see it before the run ended. As there had been much adverse criticism of it, the 'News' asked Dr. Kelly for his opinion. The doctor was succinct:

Part of his review follows: "I write while the impression is fresh. My first instinctive act on returning home was symbolic. I turned on the water and took a bath with a liberal use of soap, for I felt as if I had been wading for a couple of hours in a sewer. The very players themselves complained of the stench, and it was certainly exhaled as far as the audience.

"The audience looked like an eminently respectable one, with a scattering of more plainly dressed visitors from the country, who doubtless accepted the exhibition as a fair representation of the moral standards of the city."

LOS ANGELES

By ED. KRIEG

The benefit performance staged at the Morosco for the invalided actor, Harry Girard, was a big success. Vaudeville performers, including Rae Samuels, Louise Dresser and Jack Gardner, appeared.

San Diego is now on the regular route of most traveling attractions

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ARE YOU GOING TO EUROPE?

Steamship accommodations arranged on all lines, at Main Office Prices. Bonds are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

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coming to Los Angeles. It used to be that only about one out of four companies went to the southern city.

Leah Baird, film actress, is reading several plays preparatory to trying her luck on the legit stage.

Los Angeles theatre men were shocked to learn of the suicide in Spokane of J. Walker, brother of Carl Walker, local Pantages' manager.

Reed Heustis is writing a drama-let for Louise Dresser's use in vaudeville.

Philharmonic Auditorium has been dark practically for two months. The winter line-up is not so good either, according to report.

Sol Sax, for some time connected with Variety's Chicago office, has come to California to grow up with the real estate agents. He will reside here permanently.

The deal for Morosco's new theatre on Grand avenue, site next to Kinema theatre, evidently has fallen through.

DETROIT

By JACOB SMITH

DETROIT—"First Year,"

GARRICK—"Greenwich Village Follies."

MAJESTIC—Woodward Players in "The Mirage."

SHUBERT-MICHIGAN—Borstelle Stock Co. in "Woman of Bronze."

SHUBERT-DETROIT—"Say It with Laughs."

Last week's Shubert unit "Whirl of New York" was one of biggest of season, doing around \$14,000. One bad feature with many of the

headliners and acts on this circuit is the repetitions. It would seem that different material should be used this season inasmuch as some repeated last season and by using the same material again this season are creating a bad impression.

At the photo-plays: "East Is West," Capitol; "Hands of Nara," Broadway-Strand; "Valley of Silent Men," Madison; "Man Who Saw Tomorrow," Adams; "Grandma's Boy," Washington.

Irene Castle will demonstrate her latest dances at the Graystone ballroom Nov. 6-7, \$2.50 top. Matinees each day.

ORPHEUM—"Powder River, Let's Go," Government War Pictures. Next week house passes to the Masons, who open with Douglas Fairbanks in "Robin Hood" at \$2.

REGENT—"Love Nest," Noodles' Fagan, Elsie. Now reserving all seats evenings from Monday to Friday.

COLUMBIA—Royal Filipino Sextet, the Four Pierrots, Boyd & Frederick, Stanley & Hayes, Peters & West, Galloway & Garrett, Temptation, Ernesto.

PALACE—Sternad's Midgeta, Fred Lewis, Three June Girls, Sol Burns and Leslie, Harris and Harris, Bernard and Erma.

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WARDROBE TRUNKS
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AND MAKE NEW ONES. WE TRUST YOU WILL BE AS
LOYAL TO JOE IN THE FUTURE AS YOU HAVE BEEN IN
THE PAST.

WATERSON BERLIN & SNYDER CO.

STRAND THEATRE BLDG.
NEW YORK, N. Y.

HASH

A man can be just as hungry for clean, substantial nourishment as he is for food.

* * *

The mind and the stomach are much alike. Both will stand for left-over and re-warmed mixtures for just so long.

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There is a limit, however.

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The man who can afford it is willing to pay for the best. But he expects and demands what he pays for.

* * *

Rockwell and Fox are serving an intellectual banquet of clean, wholesome materials.

* * *

The kind that give zest and relish to the fellow with the jaded vaudeville appetite.

* * *

And there are no bad after effects. Nothing to upset or disagree with the clean, healthy mind.

* * *

Every customer that leaves our amusement table goes away happy. Smacking his lips with satisfaction due to a royal feast of crisp, delicious entertainment, fresh from our own fun factory.



SERVICE
and
VALUE

Always; Not Occasionally

HARRY FITZGERALD
Caterer



BOOKED SOLID

Many Thanks to Alex Gerber

ALBANY, N. Y.

By THOMAS S. BURKE

HARMANUS BLEECKER HALL—This week, Proctor Players in "The Seventh Guest." Next week, "Kick In."

PROCTOR'S GRAND—Vaudeville and pictures.

MAJESTIC—Mutual burlesque and pictures.

MARK STRAND—First half, Hope Hampton in "The Light in the Dark." Second half, Guy Bates Post in "The Masquerader."

LELAND—All week, "Human Hearts."

CLINTON SQUARE—All week, "Grandma's Boy" and "Divorce Coupons."

Manager Virgil Lappeus has booked "The Bat" for Election day and night at Harmanus Bleecker Hall. The Rinehart-Hopwood mystery play broke the Hall records last season. The show has been scaled at \$2, which is 50 cents lower than other road attractions that have played here this season. No player's name is carried in the ads.

Robert G. Vignola, director for Marion Davies, has written relatives in Albany that he plans to leave soon for a trip around the world. He will be gone for five or six months and will sojourn considerably in France and Italy.

Henry A. Du Souchet, veteran playwright, is dead at Kingston. Twenty-five years ago Mr. Du Souchet wrote "My Friend from India," which made a big hit, having a year's run in New York City. He also wrote "The Man from Mexico," "The Swell Miss Fitzwell" and "Who Goes There?" Mr. Du Souchet, who was a native of Indiana, started life as a telegraph operator and train dispatcher at Prescott, Ariz. While there he joined a theatrical troupe and eventually reached New York.

Clifford Carroll, who left the theatrical business in Utica a few years ago for newspaper work, has joined the editorial staff of the Knickerbocker Press. Carroll at one time was treasurer at the Gayety, Utica.

C. K. McCaleb is now dramatic critic of the Albany Evening News, this city's latest newspaper, published by the Press Co., owners of the Knickerbocker Press.

It is reported Robert P. Murphy, Jr., manager of the New Kenmore hotel, will put on a revue in the Rain-Bow room the latter part of November. The cabaret opened two weeks ago with Landau's Serenaders. Without a floor show the

Kenmore has not been able to compete with Smith's Tavern, on the Loudonville road; the Knickerbocker Inn, on the Albany-Schenectady road, and the Hampton hotel, all three of which have spacious dance floors and first-class music.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, "The Demi-Virgin," \$2 top, opened to rather slim house Monday. Company is capable, save for one or two weak spots. Last half, "Mutt and Jeff's Honeymoon." Experiment for Wieting. For years the "Mutt and Jeff" shows and similar attractions have been booked at the Bastable. 6-7, Walter Hampden, repertoire; 8, Sir Harry Lauder. Last half dark. To follow, full week of "Melodyland," home talent musical attraction, auspices Syracuse Elks.

BASTABLE—Dark again. B. F. KEITH'S—Vaudeville. TEMPLE—Vaudeville.

STRAND—First half, "A Tailor-Made Man"; last half, "White Shoulders."

EMPIRE—All the week, "Kindred of the Dust."

ROBBINS-ECKEL—"The Ghost Breaker."

SAVOY—"Belle of Alaska."

CRESCENT—"Top of New York."

REGENCY—"Prisoner of Zenda."

The Regent will have Griffith's "Orphans of the Storm" for a popular-priced run, starting Sunday.

HAPPY HOUR—"Queen of Sheba."

The Hippodrome, the oldest Syracuse picture house, and which has never closed since opening 16 years ago, will pass into local theatrical history about the first of the year. The theatre property goes to the I. Bright Corporation, millinery store operators, of New York, for commercial purposes. The theatre, located in the 300 block S. Salina street, has been one of the biggest gold mines in the city, all things considered. The house is controlled by A. J. Cardino, a pioneer picture operator, who garnered a fine profit also on the sale of his six-year lease. The building is owned by the Edward P. Cahill estate. Cahill, too, during his lifetime was closely allied with local theatrical ventures.

The sale of the Hippodrome lease does not, however, mean the departure from the local theatrical field of the Sardino interests. They have the Crescent, located in the 400 block of S. Salina street, and will push that as a popular priced theatre, playing Paramount's entire program as second runs. In landing the Paramount contract the Sardinios cut in ahead of several of the city's best-known exhibitors, the deal giving the local Rialto food for chatter. The Crescent is to be extensively remodeled and refurbished.

HARRY GARLAND

in "THE STORY WITHOUT A TAIL"

WESTERN REPRESENTATIVE:

BILLY JACKSON

EASTERN REPRESENTATIVE:

HARRY WARD

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FLORENCE BELMONT

(MRS. SAM LEWIS)

Wishes to extend her grateful thanks to Mr. E. F. Albee, Mr. Henry Chesterfield and the National Vaudeville Artists; also B. P. O. E. No. 1, and her many friends for their sincere sympathy and kindness during her sad trial of the irreparable loss of her beloved mother and beloved brother, Murray Belmont, whom God called home Oct. 15, 1922; and mother darling, Oct. 21, 1922.

May God send my loved ones heavenly rest.

For Sale — Reasonable

Several dresses, size 16; one hoop skirt costume, practically new; also Australia ornament trimmed coat.

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A TUNE YOU'LL LOVE TO PLAY

"BROADWAY"

By AL DUBIN, FRED RATH and JOS. GARREN

VERSE

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 Swancee River
And he landed there O. K.
But now Johnny doesn't like the Swancee
'Cause I heard him say:

CHORUS

Broadway—on my banjo I keep strummin';
Broadway—straight from Dixie I am 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 cookoo—when that choo-choo
Brings me back to stay;
Broadway, some day
I'll tip my Truly Warner
When I turn the corner
Of old Broadway.

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260 W. 46th Street

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New York City

BURLESQUE ROUTES

(Nov. 6-Nov. 13)

COLUMBIA CIRCUIT

"American Girl" 6 Empire Toronto
13 Gayety Buffalo
"Beauty Revue" 6 L O 13 Gayety Omaha
"Big Jamboree" 6 Gayety Omaha
13 Gayety Minneapolis
"Big Wonder Show" Majestic Jersey City
13 Miner's Bronx New York
"Bon Tons" 6-8 Cohen's Newburgh 9-11 Cohen's Poughkeepsie 13 Casino Brooklyn
"Broadway Brevities" 6 Empress Chicago 13 Gayety Detroit
"Broadway Flappers" 6 Gayety Buffalo 13 Gayety Rochester
"Bubble Bubble" 6 Gayety Washington 13 Penn Circuit
"Chuckles of 1922" 6 Hurltig & Seamon's New York 13 Empire Providence
"Finney Frank" 6 Gayety Kansas City 13 L O
"Flashlights of 1923" 6 Olympic Cincinnati 13 Gayety St. Louis
"Follies of Day" 6 Star & Garter Chicago 13 Empress Chicago
"Folly Town" 6 Casino Brooklyn 13 Miner's Newark
"Giggles" 6 Casino Philadelphia 13 Palace Baltimore
"Greenwich Village Revue" 6 Colonial Cleveland 13 Empire Toledo
"Hello Good Times" 6 Columbia New York 13 Empire Brooklyn
"Hippity Hop" 6 Lyric Dayton 13 Olympic Cincinnati
"Howe Sam" 6 Gayety Rochester 13-15 Colonial Utica
"Keep Smiling" 6 Miner's Bronx New York 13-15 Cohen's Newburgh 16-18 Cohen's Poughkeepsie
"Knick Knacks" 6-8 Colonial Utica 13 Gayety Montreal
"Let's Go" 6 Gayety Milwaukee 13 Columbia Chicago
"Maid of America" 6 Gayety Boston 13 Columbia New York

D. D. H.? Said

"YOU'RE GREAT"

Here's What New Orleans
Thinks of Me

Maureen Englin Is Hit

Of New Bill at Palace

"The Love of Mamie McShane," though not billed as a feature, proved one of the hits of the new show at the Palace Thursday night. Maureen Englin sang it in jazz, Irish style.

NEW ORLEANS ITEM,
October 20, 1922

Marion Dave 6 Gayety Detroit 13 Empire Toronto
"Mimic World" 6 Columbia Chicago 13 Star & Garter Chicago
"Radio Girls" 6 Penn Circuit 13 Gayety Pittsburgh
Reeves Al 6 Palace Baltimore 13 Gayety Washington
"Social Maids" 6 Empire Providence 13 Gayety Boston
"Step Lively Girls" 6 Gayety Minneapolis 13 Gayety Milwaukee
"Step on It" 6 Gayety St. Louis 13 Gayety Kansas City
"Talk of Town" 6 Orpheum Paterson 13 Majestic Jersey City
"Temptations of 1922" 6 Miner's Newark 13 Orpheum Paterson
"Town Scandals" 6 Casino Boston 13 Grand Worcester
Watson Billy 6 Empire Brooklyn 13 Casino Philadelphia
Watson Sliding Billy 6 Grand Worcester 13 Hurltig & Seamon's New York
Williams Mollie 6 Gayety Montreal 13 Casino Boston
"Vine Woman & Song" 6 Gayety Pittsburgh 13 Colonial Cleveland
"Youthful Follies" 6 Empire Toledo 13 Lyric Dayton

MUTUAL CIRCUIT

"Baby Bears" 6 Folly Baltimore 13 L O
"Band Box Revue" 6 Gayety Brooklyn 13 Lyric Newark
"Broadway Belles" 6 Majestic Wilkes-Barre 13 Majestic Scranton
"Lilies and Scandals" 6 New Empire Cleveland 13 Garden Buffalo
"Georgia Peaches" 6 L O 13 Star Brooklyn
"Heads Up" 6 Peoples Cincinnati 13 Band Box Cleveland
"Hello Jake Girls" 6 L O 13 Olympic New York
"Jazz Babies" 6 Band Box Cleveland 13 Peoples Cincinnati
"Jazz Time Revue" 6 Majestic Albany 13 Plaza Springfield
"Kandy Kids" 6 Park Utica 13 Majestic Albany
"Laffin Thru 1922" 6 Star Brooklyn 13 Empire Hoboken
"Lid Lifters" 6 Olympic New York 13 L O
"Limit Girls" 6 L O 13 New Empire Cleveland
"London Gayety Girls" 6 Garden Buffalo 13 Park Utica
"Mischievous Makers" 6 Plaza Springfield 13 Howard Boston
"Monte Carlo Girls" 6 Howard Boston 13 L O
"Pace Makers" 6 Lyceum Columbus 13 Gayety Louisville
"Pepper Pot" 6 Broadway Indianapolis 13 Lyceum Columbus
"Playmates" 6 Majestic Scranton 13 Bijou Philadelphia
"Pell Mell" 6 Gayety Louisville 13 Broadway Indianapolis
"Runaway Girls" 6 Empire Hoboken 13 Gayety Brooklyn
"Smiles and Misses" 6 Bijou Philadelphia 13 Folly Baltimore
"White Pat" 6 Lyric Newark 13 Majestic Wilkes-Barre

BOSTON

By LEN LIBBEY

Even the name draw of Belle Baker failed to pull them in at the Monday matinee performance at Keith's this week, and about the only reasonable explanation of the silliness of the house was the statement of the dignified employee in the lobby who opined it must be "wash day." In a way this is an explanation, for the local Keith house draws greatly from what is the family patronage, so called, and there are very few strange faces, com-

paratively speaking, in the audience from one end of the season to the other.

Miss Baker had things pretty easy, for she was up against nothing in the way of competition on the bill and was the only woman single. She is using the songs she has been using other places on the circuit, including "I'm the Mother of a Case of Scotch," and while this song may have been changed in places to comply with the ruling of the Keith people on prohibition songs and gags, it isn't noticeable. She did better with her songs than she did with her stuff with the orchestra leader, but this isn't surprising considering the house she was playing to. Boston isn't quite wise enough to things theatrically to really get all the good out of such work. Miss Baker closed very strong and could have done several more numbers but evidently didn't wish to interfere with the early closing of the bill, something that existed this week in contrast to the first performances of other weeks.

The Braggiotti Sisters are on the bill again this week, occupying a fairly high position but not headlining as they did last week. They are booked to appear again next week and as the act itself hasn't created a sensation that would make this good business there is reason to believe they are appearing under some sort of arrangement that gives the house more than an even break. The Keith people by holding a spot for an act like this for three weeks seem to be showing their contempt for the opposition of the Shubert vaudeville locally. At any rate the bills as they run now lack that feverishness and extravagance that marked them last year before the Shuberts dropped the straight vaudeville and swung over to the unit style.

Van Horn and Inez, a couple of roller skaters, with the man doing the bulk of the work and the girl adding to the act only through her wholesomeness and evident desire to do the best she can, open the show. This act runs but five minutes and is the most lively opening act the house has had for some weeks. The man is an expert on turns on the skates and when they finish with the girl holding on a strap with her teeth while the man turns rapidly on the skates, swinging her in a wide arc, they make the house come to them.

Jack Little, billed as "The Padewski of Syncopation," had things moving along real speedy in his 10 minutes. His stuff, all at the piano, registered with the house and he

was wise enough to finish his act while they could have stood more. An example of good showmanship.

"A Night on Broadway," with Ray Hall, Edith Erminie and Louise Brice, was rather a puzzle to the audience, it seemed. The house never did seem to quite gather what the trio was driving at, although there was appreciation for the novelty back drop. The act runs off smoothly and has value.

Ray and Emma Dean suffered somewhat because there has been a surfeit of these rube and vamp acts lately here. It is about the third week running that such an act has played the house and as all are about of the same type they lose in attracting power.

William Halligan and his company in "Highlowbrow" were on just ahead of Baker. This act is well put up and has novelty. It is extremely difficult to avoid dragging while the stage is being set for the last two dramatic scenes and the work of Halligan and Glen White in this bit is especially good.

The Hartwells, using their double swinging rope stuff, close the show.

CLEVELAND

By J. WILSON ROY

George Sidney is playing his original role in "Welcome Stranger" at the Metropolitan this week, supported by the McLaughlin players.

William Hodge is at the Hanna with his new play, "For All of Us." Next, "The Dover Road."

"Ritz Girls" at the State, Shubert vaudeville. Good business continues.

At the Colonial, Joe Marks and his "Youthful Follies"; Star, Day in Paris; Band Box, "Follies and Scandals"; New Empire, "The Joyland Girls"; Miles, vaudeville and pictures.

"Dulcy" played to big business Monday at the Ohio. "Bull Dog Drummond" next.

Hip doing good business.

Keith's new Palace opens Monday. So great has been the demand for

RAYMOND MATTHEWS

COMPOSER and ARRANGER

413C, 1458 Broadway, New York City

the opening night that seats will be drawn by lot.

Film Houses—Allen, "Sherlock Holmes"; Stillman, "The Old Homestead"; Park and Mail, "The Man Who Saw Tomorrow"; Strand, "Silver Wings"; Alhambra, "Manslaughter"; Liberty, "Lorna Doone"; Circle, "Man and Woman"; Orpheum, "Do and Dare"; Lexington, "The Crossroads of New York."

PORTLAND, ORE.

Pictures.—El Mouse, "My Wild Irish Rose"; Rivoli, "The Five Dollar Baby"; Liberty, "The Cowboy and the Lady"; Columbia, "The Ghost Breaker"; Majestic, "Sherlock Holmes"; Hippodrome, "Confidence."

Old friends were reunited this week when Evelyn DuFresne, sub-bet with the Lyric Musical Comedy Co., found Anna Vivian on the new Hippodrome bill with her sharp-shooting act. Miss DuFresne was doing specialties with the Vivian act over Orpheum time a few years ago.

Josephine Dillon, former member of the Baker Stock and, during the war, dramatic director at Camp Travis, has come back to Portland with the idea of launching a theatre guild and school here. She has been connected with the Metro studios in Los Angeles for some time. She will also assist the American Legion in staging its midnight matinee New Year's evening.

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Nathal, the French monk imitator, worked but two performances with the "Oh What a Girl" at the State, Cleveland, last week. He was forced to leave the show when a leg became infected. The injury was sustained while packing up with the "Revue Russe" at the Booth, New York, the Saturday previous, though in Cleveland it had been announced he fell from the balcony rail. Nathal was ready to work this week but for some reason was not included with the "Russe" show when it opened in Chicago Monday. He will be used in a unit out of town for several weeks and may enter the new-old "Hitchy-Koo" show aimed for the Winter Garden next month.

Mike Glyn, owner and manager of the Astoria, Astoria, L. I., and the Alhambra, Brooklyn, has started work on the Patchogue theatre, Patchogue, L. I. The Patchogue will have a seating capacity of 1,800 and will play vaudeville, pictures and road attractions. Mr. Glyn's idea is to have the house open by May 1 to catch the summer crowd.

BILLS NEXT WEEK

(Continued from Page 27)

(Three to fill)
2d half
Kinzo
W. Fisher Co
The Volunteers
Worth & Willing
SO. BEND, IND.
Orpheum
Four Bards
(Four to fill)
2d half
Barry & Layton
Stranded
(Three to fill)

TÓPEKA, KAN.
Novelty
G Meredith & Bro
Louis London
Agout & Paulette
Driscoll Long & H
"Let's Go"
2d half
Selbini & Grovini
Clifford & Leslie
De Maria Five
Wm Armstrong Co
(One to fill)

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages
(Sunday opening)
Nelson's Catland
McCormack & W
Howard E Chase
Waton & Elaine
"Bits & Pieces"
WINNEPEG
Pantages
Arnold & Barnes
Ryan & Ryan

Jewell & Rita
Haverman's Lion
"Miss Nobody"
Harry Tighe
REGINA, CAN.
Pantages
(6-8)
(Same bill plays
Saskatoon 9-11)
Leach Wallin Trio
Kaufman & Lillian
Alex Chernyoff
Morgan & Gray

C Cunningham
Lyon Bros

TRAVEL

(Open week)
Alex B & Evelyns
Ridicoolo Ricco
Ben Turpin
Britt Wood
Blake's Mules

SPOKANE

Pantages
Weidonas
Buddy Walker
Chrisholm & Breen
Ironson & Rennie
Great Blackstone

SEATTLE

Lillian's Dogs
Farrell & Hatch
Tollman Revue
Great Maurice
Tennis & Baird
Little Pippifax

VANCOUVER, B.C.

Pantages
Three Avollos
Hansen & B'ton S
Joe Bernard Co
Three LeGrohs
De Michiele Bros
Four Ortons

TACOMA

Pantages
Daley Mac & Daley
Tuck & Claire
Kennedy & Rooney
Kirkamith Sis
Rigoletto Bros

PORTLAND, ORE.

Pantages
J & E Mitchell
Mills & Miller
Cassler & Beasley 2
Rising Generation
Sausman & Sloan
Prosper & Merritt

TRAVEL

(Open week)
Selma Braatz
Briere & King
Clifford Wayne
Kluting's Animals
Sidney S Styne
Kajiyama

SAN FRANCISCO

Pantages
(Sunday opening)

Burt Shepherd
Fargo & Richards
Billy Kelly Rev
Vokes & Don
Pivo Lameys
Weiderson Slaters

OAKLAND, CAL.

Pantages
(Sunday opening)
Kitamura Japa
Maybelle Phillips
Fardo & Archer
Abbot & White
E Fuller's Band
Golden Bird

LOS ANGELES

Pantages
Jean & Valjean
Ross & Edwards
Florette Jeoffrie
"Fate"
Rives & Arnold
Larry Harkins

SAN DIEGO, CAL.

Pantages
Carson & Kane
Goetz & Duffy
Billy Swede Hall
Robinson & Pierce
Great Alexander

L.G. BEACH, CAL.

Pantages
Juggling Nelsons
Tyler & Crolius
Ross Wyse Co
"Stepping Some"
Page Hask & M

SALT LAKE

Pantages
Four Roas
Fudson & Jones
Davis & McCoy
Robyn Adair Co
"In Chinatown"

OGDEN, UTAH

Pantages
Wilfred Du Bois
Marion Claire
Valentine Vox
Johnny Marvin
Fein & Tennyson
Rigdon Dancers

DENVER

Pantages
Samated & Marion
Conn & Hart
Green & Dunbar
Prower Trio
Monroe Salisbury

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Pueblo 9-11)
Page & Green
Fulton & Burt
Al Jennings
Walter Weems
Gallarini Sis
Deimore & Lee

OMAHA, NEB.

INTERSTATE CIRCUIT

DALLAS, TEX.

Majestic

Browne Sis
Herbert Brooks
Edith Taliferro
F & T Sabini
Rufoit & Elton

FT. SMITH, ARK.

Majestic

Hardy Bros
Inez Hanley
Murray Kissen Co
Galletti's Monks
Inez Hanley

FT. WORTH, TEX.

Majestic

Ormsbee & Remig

"Indoor Sports"

Bob Willis
Lerner Sisters
Artists in Miniature

KANSAS CITY

Pantages

Crane Sis
Caledonian Four
Willard Mack
Willard Jarvis Rev

MEMPHIS

Pantages

Three Belmonts
Ketch & Wilma
L. & J. Archer
Perry Corwey

HOUSTON, TEX.

Majestic

Dallas Walker
Reed & Tucker
Harry Langdon
Marlan Weeks
Blue Devils

LITTLE ROCK

Majestic

Galletti's Monks
Inez Hanley

Murray Kissen Co.

Bob Hall
Donegan & Steger
2d half

TULSA, OKLA.

Majestic

(Okla. City split)
1st half
F & A Smith
Frances Doherty
U S Jazz Band
Luster Bros
(One to fill)

WICHITA, KAN.

Orpheum

Jack Hanley
Embs & Alton
Frisco
Roland & Meehan
Kane Morey & M
2d half
The Skatells
Kay Hamlin & Kay
Philson & Duncan
"Young America"
Fritz Scheff

SAN ANTONIO

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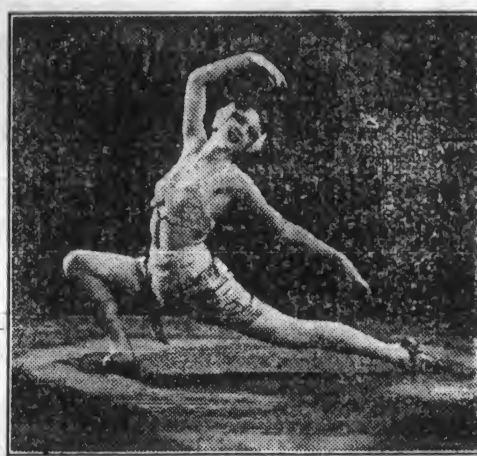
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Direction MARK LEVY

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BUFFALO

By SIDNEY BURTON

Business last week was uncertain in some quarters. Legitimate houses wobbled, with bookings mostly in the air. This week sees Majestic dark for first mid-season week in season. Regarded as poor augury. Past few weeks lean all round. Teck showed William Hodges' "For All of Us" last week to small business. Eltinge's latest, "The Blusive Lady," did moderately well at Majestic, but rates and special character of draw combined to turn in fair returns. Neither Majestic nor Teck inclined to be optimistic at outlook, judged from first two months' business of present season.

To all appearances burlesque seems to be back into its own locality. Gayety continues to turn in excellent grosses, averages towering well over last season. Garden with Mutual burlesque upsetting all prognostications for house. Shows are direct return to the seamstress days of smoky burlesque, the policy evidently being whatever you can get away with. House going in for all sorts of special stunt nights and added attractions with the sky the limit. Has amateur night, Dixie night, Thursday midnight show and similar features. This week has Jeff Davis, King of Hobos, underlined, using plenty of additional newspaper space. House playing 75c. top.

On vaudeville side town holding up remarkably well. Shubert attraction at Criterion going to overflow latter part of each week, with opening business strong also. Matinees still weak, particularly first half. Claims house, however, can't do over \$7,000 at \$1 scale. She's reporting substantially increased grosses, the competition apparently having beneficial effect. Indications point to fact that competitive activities are resulting in materially better business all round.

This week sees the first week of Universal operation of the Olympic, with a double bill—"Girl Who Ran Wild" and "White and Yellow"—featured. "Human Hearts" carded for next week. T. Cecil Leonard, Universal publicity director, is to manage the house. U is said to have the house until May with the privilege of two years at \$25,000 a year. Commencing Nov. 5 the Olympic will show U first releases simultaneously with New York, Los Angeles and Chicago.

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LOUISVILLE

By SAMUEL E. HYMAN

MACAULEY'S—Isadora Duncan, 2; "The Woman of Bronze," 3-4. B. F. KEITH'S NATIONAL—Vaudeville. B. F. KEITH'S MARY ANDERSON—"Rich Men's Wives" (film). GAYETY—"Heads Up," Mutual show. RIALTO—"To Have and to Hold," MAJESTIC—"Seeing's Believing," ALAMO—"God's Country and the Law." WALNUT—"Fortune's Mask." KENTUCKY—"North of the Rio Grande."

After being dark for three weeks the Gayety reopened this week with "Heads Up," a Mutual show. This means that the Manheim-Vall interests have taken over the Gayety and will play the Mutual shows in it.

Negotiations whereby Boyd Martin, dramatic editor of the "Courier-Journal" and director of the University of Louisville Players, would take over the Gayety, call it the Playhouse and play whatever shows he desired, fell through when the terms were not satisfactory to Mr. Martin.

Manager Harry Martin of Macauley's announced that so far that theatre has been doing 40 per cent. better business than last year. "The Rubicon" probably attracted best business. For some reason or other "The Hairy Ape" failed to draw.

Louisville will again have dramatic stock when Malcolm Fassett returns next spring and summer. Last season the Fassett players produced 18 plays.

Whether Louisville is to have another season of operatic stock is problematical. For the past two summers the Dunbar Opera Company has been at Fontaine Ferry Park.

Ruth Jones, a Louisville girl, and the "latest jewel in Auer's crown," made her professional debut at Macauley's Oct. 19. The young artist was accorded by all the critics the high praise which she merited.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—"Chu Chin Chow." Next week, "The Dumb-bells."

PRINCESS—Vaudeville. ORPHEUM—Robins Players in "Twin Beds." Next week, "Peg o' My Heart."

GAYETY—"Maid of America." LOEW'S—Pop vaudeville. IMPERIAL—Pop vaudeville. FRANCAIS—Stock burlesque. ST. DENIS—Cecile Sorel and Albert Lambert (Paris).

Picture houses: Crystal Palace, "Remembrance"; Belmou, "Blood and Sand"; Papineau, "Nice People"; Allen, "What's Wrong with

MINERS MAKE UP

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the Women?"; System, "Trapped by the Mismo"; Maisonneuve, "Orphans of the Storm"; Midway, "Grandma's Boy"; Electra, "In the Name of the Law"; Mount Royal, "The Girl in I's Room"; Strand, "False Fronts"; Regent, "Up and Going"; Capitol, "The Storm."

The outstanding performance of the week with the San Carlo Opera Co. was Leon Roher's magnificent rendition of Mephistopheles in "Faust," closely followed by Mme. Tamaki Miura as Cho Cho San in "Madama Butterfly." On both occasions a crowded house greeted these justly famous artists.

No little interest is attached here to the engagement, for one week, of Mme. Cecile Sorel and M. Albert Lambert, direct from the Comedie Francaise, Paris. The advance sale indicates record patronage.

The Venetian Gardens, Montreal's leading cabaret, arranged special programs for Halloween and Thanksgiving week. Several new artists were engaged and appropriate decorations in order.

The Montreal Lodge, No. 56, B. P. O. Elks, have adopted the practice of staging an entertainment every week or so for its members. With the permission of the management, artists from the various theatres are secured to present their acts in the lodge room.

Jean Melville, a member of the Robins Players (stock company at the Orpheum) last her \$800 fur coat last week. Elg. days later the coat was recovered during a raid on a St. Urban street house. As a result Howard Clayton and wife now face a charge of theft and receiving, respectively. Another charge was made against the couple of having opium. They were sent to enquete on \$1,000 bail.

The Princess, under management of Abbie Wright, continues to do consistent business. Vaudeville of the best type appeals to Montreal audiences and apparently is being given the preference over any other class of show.

NEW ORLEANS

By O. M. SAMUEL

Inconsequential program at the Orpheum Monday evening. Just dull, rapid and tedious.

Lola and Senia promised well and were slipping along nicely, only to defect somewhat through a dance number not strong enough to conclude. They did very well for an opener, however.

Zelaya was not nearly so successful as when here last season. His routine remaining unchanged militated and he remained over long. Shella Terry received negligible attention. The crowd did not warm to her unnatural method of speaking and singing. In trying to force her moment over, its flop was only accentuated. Aiding and abetting were two male assistants who must have gained their knowledge of histrionism from a correspondence school.

Diamond and Brennan were first to arouse the audience from its lethargy. The first few minutes were lapped up avidly, but the pair there after got back into the old conventional hocus pocus.

Doree's Operalogue is true and tried stuff that has run its vaudeville race and the singers, like Shella Terry, attempted to engender affection, but without avail. In the coterie there is but one voice that might attract attention.

Roscoe Ails an. Katie Pullman brought them back for a time. The turn disclosed naught save a novel bit of clowning by Miss Pullman.

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but in its way was a relief from what had gone before. Fred Lindsay was at the end, in direct contrast, a showman of the class who made vaudeville the institution it is today.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Julian Eltinge in "The Elusive Lady."

GAYETY—"Knick Knacks."

FAY'S—Pop vaudeville.

EASTMAN—"The Loves of Pharaoh," film feature; Eastman Theatre Symphony Orchestra, Vladimir Dubinsky, cellist; "Twin Husbands," Carter De Haven comedy.

CORINTHIAN—Rochester Players in "Miss Lulu Bett," last half.

Pictures—Regent, "Grandma's Boy"; Picadilly, "Just Toney" and "Greater Than Love."

Rochester music season is moving swiftly. Following a week of grand opera at the Eastman, the first concert of the Kilbourn Hall series was held on Tuesday of last week, followed by Martinelli at the Eastman.

The Denishawn Dancers are featured at the Eastman on Wednesday. Irene Castle and her company played Convention Hall Saturday.

ST. LOUIS

By JOHN ROSS

SHUBERT-JEFFERSON—"Anna Christie."

AMERICAN—"Abraham Lincoln."

SHUBERT-EMPIRE—"Unit," "Echoes of Broadway."

ORPHEUM—Vaudeville.

PERSHING—Neil O'Brien's Minstrels.

GARRICK—Woodward Players in "Buddies."

GRAND—Vaudeville.

RIALTO—Vaudeville.

GAYETY—Frank Finney Revue (Columbia burlesque).

COLUMBIA—Vaudeville.

MISSOURI—"The Impossible Mrs. Bellevue" (film).

DELMONTE—"Human Hearts" (film).

FOX-LIBERTY—"Nero."

NEW GRAND CENTRAL—"Remembrance."

Woodward Players boost prices. Lower floor, formerly 83 cents, now \$1. Matinees, formerly 55, now 33. The change did not affect business any. Last week very good.

Neil O'Brien's Minstrels, playing independent this season, rented the Pershing, which has been dark many months. The house is controlled by Skouras Bros., and when

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J. MIKE COHEN, Trombone

Gowns by ALLAN KRAMER—Songs by JACK FROST—Direction CHAS. WILCHIN

SHOWS IN CHICAGO

(Continued from page 15)

the brokers themselves been in such a perilous position. Just how everything will turn out is what promises to supply those who are on the inside with sufficient curiosity to observe matters very closely.

"The Perfect Fool," "The Circle," "Under False Pretenses," "Good Morning Dearie" and "Greatness" are the five shows which will say goodbye Armistice Day. Ed Wynne will depart with plenty of records. His business has been splendid. "The Circle" will lose some of its big six week's profit by being kept two extra weeks. The Dittishstein show has done enough to inspire the interested ones to seek Broadway money. "Good Morning Dearie" will limp out of Chicago, going to the Forrest, Philadelphia. "Greatness" was a Chicago premiere that met with sad happenings.

Into the places of the outgoing shows will come "The Music Box Revue" to the Colonial, "Kempy" to the Selwyn, William Hodge in "All of Us" at the La Salle, "Shuffle Along" to the Olympic, and promises of a movie at the Illinois.

Further shuffling of the attractions mentions Dec. 4 as the date when Al Jolson will turn over the Apollo to "The Rose of Stamboul." This promised booking further complicates the guessing as to when and where "Sally" will be housed here. The Apollo is being signalled out as "Sally's" home, probably now being so arranged as to be the late winter booking which would hold it for the spring season at the Apollo. Under these probable arrangements "The Music Box Revue" will have a full fling at the real trade for many weeks after its Colonial theatre premiere, although Jack Laity's "Spice" is due around the holidays.

Last week's estimates:

"The Charlatan" (Playhouse, 2d

and final week). Had hard time reaching \$3,000, easily costing show owner \$2,000, plus railroad fares to New York. "Revue Russe" opened Monday, unknown quantity for local taste for idea of entertainment.

"Greatness" (Olympic, 1st week). Chicago failure with no hope of recovery, despite well-directed newspaper campaign. Fought hard for \$5,500.

"The French Doll" (Powers, 1st week). Pronounced "hit" by premiere audience. Big box-office line Tuesday, keeping up all week. Will average close to \$12,500 for three weeks' limited engagement.

"The Guilty One" (Woods, 10th week). Brokers "buy" again helped to reach \$10,000. Goes to Milwaukee Nov. 5 with "The First Year" taking house.

"The Circle" (Selwyn, 6th week). Staying too long for owners to hold six weeks' profits, for society has contributed its full representation, making hard guess where trade will come from balance of engagement. Small profit on \$11,700.

"Six Cylinder Love" (Harris, 4th week). Saturday-Sunday appeal still remarkable, and if balance of week picked up would hit splendid mark. Stopped at \$14,500.

"Good Morning Dearie" (Colonial, 9th week). Playing out losing engagement until "The Music Box Revue" arrives. Departure announcement expected to increase trade. Check stopped at \$18,000.

"Bombo" (Apollo, 6th week). Announcement of final time for Dec. 3 will easily hold capacity average for balance of engagement. Another walk-up at \$26,000.

"Thank-U" (Cort, 9th week). Settled itself stronger for positive long run with \$12,400. Gaining popularity all time. Sure to beat Jane Cowell's 19 weeks' run at this house.

"Under False Pretenses" (La Salle, 4th week). Went between \$8,000 and \$9,000 by sudden week-end splash. Author working hard for New York premiere.

"Cat and Canary" (Princess, 8th week). With parties being sought

after for March, promise of this hit sticking all winter must be admitted. Splendid profit on \$15,000.

"The Perfect Fool" (Illinois, 9th week). Fell off but again ran next to Jolson in town. Goes out Nov. 11. Filled up \$19,000.

"Lightnin'" (Blackstone, 60th week). On its last six weeks, for Dec. 11 will bring Henry Miller and Ruth Chatterton to this house in "La Tendresse." Without Sunday night grossed \$14,600.

"Anna Christie" (Studebaker, 2d week). Drew small but very select audiences, reaching \$3,000. "Hairy Ape" arrived Sunday for four weeks.

"The Green Goddess" (Great Northern, 4th week). Arliss setting record for this out-of-the-way theatre and upset all dope by walking in, after looking like failure first week. Every week since then has increased until the gross reached \$16,500, profit for everyone.

SHOWS IN BOSTON

(Continued from page 15)

that valuable "word of mouth" advertising.

"Shuffle Along" will not finish as strong as it has been doing. The call for it seems to have about petered out, and while on the last week the business should pick up somewhat because of the buy from those who always wait until the finish, there will be room for all. This does not alter the fact, however, that the show has proven to be a remarkable money maker and has given the Selwyn a chance to become again recorded in the list of the money-making houses in the town.

Once again the Arlington, the theatre which saw the inglorious finish of "Oh Joy," is using an all colored show. It is "Seven-Eleven," at \$1 top for the night and 50 cents for the afternoon. How this show is going to do any better than the one that preceded it is somewhat of a mystery. There is not enough colored population in this neck of woods to support the show, and unless it has an established "rep" like "Shuffle Along" the whites won't go to it, especially at the uptown house.

Estimates for last week:
"Music Box Revue" (Colonial, 5th week). Grossed \$29,000 last week, the business it did the week before. Seems to be good for this business this week, with a better break coming for the closing week. Is gathering in business from football crowds.

"Shuffle Along" (Selwyn, 14th week). Two weeks more, and while business is slipping it should hold up to stop figure of \$10,000 for balance of run.

"Little Nellie Kelly" (Tremont, 14th week). Closing here, playing to turnover business. \$22,000 last week, best house can do at scaled price. Could put this figure higher if extra performances were allowed,

but it is understood the company is to be kept as fit as possible for the New York opening, and there will not be any extras.

"The Bat" (WHLB, 9th week). Hasn't a thing to fear for many weeks to come. Doing all the business house will allow and playing to nightly turnover. Keeping prices for Saturday shows on par with those charged for other performances one of the best things ever, and has greatly added to popularity of attraction. Could easily fill the house even at increased prices for Saturday night.

"Rose of Stamboul" (Shubert, 2d week). Bucked strong opposition at opening but got over well enough to satisfy. Will relinquish house to Eddie Cantor in couple of weeks, and the Shuberts expect to clean up with him.

"The Czarina" (Hollis, 1st week). In for two weeks. Good opening. Got society following that generally attends first nights at this theatre. "Nice People," with Franchine Larimore, in final week was off considerably, doing only bit better than \$7,000.

"Field of Ermine" (Plymouth, 1st week). Takes over the house which had been dark for a week. In for two weeks, when "Anna Christie" is due.

"Seven-Eleven" (Arlington, 1st week). Playing at \$1 top, all colored show.

The Boston opera house dark this week, with the San Carlo Opera Co. booked for next week.

SHOWS IN PHILA

(Continued from page 15)

of its woeful slump. It stays two weeks, with "Tangerine" after.

Estimates for last week:

"Nice People" (Broad, 1st week). Full house opening night with some paper; distinctly society audience and more enthusiastic than most such at this house. Length of run not definitely settled. "The Czarina"

dropped to about \$5,250 last week. "The Hotel Mouse" (Shubert, 2d week). Has shown nothing and was rumored to be withdrawn Saturday, but decided unwise to have house dark second week during regular season. A gross of about \$5,000 plunged house into a further deficit.

"Sally" (Forrest, 5th week). Announced this Ziegfeld winner has only two weeks after this, with "Good Morning Dearie" as its successor. "Sally" was off Monday night in balcony and, for about first time, there were available seats downstairs.

"Merton of the Movies" (Garriek, 2d week). Business steadied and this, its final week, looks to be good money-maker, but crowd fought rather shy last week until Friday. Got good slice of extra, business due to football crowds, and passed \$11,000.

Walter Hampden (Walnut, 2d week). First week's business off from that of star's showing two years ago, but prospects this week are for big jump, with balcony practically sold out for week by Monday. Indications are this will be one of the biggest come-backs of year, though no good reason has been advanced for weak start. "Goldfish" Monday.

"Demi-Virgin" (Adelphi, 4th week). One more week to go, and of run being announced when bottom fell out under business. Started like whirlwind, Vivian Martin in "Just Married" Monday. "Demi" did \$5,500.

"Blossom Time" (Lyric, 2d week). Shuberts' first real promise of year here in musical line. Drew solid business, not capacity, but well distributed, and man round up four weeks. Glowing notices. \$12,500.

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INDIANAPOLIS

By VOLNEY B. FOWLER

The Murat was dark and English's held "After Six Days" over for another week.

Winners of the Little Theatre Society of Indiana's contest for four one-act plays written by Hoosiers were announced this week as follows:

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NEW YORK**

lows: "The Marriage Gown," by Judith K. Sollenberger, Lokomo; "Where Do We Go From Here?" by William O. Bates, Indianapolis; "Brothers," by Donald Grooms, Indianapolis; "Treasure," by Maurice C. Tull, Indianapolis. The society will present the play at an early date and the Bobbs-Merrill Co. will publish them.

Because the public misunderstood the rule of the Little Theatre Society, barring non-members from its performances it was announced this week that single admissions will be sold hereafter. The society closed its shows to the general public in order to increase the demand for membership and to demonstrate it was not attempting to compete with the commercial theatre.

Defective wiring caused a \$50 fire loss in the Gayety last week.

Goldwyn opened a new exchange in the new building at the corner of Michigan and Illinois streets.

All three dailies praised "The Hairy Ape" at the Murat the last half of last week.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Dark.
GRAND—"Why Waves Go Wrong."
EMPRESS—Drama Players Stock, in "I Love You."
GARDEN—Bridge Musical Stock.
GAYETY—"Beauty Revue."
ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville (First Anniversary).
PANTAGES—Vaudeville.
GLOBE—Vaudeville.

"When Knighthood Was in Flower," Royal; "Prisoner of Zenda," Mainstreet; "Burning Sands," Newman; "Remembrance," Liberty.

The big business of the week was done by the Orpheum, where the bill was headed by Theodore Roberts. The occasion was the celebration of

the circuit's "Third of a Century Anniversary."

"Abraham Lincoln," with Frank McGlynn, was the current attraction at the Shubert. The show opened Sunday night to less than half a house. The theatrical critics, who had been decrying the absence of legitimate attractions here, took some hot shots at the public, in their Monday morning issues, for the lack of appreciation shown. Business built up after the Sunday opening, and the week's results were much better than the opening performance indicated. However, the business was far from capacity and a disappointment. The house will be dark next week, opening November 5 with "Lightnin'" for a two weeks' run.

Work on the new Missouri theatre (formerly the Century) is progressing rapidly. All of the inside steel is in place and the concrete was poured this week. It is now thought the house will be ready for its opening about the middle of December.

Theodore Roberts, who is headlin-

WALTZ BALLAD

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ing at the Orpheum this week, with his wife, was the guest of the Kansas Board of Picture Censors, Tuesday. The members of the board advised the Paramount star that they had never been compelled to cut a foot of his screen offerings.

George Perkins, special representative for Metro, is here from Los Angeles, exploiting "Prisoner of Zenda," which will be featured at the Mainstreet's first anniversary celebration next week.

If the friends of Jimmie Cooper, star of the "Beauty Revue," do not fall down in their plans, next week will be a record breaker at the Gayety, where the show is the attraction. Jimmie is a local boy and the "gang" is preparing a royal welcome.

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NEWS OF DAILIES

(Continued from page 9)

scenes from "Success," a film which Ralph Ince is making.

Carmel Myers, pictures, is suing her husband, Isidor B. Kornblum, for separation, it was reported early this week.

"Society," by Cosmo Hamilton, will be produced soon by William Harris. He is also dramatizing his novel, "Rustle of Silk."

Charles Dillingham has engaged a complete cast of understudies for "Loyalties," now at the Gaitey, New York.

The Forty Niners will give a special performance for the press Monday night. The show will open Tuesday for the public. Allen Fagan has been added to the cast.

"Rain," by W. Somerset Maugham, will open at the Maxine Elliott, New York.

Winchell Smith gave an experimental showing of "Polly Preferred," by Guy Bolton, with Robert McLoughlin's stock company of the Metropolitan, Cleveland, during the week of Nov. 5.

The Friars will give a dinner at the Astor Hotel, New York, to the overlords of the amusement world. Judge Kenesaw M. Landis, Will H. Hays and Augustus Thomas, on Nov. 19. Geo. M. Cohan is chairman of the arrangement committee.

The theatrical committee of the Association Against the Prohibition Amendment, of which Daniel Frohman is chairman, will give a special performance at the Greenwich Village theatre, New York, on Sunday night, with Bobby Edwards as master of ceremonies.

"The Bootleggers" is rehearsing at the 39th Street, New York.

The opening of Bataille's "The Love Child," with Janet Beecher, Sidney Blackmer, and Lee Baker has been postponed until Nov. 8. A. H. Woods has not selected the New York house.

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promise suit started by Mrs. Maud L. Ceballos, better known as Mona Diamond, in May, 1920, against Clifford R. Hendrix, began Tuesday before Supreme Court Justice McAvoy in New York.

At a meeting of the American Dramatists, held Tuesday, Edward Childs Carpenter was elected president to succeed Owen Davis, who declined renomination. Other officers re-elected were: Anne Crawford, vice-president; Percival Wilde, secretary; Eric Schuler, executive secretary, and Henry Erskine Smith, treasurer.

Laura Lavole and Elsie Flynn, who said they were burlesque chorus girls, were arrested for shoplifting and sentenced to 20 days in the workhouse.

"It is the Law," originally announced as a collaboration between Elmer L. Rice and Hayden Talbot, was solely written by Rice. The play is based on a short story by Talbot.

"The Little Kangaroo," will be the title of the musical version of "Somebody's Luggage," in which James T. Powers will be starred.

Arthur Hopkins's production of "Hamlet," starring John Barrymore, will be presented at the Sam H. Harris, New York, on Nov. 16.

Scena Owen and George Walsh, both of pictures, will be divorced. Mrs. Walsh dropped a suit in which she named Estelle Taylor, pictures, co-respondent, and in turn Miss Taylor dropped a \$100,000 action for slander against her. Walsh is pressing his own suit for divorce on the ground of desertion. The decree is expected to be issued next month in Los Angeles.

CABARET

(Continued from page 21)

been dropped. Three dance hall girls from the "moral background" south of Yesler way went to the home of Mrs. Henry Landes, city councilwoman, for a heart-to-heart discussion of alleged vice conditions in the city. The girls, Gladys Nelson, May Stanford and Winnifred Durgin, represented, they said, 35 young women employed at the Liberty dance hall. They related their living conditions in detail, which appear to be very tame.

Miss Nelson said, "I am quite sure from what I saw and heard that Mrs. Landes was not ill pleased with us, at least not with May and Winnifred. She seemed to understand us, and she said, at least for the present, the dance hall would not be closed—not by her efforts."

It was the opinion of the girl committee that Mrs. Landes thinks the hours of employment in the dance hall should be changed somewhat. They work from 8 p. m. to 1 a. m. They said they thought the councilwoman was in favor of midnight closing.

Asked what kind of dresses they wore at the dance hall, they told her the very same kind as they were wearing then—their street dresses. "She seemed displeased over one thing—that we asked men who come to the hall to dance with us and buy us drinks. I tried to explain to her that men in that part of town are laboring men, bashful and very reticent. I told her they were not men of her acquaintance, but of a different class. They have to be asked to dance. They are too bashful to ask us girls."

The cabaret agent who has been in business for many years before the orchestra agency came so much to the fore holds a brief against these agencies on the ground they have made inroads on their business and diminished his (agent's) income. Where formerly a club, fraternity, society or any social organization turned to the cabaret agent for an orchestra and talent, the cabaret man complains they seek out musicians of the calibre of Whiteman, Lopez, Miller, Specht, Raymond et al. These high-priced musicians are alleged to be charging fancy figures for the privilege of advertising their "names," in most cases not even appearing with the orchestra, only "presenting." A personal appearance demand of the "name" leader means so much more on top of that.

As a result, the agent continues, a society finds that its quota for entertainment has been eaten up by the orchestra outfit. Accordingly, individual entertainers are passed up and the orchestra made the advertising feature.

It is not surprising, therefore, that a number of the cabaret agents are reported to be dabbling in the forbidden wet goods. Others use their offices to trade in new and second-hand theatrical costumes, scenery, etc., to eke out expenses in conjunction with the bare cabaret patronage.

In the "good old days" a club could get a hoover, monologist, girl songstress and even a "dumb" act anywhere from \$50 to \$100. A club would stand for \$75 entertainment outfit on the average, while a five-piece orchestra would cost little more than half of that. Nowadays that alone is insufficient to pay for an orchestra booked through one of the orchestra "name" agencies.

Jules E. Mastbaum, president of the Stanley Company of America, has purchased from a corporation headed by George H. Pawling, of the Pawling Engineering Company, the ice palace at 45th and Market streets, which has been used as a skating rink and for staging boxing bouts, dances and similar entertainments. The building has been purchased outright by Mr. Mastbaum, himself, but when operated will be under the management of Fred G. Nixon Nirdlinger.

Colonel Chandler, superintendent of the State police, has ordered an investigation into a report that bootleggers are trying to bribe railroad policemen to impersonate State troopers and protect their cargoes on the trip from the Canadian border to cities in the State. An inquiry has already been started. It was learned, at White Plains, where George Mammon, superintendent of

Long Island railroad police, said a member of his force was offered a salary of \$200 a month, a uniform similar to that worn by the State police and an alteration of the wording in the commission issued troopers to consent to the scheme. The bogus trooper, under the plan, would ride auto trucks carrying liquor, and if they were stopped by a regular trooper, they hoped to pass with an explanation that the driver of the car was under arrest.

Hard cider at \$1 a quart! No wonder the farmers are for prohibition! That's the substitute in the farming fields. Formerly cider, when not given away, got around 20 cents a quart to pay for the bottle. But with prohibition and the cry for a dry country from the rural corners, cider commenced to get hard and wet. It's quite well known among the sap trees the quickest drunk that may be acquired is through imbibing hard cider. Many of the farmers would cry out of regret if light wines and beer were ever again licensed. The apple looks as though it will yet be the biggest thing that grows, as there's no hard cider in watermelons.

The government won the first legal skirmish in its fight to close the Folly theatre, the Folly cabaret and the Folly hotel at Baltimore and Front streets, Baltimore, when Judge Rose, in the United States District Court, overruled a demurrer to the government's petition to have the place closed under the nuisance provision of the Volstead act. The Maryland Social Hygiene Society had made an effort to close the places because of the number of "sitters" employed in the cabaret. This action, begun April 4 was the first case of its kind in Baltimore. Under the Volstead act any business which violates the law so frequently as to make it a nuisance may be closed for a year.

The petition in equity was filed against John Henry (Hon.) Nickel, 2726 Harford avenue, owner of the Folly enterprises. It was alleged that from May, 1920, until March 27, 1922, Nickel had owned and conducted the theatre, cabaret and hotel, and that liquor was stored and sold on the premises. The petitioners charged that the entire business was a cover for the constant violations of the prohibition law. Little liquor was, however, sold, if any, publicly there. At the bar near-beer was put up to the

customers and one wasn't asked if they wanted the real stuff. In the cabaret the "attraction" was the women, and the only article of food served was bouillon, and probably soft drinks. Order was usually preserved in the premises proper, but police were often stationed inside in plain clothes to get on the trail of women who were soliciting. Policemen were frequently seen in the place, but they became too well known for usefulness.

Jack Everhardt, known as a former sparring partner of the late John L. Sullivan, is having a house built at the Point of Pines, Revere, Mass., which will be used as a combination tea room and road house. It will be under the management of Mrs. Everhardt, formerly one of the Daly sisters.

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Brooklyn Supreme Court through Frederick E. Goldsmith. It differs from the suit begun in the New York Supreme Court (discontinued during trial because of difficulty in obtaining certain witnesses) in that a jury trial is aimed for. The action is for an accounting of royalties and \$30,000 damages. Fisher is at present trying to collect on a \$1,000 bond posted by Bernard on a temporary injunction. Bernard is appealing from the payment. Argument on appeal is scheduled in two weeks around.

Election week has been selected as "No Use Crying" week by the Keith, Loew and Fox circuits and the Stanley chain of theatres; also by many leading orchestras, including Vincent Lopez, Paul Specht, Mal Hallett and orchestras of like calibre.

Paul Specht announces he is still represented at the Hotel Astor, New York, where a dance combination under his management is playing daily. The Hotel Astor roof has closed for the winter season. That part of the hotel is open during the summer months only.

"Ace," the leading critic of Kansas City, writing recently in the "Journal-Post" of that town, said:

Do you know what gives vaudeville actors more courage and confidence than anything else in the world?

It's the attitude of the orchestra leader. Does he smile up at them? Does he work away for them as if he were part of the act? Does he lend all he's got to the success of the few minutes? Does he keep up that smile that says: "You're doing fine—keep it up?"

Louis Charninsky, Pantages leader, is that sort of leader. He holds his head high, his smile a big, broad sign of encouragement. Actors appreciate him.

John Heinzman, representing the Stark & Cowan Music Publishing Co., arrived in San Francisco last week and will open a branch office for his company. Heinzman will remain in charge.

Francis, Day & Hunter are publishing in England "Human Hearts," the song written around the Universal picture of that name and released in conjunction with the film.

Ed Bloedon is with Goodman & Rose.

Chris Pender, songwriter and actor, and Ray Klages, songsmith and co-author of "Early in the Morning," which Berlin, Inc. is publishing, are involved in a collaboration difference that may reach the courts. Pender has retained Abner Greenberg to protect his interest, claiming he collaborated with Klages on "I've Got the Early in the Morning Blues" in January, 1922. He alleges that the Berlin song is partly his effort and wants a royalty interest. Klages' name and that of Ray Brown are the only ones credited for a thorship.

Lawrence Pericone, a shoemaker, is the writer of "Call Me Back, Pal of Mine," but his efforts to obtain

financial reward were in vain until last week, when Circuit Judge Hall in St. Louis decided that Dixon & Lane, publishers, should not retain all the profits from the song. Pericone wrote the ballad in December, 1920. Two months later Dixon & Lane placed it on sale and the mechanical rights were sold. Pericone received nothing and filed suit on a contract by which he was to get one-half cent on each copy and 50 per cent on mechanical right sale. Harold Dixon, of the firm, testified he, and not Pericone, had written the song, but the plaintiff produced the original manuscript. Dixon then said the song had been a failure, and there was no profit. Judge Hall remembered the tune and that he had it at home on his victrola, so he was certain it had met with some success. He appointed John Menown as referee in the case to determine what Pericone has to claim. Not knowing the amount the referee will allow or the assets of the publishing house, Pericone continues his occupation as a shoemaker, believing that "a bird in the hand, etc."

Clarence Gaskill's two-year contract with Witmarks has expired. It is reported he may go into the music publishing business for himself, with backing assured, although Gaskill is considering offers from other publishing houses for his exclusive services. While with the Witmarks some of Gaskill's hits were "I've Got the Blues for My Old Kentucky Home," "I Love You Just the Same, Sweet Adeline," and Gaskill's current number, "Waltzing the Blues."

Sherman, Clay & Co., the coast publishers, will shortly open a Chicago office with Ford Rush in charge. Mr. Rush has been appointed by Richard J. Powers, eastern representative of the western firm.

An accounting of the estate left by Victor Jacoby, composer of many musical comedies and light operas, who died Dec. 10, made by Thomas F. Smith, Public Administrator, and filed last week in the Surrogate's Court, New York, shows as follows:

That the decedent, a citizen of Hungary, after a brief illness, without leaving a will, died at the Lenox Hospital, leaving a brother, half-brother and two sisters, all residing in Hungary, who are entitled to share equally in his property. The heirs are Oliver Jacoby of 12 Joseph Terrace, Bronx, Balogh de Eors of 80 Nagy Jancs street, Eors and Fogaracz of 53 Retek street, all of Budapest, and Livia Leopold of Szeged.

In his accounting Mr. Smith, as administrator, charges himself with \$4,122.74, representing all cash, which came into his hands. Against the sum he credits himself with \$2,434.15 for funeral, administrator and creditors, which left a balance of \$1,688.59. This he is holding for further distribution, subject, however, to an order of the court.

A preliminary hearing for the signing of the decree will come up before Surrogate Cohalan on Oct. 14. Mr. Jacoby, who was 37 years old, a native of Budapest, and had already taken out his first papers to become an American citizen, completed his first operetta, "The Proud Princess," the year that he attained his majority. Then followed "The Brave Hussar," "Yes or No," "The Rose and the Thorn," "The Queen's Gown" and "Johnny," all successfully produced abroad but not brought to this country.
His first score to be heard here

was "The Marriage Market," in 1914. His popularity increased with "Rambler Rose" and "Sybil," the latter in 1916, starring Julia Sanderson, Joseph Cawthorn and Donald Brian. With Fritz Kreisler he wrote the music of "Apple Blossoms," presented at the Globe Theatre in 1919. At the same theatre his last work, "The Love Letter," was recently performed. Several of his songs caught the popular taste, notably "On Miami's Shore." He was laid to rest at the Woodlawn Cemetery.

The \$11,306.76 net estate left by Mme. Augusta Ohrstrom Renard, former opera singer and for 20 years an instructor in voice, who died November 4, 1921, will yield \$63.06 in inheritance taxes to the State, according to an order signed by Surrogate Foley, of New York, directing the administrator to pay such sum to the office of the State Tax Commission.

The gross value of the estate left by Mme. Renard amounted to \$14,103.75, and this consisted of equity in premises at 118 West 76th street, New York, \$11,544; cash on deposit with Colonial Trust, \$703.03; sundry claims for vocal lessons, \$431.97; promissory note made by United Vending Co., \$1,100; claim against Trippe Co., bankrupt, \$430; composition of 20 per cent. having been offered, \$36, and in securities, \$238.75.

Frederick Arthur Renard, son by first marriage, of 118 West 76th street, New York, because of her failure to leave a will and because she failed to leave enough personally to cover the debts of the estate, is sole heir to her net property.

Fred O. Renard, husband by second marriage, residing at 118 West 76th street, New York, is administrator of the estate.

Mme. Renard, who died at the Post Graduate Hospital after an operation, was born in Sweden in 1856. She began her musical career when she was 16, under the instruction of A. Berg, with whom Jenny Lind studied at Stockholm.

Maceo Pinkard, colored songwriter and author of "Stuttering," which the Broadway Music Corp. is publishing, has refused to abide by an arbitration agreement handed down by E. C. Mills of the Music Publishers' Protective Association. Pinkard has retained Abner Greenberg as counsel to protect his interests in the song. The difference involves a song which Pinkard wrote and placed with Shapiro, Bernstein & Co. two years ago. The verse melody of the latter song is alleged similar to the chorus of "Stuttering." Pinkard having reworked his own melody into another song. Mr. Mills held that because of Pinkard's careless practice, which might have precipitated expensive litigation between, both publishers had both songs been marketed simultaneously unbeknown to each other, the writer must surrender one-half of his royalties from "Stuttering" to Shapiro-Bernstein & Co.

Phil Ponce of the music firm bearing his name has circularized the trade that he is the sole publisher of the official song to "The Old Homestead," by Milt Hagen, written around the Paramount picture of that name. Another song of that name has made its appearance.

Oct. 25 was set for the next conference between publishers and radio companies' representatives to discuss a means whereby the American Society of Composers, Authors and Publishers may be reimbursed for licensing the radio people to broadcast copyrighted music for profit.

Clyde Doerr's orchestra, now fulfilling a six months' stay at the Congress Hotel, Chicago, disclaims any connection with Paul Whiteman. Mr. Doerr states Whiteman never was concerned in the Club Royal's dance arrangements for Victor recordings.

While Harry Von Tilzer is vaudevilleing Ted Barron will assume charge of the business direction of the Harry Von Tilzer music publishing, with Jack Gollgau as the professional manager. Mr. Von Tilzer completed his catalog for the current season before accepting the vaudeville engagements.

The U. S. Circuit Court of Appeals granted Perry Bradford a stay of the injunction which the Ted Browne Music Co. secured against the colored music publisher arising from the song, "He May Be Your Man But He Comes to See Me Sometimes." It means Bradford can continue publishing the song and collecting mechanical royalties up to the actual trial of the issues. Bradford has posted a \$15,000 bond meantime.

The action arose through Lemuel Fowler, its author, placing it with the Browne company and later with Bradford. Bradford, Bradford and

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MUSIC MEN

(Continued from page 21)

at Daly's, are all doing good business.

One of the best London attractions is "The Co-Optimists," now at the Prince of Wales's, and run much on the same lines as Pellissier's "Follies" about 14 years ago. This entertainment is made familiar to English audiences by the Pierrot summer shows which are a feature of English seaside resorts, but is unknown in America. The program consists of individual items and sketches in which all the members take part. Melville Gideon, American, is a member of the company and is responsible for practically the whole of the music. "Angel Face," at the Strand, flopped badly and did nothing to

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enhance the reputation here of either Harry B. Smith, the writer of the book, or Victor Herbert, who composed the music. The intention is to keep the play in London for about a month and then send it on the road.

The prospects of "The Island King," at the Adelphi, are not too promising, although the strong personality of W. H. Berry will pull it through. Business has taken an upward curve, but the present disturbed political atmosphere, and the prospect of an almost immediate general election will give the entertainment and music business a temporary setback.

Felix Bernard, co-author of "Dardanella," has begun another court battle against the publishers of the song, naming Fred Fisher, individually and as a corporation, defendant. This action is filed in the

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Williams, all colored songwriters, at the time of the injunction motion were incarcerated in the Tombs in default of \$5,000 bail each for perjury and conspiracy. Abner Greenberg, acting for Bradford, secured the injunction stay.

Edward B. Marks has begun a suit in equity in the Federal District Court against Leo Feist, Inc., alleging "Swanee River Moon," by H. Pittman Clarke, published by Feist, is a copyright infringement on Paul Lincke's "Hochzeitsreigen" (Wedding Dance Waltzes), copyrighted by Apollo-Verlag of Berlin in 1905 and assigned in 1907 to Stern & Co., which business Marks acquired two years ago. The plaintiff alleges he has been damaged \$25,000 and wants a permanent injunction to restrain the further publication of "Swanee River Moon," also an accounting of the profits. Incidentally it is disclosed that Marks bought out the Joe Stern catalog for \$10,000 and other valuable considerations. Stern retired in 1920 after being a publisher since 1894. Marks was his silent partner.

Henry Waterson's "Brainstorm," gelding, has been cleaning up at the Jamaica and Belmont tracks the past few weeks. It is estimated the music publisher's nag copied \$25,000 in purses alone within a period of a month, including two purses at \$3,000 and one at \$5,000. Of the music man's stable of 10 horses, the gelding has proven the surprise, coming to the fore from a 15-1 shot, through 8-1 to 3-1, its last odds. Mr. Waterson's disk venture, the Cameo Record Corp., of which he is president, is expanding to the extent the company took over the Brunswick firm's Jersey City, N. J., plant in addition to the two Connecticut factories. It is independent of the Waterson, Berlin & Snyder Co., being engaged in marketing a 50 cent phonograph record.

Of the 8,000 phonograph dealers circularized by the Music Publishers' Protective Association, Sept. 27-28, 525 replies have been received. Of these, 47 per cent. are handling sheet music in conjunction with the sales of records and rolls, 26 per cent. do not handle, but would be interested, and 17 per cent. are not interested. Five per cent. are undecided. This is a campaign originated by E. C. Mills to boost sheet music sales.

By an arrangement between Jerome H. Remick & Co. and Irving Berlin, Inc., the latter will exploit "You Tell Her—I Stutter," by Billy Rose and Cliff Friend. Although Remick printed professional copies of the song, their current catalog prohibited active "plugging," an arrangement ensuing whereby Berlin, Inc., is now handling it.

John Jacobson, retired creamery man, returned to New York last Monday after a trip around the world. He was met by his wife and daughter (Mrs. Frank Clark-Fio Jacobson). Mrs. Jacobson with her sister, Mrs. L. Wright and Mrs. Clark, left Chicago by motor to greet the returning traveller in the east.

George Sheffield, formerly recording director of the Aeolian Co., has connected with the E. B. Marks Music Co. as mechanical manager. The Marks company announces it.

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acquisition of the Russian tune, "Sonja," termed another "Elli Bill."

Harold C. Berg, professionally Harold Chamberlain, Detroit songwriter, will leave for Los Angeles shortly. He will establish a branch office of the Chamberlain Music Co. there.

The Witmark publicity manager has gotten out several novel miniature reproductions of Witmark "regular copy" editions for exploitation purposes.

"The Lady in Ermine" music score is being handled by Harms, Inc., although the Tama Music Co. (the Shubert publishing company) had the original rights.

"Sweet Seventeen," which Otto Motzan authored and published, has been taken over by Jack Mills, Inc.

Joseph Herbert, author of the lyrics of "Honeydew," the Efrain Zimbalist show, assigned a ten per cent. in his royalties in February, 1920, to Dave Lewis. The latter sued to recover his share from Jerome H. Remick & Co., the publishers of the music, and last week was awarded \$264.44 for his interest.

William H. Raskin, staff writer of Fred Fisher, Inc., is back in New York after several months on the coast turning out comedy ideas for Fox Films.

IN LONDON

(Continued from page 21)
suffering from a severe attack of influenza.

Vesta Tilley (Lady de Frece) is still suffering from the injuries she recently received while motoring up from her husband's Parliamentary constituency at Ashton-under-Lyne. Sir Walter, whose injuries were not serious, is up and about again.

Walter Howard, dramatist and actor-manager, died in London, Oct. 6, after a severe operation. He was 56 years old and had held his grip on the public both in the provinces and in London for over 25 years. His plays were all melodramas of the military order and were located in mythical countries. His first play was "The Wearing of the Green," which is still running. He became the Lyceum author when the Melvilles began their career there and among the most popular of his dramas produced in London were "Her Love Against the World," "The Midnight Wedding," "The Prince and the Beggar Maid," "The Story of the Rosary," and "Seven Days Leave." The latter ran for over 500 nights. During his lifetime he has served 10 years as a soldier, been a sailor, a lighterman and a cowboy.

Archibald Haddon of the "Daily Express," one of the best known dramatic critics in London, was badly injured some time ago while motoring to witness the premiere of Mrs. Patrick Campbell's production of "Voodoo" at Blackpool. He

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has at last been able to leave the Chester Infirmary, but some time must elapse before it is decided whether further operations are necessary.

Colette O'Neill, the youngest daughter of the Earl of Annesley, has joined the Plymouth repertory company, opening in "John Gayley's Honor." She did much work in the West End, notably in a revival of "L'enfant Prodigue" and the production of "Abraham Lincoln."

Although generally looked upon as a dramatist of the full-blooded sensational type, Arthur Shirley has written several successful comedies, and a new one from his pen entitled "Here Comes the Bride," will be produced at Brixton by Frederick Melville Oct. 23. His previous comedies are "Mrs. Othello," which was produced at Toole's in 1893, with Fred Leslie as part author; "Miss Cleopatra" and "The Three Hats." He has also written several comedy sketches for the Hippodrome and Coliseum.

The cast for "The Nine o'Clock Revue," which J. L. Davies produces at the Little Oct. 25, includes Beatrice Lillie, Irene Browne, Mimi Crawford, Helen Beltramo, Morris Harvey, Bobbie Blythe, Clifford Cobb and H. Tripp Edgar. Staging by Arthur Weigall; production, Dion

Titherage. The book is by Harold Simpson and Morris Harvey, with music by Muriel Little.

The sequel to the recent motor car accident in which Sir Walter and Lady de Frece were injured, was reached when their chauffeur was summoned for driving to the danger of the public. His speed was estimated at from 30 to 35 miles an hour, and the driver of the car which collided with the de Frece motor, said it was impossible for him to get out of the way. He was going at from eight to ten miles an hour. Defending counsel said Lady de Frece was still ill. Sir Walter and the chauffeur, Dolman, gave evidence trying to put the blame on the other man. In the end Dolman was fined £10, ten guineas cost, and his license was ordered to be endorsed.

Dr. Harris (Trevor and Harris) has undergone a serious operation, but is progressing favorably. Her illness compelled the act to cancel its Alhambra and Coliseum dates. They will not be seen again until the end of November, when they will appear in the new "Revel" at the Grafton Galleries.

Sandwiched in between visits of first-class musical plays and the production of florid melodrama Andrew Melville is about to run a series of West End "star" attractions at the Grand, Brighton. Arrangements have already been made for the appearance of May Padley (Mrs. Weedon Grossmith)

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in "The Night of the Party." Seymour Hicks, and Phyllis Neilson-Terry. Future events rest on whether the public supports the management or not. The next big melodrama production will be a stage version of "The Auction of Souls."

The dramatic library of the late George R. Sims, as well as his other books and collections of criminal relics, are to be sold. There are in existence several unproduced plays and melodramas by the author, as well as a musical play written in collaboration with the late Cecil Raleigh, who for many years acted as a sort of "stock" playwright to Drury Lane.

Ellen Terry is to unveil a memorial to Mrs. Siddons, which is being erected on the house the famous tragedienne occupied in Bath. She will be accompanied by Sir Squire Bancroft.

The season's program of the Incorporated Stage Society consists of five productions. The first of these, a new play by G. K. Munro, entitled "The Rumor," takes place Nov. 26; the second is a new comedy by Georges Duhamel, which will

be followed by an English version of Ernst Toller's "Die Maschinenstürmer," which will probably be known as "The Machine Wreckers." The other two productions are not yet fixed.

Charles Siegrist Ducos, who died here at the age of 61, was for over 20 years a well known Continental circus proprietor. He was the father of Noni, of the well-known vaudeville act, Noni and Partner.

At the conclusion of his short vaudeville tour with Jack Buchanan, Leslie Furber joins the cast of "Snap" at the Vaudeville, in place of A. W. Baskcomb, who has to leave for pantomime.

One of the big features in the forthcoming Hippodrome production will be a lake of real water, for which the management requires 60 girls who need not have stage experience but must possess beauty and be good swimmers and divers. When the Hippodrome was originally opened, aquatic spectacles were the big thing in the program and were generally framed in melodramatic stories. The present stalls are built over the old arena, which

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

A STORY IS TOLD

"UNDER A CRAZY QUILT"

YOU WILL LAUGH AT WHAT GOES ON

could be flooded at will. Considering the smallness of the Hippodrome stage, it is inconceivable how the producer will stage his big water scene without the sacrifice of some of his seating capacity.

Amateur actors are often accused of taking the bread from the mouths of professional players. Now, for the first time in theatrical history, amateurs are coming to the aid of their professional brethren. In the forthcoming special performance of W. Somerset Maugham's play, "The Noble Spianard," on behalf of the Actors' Benevolent Fund, the cast will consist of members of the leading amateur societies, the Strolling Players, the Canterbury Old Stagers and the Windsor Strollers. Many well-known players have in times gone by been recruited from these societies.

A party of millionaires and other influential people are arranging to bring the Wilna Yiddish Players to London. The names of those interested include Sir Alfred Mond, Israel Zangwill and J. T. Grein.

Formed during the war, the company is said to have been very successful on the Continent.

"Sinners," a play by Laurence Cowen, has been acquired by Milton Rosmer and Irene Rooke, who will produce it in the provinces. The title and variants of it have been used on several previous occasions.

The new Baroness Orczy drama, "Leatherface," is apparently no more successful than her previous one, "The Legion of Honor." "Leatherface" was produced at Portsmouth, came to suburban London for one week and finished. Members of the company say their short engagement was an uncomfortable one owing to the swollen-headedness of some of their comrades. The piece may be produced, but, if so, it will be rewritten.

The much written of play, "King Arthur," by Laurence Binyon, will be produced at the "Old Vic" in March. This will be by arrangement with Sir John Martin Harvey, who has on several occasions an-



WOODSIDE KENNELS
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MIKE—ANDY NAIO and RIZZO

Presents
A MUSICAL BREEZE

Direction JESS FREEMAN



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

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.

John Keefe "SPITE CORNER"

LITTLE THEATRE, NEW YORK CITY

nounced his intention of producing the play at one theatre or another.

"The Bat" finishes its long run at the St. James' Nov. 4. "The Beating on the Door," a new play by Austin Page, will be produced Nov. 6 or 7, with Arthur Wrenthorpe and Doris Lloyd in the leading parts. Austin Page was the author of "Pigeon Post," one of the most popular war plays seen in London.

WASHINGTON, D. C.

By HARDIE MEAKIN
It would seem that a new interest had been attracted to the Belasco with the advent of the Gertrude Hoffman unit, current. The show received unstinted praise from the local critics and a corresponding jump took place at the box-office advance sale.

The Shubert-Garrick has another new play in "The Man on the Balcony," with Cyril Scott featured. Reviewed elsewhere in this issue. Olin Skinner in "Mister Antonio" next week.

Cosmos: Four Queens and a Joker; 30 Pink Toes; McMahon and Adelaide; Walter Kaufman; Kelly and Wise; Tom McRae, and "Model Messenger."
Picture houses: Columbia, "When Knighthood Was in Flower" (2d week); Rialto, "Rags to Riches"; Palace, "The Ghost Breaker"; Metropolitan, "The Masquerader."
The President stock has "Turn to the Right," "Smilin' Through" next.

MARK STRAND

Broadway & 47th St.

"A NATIONAL INSTITUTION"
Direction: Joseph Plunkett

JACKIE COOGAN in "OLIVER TWIST"

FOKINE BALLET
STRAND SYMPHONY ORCHESTRA
CARL EDGARDE, Conductor

MARION DAVIES CRITERION WHEN KNIGHTHOOD WAS IN FLOWER

NEW YORK THEATRES

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WEST 45th ST. Evs. 8:15. Mats. Wed. and Sat.
SAM H. HARRIS Presents IRVING BERLIN'S
"MUSIC BOX REVUE"
Staged by HARRARD SHORT.
WITH A GREAT CAST!

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WILLIAM ANTHONY McGUIRE'S
NEW COMEDY
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EVENINGS at 8:30.
Mats. Wednesday and Saturday, 2:30
ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
With an All-Star Cast

GAIETY 117th & 46th St. Evs. 8:30.
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LOYALTIES
By JOHN GALSWORTHY
"SEASON'S BEST PLAY."—Tribune

LITTLE W. 44th St. Evs. 8:30.
JOHN GOLDEN Presents
MADGE KENNEDY in
"SPITE CORNER"
A NEW COMEDY BY FRANK CRAVEN

EARL CARROLL Theatre, 7th Ave.
at Fifth St. Evs. 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 REV. **GEORGE WHITES** 1922
PAUL WHITEMAN AND HIS PALAIS
ROYAL 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.
Evs. 8:20. Mats. Thurs. & Sat., 2:30.

INA CLAIRE
AND CO., Including BRUCE McRAE in
ARTHUR RICHMAN'S New Comedy.
The Awful Truth

ELTINGE THEATRE.
Evs. 8:30. Mats. Wed. & Sat., 2:30.
A. H. WOODS Presents

FLORENCE REED in
"EAST OF SUEZ"
By W. SOMERSET MAUGHAM

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. 8:30.
Mats. Thurs. and Sat. 2:30.
DAVID BELASCO Presents
FRANCES STARR
in **"SHORE LEAVE"**

VANDERBILT W. 48th St. Evs. 8:30.
Mats. Wed. & Sat. 2:30
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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.
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New Amsterdam Theatre—W. 42d Street
Evs. 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 FOOL"
CHANNING POLLOCK'S
New Play Produced by the Selwyns

MOROSCO Theatre
West 45th St. Evs. 8:30
Mats. Wed. & Sat. 2:30
"AN ABSOLUTELY SAFE BET."—Alan Dale.
WAGENHALS
and
KEMPER
Present
WHY
MEN
LEAVE
HOME

EVERY HOPWOOD'S GREAT COMEDY

HUDSON
WEST 44TH ST. EVS. 8:30
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

WILLIAM FOX Presents
—THE SENSATIONAL PHOTOPLAY—
"THE TOWN THAT FORGOT GOD"
ASTOR THEATRE BROADWAY
and 45th St.
TWICE DAILY — 2:30 AND 8:30

AMERICA'S FOREMOST THEATRES AND HITS, DIRECTION OF LEE AND J. J. SHUBERT

WINTERGARDEN B'way & 50th St.
Evs. 8:10. Mats.
Tues., Thurs., Sat.
The PASSING SHOW of 1922
PRESENTING
WILLIE and EUGENE HOWARD
MATINEE ELECTION DAY

GREATEST MUSICAL HIT OF AGES—
"BLOSSOM TIME"
Second Triumphant Year
CENTURY THEA. 62d Street and
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Evs. 8:30. Mats. Wed. & Sat., 2:30.
MATINEE ELECTION DAY

49th St. Thea., W. of B'way. Evs. 8:30.
Mats. Sat. and Election Day, 2:30.
SUPER MYSTERY PLAY
WHISPERING WIRES
—HAS THE TOWN TALKING—
MATINEE ELECTION DAY

NATIONAL Thea., 41st W. of B'way
PHONE BRYANT 1564

CAT AND THE CANARY
—Matinee Wednesday and Saturday—
MATINEE ELECTION DAY

SHUBERT Theatre, 44th Street,
West of Broadway
Evenings 8:30. Mats. Election Day & Sat., 2:30
Greenwich Village-Follies
Fourth Annual Production
— MATINEE ELECTION DAY —

AMBASSADOR Thea., 49th St., near
B'way. Evs. 8:30.
MATINEES WED. and SAT., 2:30
The International Musical Success
THE LADY IN ERMINE
with WILDA BENNETT
and a Pre-eminent Cast
MATINEE ELECTION DAY

ASTOR THEATRE Broadway at 45th St.
TODAY AT 2:30—TONIGHT AT 8:30
WILLIAM FOX Presents

"THE TOWN THAT FORGOT GOD"

The Most Thrilling Flood Scene Ever Shown in Any Moving Picture
Directed by HARRY MILLARDE Who Staged "Over the Hill"

CENTRAL THEA. 47th & B'way.
Evs. 8:15. Mats. 2:15 and 8:15
SHUBERT VAUDEVILLE
Week Beginning MONDAY MAT., Nov. 6
Smashing
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Revue
LAUGHS APLENTRY—GIRLS GALORE!
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MATS. 2:50 to 8:30 (Except Sat. and Holidays)
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MATS. WED. and SAT. at 2:30
THE MONSTER
WITH
EMMETT CORRIGAN
LAUGHS—GASPS—SHOCKS
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F. RAY COMSTOCK and MORRIS GERT Present
TENTH Balieff's
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Chauve Souris
BAT THEATRE FROM MOSCOW—Direct From
LONDON-PARIS. NEW PROGRAM
CENTURY ROOF THEA., 62d
St. & C.P.W.
Evs. 8:30. Mats. Tues. and Sat., 2:30.
—EXTRA MATINEE ELECTION DAY—

CASINO 39th & Broadway. Evs. 8:25.
Matinee Wed. and Sat.

Musical Comedy Sensation
SALLY, IRENE and MARY
—WITH—
Eddie Dowling and a Great Cast
—EXTRA MATINEE ELECTION DAY—

COMEDY Theatre, 41st St., E. of B'way.
Evs. 8:30. Mats. Thurs. & Sat., 2:30.
The Messrs. SHUBERT Present
THIN ICE
UNEQUIVOCAL COMEDY HIT

BIJOU Theatre, W. 45th St. Evs. 8:30.
Matinee Wednesday & Saturday.
GRACE GEORGE in
ROBERT WARWICK "TO LOVE"
NORMAN TREVOR
By PAUL GERALDY. Author of "THE NEXT"
—EXTRA MATINEE ELECTION DAY—

ROBIN HOOD

Story by Milton Thomas, directed by Allan Dwan and photography by Arthur Edeson.

PLAYERS

Richard the Lion-Hearted.....Wallace Berry
Prince John.....Sam de Grasse
Lady Marian Fitzwater.....Evelyn Bennett
Sir Guy of Gisbourne.....Paul Dickey
The High Sheriff of Nottingham.....Paul Dickey
The King's Jester.....William Lowery
The King's Chamberlain.....Roy Coulson
Lady Marian's Servant.....Hilma Bennett
Henchmen to Prince John.....Merrill McCormick
Friar Tuck.....Willard Louis
Little John.....Alan Hale
Will Scarlett.....Lloyd Talman
The Earl of Huntingdon, after Robin Hood.....Douglas Fairbanks

Scenario Editor.....Lotta Woods
Supervising Art Director.....Wilfred Buckland
Art Directors.....Edward M. Langley
.....Ervin Martin
Costumes Designed by.....Larsen
Research Director.....Dr. Arthur Woods
Technical Director.....Douglas Fairbanks
Film Assembly by.....William Nolan

Archery, and when knights were bold while villains were cold, and that is "Robin Hood" at the Lyric, where it opened Oct. 30, plus the tremendousness of its settings, a slow first part and a fast second half, appearing more so by contrast, and plus Douglas Fairbanks, who is a fetching picture himself and more so as Robin Hood, besides a splendid cast and the most admirable of direction.

"Robin Hood" is a great production but not a great picture. It's a good picture and just misses being great through that slow long opening in the days of Richard of the Lion-Heart and his first crusade. But it's good enough to draw at \$2 and when "Robin Hood" reaches the picture houses, they will mob it.

Archery may be new or old to the screen, who cares? And the archery, trick or otherwise, of this picture, who cares how it's done? But the prettiness of the sets of Robin Hood's lair in the Sherwood Forest, the picturesqueness of his band of outlaws who were for their King and against his villainous brother, Prince John; the breadth of the settings throughout, the stunts by Fairbanks when he got going, and when he gets going, how he can go; the superb supporting cast, that castle, that drawbridge, that banquet room, that convent, that long stretch of everything and that lovely photography which brought all so close nearly all of the time and glimpsed it often enough to let you see the massive-ness meanwhile, with that likeable Robin Hood right in the center—that's "Robin Hood" and why it is a good picture. It holds you tense in the "Robin Hood" portion and

lets down badly when it's about Richard, for unless Fairbanks is in action, he isn't Fairbanks, but all film lovers will want to see this one.

At the Lyric at the premiere (first performance) Monday night the audience passed up the first section with perfunctory applause, not even that, but at the finale of the picture they remained to applaud. Some may have known Fairbanks and his wife were back stage. Anyway he appeared in person, and he was pleased and introduced Miss Pickford who mentioned her pleasure through saying "Robin Hood" was Doug's best, then Allen Dwan was dragged forth and wouldn't remain, with others who evidently had been in the wings, escaping before they could be dragged.

No distributor or presenter was program mentioned, though the program told everything else.

"Robin Hood" breathes money in production and yet the uninitiated will not believe the sets of this film were studio-possible. But they were and they are remarkable, perhaps almost as much so as the inconsistencies that may be inserted into a picture of this magnitude and yet pass without criticism. Which means that it's the effect, not the detail in current picture making.

Many minutes could be cut from the first part and those lost minutes may become valuable time when the Fairbanks film reaches the picture houses. The less of the first part, the better, though it is absorbing in its historical narrative style.

Time.

THE TOWN THAT FORGOT GOD

William Fox special directed by Harry Millard from the story by Paul H. Sloane claimed to be based on fact. Length about six reels. Shown at Astor theatre, N. Y., Oct. 30 for a run.

David.....Bunny Grauer
Eben.....Warren Kreech
Betty Gibbs.....Jane Thomas
Harry Adams.....Harry Benham
The Squire.....Edward Denison
His Wife.....Grace Barton

For sob stuff this feature appears as though William Fox had a successor to "Over the Hill." Perhaps it is not quite as sobby as "Over the Hill," but with all its sentimental stuff it has a terrific storm and flood scene, which Harry Millard has directed in such a manner as to outstrip any storm that has been shown on the screen. He even out-Griffiths Griffith's storm in "One Exciting Night" and tops the one in "The Old Homestead." That storm is really the picture. It is his tier upon tier and just as it begins to become tiresome there is a new thrill in it. The picture is short in footage as far as running it as a special attraction in legitimate theatres is concerned, but built perfectly for the picture theatres. On the opening night in New York it ran just a trifle longer than an hour and a half and, at that, there are about 15 minutes of the epilog that might just as well be cut from the picture when it hits the regular film theatres.

As far as the audience is concerned, the story is ended when the storm is over and the boy and his companion wander away from "The Town That Forgot God," and come upon another town where all is peace and happiness. Whatever else is tacked on to the picture after that time means absolutely nothing. The orphan boy's troubles are ended when he escapes from the bondage of adoption and makes his way into the world and that is all the audience wants to know.

The scene of action is laid in a small town where the local carpenter is in love with the school teacher, but she marries a surveyor and a year later they have a child. The carpenter fashions the cradle for the baby and then wanders forth into the world with broken heart and a mind unbalanced. Within a few years the school teacher is widowed and returns to teaching. Later she is dismissed from the position because her youngster is the brightest boy in the school and favoritism is charged. She falls in death and dies and the boy is adopted by the squire, because the adopter will receive the money from the sale of the home of the orphan.

Abuse is the lot of the boy from the time that he enters the squire's home, although the carpenter who has returned to the scene becomes his champion. The son of the squire, a boy about the same age as the orphan, tans his Dad's tin and the adopted one is accused of the crime, threatened with arrest and his fear is so great that he utters a prayer that he may be taken to the beyond to be with his mother. Suddenly in answer to the prayer, the storm breaks forth with terrific fury and the bursting of the dam practically wins the little town from the map. The boy escapes from the house and seeks refuge with the carpenter. The two are saved. Then, in answer to another prayer from the little chap, quiet comes with the dawn and the two wander away to new fields.

In the epilog the boy is shown grown to manhood's estate and a banking power, who believes in a square deal to the working man and empowered by his monied associates with the right to negotiate the points of difference with the workers. He is married and in his splendid home the old carpenter is

working on the plans for another cradle.

In the matter of cast a happy selection has been made all around. Bunny Grauer is the orphaned boy and the performance he gives is a wonder. William Fox is going to find a real asset in this youngster and this picture will undoubtedly make him. Warren Kreech is the carpenter and gave an exceedingly clever characterization. Jane Thomas as the teacher and Harry Benham as the husband, both delivered strong'y, the former having the more important role of the two. Edward Denison played the hard-hearted squire, and Grace Barton was the wife.

In photography Joseph Ruttenburg has done a wonderful piece of work, not alone in the storm and flood scenes, but in the double exposure stuff early in the picture, and the lightings were perfect. The production as a whole does not look as though it cost a million dollars, although the flood, with the breaking dam and the wiping out of the town that was built especially to be wrecked, must have been a considerable item on the cost sheet.

"The Town That Forgot God" looks like a sure-fire picture with the masses, and those that believed Harry Millard would not be able to follow "Over the Hill" are going to be considerably mistaken, for this picture appears to be a logical repeat.

Damage estimated at \$15,000 was caused by fire and smoke in the Imperial Theatre, a movie house, at 619 East Broadway, South Boston, Friday afternoon.

THE SIN FLOOD

Dramatic feature from the Goldwyn studio. Made from Henning Berger's play, "The Deluge," produced on the speaking stage by Arthur Hopkins. Film version directed by Frank Lloyd. At the Capitol Oct. 29.

Billy Bear.....Richard Dix
Poppy.....Helene Chadwick
O'Neill.....James Kirkwood
Swift.....John Stepping
Fraser.....Ralph Lewis
Sharpe.....Howard Davis
Stratton.....Will Walling
Nording.....William Orlamond

Typical translation from stage to screen in more respects than one. As usual, the title was twisted into a more hectic label, while the story itself was pretty severely censored. The title was edited up to make it promise more while the play was edited down to make it deliver less. The object in the former case is to make the picture sell better and in the latter case to make it censor-proof.

All of which does not change the fact that the work has been skillfully done. For its changed purpose the picture is excellent. The bitter cynicism of the play is greatly modified. There are touches of comedy that lighten the gloom, and in the end romance triumphs for Billy and Poppy; instead of going their several ways (Poppy back to the streets and Billy to the game of financial cut-throat gambling), they hie them to the license bureau and the wedding bells are in prospect.

This isn't what the play's author meant. Instead of a problem play it becomes a romance shining in a world of gloom. The difference is good business. Its fidelity to life is less, but its appeal to the sentimental picture fans (which means

selling it to its new public) is undoubted.

The screen acting is splendid. The wistful beauty of Helene Chadwick is enormously effective here and has been cunningly employed by a shrewd director to furnish the high light of the production. Poppy is kept cleverly in the background and soft-pedaled most of the time, but brief glimpses of her plaintive figure, done in exquisite misted photography, gives the whole picture a background of sentimental motif.

Most of the play's wilder hysterics have been deleted—such, for instance, as the marching about of the drunken flood prisoners singing—and the business of drinking to drown terror is greatly modified. Nevertheless, the main incidents of the play are recorded faithfully.

As in the stage version, the same group of characters are caught in a basement saloon in a Mississippi cotton town when they believe the levee has burst. They close the flood doors when the telephone warning comes and prepare to face death by suffocation. Confronted by death, all the hard and cynical people soften toward each other and a revel in brotherhood and good will lasts until they unexpectedly learn that the flood has gone down. Then each returns to his own selfish life; grudges, hates and rivalries spring up again between business antagonists, and the Golden Rule goes by the board.

The bursting of the levee (as it is pictured in the minds of the victims) is cleverly reproduced, probably with a model, and some striking flood scenes (apparently cut from various news weeklies) give a big effect of reality. Rush.

Mr. Meighan's Supporting Cast Includes Leatrice Joy, Theodore Roberts, June Elvidge and Eva Novak



THOMAS MEIGHAN

LEATRICE JOY

THEODORE ROBERTS

Adolph Zukor presents

Thomas Meighan

IN

"The Man Who Saw Tomorrow"

A Paramount Picture

By Perley Poore Sheehan and Frank Condon

Directed by Alfred Green

This is the 3-column press ad. In mats or electros at your exchange.

A Paramount Picture

"It has the ideal combination of romance, high society intrigue, adventure, much pomp and no end of thrilling circumstance. Technical details are flawless."

—N. Y. Call

"Well directed, well acted, and spectacularly mounted."

—N. Y. Sun

"A highly dramatic story with many humorous high-lights."

—N. Y. Telegram

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By H. H. TAMMEN, Secretary.

MAN WHO SAW TOMORROW

Paramount picture starring Thomas Meighan. Adapted from the original story by Perley Poore Sheehan and Frank Condon; adapted by Will Ritchey and Frank Condon. Directed by Alfred E. Green. At the Rivoli week of Oct. 29.

Burke Hammond.....Thomas Meighan
 Burke Hammond.....Theodore Roberts
 Rita Pring.....Leatrice Joy
 Jim McLeod.....Albert Roscoe
 Sir William De Vry.....Alec Francis
 Lady Helen Deane.....June Elvidge
 Vonia.....Eva Novak
 Larry Camden.....Laurence Wheat
 Prof. Jansen.....John Milner
 Bishop.....Robert Brower
 Bishop.....Edward Patrick
 Maya.....Jacqueline Dyrle

Thomas Meighan's last Paramount feature, "Manslaughter," ran three weeks at the Rivoli and a fourth week at the Rialto. This may or may not have caused the sudden release of "The Man Who Saw Tomorrow." It's a cinch the latest won't duplicate, for it is constructed around a story that is incredible and preposterous.

The picture has received a production and cast that deserve a far better plot than the unconvincing "Oriental mysticism" theme about which the story rotates.

Mr. Meighan does splendidly in a role chock full of opportunities for all sorts of heroics and meller melodramas. The story starts convincingly, but wanders into difficulties from which it never survives. It shows Meighan as a Lohrath, with two women seeking to marry him. One is an English noblewoman (June Elvidge) the other a runner's daughter (Leatrice Joy). He is about to become ensnared by the former when coming under the influence of an authority on Oriental mysticism (John Milner).

The Prof. goes into a mind-controlling trance, allowing Meighan to visualize his future as the husband of each of the females. As the husband of the English woman he has a loveless existence, but climbs political heights until he is the Viceroy of India. He has a love affair with a Russian Princess whom he is tricked into deporting from England as Home Secretary. Eva Novak was a beautiful, beguiling sorceress in the role.

His dual experience with the beach comber's daughter was replete with thrill and perils after marriage. A rival with murderous intentions was ever present and ever repulsed. This experience included a trip on a bootlegging ship, a mutinous crew, the thwarted rival and several good fight shots.

The dual idea was carried out by jumping from one "vision" to the other so that one reel would show the hero surrounded by pomp and splendor while the other had him on a South Sea isle and in the close-to-nature environment. The story covered more ground than an atlas. The "trance" allowed the authors much latitude, but the entire illusion was destroyed by the impossibility of the construction. To expect a modern audience to take the "trance" thing seriously is going beyond the reasonable. Every cut back to the "trance" scene showing Meighan and the mystic slumbering was greeted with laughter.

Despite the weakness of the story it is not a bad picture, through the excellent cast and the splendid photography and production. The Durbar scene in India is a colorful flash. The picture is crammed with splendid bits of acting, corking exteriors, lavish interiors and interesting situations that were discounted by the mushy structure of the whole story.

Had the adapters the perception to treat the "future" seeing portions as a comedy subject, the picture would be accepted in the proper spirit. But the palpable effort to make it credulous defeated its own ends so that the entire film was received as a light comedy subject in the face of its obvious efforts to qualify as melodramatic.

It will bring no new fans to the star and will offset the good reports from "Manslaughter." Con.

Edgar Moss is managing the Pittsburgh Goldwyn exchange, succeeding Felix Mendelssohn, now supervisor of the territory embracing Pennsylvania and Maryland.

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DETROIT, MICH.

SHADOWS

Tom Forman production presented by B. F. Schulberg, with practically all star cast. Adapted by Eve Unsell and Joseph Loring from Wilbur Daniel Steele's prize story "Ching Ching Chinaman."

Yen Shin.....Lon Chaney
 Sympathy Gibbs.....Marguerite De La Motte
 John Malden.....Harrison Ford
 Kate Snow.....John Sainpolis
 "Mister Bad Boy".....Walter Long
 Mary Brent.....Priscilla Bonner
 Enay Nickerson.....Frances Hayward

A decidedly grim and morbid tale, directed and presented without any lighter relieving moments. Deals with the conversion of an Oriental who is left to die in solitude by his Christian fellows after he has acknowledged their faith. In a sense it is an interesting feature, but hardly an attraction that will draw big money or prove entertaining to the average movie audience. In its grimness it at times approaches Griffith's "Broken Blossoms" and were it done with as fine a sense of the artistic, it would still have to suffer the fate of that production as a real box attraction.

The unfoldment is draggy and the present film version will have to be edited and cut considerably before the feature will ever approach a semblance of holding the sustained interest of an audience. The special showing and the manner in which the preliminary heralding of the production were handled for the trade, gave it a glamor and dignity worthy of a really worth while achievement in filmdom. This alone accented the disappointment of the picture proved to be a feature of just ordinary weekly release calibre.

"Shadows" has its locale in a small fishing village. Here the admiral of the fishing fleet lives with his charming little wife. He is a brute and when he fails to return from a cruise after a storm, the widow accepts the attentions and finally weds a young minister who has come to town. The local banker and owner of the drug store, also a suitor, while seemingly taking his defeat in good grace secretly plans revenge. After a year he starts blackmailing the minister indirectly by letters supposedly written by the first husband of the minister's wife.

The storm in which he was lost also washed up on the shores of the little hamlet a Chinaman, who opened a laundry. The minister tried to convert him but failed, although he succeeded in making a loyal friend of the Oriental. It is the Chinaman who finally solves the mystery of the blackmail plot and on his death bed brings a confession from the offender, making possible a happy ending to the troubles that beset the minister and his wife. Lon Chaney's Chinaman gave a corking performance and successfully withstood the strain of dying through about 2,000 feet of film. Marguerite De La Motte was the leading lady and gave a corking performance, as did also Harrison Ford as the minister. Walter Long, as the first husband, and John Sainpolis, the unsuccessful suitor, furnished the heavy element. Both gave faultless performances. Buddy Messenger carried a kid part nicely. It may have been the Priscilla Bonner was the name of the girl with a baby in her arms in the beach scene after the storm. If it was she, then she is to be congratulated on a remarkably fine piece of screen work in a short close-up flash that was given of her.

The production is adequate and the lights rather good. Fred.

QUEEN OF THE MOULIN ROUGE

A Ray Smallwood production founded on Paul M. Hinder's musical comedy. Adapted by Garfield Thompson and Peter Milne. Length, seven reels. Released by American Releasing Corp. At the Cameo, New York, Oct. 29.

Rosalie Anjou.....Martha Mansfield
 Tom Vaughan.....Joseph Striker
 Louis Dubouché.....Fred T. Jones
 Jules Ribout.....Fred T. Jones
 Gilette.....Jane Thomas
 Moosay.....Tom Blake
 Albert Lenoir.....Mario Carillo

In adapting the "Queen of the Moulin Rouge" to the screen considerable liberty has been taken with the original, undoubtedly to make the picture censor proof. As a matter of fact, there isn't a thing of the original story left in the picture. To be sure, the title has been retained and the Parisian locale is also still present, but that is about all. However, there is a fairly interesting little feature in the picture worked out which, with the glamor of the title to lure at the box office, should manage to draw some money for the exhibitors.

In the original the heroine and hero were the children of royalty in neighboring principalities, whose parents had betrothed them while they were both students in Paris schools. The children are advised that the premiers of their respective countries are coming to arrange their wedding, and both escape and meeting in the Moulin Rouge fall in love and bring a happy ending.

The picture, however, has the hero a student of the violin in Paris; the heroine a little country girl who comes to Paris to become a dancer and falls into the hands of a clique in an Apache dive. In escaping from them she falls into the studio of the violin student. He is being taught by an old master who believes that the boy will be one of

the violin geniuses providing he suffers a broken heart, so noting his interest in the girl he arranges with her to accept a position in the Moulin Rouge to dance and earn sufficient for the boy's tuition. When the boy finally discovers what the girl has been doing on the night that she is crowned queen of the resort he leaves her and wanders about the town until his master finds him and imports the true story. Then a search for the girl brings them to the edge of the river, with the boy arriving just in time to rescue the girl from a watery grave.

The picture is well handled from the point of direction and production. The winding streets of Paris have been exceedingly well done, and the chase after the girl over roof tops and her final battle to escape are a real thrill. The Moulin Rouge scene is also well done with the unveiling of the models.

Martha Mansfield as the "Queen" gave a fairly satisfactory performance, with the boy played by Joseph Striker fully adequate. Jane Thomas makes a flashy looking underworld queen that registers. Fred.

YOUTH MUST HAVE LOVE

Fox release from the story and scenario by Dorothy Yost, directed by Joseph Franz, starring Shirley Mason. Length, short five reels. Shown at New York, N. Y., one double feature bill.

Della Marvin.....Shirley Mason
 Earl Stannard.....Wallace McDonald
 Frank Hibbard.....Walter Long
 Austin Hibbard.....Wilson Hummel

A highly improbable story only fairly well done. It is a feature that with Shirley Mason as the name can go along in the small houses and interest. It is semi-western and society, with a murder, false accusation and a jail-break as its principal features. The early part of the picture shows Miss Mason in a rather nifty one-piece bathing suit doing some fancy diving and swimming stuff that should give some of the lowbrows in the small houses a thrill.

The scene of action is laid in the west, with the father of Della Marvin in the power of Frank Hibbard for no reason that is made clear. However, he is in need of a bankroll and the two call on the uncle of Hibbard, a wealthy recluse. They arrive on the scene just as Earl Stannard has had a fight with the old man because the latter has trimmed Stannard's father on a cattle deal. In a struggle the old man is knocked cold and the boys go after water to revive him. While he is gone the nephew who with Marvin has been watching the fight, enters the room and steals money and securities, but just as he is about to escape the uncle revives and the nephew shoots him. On the return of young Stannard he is accused of the crime, but makes his escape.

Hibbard compels Marvin to stand by him and keep the real story of the crime a secret. Stannard in escaping has been wounded, and falls from his horse near the spot where Marvin's daughter is swimming, and she assists him and hides him from his pursuers. On the strength of his threats Hibbard tries to compel Marvin to make his daughter consent to marriage, and the girl, overhearing it, informs her father that she is already married to Stannard, with the result that the father divulges the true story of the murder and the young couple are clinched for the happy ending.

It is a commonplace feature but the title ought to draw business. Miss Mason gives a fairly consistent performance, but the unprogrammed actor playing her father is particularly bad. Landis Stevens as the heavy delivered nicely, while the lead opposite the star is capably handled by Wallace McDonald. Fred.

THE WHITE HOPE

London, Oct. 20.

Walter West can reasonably claim to be the foremost producer of British sporting films, and this production is quite up to the standard he has set. On this occasion boxing instead of horse racing provides the basis of the feature. There is little originality in the story or the manner of its telling, the whole thing being merely a vehicle to introduce a big fight between a white man and a negro at the National Sporting Club.

Jack Delane, training for his fight with Crowfoot, the negro heavyweight champion, accepts an invitation from Durward Caribbrook, a sporting squire to train at his country place. The squire's sister, Claudia, is being wooed by the Duke of Dorking and retires to the same place to think things over. The aristocratic lady and the fighter meet and fall in love. Her aunt, however, persuades the fighter to give her up. After this Delane begins to lose faith in himself and his trainers tell Claudia the truth. She puts the heart back in to him; he fights, wins and gets the girl.

Slight as the story is, it is further hampered by slowness and a preponderance of padding. The acting is quite good. Stewart Rome and Violet Hopson are excellent in the leading parts and the support is good. Any success "The White Hope" gets will come from the splendidly stage-managed fight and the popularity of the leading people. Gore.

COAST FILM NEWS

By ED KREIG

Los Angeles, Nov. 1.

Pauline Frederick will return here shortly to make a special production sponsored by A. H. Woods.

Conway Tearle arrived to play with Pola Negri in "Bella Donna."

Allan Dwan is rushing westward to take up the megaphone on the Lasky lot.

Corinne Griffith is a golf nut. She motors to the Ranch club whenever opportunity permits, and either hits the pill or takes a lesson from Pro Clarkston.

Maurice Tournear is to make a series of productions for First National.

Jackie Coogan's mother has returned from the east.

H. M. Warner, of the Warner Bros., has arrived for a business conference with the production forces here.

Hugo Ballin started "Vanity Fair" Friday.

The Talmadges, Norma and Constance, are due here late in November.

Lucille Carlisle, leading woman for Larry Semon, has been quite ill.

The Mission will hereafter play Lloyd comedies. Harry David, manager, is said to have paid \$30,000 for the rights, outbidding the Symphony, which previously showed Lloyd.

Laurette Taylor and her husband, author, J. Hartley Manners, left for New York. Miss Taylor completed

her role in the Metro screen version of "Peg o' My Heart."

Roy Del Smith, youthful director of Mack Sennett comedies, celebrated his 26th birthday with an old time party at his Hollywood home. Among the guests were several members of the Sennett staff.

Alice Lake has been engaged by Seznick.

Phyllis Haver, one of the most delectable bathing beauties that ever cavorted on the Sennett lot, is soon to head her company. Mack Sennett isn't saying much about the nature of Phyllis' starring vehicle except to say that it just suits her.

That Wallace Reid is rapidly improving in health is the assertion of his wife, professionally Dorothy Davenport, who has been nursing the picture star since his collapse a few days ago.

Marshall Neilan will go to England soon to film "Tess of the D'Urbervilles."

The much-heralded alienation of affection suit of Mrs. Juanita Cohen against Jackie Saunders, film star, faded into oblivion when a notice of dismissal was signed by Mrs. Cohen's attorneys relieving Miss Saunders of the \$50,000 action. No money was paid by the screen star, and she was cleared of attempting to steal the valuable affections of J. Warde Cohen.

Three times did Marvella Lederman forgive her husband, De Ross Lederman, film director, and three times did she take him back. Each time he failed her.

Lawrence Weingart, with Sacred Films, Inc., will spend the winter in New York. He left the other day.

Pictures Now Making Box Office History!

Thomas H. Ince's "Skin Deep"

Harry David, Mission Theatre, Los Angeles, Calif., wires:

"'Skin Deep' is now in its third week at my theatre. It has proved a splendid audience picture with constantly increasing business."

Maurice Tournear's "Lorna Doone"

Charles W. Piquet, Caroline Theatre, Pinchurst, N. C., writes:

"'Lorna Doone' is a classic, and for fear this statement may scare some exhibitors, I want to hasten the remark that it is a classic that will go over, and go over big."

Guy Bates Post in "The Masquerader"

Henry F. Eger, Kentucky Theatre, Lexington, Ky., wires:

"We played to a splendid business. Every one agreed that the screen version was greater than the stage play. Our receipts grew bigger daily. One of the outstanding box-office pictures of the year."

Norma Talmadge in "Smilin' Through"

Mack Jackson, Strand Theatre, Alexander City, Ala., writes:

"'Smilin' Through' made the biggest hit of any picture ever run in my house. No town is too small to run it and make a success."

Norma Talmadge in "The Eternal Flame"

C. H. Feltman, Portland, Ore., wires:

"'The Eternal Flame' opened at Liberty Theatre here to wonderful business. Crowds waited in line every night. Audience pleased and newspapers praised picture highly."

Hope Hampton in "The Light in the Dark"

J. H. Kunsky, Capitol Theatre, Detroit, Mich., wires:

"Just closed a great week with 'The Light in the Dark,' after opening to one of the best Sundays in the history of the theatre. We held them out every day and closed to a smashing Saturday business."

First National Attractions



B'WAY'S SPECIAL FEATURES SMOTHER REGULAR RELEASES

"Robin Hood" and "Town Forgot God" Started This Week—"East Is West" Failed to Burn Up the Street—Estimates for Last Week

Broadway interest in pictures for the current week centered on the advent of "Robin Hood," the new Fairbanks feature which opened at the Lyric Monday night. As against it William Fox on the same night presented "The Town That Forgot God" at the Astor, the two new arrivals holding the center of the film stage for the time being, with little or no opposition cropping up at the regular film theatres.

This state of affairs was much in evidence last week also, with the houses having little to attract, although it was believed the Constance Talmadge feature "East Is West," at the Strand was going to burn up the street. This it failed to do, with the gross on the week at the house only just topping \$22,000.

The Capitol had a holdover picture, the first in many weeks, in "The Prisoner of Zenda," which got \$51,000 its first week, and dropped \$14,000 under that figure for the second week, getting \$37,000. "Clarence" at the Rialto was also a holdover for the street, moving down from the Rivoli, with the latter having Gloria Swanson in "The Impossible Mrs. Bellew," which was only finally passed by the State Censor board about an hour before the time that it was due to be shown at the theatre.

At the Criterion it was the first week of the three performances daily of "Knighthood," with the amount that the gross increased, indicating the extra performance, which is a "supper show," starting at 5 o'clock, was not drawing particularly well. The two regular performances are still playing to a turnaway.

Last week saw the passing of "Who Are My Parents?" the renamed "A Little Child Shall Lead Them," and "Trifling Women," the former from the Lyric and the latter from the Astor. This week "Monte Cristo" left the 44th Street, and Fox presented "The Village Blacksmith" at the house, opening last night.

Another feature scheduled for a Broadway run is the new Richard Barthelmess feature, "Fury," a First National release. Before arrangements can be made for an extended run of the feature a deal will have to be made with the management of the Strand and their permission secured, as that house under its franchise has the first refusal of the production.

In the regular change houses off of the pre-release route the Cameo managed to attract a fair week's business with "Grandma's Boy," while "The Face in the Fog" played its fourth Broadway week at the Broadway following its Rivoli-Rialto dates.

Astor—"The Town That Forgot God" (Fox Special). (Seats 1,131. Scale: Eves, \$1.65 top; mats, \$1; 1st week.) Opened on Monday. "Trifling Women," Metro feature, completed third week, getting around \$6,000.

Cameo—"Grandma's Boy" (Associated Exhibitors-Pathé). Seats 550. Scale: \$55-75. Fairly good week's business for house, getting almost \$5,000. House under rental arrangement for next eight weeks by American Releasing, opening with "Queen of the Moulin Rouge" this week.

Capitol—"Prisoner of Zenda" (Metro). (Seats 5,300. Scale: Mats, \$20-50; eves, \$5-85-1.) Held over after doing \$51,000 first week; \$37,000 for second week. Goldwyn's "Slip Flood" opened Sunday, playing to \$11,700, with indications it will do \$10,000 this week.

Criterion—"When Knighthood Was in Flower" (Cosmopolitan-Paramount). (Seats 886. Scale: Mats, \$1.50 top; eves, \$2; 5th week.) Playing two performances daily until last week, when supper show starting at 5 p. m. was added.

On week this only added \$1,000 to gross. With two shows a day the picture has been playing to capacity and getting around \$10,400, with the extra show each day last week went to just a trifle under \$11,400. The two regular performances are still playing to turnaway, and about

all suppe. show gets a little over-flow from first afternoon show.

44th Street—"Monte Cristo" (Fox Special). Seats, 1,323. Scale, mats, \$1.10 top; eves, \$1.65. Finished nine and half weeks' run this week, with "The Village Blacksmith" opening last night. Business under \$5,000 mark at finish of run.

Lyric—"Who Are My Parents?" (Fox Special). Seats, 1,400. Scale, mats, \$1.10 top; eves, \$1.65. Closed last Saturday night after 10 weeks at the house, with the receipts at no time during the run grossing enough to cover the rental and advertising expense. The picture certain, however, to have an appeal in the regular picture houses, but not at a \$1.50 scale. Douglas Fairbanks in "Robin Hood" opened at the house Monday night, giving two performances at 8 and the other at 11.15. Liberal praise handed to picture by daily critics.

Rialto—"Clarence" (Paramount). Seats, 1,960. Scale, \$55-85-99. Wallace Reid star. Moved down from the Rivoli after having done \$19,800 at that house, pulling \$18,000 further down the street.

Rivoli—"Impossible Mrs. Bellew" (Paramount). Seats, 2,200. Scale, \$55-85-99. Gloria Swanson star. Picture just got by censors last minute in time for Sunday opening. Did not cause particular furore and finished week with gross of \$23,000.

Strand—"East Is West" (First National). Seats, 2,900. Scale, \$30-50-85. Constance Talmadge star. Picture did not hit with the force expected on the street. Gross business \$22,000, while about \$6,000 more expected.

CHI'S WEEK'S EVENTS NEW McVICKER'S OPEN

**Jones, Linick & Schaefer's
Rebuilt Chicago House Starts
Shows Sunday**

Chicago, Nov. 1. The Rialto was all aglow with the opening of Jones, Linick & Schaefer's new McVicker's. It's a million and a half dollar monument and a distinct credit to this trio of theatre owners. The house is considered direct opposition to Balaban & Katz Chicago theatre.

McVicker's has not the lavish or pretentious display of the Chicago, but that does not detract from the house. It is a work of architectural and decorative beauty. It has only half the seating capacity of the Chicago, but practically run on the same lines with the same policy, super-pictures with presentation, novelties and orchestras.

The current presentation is a ballet by Adolph Bolm, with an organ specialty by W. Remington Welsh that created a furore. The picture was "The Old Homestead" and will run for 10 days. The policy will be a picture a week, opening Sunday, and exclusively Paramount productions.

Estimates for last week: "The Old Homestead" (Paramount) McVickers: Seats, 2,500; mats, 49; nights, 59. Received fine notices and played to capacity for last four days. Will open new pictures Sunday instead of Monday, as other picture houses do here.

"The Bond Boy" (First National) Chicago: Seats, 4,200; mats, 55; nights, 65. This house celebrated its first birthday with "knockout" film featuring Richard Barthelmess, and several presentations that drew much comment for expenditure.

Weather held receipts down, although gross easily touched \$30,000. "Knighthood" (Cosmopolitan) Roosevelt: Seats, 1,275; mats, 39; nights, 50; Saturday and Sunday, 60. Fourth week, still doing virtuous capacity. It is said Hearst people are after another theatre in loop to run at same time to take care of overflow.

"Broad Daylight" (Universal). Randolph: Seats, 686; mats, 35; nights, 50. All star Paramount cast loaned to the Universal. Picture did not hold up first of week, but last half at good gait; around \$6,000.

"Robin Hood" (United Artists). Colburn: Seats, 24 week: Seats, 1,600; scale, \$2-20; \$1.65, \$1.10 and 55c. Business fell off this week, but with plenty of special advertising should climb back to \$11,000 gate.

BUSINESS OFF IN FRISCO HOUSES

**Three Fox Specials Showing
—Arlliss Feature in Slump
at Granada**

San Francisco, Nov. 1. Business was off in the downtown first run picture houses last week, three of the principal ones offering Fox specials. At the Imperial, "Monte Cristo" in its second week, seems to have the bulge over the others and is doing better than was expected. At the Warfield "Silver Wings," with Mary Carr of "Over the Hill" fame, is not holding up at all as the management anticipated. "Footfalls" is reported as anything but a winner.

The Tivoli held over Richard Barthelmess in "The Bond Boy" for a second week, but business at the box office indicated that the public had had all it wanted of the feature in one week. The California is about normal, although with no real opposition receipts were expected to show a better than the average week.

Granada is another big downtown house that is feeling a slump despite the fact that George Arlliss in "The Man Who Played God" is the feature. In a previous picture this star at this house did well.

San Francisco picture attractions week Oct. 22:

California—"Pink Gods" (Paramount). (Seats 2,700; scale 50-75-90). Bebe Daniels, star, and an all-star support. Also Clyde Cook in "The Eskimo," a Fox comedy. Bill Shollar stronger power at box office than those of past few weeks. Receipts, \$14,000.

Granada—"The Man Who Played God" (United Artists). (Seats 2,940; scale 50-75-90). George Arlliss star of this picture, which received great boosts in local papers. Got \$13,000.

Imperial—"Monte Cristo" (Fox). (Seats 1,425; scale 35-50-75). Second week. Despite slow start film picked up rapidly. \$11,000.

Strand—"Footfalls" (Fox). (Seats 1,700; scale 40-55). All-star cast headed by Tyrone Power and Estelle Taylor. Power never was in traction in this city and his name on this picture didn't mean much. The film got off to poor start. Dier, accordionist, who was slated for added attraction, was out of bill because of illness. Picture didn't take. Drew \$6,000.

Tivoli—"The Bond Boy" (First National). (Seats 1,800; scale 25-40). Richard Barthelmess star. Barthelmess always good for business here. Second week's business \$7,000.

Loew's Warfield—"Silver Wings" (Fox). (Seats 2,800; scale \$0 to 75). Mary Carr star. House has been unable to get going these past few weeks. Poor booking is shown in the engagement of "Silver Wings" immediately after "Forget-Me-Not," which is also so suff. and had taken flop. Got \$7,000.

Felic—"The Long Chance" (Universal). (Seats 1,000; scale 10-30). Henry Walthall star. This Peter B. Kyne story with Walthall in the stellar role proved good attraction. Gross \$3,600.

WEAK FILMS

Detroit, Nov. 1. Last week was an off one for the first-run houses, mainly because of the grade of attractions. Only one proved a real box office hit, and that was "Grandma's Boy" at the Fox-Washington.

One particular theatre spent more than twice its usual amount for advertising to put a picture over and yet failed to draw. The total business for the seven days was the smallest the house has had in many months.

Estimates for last week: **Fox Washington**—"Grandma's Boy" did tremendous business. Added attraction, Ray Miller's band. Will remain at least two weeks longer. Opened very big the second week. Next, "Under Two Flags" (Universal).

Adams—"The Old Homestead." First starring vehicle of Theodore Roberts failed by big margin at box office. Picture has good plot, but seemed draggy. Rain storm extremely well done.

Capitol—"What's Wrong with the Women?" Equity picture sold on the state rights basis. Good box office attraction; business quite good entire week.

Broadway-Strand—"Glorious Adventure" with Lady Diana Manners. All-colored picture released by United Artists. Terrible disappointment at box office. Manager Phil Gleichman spent over \$1,000 in advertising, and so did the United Artists, yet it had no effect so far as increasing attendance was concerned. People did not care for the picture, judging from comments heard in lobby.

Madison—"White Shoulders" and the latest Buster Keaton comedy. Business very good. Real box office bet was not feature, but rather the Keaton comedy.

BOSTON'S BREAK

Good Weather Held Up Film Business Last Week

Boston, Nov. 1. A splendid weather break resulted in the picture houses in town keeping up the good business they have had the past week or two. The grosses were about on a par with that registered the preceding week, and with the exception of the Park, which has been taken over on lease by Cosmopolitan for "Knighthood," there was nothing unusual trotted out.

It is claimed that the Marion Davies picture, which opened the Park at a \$1.50 top last Thursday night, is good for big business for a while anyway. The house was capacity for the opening and the balance of the week, and the picture is being plugged along advertising and publicity lines with considerable success. It is running as a story in Hearst's American. The opening this week was strong and did not reflect any weakness through the withdrawal of Victor Herbert as the orchestra leader. It has received kind treatment from the critics and should get over. House is held for an eight-week rental period, with the option of lengthening the stay.

Griffith's picture, "One Exciting Night," at Tremont Temple at \$1.50 top, showed the effects of the competition from the Park. Griffith is still at work on this picture and has been hurried down considerably since it opened here. It had been out much before that, and as it runs now is just about right for time. While nothing official has been given out it is not believed this film will hang on for any long period at the Temple and will probably be pulled out in a couple of weeks and house turned back to Fox, who wants it for his premiere showings.

Those in charge of the campaign against the passage of the picture censorship bill are working hard now that the people are going to decide this question at the polling places within a week. The same game of publicity against the bill, with statements from prominent persons attacking it and with stress laid on the political end of the appointment of a censor, is being pursued. Practically every dramatic editor in town has come out against the bill, editorials have been printed in all the sheets, and the campaign is being waged through circularization of the city and other cities and towns in the state.

Loew's State (capacity, 4,000; scale, 25-50). "To Have and to Hold" this week. Did little less with "Rags and Riches" than was case with "The Prisoner of Zenda," but did quite enough to keep the house in profitable class.

Tremont Temple (capacity, 2,000; scale, 50c.-\$1.50). Still using Griffith's "One Exciting Night." While business is warm capacity it is claimed enough to warrant a picture staying for couple of weeks more.

Park (capacity, 2,400; scale, 50c.-\$1.50). Whale of business at end of week, with opening of "When Knighthood Was in Flower." House capacity for all performances, and film opened strong this week.

Modern (capacity, 800; scale, 28-40). "Slim Shoulders" and "The Country Flapper" this week. Business last week around \$5,000 with "Remembrance."

Beacon. Capacity, scale, attraction and gross about same as Modern, sister house.

WEEK OF PUBLICITY

Two Pictures at Capital Hold Publicity Space

Washington, Nov. 1. "When Knighthood Was in Flower" was the picture of Washington during the past week. Seldom has a publicity campaign been so consistently carried out in this instance. If the understanding is right, it is costing the local Loew houses practically little or nothing, it being born by the Cosmopolitan.

The business at the Columbia met every expectation—a lobby full of those waiting at practically any hour, and the stay has been set to be indefinite, possibly four weeks.

The other houses have been affected, but from the overflow have gathered extra business, particularly on their later shows. The Palace got a good play with "The Old Homestead."

The slump of the previous week seemed to have disappeared.

Loew's Columbia (Capacity 1,200. Scale 20-35 mat., 35-50 nights).—"When Knighthood Was in Flower" (Cosmopolitan). Splendid business with constant lockout. Over \$15,000 first week.

Loew's Palace (Capacity 2,500. Scale, matinee 20-35, nights, 20-30-40-50).—"The Old Homestead" (Paramount). Good week. Possibly \$12,000.

Moore's Rialto (Capacity 1,900. Scale, matinee 25, afternoons 35, evenings 50).—"Remembrance" (Goldwyn). Moore endeavored to meet the onslaught of other houses in advertising, with result week held up well. Vicinity of \$7,500.

Crandall's Metropolitan (Capacity 1,700. Scale, 20-35 mats., 35-50 nights).—"Richard Barthelmess in 'The Bond Boy' (First National). This picture house, located within block of Columbia, and this, coupled with quality of picture, held receipts to usual standard. About \$7,500.

5 WEEKS TOO MUCH FOR KANSAS CITY

Lloyd Picture Replaced at Last Minute—Business Only Fair

Kansas City, Nov. 1.

Three weeks' proved to be one week too long for the Lloyd special, "Grandma's Boy" at the Liberty. The picture did a remarkable business for the first two weeks, but the third dropped badly. Just why it was held for the third week is not known. The house had "Remembrance" all set for the week with lobby displays and newspaper notices, but held the comedy at the last minute and will use the "Remembrance" film this week.

At the other downtown houses business was badly off; reports being from poor to fair. "The Eternal Flame," offered as the feature on the big entertainment bill of the Newman, failed to create any unusual comment and the returns were below normal. At the Newman's third string house, the Twelfth Street, "Manslaughter" was used and created some talk. Sensational advertising was used and letters from the mayor and chairman of the Committee on Public Safety, urging the people to see the picture and take it as a personal lesson.

The personal appearance of Theodore Roberts, Paramount star, and company in a dramatic sketch, by William C. De Mille, at the Orpheum, last week attracted many admirers of the actor, most of whom knew him only by his film appearances. Several of the residential houses took advantage of his visit here and dug up pictures in which he appeared.

At the Mainstreet the Irene Castle picture, "Slim Shoulders," was heavily featured and a fashion parade was given in connection with the showing of the picture, by living models wearing the gowns worn by Miss Castle in the film.

For the current week the Mainstreet and Royal will have it out with "costume" bills. "The Prisoner of Zenda" will be used at the baby Orpheum, and the Royal will spurge with "When Knighthood Was in Flower."

Last week's estimates: **Newman**—"The Eternal Flame" (First National). Seats, 1,980; scale, matinee, 35; nights, 50-75. Norma Talmadge starred. Critics declared Miss Talmadge duplicated her success of "Smilin' Through." Gross about \$12,000.

Royal—"The Valley of Silent Men" (Paramount). Seats, 890; scale, 35-50. Alma Rubens has the lead in the feature. "Torchy's Ghost" was the comedy. Receipts off; around \$6,000.

Twelfth St.—"Manslaughter" (Paramount). Seats, 1,100; scale, 25; children, 10. This was a re-run for the Newman, the picture having been used a couple of weeks ago at the Newman. Extra advertising created a desire to see the film and business held up to the house average; around \$2,200.

Liberty—"Grandma's Boy." Seats, 1,000; scale, 35-50. Third week for the Lloyd feature. Picture received more word of mouth advertising than anything here in years, and proved a good repeater; but three weeks was too long and business failed to hold up. Reported around \$5,500. It is also claimed that the Hardings guaranteed the film \$9,000 for the first week's showing and \$5,000 for the second week.

Opposition features at the pop vaudeville houses were "Slim Shoulders," Mainstreet; "Kisses," Pantages, and "Jan of the Big Snows," Globe.

Eastman's Prologs

Rochester, N. Y., Nov. 3.

The Eastman theatre took another step forward in the artistic production of motion pictures this week, when the Eastman Ensemble made its first appearance. They were seen in a prolog to "The Loves of Pharaoh," in which an atmosphere was built up introductory to the picture. The prolog, entitled "Egypt," included singing by 16 solo voices, with incidental solos by Lucy Lee Call, soprano, formerly of the Metropolitan Opera company. Egyptian dances were presented by Lillian Powell and Margaret Dalley, from the Criterion. These prologs which the Eastman is to present are called complete entertainments in themselves, and are in keeping with the aims of Mr. Eastman to lift picture presentation to a higher plane.

"EXCITING NIGHT'S" PROLOG

D. W. Griffith is having a prolog staged for "One Exciting Night" to go in for the rest of the New York engagement. Dave Bennett is putting it on.

It will have eight girls, and will be an allegorical exposition of woman's condition through all the ages, as the victim of man's greed and passion.

AMUSEMENT STOCKS GIVE WAY

(Continued from page 3)

amounting to \$1,850,000, as indicated that the company had made a thorough house cleaning.

The bearish faction puts its emphasis on the fact that the statement shows cash amounting to less than \$1,000,000 and wanted more light on the "extraordinary charges." But both sides agreed that the picture presented in the statement applied to Aug. 31 and probably would be considerably modified by a survey of the Loew theatre business up to Jan. 1. It seemed reasonable to accept the proposition that the statement disclosed the worst of the situation, applying as it does to mid-summer at the climax of a long period of theatrical depression. When the statement came out the price movement on the Exchange did not reflect any disappointment. It was not until after its effect might be supposed to have been completely discounted that Loew stock eased off.

Pools Hard Pushed

There is no great likelihood that the pool in Loew did anything to encourage the decline. Price movements over the last ten days have been pretty much out of clique control. It is doubtful if any of the pools could have checked the drop. If current gossip in Wall street is true the backers of Standard of N. J. and other manipulated issues have been hard put to it to keep the retreat within orderly proportions, and the same consideration probably applies to the rest of the pools.

The explanations of market observers for the break in prices are generally unsatisfactory. So wide a movement seldom occurs without some plausible explanation. The one that has gained most general credence is that the artificial running up of several oil issues has worked speculators into a nasty position, and general selling of other stocks has been forced in order to protect holdings in stocks like New Jersey, which is off nearly 50 points from its top.

Fight in Orpheum

An interesting detail of gossip is circulating in Times Square about Orpheum, which is said to be in a peculiar position. The bull pool in this issue was formed and went to work, so runs the story, when it found it had mysterious opposition. As the price got near its high its course was checked by offerings in considerable volume. The pool is said to have jumped to the conclusion that it was up against an organized opposition and reversed its tactics, throwing its own weight on the bear side to shake off its antagonist. Whatever there may be in this fanciful tale Orpheum does not reflect the reports of good business in the west. Trading in it was moderate, shrinking as the lower levels were approached. For example, on Wednesday there were only four transactions up until 2 o'clock and only one at the low price, which stood for more than an hour.

The same has been true of Loew right along. The stock got to 18 1/2 for one trade Saturday, but brokers reported to buyers that no stock was to be had at that price during that session. Among the traders in amusements there is a good deal of uncertainty. There is little buying at the market, but everybody expresses a liking for the cheaper stock, although qualified by the condition "if Loew goes to 17 or Orpheum to 19." The situation is a good deal as it was when Loew and Orpheum were knocking around 10 and 15 last summer. They were called a "buy," but attractive only lower down.

Buying of all kinds was paralyzed up to mid-week by uncertainty. A rally had been expected daily, but in its place each day for a week had brought out new bottoms and nobody wanted to get into the market until there was some prospect of an end to the setback.

Goldwyn Breaks

Goldwyn broke sharply Wednesday after maintaining the 7 level for weeks in the face of surrounding weakness. It was reported there was more than one faction holding stock and one of the interests had begun to liquidate. It was then up to the other interests either to take up the offerings or let the price take its own course downward. Somewhere in the neighborhood of 15,000 shares changed hands in the six business sessions up to Nov. 1, an amount of business that would indicate any sensational development.

Technicolor got down to 25 flat for a time and ruled quiet at slightly better than that in Curb trading.

One lot of 1,000 Triangle was reported at 18 cents, 7 cents under the last sale.

The summary of transactions Oct. 26 to Nov. 1 inclusive is—

STOCK EXCHANGE					
	Sales	High	Low	Last	Chg.
Thursday—					
Fm. Play-L.	4,900	94 1/2	92 1/2	93 1/2	-1 1/2
Do. pfd.	100	92 1/2	92 1/2	92 1/2	-1 1/2
Goldwyn	3,300	7 1/2	7 1/2	7 1/2	-1/4
Loew, Inc.	7,800	20 1/2	18 1/2	18 1/2	-1 1/2
Orpheum	1,100	23 1/2	23 1/2	23 1/2	-1/2
Boston sold 310 Orpheum at 23 1/2					
Friday—					
Fm. Play-L.	3,700	94 1/2	93 1/2	94 1/2	+ 1/2
Do. pfd.	300	92 1/2	92 1/2	92 1/2	-1 1/2
Goldwyn	1,900	7 1/2	6 1/2	6 1/2	-1/4
Loew, Inc.	4,700	19 1/2	18 1/2	19 1/2	+1
Orpheum	1,100	23 1/2	22 1/2	22 1/2	-1/2
Boston sold 225 Orpheum at 22 1/2					
Saturday—					
Fm. Play-L.	1,300	94 1/2	94 1/2	94 1/2	+ 1/2
Do. pfd.	100	92 1/2	92 1/2	92 1/2	-1 1/2
Goldwyn	2,300	7 1/2	7 1/2	7 1/2	+ 1/2
Loew, Inc.	7,500	20 1/2	18 1/2	20 1/2	+ 1/2
Orpheum	200	23 1/2	23 1/2	23 1/2	+ 1/2
Boston sold 100 Orpheum at 23 1/2					
Sunday—					
Fm. Play-L.	1,900	95 1/2	93 1/2	93 1/2	-1 1/2
Do. pfd.	300	94 1/2	92 1/2	92 1/2	-1 1/2
Goldwyn	1,400	7 1/2	6 1/2	6 1/2	-1/2
Loew, Inc.	4,900	20 1/2	19 1/2	19 1/2	-1/2
Orpheum	1,400	23 1/2	22 1/2	22 1/2	-1
Boston sold 625 Orpheum at 22 1/2					
Tuesday—					
Fm. Play-L.	2,200	93 1/2	93 1/2	93 1/2	-1/2
Do. pfd.	400	94 1/2	92 1/2	92 1/2	-1 1/2
Goldwyn	4,300	7 1/2	6 1/2	6 1/2	-1/2
Loew, Inc.	4,700	19 1/2	18 1/2	18 1/2	-1/2
Orpheum	1,300	23 1/2	21 1/2	21 1/2	-1/2
Boston sold 300 Orpheum at 22 1/2					
Wednesday—					
Fm. Play-L.	5,700	94 1/2	91 1/2	93 1/2	+ 1/2
Do. pfd.	100	92 1/2	92 1/2	92 1/2	-1 1/2
Goldwyn	4,400	7 1/2	6 1/2	6 1/2	-1/2
Loew, Inc.	2,200	19 1/2	18 1/2	19 1/2	+ 1/2
Orpheum	700	22 1/2	21 1/2	21 1/2	-1/2

THE CURB					
	Sales	High	Low	Last	Chg.
Thursday—					
Technicolor, w.l.	400	25 1/2	25 1/2	25 1/2	-1/2
Technicolor, w.l.	100	25 1/2	25 1/2	25 1/2	-1/2
Triangle	100	18 1/2	18 1/2	18 1/2	-1/2
Monday—					
Technicolor, w.l.	100	25 1/2	25 1/2	25 1/2	+ 1/2
Technicolor, w.l.	300	25 1/2	25 1/2	25 1/2	+ 1/2

* Cents a share.

COMBINATION PROGRAMS BRING RECORD GROSSES

Two Buffalo Houses Splitting Business Through Money-Getting Opposition

Buffalo, Nov. 1. Last week saw business at peak for two of Buffalo's picture houses, combinations of heavy features and extras together with ideal theatrical weather uniting for top notch tallies. Shea's Hip hammered home, the greatest week the house has had in its history. Combination of a jazz band, fashion show and up-to-the-minute picture spelled about 100 per cent. As early as Tuesday, gross looked like house record, matinees going to stand up, which is unusual for house.

Loew's still has teeth fastened on upper rungs and is holding on to its place among local leaders. Is moving along on crest of wave, shows having evidently caught the popular fancy.

Lafayette showed a slight slump last week due to indifferent quality of show in both departments. Olympic ended its career under old management with business still in the slough.

Opening of Hip's new organ, billed as "largest in Buffalo," postponed another week. Albert Mallot, new organist from Los Angeles, on the ground. Noticeable fact that advertising leans lightly on the organist.

Last week's estimates: Hip (Capacity 2,400). Scale, mats. 15-25, nights 25-50.—"Nice People" Band and Fashion Show. This bill proved a world beater. Hung up record for house, beating previous high mark held by Chaplin's "Kid" by several hundred dollars. Fashion Show run in conjunction with local department store had women wild. Matinee business, previously weak, jumped to capacity, with women clamoring for more. Increase in mat. business drove gross over top. Show had town talking at gave house unbeatable break; \$16,000.

Loew's (Capacity 3,400). Scale, mats. 20, nights 30-40.—"Top of New York" and vaudeville, with "B's and P's" featured. Came down stretch neck and neck with leader. Out in front for several weeks. Shows holding up with best. McAvoy picture did nicely; \$13,000.

Lafayette Square (Capacity 3,400). Scale, mats. 20-25, nights 30-50.—"Shackles of Gold" and vaudeville. Dropped off from previous week's level and appeared to be doing quiet business. Influx at Hip and Loew's reacted unfavorably on this house, taking away cream of the dra. Picture and vaudeville hardly up to any standard. Sensational business such as was in evidence at house last summer seems to have subsided. House hardly able to hold own in face of extraordinary offerings in competing theatres. Around \$10,000. Olympic (Capacity 1,500). Scale, mats. 15-20, nights 15-25.—"Handcuffs or Kisses" and "The Wide Open Town." Final week of old management with no better business in sight. Public does not seem to want house and it will probably require extensive blugging to bring them in. About \$2,000.

NEW ENGLAND'S OWN

"Down to the Sea in Ships" Taken on the Ground

Providence, Nov. 1.

New England's own picture of her golden days of whaling will be seen for the first time in Providence when "Down to the Sea in Ships" begins its engagement at the Shubert-Majestic Nov. 4.

The picture was made under the direction of Elmer Clifton in New Bedford under the auspices of the Old Dartmouth Historical Society. It is a new departure in the picture field. It boasts of real interiors taken in the homes of some of the leading families of New England real lovers plighting their troth amid the lilacs and apple blossoms of a New England summertime, real ships sailing majestically across the screen, and real whales captured in the far away Caribbean Sea from an open boat with a hand harpoon.

LILLIAN GISH SAILS

Lillian Gish sails Saturday next to make a film version of Marion Crawford's novel, "The White Sister," which has the locale of Rome and Algiers.

She will be accompanied by a pair of honeymooners in Agnes Weiner, her secretary, and Richard Mitchell, her publicity man, who were married this week.

"TRILBY" ATMOSPHERE

Paris, Nov. 1.

Richard Walton Tully is in the French capital visiting sites described by Du Maurier in his book for the purpose of the screen version of "Trilby," to be made by Tully in California this winter. He states he is seeking "local atmosphere" to be transferred in his mind to Los Angeles.

Tully still hopes his "Bird of Paradise" will be seen on the French stage. However, he is now devoting all his time to recruiting details of scenery and costumes in Paris of the period Du Maurier laid his famous story of "Trilby."

REBUILT HOUSE

Kansas City, Nov. 1.

The Linwood, at Thirty-first and Prospect, one of the leading residential houses, has been practically rebuilt by the Capitol Enterprises, and will be reopened early in November. A new \$20,000 organ has been installed and numerous other features added. The opening of this house will give the Harding Brothers, who operate the Liberty, another big theatre here.

Still Robbing Priscilla Dean

Los Angeles, Nov. 1.

The thieves are still picking on Priscilla Dean. For the second time within three months they have entered her home, carting away personal property to the amount of \$2,500.

THREE 75c HOUSES

PLAYING IN FULLY

Karlton Continues at 50c Top

—"Silver Wings" Cut to One Week

Philadelphia, Nov. 1.

The splendid business turned in by "The Prisoner of Zenda" in its first week at the Aldine was the outstanding feature of the film situation here last week.

This is the second of the Stanley company's big houses which has boated its scale back to 75 cents after a period of slump and depression during which a 50-cent top was resorted to. The Stanton got back to the higher figure with "Monte Cristo," leaving only the Karlton at the reduced figure. It is not believed that this more or less drop in house will attempt to raise its price again. Three 75-cent houses are figured all the city can stand in feature movies.

"The Prisoner of Zenda" is being rather cautiously pushed for an extended run, with "Broadway Rose" already announced as its successor.

The George Arliss feature, "The Man Who Played God," which opened weakly at the Stanley last Monday, picked up during the week, probably through word of mouth advertising and partly because it had to compete with the presence of the film people at the Aldine on Monday.

"The Cowboy and the Lady" proved a weak sister at the Karlton, where it was shown in on short notice. Starting this week with "Under Two Flags," this house is again to install a policy of fortnightly engagements of feature pictures. After "Under Two Flags" there will be two more of "Skin Deep." Last year three and even four weeks were given to single pictures as exemplified by "Peter Ibbetson," which was one solitary case of a picture whose success was finally won here by repeated preview from the press.

"Silver Wings" opened Monday to a very disappointing gross, and its claim to be a companion-piece to "Over the Hill" was ridiculed by some of the dailies. By Tuesday it was given up as hopeless, and its run, which had been announced as indefinite, was cut to a single week, ending Saturday, with "The Old Homestead" coming in next Monday. This is also figured for an indefinite run, although many here claim that it isn't the type of film to repeat the success enjoyed at this house by "Cristo" and "Manslaughter." They insist that it would have been a great money-maker at the Victoria.

An interesting booking this week is that of "Loves of Pharaoh," at the Locust, in West Philadelphia. The management is booking it more or less in the nature of an experiment as the result of statements made by several of the critics to the effect that movie fans here didn't appreciate the best things. In one paper, which has a question and answer to fans column, a great many letters were received denying the charge of non-appreciation, and expressing desire that the picture be shown somewhere again.

"Sure Fire Flint" with Johnny Hines, did good business at the Victoria last week with the help of the star's presence Monday and Tuesday. "The Bond Boy," with Richard Barthelmess, also did a satisfactory week's business at the Palace, but "The Dust Flower" was below average at the Arcadia.

Estimates of last week: Stanley—"The Man Who Played God" (United Artists), after weak start and despite some criticism of title, this Arliss feature picked up satisfactorily and turned in a gross of \$20,000. Violinist added feature, "To Have and to Hold" this week. (Capacity, 4,000; scale, 35-50 mats, 50-75 evenings.)

Stanton—"Manslaughter" (Paramount). Held up splendidly, defying bad notices, and completed four weeks' stay with honor, just missing \$9,000 in its last week. "Silver Wings" way off at start of this week and goes out Saturday. (Capacity, 1,700; scale, 50-75.)

Aldine—"Prisoner of Zenda" (Metro). First week knockout, helped by presence of film players Monday and Tuesday and big how-dedo made of opening. Gross went up to \$11,500, best this house has done in months. Picture will probably stay at least three weeks, maybe four. "Broadway Rose" to follow. (Capacity, 1,500; scale, 50-75.)

Karlton—"The Cowboy and the Lady" (Paramount). Proved weak sister and gross just grazed \$3,000; poor considering fine weather breaks. "Under Two Flags" started Monday for two weeks' run. (Capacity, 1,100; scale, 50c.)

HEARST AFTER HOUSE?

Chicago, Nov. 1.

There are reports of differences between the Hearst organization and Mainban & Katz over the Roosevelt, where "Knighthead" is playing. Hearst is reported looking for another loop theatre, to move the picture.

The firm will say nothing in reference to the rumors.

STATEMENT OF LOEW, Inc.

Following is the financial statement of Loew, Inc., as of Aug. 31, 1922, compared with Aug. 31, 1920. The figures for 1920 are taken as showing the situation just before the campaign of expansion:

ASSETS			1922	1920
Current and Working:				
Cash on hand			\$994,523	\$2,036,598
Cash reserved for construction				2,037,044
Receivables:				
Accounts receivable			477,013	405,828
Notes receivable			74,701	(Included above)
Due from affiliated corps (less than 100 per cent. owned)			1,228,410	
Federal income taxes (claim)			36,788	
Loans to employees (secured)			30,512	61,106
Subscriptions to capital stock			4,260	5,113,552
Inventories:				
Film production in process, completed and released (after amortization)			2,166,410	3,723,451
Film advertising accessories			264,984	683,669
Theatre and studio supplies			87,040	(Included above)
Advances:				
To picture producers, secured by film productions			348,870	621,193
To artists and employees			40,424	50,184
Mortgage and interest payments			100,791	
Total current and working assets			\$5,854,732	
Investments:				
Equity acquired in affiliated corporations			3,116,509	\$639,679
Deposits on leases and contracts			211,374	456,684
Miscellaneous investments			88,533	154,809
Land			3,595,240	18,221,196
Buildings and equipment			11,794,863	
Leaseholds			88,533	
Leases, contracts and goodwill			11,042,353	11,760,830
LIABILITIES				
Current:				
Accounts payable			\$1,113,270	\$5,855,839
Notes payable			374,180	(Included above)
Long term accounts and notes payable				924,458
Bank loans			300,000	
Taxes (theatre admissions, etc.)			242,574	167,600
Taxes (excess profits and income)				1,204,555
Accrued interest			154,080	
Advances from affiliated corporations			76,488	35,000
Total current liabilities			\$2,260,594	
Bonds and Mortgages:				
Being obligations of subsidiary corporations			5,806,500	\$6,243,250
Deferred Credits:				
Securities from tenants			337,286	54,958
Advance film rentals			368,567	433,554
Rents received in advance			6,560	
Capital Stock and Surplus:				
Capital stock (without par value)			26,280,858	26,230,870
Surplus:				
Sept. 1, 1921 (adjusted)			132,323	
Operating profit, Aug. 31, 1922			2,267,871	
			2,400,194	
Extraordinary charges to surplus			1,854,197	
Surplus			545,997	935,383

OPERATING STATEMENT

Gross Income:				
Theatre receipts, rental and sale of films and accessories			\$16,801,424	\$20,103,931
Rental of stores and offices			1,250,105	
Booking fees and commissions			606,436	559,622
Dividends received from subsidiaries			696,081	
Miscellaneous income			254,254	251,873
Interest and discount				145,244
Expenditures:				
Operations of theatres and office buildings			9,874,405	13,101,441
Operation of film distributing offices			2,010,869	1,059,190
Amortization of films produced and released			3,521,338	1,599,780
Cost of film advertising accessories			226,873	321,079
Sharing of film rentals distributed for cooperative producers, authors, etc.			1,512,893	304,383
Depreciation of buildings and equipment			194,250	298,993
Operating profit			2,267,871	3,918,829
Income and profit taxes				1,050,469
Consolidated profit				2,868,360

WILLIAMS' PREDICTION CAME OUT; FIRST NAT'L'S DEVELOPMENTS

Rowland Now in Charge—Schwabe May Be Next to Leave—"J. D.'s" Future Activities—Lost \$180,000 in Texas

Chicago, Nov. 1.

Exhibitor circles here and in the surrounding country are talking regarding the shake-up that occurred in First National, with the comment to the effect that things happened just as J. D. Williams predicted they would in his speech here at the Hotel Drake in October, 1921, on the occasion of the First National Get-Together meeting. At that time Williams stated to the delegates that there was seemingly an unwritten law in film circles in New York that unless a man had the control of the stock of any organization he was connected with in a high executive capacity, he would be through inside of three years' time. That was history in the film business. He further stated that both he and H. O. Schwabe had overstayed their time in order to maintain the historical precedence in pictures and that he felt that the time of both of them with First National was limited from that date on. His forecast borne out has got the exhibitors to talking as to what his strength is in forecasting coming events.

It is known here that Williams has already laid his pipe lines for a new organization. It will be a distributing corporation with independent producers working on the outside making productions for it. Williams is expected to pass through here in about 10 days on his way to the coast, where he will undoubtedly line up producing support for his new organization.

Monday found Richard A. Rowland installed as general manager of the Associated First National, following the resignation of J. D. Williams from that post last week at the meeting of the Board of Directors of the organization. Williams' parting with the organization that he had founded and lived with night and day for the last four years was an amicable one as far as the final details were concerned. He received a year's salary and disposed of his 20 per cent. interest in the First National Exchange of New York and New Jersey. The year's salary was \$25,000. The stock which he held in the exchange was reported as having a book value of \$150,000.

After Williams' resignation he and the directors of First National discussed what should be done in regard to his holdings in the New York exchange. Williams offered to either buy or sell with a set price on his holdings. After some dickering the price he asked was agreed upon and the details of the transaction are being closed this week. Of the 100 per cent. of the New York exchange, Turner & Dahnen, of San Francisco, held 60 per cent.; Moe Mark, of the New York Strand, 20 per cent., and Williams the remaining 20. The price at which the stock was passed is said to have been \$50,000.

Following the installation of Rowland it was believed a number of changes in the office personnel would follow, but to date nothing of the kind has occurred, with the chances that none will occur for the time being at least. Rowland, it is said, has taken complete active charge of the organization and is proceeding with his plans to enter the production field. Those plans, as well as the modification of the franchise terms, were under consideration at the First National meeting in Chicago several weeks ago. The fact that Rowland was chosen to replace Williams points strongly that his production plan has been adopted by the organization and is to be worked out.

Rowland is pointed to as the logical successor to Robert Leiber, who was placed in the presidency of First National by Williams and that change probably will come about in April when the next annual meeting of the corporation takes place. At that time H. A. Schwabe will also pass out of the picture as secretary and chairman of the board of directors, the latter position also one he was placed in by Williams, unless Schwabe steps

GRIFFITH INVITED TO PRODUCE "BEN-HUR"

Tender from Goldwyn Confronted with Many Difficulties

The Goldwyn people have invited D. W. Griffith to take charge of the production of "Ben-Hur," and the arrangement is under discussion.

A number of difficulties stand before the deal, one the Griffith tie-up with United Artists. The other elements of the "Big Four" might object to Griffith making a picture that could not very well go into distribution through United Artists' channels.

It is said Griffith might require assurances of a free hand in such matters as the amount of investment to go into the production, and it is understood the preliminary exchange of opinions on this point differed considerably. Meanwhile, the arrangement hangs fire. Griffith was scheduled to leave for Chicago this week accompanied by the company which played before the camera in "One Exciting Night." The picture opens there Nov. 12 at the Illinois. Negotiations will be resumed on his return.

ALFRED T. HAMBURG DIES

Los Angeles, Nov. 1.

Alfred T. Hamburg, picture man, died following an illness of several weeks. He was a director under D. W. Griffith and more recently was employed by Fox. Of late Hamburg was in charge of shows at the Auditorium. He resided at the Auditorium Hotel.

out of his official connection of his own volition prior to that time, which is very apt to be the case. It is stated on fairly good authority Schwabe will resign within the next two months.

Williams, according to report, is giving Rowland full support at the present time in his new berth, and the general feeling is that Rowland was the one logical successor to J. D. What the latter's plans are cannot be definitely ascertained from him. Mr. Williams states that he has nothing to say at present, but would not deny he might make a trip to the coast very shortly.

Williams is known to have been in touch with moneyed people and he is believed to have obtained financial backing to make possible starting practically any sort of a film venture he might care to promote. An entire floor is said to have been leased by him for occupancy in the near future, but in the meantime he will open temporary offices in a Fifth avenue building. The report that Williams personally would start in the producing field and possibly release through First National can be passed up entirely in the face of Williams' known opposition to the plan to have First National enter producing.

Williams is known to have been a heavy loser in the Dallas (Hope) theatre proposition, which was started as a first run house in the territory to protect the interests of the First National franchise holders in that portion of the south. The reports that he dropped \$20,000 in the venture fighting the Lynch interests in behalf of the First National are way short of the mark. Williams' losses there are nearer \$180,000.

Williams' passing of his stock to the directors of First National will place the New York exchange on a basis where the organization itself will have an interest with the possibility of their obtaining complete control eventually through the fact that Turner & Dahnen several weeks ago expressed their willingness to dispose of their 60 per cent. of the exchange. The corporation holds the entire exchange in the Texas territory where Williams made his big losing.

FEDERAL DECISION TOO LATE FOR VALUE

"Black Beauty" Matter Passed On—Started in 1920—Now Market Is Exhausted

Washington, D. C., Nov. 1.

Although Special Examiner Averill found for the Eskey Harris Feature Film Co. of New York in the Federal Trade Commission proceedings against the Eskey arising over a "Black Beauty" film, the commission late last week reversed the examiner's decision and ordered the respondent to specifically cease and desist "from using the words, 'Black Beauty,' standing alone or in conjunction with other words as a title for or an identification of the film depicting in whole or in part the photoplay produced in 1917 by Thomas A. Edison, Inc., titled 'Your Obedient Servant,' and from publishing or circulating any warning notice threatening to bring suit against anyone showing a motion picture entitled 'Black Beauty' without the permission of the Eskey Harris Feature Film Co., and asserting that the motion picture rights and title to the name of 'Black Beauty' are controlled by said company."

The Federal Trade Commission proceedings were instituted in 1920 at the instance of the Vitaphone Co. of America, which produced an authorized screen version of the Anna Sewall book, "Black Beauty." It was charged the respondent resorted to unfair trade competition in retitling "Your Obedient Servant" (produced by Edison and distributed by George Kleine in 1918) and calling it "Black Beauty" without any notice of the old title.

Winfield Bonyne, who appeared for the Eskey Harris company in the hearings in New York before Special Examiner Averill, was sustained in his contention that both pictures did not compete in that the respondent's film was not marketed commercially, but distributed to clubs, schools, educational institutions and humane societies.

In the arguments here Gaylord R. Hawkins acted for the commission. The respondent merely filed a brief. The decision also prohibits Eskey Harris Feature Film Co. from procuring photoplays which have been exhibited to the public under a given title and changing such title unless such photoplays mentioned in its footage and advertising matter the name of the old title.

A theatrical attorney commenting on the impracticability of some of the Federal Trade Commission proceedings, specifically as depicted in this instance, pointed out that all Vitaphone accomplished was a moral victory. To all intents and practical purposes the Eskey Harris company, legally ruled an offender, has almost wholly reaped all commercial benefits from its production for the two years the action was being adjudicated. An injunction at this late date when the market is almost exhausted benefits Vita but little.

He added that theatrical litigations, particularly as applied to the motion picture with its quick turnover and new productions, would mean more to a deliberate offender if a proviso for damages and costs were included with the injunctive order. It is in that respect, the barrister contends, that the act of Congress approved Sept. 26, 1914, creating the Federal Trade Commission is not defective as much as it is incomplete.

FAMILY NIGHT

Kansas City Teachers Want Appropriate Pictures Friday Eve.

Kansas City, Nov. 1.

At a meeting of the executive board of the Kansas City, Kans., Federation of Parent-Teacher Associations today, a motion picture committee was appointed to meet with theatre managers of the city in an effort to establish Friday night as "Family Night" in all the film houses.

As many children attend the picture shows on Friday evenings, it is the desire of the members of the federation to insure the presentation of films appropriate to children on that night.

CLUB ELECTS CHAPLIN

Los Angeles, Nov. 1.

The Congressional Club of Washington, an exclusive social organization, has elected Charles Chaplin to membership as an expression of regard for his comedy talent.

ANOTHER EXHIBITOR SPLIT, HEADED BY JIMMY WALKER

Senator Suspicious of Cohen-O'Reilly's "Love Feast." Influential Members of State Organization and T. O. C. C. With Walker

NEW McVICKER'S, CHICAGO, A "DREAM"

House of 2,500 Capacity Built in Six Months—Opened Last Week

Chicago, Nov. 1.

"It is the fulfillment of the showman's dream," observed Aaron Jones, of the firm of Jones, Linick & Schaefer, at the new McVicker's Saturday night.

Mr. Jones explained that the new theatre had opened at 6:30 Thursday night and there had not been an empty seat and never a time when there was not a line of people out in front.

"I dread to wake up," laughed Mr. Jones. "The crowd on the opening night was to have been expected," he continued. "But there was a line reaching to State and Dearborn on Madison at 9 o'clock Friday morning and by the time the house opened the crowd was large enough to fill it."

The new McVicker's theatre, which is located on the spot the other McVicker's occupied, opened October 26, just a year to the day from the opening of the Chicago theatre. It required 19 months to build the Chicago theatre and six months to build the new McVicker's. The last vaudeville show was given at the previous McVicker's May 1, last.

The opening was a gala occasion. Floral pieces represented expenditures of at least \$25,000. Telegrams from every picture star of prominence were displayed in the lobby. Marcus Loew, Adolph Zukor and Jesse Lasky were present for the opening. Frank Bacon, Ed Wynn, Irene Bordoni and other stage stars dropped in to see the new theatre Friday.

The new McVicker's seats 2,500. It is a beautiful theatre in every respect and the second largest local user of electricity. There is a big sign in front of the same kind as that at the Chicago theatre.

The McVicker's is to play Paramount pictures exclusively. This is emphasized in some of the billing matter displayed in front of the house. In addition there will be presentations directed by S. Barret McCormack. A special feature for the opening show, which started last Thursday and continues all this week, is the Adolph Bolm Ballet, presenting the Tartar Dance from Borodini's opera "Prince Igor," which Mr. Bolm originated with the Fokine creation of the Diaghileff Ballet Russe last season. The principals at McVicker's include Konstantin Koboleff, Amata Grassi and (Miss) Franklin Crawford.

J. G. Burch, manager of the previous McVicker's, is manager of the new theatre, which is the fifth house of Jones, Linick & Schaefer's in Chicago in which he superintended the building.

It is planned to move the general offices of Jones, Linick & Schaefer into the new building from the Rialto.

"HEARTS AFLAME" HERE

Louis B. Mayer and Reginald Barker are due to arrive from the coast today bringing the print of "Hearts Aflame," the first Barker-made Mayer production. The advance reports on the picture have started competitive bidding for the handling of the distribution, with no particular releasing organization as yet settled on.

John Stahl, another Mayer director, arrived this week with the print of "The Dangerous Age," to be distributed through First National.

The "Hearts Aflame" picture is to be shown at the Ritz Hotel next week at a benefit performance for the sufferers of the Canadian Forest fires.

Mayer and his two directors are to be tendered a special luncheon at the hotel Monday of next week at which the daily and trade press are to be present.

Another inside war in the exhibitor faction threatens. Just at this time, when it began to look as though the New York State exhibitor organization, headed by Charles O'Reilly, was about to make peace with the national body, headed by Sydney S. Cohen, there seems to have been a split in the state body that will mean a real fight will start.

Following the Washington convention of the M. P. T. O., held last June, the New York State organization, which had been championing the cause of Senator James Walker, bolted the convention and then broke away from the national body.

A series of meetings held in New York city brought about an agreement whereby the National organization withheld the issuing of a new charter in the state providing the state organization would not go forth into other state fields and disrupt the existing state organizations. This state of affairs continued until a week or ten days ago, when O'Reilly and Cohen had a love feast and decided to throw their forces together for the present campaign for Governor of New York State, with the exhibitors backing the Democratic candidate, Al Smith.

Senator Walker, while active in the campaign for Smith, who is one of his closest personal and political friends, feels O'Reilly by linking with Cohen has dropped Walker. At the time of the Washington row Walker stated that he would never line up with any move Cohen was identified in. He is still sticking to that.

Samuel Berman, secretary of the state organization, is with Walker on the stand that he is taking as are also the most powerful of the members of the Theatre Owners Chamber of Commerce in New York city. William Brandt is reported as having been in conference almost daily with Walker, and there is a possibility a campaign may be undertaken to form Chamber of Commerce exhibitor organizations in the various big cities that will be independent of the national exhibitor organization and form the groundwork for a new country-wide association of exhibitors.

Cohen has announced that when his present term as president of the M. P. T. O. A. is completed in June, 1923, he will not be a candidate for re-election, and that he will step out of exhibitor organization work for all time. It is on this that those trying to patch up the differences in the exhibitor field are operating.

In the event that the present plans work out Senator Walker may make a trip around the country, possibly in company with some of the New York exhibitors, and start the work of organization and incidentally tell the inside story of what was behind the split in New York.

A member of the T. O. C. C., in discussing the status of the truce between O'Reilly and Cohen, stated that that organization would not stand by and see any one make a goat of Senator Walker. Walker, according to him, was the man who staved off picture censorship in the state for two years, and through his own personal effort was solely responsible for Sunday pictures in the state.

"The exhibitors of New York City who did not gain anything by the authorizing of Sunday pictures, do not forget that Senator Walker made Sunday showings possible throughout the state and the up-state exhibitors profited by it, and we believe that the up-staters are just as grateful as we are for the efforts that Walker made in the behalf of all of us. We won't forget what Walker did, and neither will they, and we are with him 100 per cent. just as long as he wants us in any way that he asks us to stand by him. That is our attitude, and you can rest assured that there will be no get together with Sydney S. Cohen unless such a step meets with the approval of Senator Walker."

Friday, November 3, 1922

47

MASS. CENSOR BILL WILL BE APPROVED

Opinion in Boston Referendum Vote Will Be "Yes"—
Boston Only Against It

Boston, Nov. 1.

Tuesday is the day when the voters of Massachusetts are to decide whether or not the motion picture censorship law passed at the last session of the Legislature is to become a law. The bill appears on the ballot in the form of a referendum, and it is the last chapter in the fight for and against censorship which has been waged here for sometime.

In the official information to the voters that has been issued during the last week the referendum petition is set forth at full length with the entire bill and arguments for and against the measure.

The censorship advocates are utilizing the speech made by William A. Brady as the head of the N. A. M. P. I. before the Senate Committee of the Legislature of New Jersey, in which Brady stated that the producers were the ones that held the right to decide what and what not the public should see on the screen, and they are pointing out to the voters that great financial interests outside of the State are dictating to the people.

The anti-censorship faction is charging the law is opening the door to graft, that it is Russian government in form and entirely un-American and that censorship will bring higher prices of admission to the poor man's entertainment. Pointing out this fact they also state that if the screen was the entertainment of the wealthy, as grand opera is, it would not be interfered with.

A week in advance of the election the outlook is that the censorship measure will be approved of by the people. Boston itself will vote "No" on the proposition, but the balance of the State will vote "Yes" in an overwhelming majority. A survey of the State by a number of politicians is the basis for the prediction that the measure will pass.

The referendum question No. 3 on the ballot is:

Shall a law (Chapter 438 of the Acts of 1921) which provides that it shall be unlawful for any person to exhibit or display publicly in this Commonwealth any motion picture film unless such film has been submitted and approved by the Commissioner of Public Safety, who may, subject to the appeal given by the act, disapprove any film or part thereof which is obscene, indecent, immoral, inhuman or tends to debase or corrupt morals or incite to crime, and may, subject to the approval of the Governor and Council, make rules and regulations for the enforcement of the act, which law was passed in the House of Representatives by a majority not recorded, and in the Senate by 21 votes in the affirmative to 16 votes in the negative, and was approved by His Excellency the Governor, be approved?

HOUDINI'S RETURN DATE

Detroit, Nov. 1.

Houdini with his wonder show is to come back to Detroit for a two-weeks' engagement. He made a personal appearance here at the Madison with his feature picture, "The Man from Beyond," Oct. 6, getting big business for the house against strong opposition, on the strength of which a return engagement for two weeks in the town had been offered to the master escape artist.

HENRY W. KERSHAW DIES

Los Angeles, Nov. 1.

Henry W. Kershaw, father of Willette Kershaw and of Mrs. Thomas H. Ince, died on Monday night here from acute asthma. He was the treasurer and auditor of the Ince Corporation, having been with them for seven years. He was 66 years of age and started as a reporter in St. Louis. A widow and the two daughters survive.

3 STARS AT L. I. STUDIO

The Famous Players now have three stars working at their Long Island studio, with a fourth to begin there shortly. The three are Tom Meighan, Dorothy Dalton and Bebe Daniels. J. C. Brady is shortly to resume work.

BIG CIRCUITS REPORTED IN POOL TO OUTBID A. B. C.

Alliance of Fox, Loew and Keith Interests Said to
Have Offered Record Figure for Pickford's
"Tess"—No Light on Exhibitor Bookings

Rumors were rife this week regarding the possibility of the Associated Booking Corporation getting or not getting "Tess of the Storm Country" for release as against the circuits in Greater New York. Last week the publication of the story to the effect that the A. B. C. would get the picture caused a stir in local film circles, with a general denial of the deal being made by Hiram Abrams of the United Artists and a non-committal statement from the A. B. C. regarding the situation.

Atop of that was a story that Loew, the Peerless Booking Corp. in which the Keith, Proctor and Moss houses are represented, and the Fox people had clubbed together and made an offer for the picture that topped an exhibition price ever gotten out of the New York territory. This was also denied. One of the principals who would have known had any deal been effected stated the circuits would be willing to take the picture providing the price was right but denied that there would be any competitive bidding for it.

A representative of Mary Pickford stated the star had not given her approval to any contract for the picture other than that for the first Broadway run and that no contracts would be approved or signed until after that pre-release run.

Reports of intimidating practices have also been along the street in regard to the booking of the picture with the A. B. C., but the effort to run them down met with naught; but denial on all sides with a remarkable spirit of reticence being shown on the part of all concerned to discuss the matter.

Variety's publication of the negotiations for "Tess of the Storm Country" last week crystallized the situation in regard to the other circuits. The Loew, Moss and other Keith associated interests were swift to demand an explanation from Hiram Abrams. The United Artists head denied that the booking had been closed. Mr. Abrams made the same statement to the trade publications, but he spoke in indefinite and inconclusive terms and did not deny that negotiations were in progress. As a matter of fact the deal with the independent exhibitor group is still on, or was on toward the middle of the week.

The Associated Booking Co. is in negotiation with owners of three or four other important productions, and it was expected that announcement of definite booking would be made by the end of this week.

The issue came to a head, as far as the competing circuits were concerned, last week. The A. B. C. was given to understand that the circuit people would make an active campaign against them in bidding for independent product and it became plain that a "trade war" was in the making. It was too early to get an opinion on the situation from anybody connected with the A. B. C. crowd, but it was regarded as unlikely they would go very far in running up film prices. In all likelihood the exhibitors will set the figure they stand ready to pay and decline to be jockeyed into competitive bidding, regarded as destructive to business from the exhibitor side.

The A. B. C. may advance the argument to the independent producer that the prosperity of the new enterprise should be fostered by the producer in order that an "opposition" to the big circuits may be perpetuated for the protection of the independent film maker from

ENGLISH BOOMED FIRM ABANDONS PRODUCTION

Pays Salary for Two Weeks on
"God's Prodigal" and
Stops Work

London, Oct. 19.

Things do not seem to be going at all well with the latest greatly boomed picture making concern, International Artists. This organization has Martin Sabine at its head and is associated with Stuart Blackton and Donald Crisp. Their first picture shown was that strange mixture of improbabilities, "Tell Your Children." As a matter of fact "Tell Your Children" was a reshoot made by Donald Crisp, of "Lark's Gate," a picture originally made by the defunct Gliddon-D'Eyncourt company.

Under the name of Walter Tennyson, D'Eyncourt plays opposite to Doris Eaton. He is a son of a police court magistrate.

The future plans of the company were ambitious. It was, according to a statement made by Sabine, a case of British pictures, made by British producers and players, for British and world audiences. American producers were brought in but they were declared to be of British nationality.

Edward Jose was handling the latest production, "God's Prodigal," the company including Donald Crisp, Olaf Hytten, and Madge Stuart. The company was out on exterior work and should have gone into the Gaumont studios for the interiors. Members of it, however, report having received fortnight's salary and the abandonment of the production. It is thought the financier behind the concern has not found picture production as profitable as he doubtless hoped it would be.

CENSORING HOLDS UP FILMS

A last minute censorship on "The Impossible Mrs. Bellew," the attraction at the Rivoli last week, made it possible for the picture to play the house. The State Board looked at the picture Saturday afternoon prior to the Sunday opening, and did not approve it, although changes suggested at a previous view had been made. They ordered further changes.

The feature was sent back to the cutting room and revamped again, and Sunday morning at 10 o'clock Mrs. Hosmer, of the Board, again looked at the picture, finishing her view at 1 o'clock, and finally passing the production, which one hour later was on the screen at the theatre.

F. P. MAY BUY "NOTORIETY"

The William Nigh production of "Notoriety," produced by L. Lawrence Weber and Bobby North, may be purchased by Famous Players. This week North stated no deal had been closed but that one might be within the next few days.

Some months ago Nigh announced he would make a production, to be entitled "Notoriety," and a few weeks later the Famous Players also announced a production with the same title. The Weber and North picture was the first to reach the market.

POTENTIAL STAR MARRIES

Los Angeles, Nov. 1.

A potential screen star has been lost through the marriage of Marjorie Prevost, sister of Marie, to Lloyd Bergen, a San Francisco broker.

Harry Corn Moves to Fox's

Harry Corn, with the Metro home office staff for a number of years, resigned, and in the future will be associated with the William Fox organization.

"CHAPLIN MONOPOLY"

Sensational Charge in Amador Imitation Suit

Los Angeles, Nov. 1.

A sensational turn is expected in the court proceedings whereby Charlie Chaplin, film comedian, is seeking to enjoin Charles Amador, under the name of Charlie Applin, from imitating the Chaplin comedy stuff, when a charge will be made in the Superior Court that Chaplin is seeking to create a monopoly on certain classes of film comedies.

Chaplin sued the Western Productions Company to enjoin it from showing films featuring Applin. He alleged that his "stuff" has been stolen by Applin, in that he appeared in the baggy trousers, tight coat, funny shoes and bamboo cane.

Judge Crain after viewing the picture held Applin was an imitator and granted Chaplin a temporary injunction.

The production company announced it would fight the case out on its merits. Attorney Isidore Morris will file an answer containing the monopoly charge against Chaplin. This answer sets forth that Chaplin costume, his mannerisms, and his funny walk are "old stuff," used by various actors for the past half century. The answer will deny the contention of Chaplin that he is originator of the comedy.

TWO "HOODS" START SHOWING IN DETROIT

"Knighthood" at .75c Top in
Picture House — "Robin Hood" at \$2 at Orpheum

Detroit, Nov. 1.

The two "Hoods" will open here Sunday, both for indefinite runs. "When Knighthood Was in Flower" will be at a picture house at a top of 75 cents, while "Robin Hood" will commence a run at the Orpheum, charging a top of \$2.

WALLIE REID THROUGH?

Coast Rumor He Will Never Act Again

Los Angeles, Nov. 1.

The report is persistent that Wallie Reid will never again appear before the camera for a moving picture. The star is still ill.

Another but unverified rumor is that Famous Players has dismissed Reid.

KLEIN'S ROYALTY CLAIM

Playwright's Widow, Remarried,
Asking \$50,000 from Vita

The screen rights to four of the late Charles Klein's plays, "The Lion and the Mouse," "The Third Degree," "The Gambler" and "Daughters of Men" figure in a \$50,000 royalty suit the playwright's widow, Lillian Klein-Flannagan (since remarried) has instituted in the Kings County (N. Y.) Supreme Court against the Vitagraph Co. of America, Inc.

The action is based on a contract of Sept. 20, 1918, when Vita acquired the screen rights to these plays on an assignment from the Sigmund Lubin Manufacturing Co. The author's widow was to receive ten per cent. interest in the gross receipts of each production, against which \$10,000 was advanced in cash. She claims \$63,853.26 due her to date, admitting receipt of \$13,853.26. Mrs. Flannagan is suing for the \$50,000 balance.

Samuel W. Tannenbaum is representing the plaintiff.

DEMAND FOR COMEDIES

A boom for comedies of feature length, apparently inspired by the success of the Ha Lloyd pictures, is reported flourishing. A comedian who has attracted attention in a recent comedy feature is reported to have received offers for feature by two different studios.

LONDON FALLS FOR LONG RUN FILMS

Five Feature Pictures Now
Playing Indefinite Engagements

London, Oct. 20.

The "feature" picture's indefinite run idea has caught on here. Following "Nanook," the New Gallery in Regent street is showing the Hepworth cinematographic record, "Through Three Reigns"; the Samuelson picture, "The Game of Life," at the West End; "Foolish Wives," doing big business at the New Oxford; "When Knighthood Was in Flower," without being sensationally successful, is probably doing better business than the Scala has seen for years. "The Four Horsemen" is a huge hit at the Palace, and now the Holborn Empire is giving a matinee run to the "sob-stuff" picture, "Where Is My Wandering Boy Tonight?" This is described as "a story of the lure of the city's lights, of a mother and her wayward boy, a picture full of inspiration."

A year ago such runs were practically unknown or just put on in a half-hearted way to keep a theatre warm. Richard Percy Burton succeeded at the Covent Garden House with "Allenby in Palestine," and various other people wooed fortune at the same house, including Walter Wanger, who commenced his season with "The Glorious Adventure," the first Stuart Blackton film made, which had as practically its only appeal, the appearance of Lady Diana Manners.

The Stoll picture, "The Fruitful Vine," was tried at the Alhambra, so was the George Clark feature, "The Bigamist," but nothing roused interest until "Way Down East" went into the Empire and proved one of the financial successes of a disastrous season.

CENSORSHIP DRIVE

Indiana Women's Club Federation
to Lobby for Bill

Indianapolis, Nov. 3.

Indianapolis, Nov. 1. Women's Clubs last week adopted a resolution withdrawing support from the Indiana Board of Photoplay Indorsers. The calling for the appointment of a committee to lobby in the legislature (which meets in January) for a movie censorship bill, caused considerable surprise.

The club federation has supported the indorsers, who are an organization of women, with branches in practically every large community in the state. They issue monthly indorsements of good pictures and ignore those considered bad.

Picture men of Indiana also have co-operated with the indorsers. It was the work of the indorsers in the legislature two years ago which prevented establishment of censorship.

Movie men have made no move to combat the expected censorship drive so far. Big local exhibitors said they supposed some opposition would be organized, but they thought producers ought to take the lead because censorship primarily affects the film maker.

BUXBAUM WEEK

Anniversary in New York State for
Territorial Manager

The Paramount is to have a Harry Buxbaum Anniversary Week in New York State. The dates selected is from Dec. 3 to 9, which will mark the second anniversary of the advent of Buxbaum as manager of the territory.

The mark that is set for the salesforce to shoot at is in excess of 250 weeks of contracts within the state confined for the week. They are already past the 100 mark.

Elmer Harris Joins New Combine

Los Angeles, Nov. 1.

Elmer Harris, Mary Pickford's scenario editor, is the latest recruit to the Thompson Buchanan-Frank E. Woods combine.

Buchanan and Woods left the Famous Players to head a production unit of their own.

Operation on Tommy Dowd

Tommy Dowd, assistant to S. L. Rothafel at the Capitol, was operated on this week at his home. He is expected to be out of bed in about two weeks time.

"NOVEMBER ROSE"

By JACK SNYDER

ORIGINATOR

AMERICA'S YOUNGEST COMPOSER, INTRODUCING HIS LATEST AND GREATEST SUCCESS

ROSES COME AND ROSES GO, TWO RED OR WHITE OR YELLOW, BUT THERE'S ONE THAT'S SOON A KNOCK-OUT BELT AND RICH AND YELLOW IT CAN'T GO WRONG, IT WILL LINGER LONG WHEN EVERY OTHER ROSE, AND YOU'LL ADMIT THE BEAUTIFUL IT IS CALLED NOVEMBER ROSE.

November Rose

(Good-Bye)

Words and Music
By JACK SNYDER

Waltz Moderato



Voice



When Summer's past, and in the glade, The Wintry'
My Rose, so dear, how sweet 'twould be If, all the



blast, makes flowers fade. Yet there is one, I dai-ly see, That yields its fragrance to me,
year, you'd be with me! I sleep and yet, the whole night through I'm al-ways dream-ing of you!

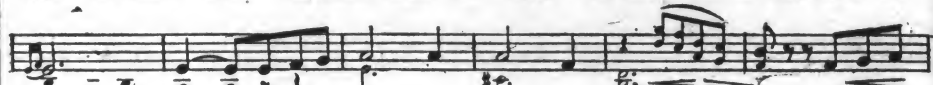
Refrain



Nov-ember, Rose, your beauty grows. When other flow-ers die, you are in
Now in a dream, as it would seem Your pretty eyes, un-close, and in your



bloom! When Winter gloom pervades the cloud-y sky, Your petals then, you proud-ly
face! I think I trace an-oth-er kind of rose, It has a hu-man form, de-



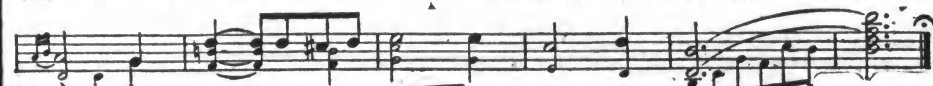
spread vine Like fairy wings 'a-round your head And yet I
It is the one that I call mine. I hear you!



know, in time you'll go as all sweet flow-ers do and I shall yearn for your re-
say "I'm on my way to bring your Rose to you" I answer Dear when you're not



turn, I am so fond of you. But I shall see next year your lit-tle
near, No oth-er Rose will do. Un-till the Sum-mer's past and you are



bud ap-pear No-ven-ber Rose till then good-bye.
here at last No-ven-ber Rose till then good-bye.

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A "CLASSIC" NOVELTY FOX TROT

"IN MAYTIME I LEARNED TO LOVE"

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VARIETY

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MUSIC MEN'S TIMES SQ. RADIO

SCHWAB'S LOEW CONNECTION BRINGS IN ASTORIA HOUSE

Steel Man Promoted Glynn and Ward House, Which Now Joins Circuit—Price Reported at \$1,000,000—Glynn's Patchogue for Keith

Reports reaching New York following the Keith opening at Cleveland, which Mike Glynn and Marcus Loew attended, say that Loew will purchase Glynn and Ward's Astoria, Long Island, theatre. While the consideration is not mentioned, it's reported at \$1,000,000.

Mike Glynn, according to the story, intends to devote himself to the new theatre he is building at Patchogue, Long Island, which is to play vaudeville booked by the Keith office. Glynn's Astoria theatre has been declared opposition in the past by both Keith's and Loew's. With its absorption by Loew the opposition ban by Keith's is apt to be removed.

Charles Schwab, the steel man, recently became largely concerned as a stockholder in Loew's, Inc. It was presumed at that time there would be some connection made between Loew's and the Ward and Glynn theatres. Schwab backed Ward and Glynn and is believed to hold an interest in all of the Ward and Glynn theatres still.

\$15,000 A WEEK OFFER

Restaurant: Man's Tender to Paul Whiteman

The Trion Cafe, Chicago, a new million-dollar restaurant, is dickering with Paul Whiteman and band for the opening of the restaurant. The restaurant people offer Whiteman \$15,000 for the weeks' engagement.

Whiteman is also the recipient of an \$8,000 weekly offer from Ernie Young, the Chicago agent, to play two weeks at the Marigold Gardens and another cabaret.

Harold Bachman's Million-Dollar Band, which created a furore around Chicago, has been booked by the Keith circuit.

ESTIMATED 12,000 ACTORS ARE IDLE

Twelve thousand vaudeville actors are laying off at the present time, according to the estimate of statistical authorities. This means that 8,000 actors out of an estimated total of 20,000 are continuously employed. At the various vaudeville agencies the bookers report plenty of material available.

The only exceptions to the rule are headline and feature acts, according to the booking men. At the Pantages office it was said that they were booked up eight weeks in advance. Headliners and features could be inserted into the bills from week to week, but the bulk of the bills were laid out far ahead.

The Loew circuit, one of the few of the small time vaudeville circuits to prove an exception to the rule, reports plenty of acts. The Loew people prefer to book from week to week in that manner, getting the cream of the surplus needed and in a position to capitalize current conditions. The Loew people, with most of their bookings in the east and middle west, have been booking from week to week since the season ended.

APPEAL TO ROTARIANS

Minneapolis, Nov. 8.

Unless Minneapolis theatre-goers display more interest in legitimate attractions appearing at the Metropolitan theatre, this city is in danger of losing whatever standing it may still have in the theatrical world.

That was evident at a luncheon of the Minneapolis Rotary Club, when Helen Hayes and other members of the cast of "To the Ladies," current attraction at the Met, were guests of the Rotarians, and in short talks appealed to the club membership to support the current attraction which has been playing to poor business.

PUBLISHERS BUY THEIR OWN PLANT

Popularizing Compositions by Broadcasting—Location Chosen to Keep in Touch with Stage Talent—Planned as Sales Adjunct

IS VALUED AT \$10,000

The Music Publishers' Protective Association is installing its own radio broadcasting station at its headquarters on West 45th street to facilitate a consistent "plug" for the publishers' popular output. The station was purchased from the U. S. Government having been designed for use on a warship. Purchased from Federal instead of commercial interests it represents a cost of \$4,000, as against \$10,000 cost otherwise.

In addition to assuring an exploitation medium through the (Continued on page 3)

SOCIETY QUEEN'S ROYAL ROAD TO FOOTLIGHTS

Mrs. Wenzell to Play 20 Weeks at Hotel Supported by Paid Professionals

Mrs. Adolphe Wenzell, nee Zillah Thompson, a leader in New York society, has let it be known that she is directing her ambitions toward a professional stage career. To this end she has subsidized a series of 60 "Little Theatre" performances at the Hotel Majestic, to cover 20 weeks this winter, and she will do scripts by Wilde, Pinero, Galsworthy, etc. This is a unique stunt.

From time to time professionals will be invited as visiting stars and will be paid. Mrs. Wenzell is prepared to finance the project and assume its losses. She expects to get training without leaving Fifth avenue too long at a time, without having to start by playing "bits," without having to take a chance.

MUSIC BOX SHUTS OFF ALL SMALL TICKET SPECULATORS

Move Against Practice of Changing \$2 and \$3 Premiums for Less Desirable Seats—Action for "Protection of Attraction"

WOMEN BOXERS AS CABARET FEATURE

A new wrinkle in cabaret entertainment and design will be offered on Broadway early in December. It will be called "The Ringside" and will occupy the basement of the Earl Carroll theatre, which will be remodeled. Up to now the space has been untenanted. It is said that Benny Leonard is interested in the venture and the report is that a brother of the lightweight boxing champion has signed a lease on the place.

The plans call for the dance floor to be in the form of a "squared ring," such as is used for boxing bouts, with ropes enclosing the floor. Women boxers will supply the feature of the show. A group of feminine "scrappers" arrived here from Germany some time ago and are said to have been engaged. Bouts with other women aspirants for glove honors are to be staged.

Leonard is slated for the new Winter Garden show and will be close to the "Ringside," the rear of the Garden facing the Carroll theatre. Leonard will be present each evening and will conduct the "bouts." A special entrance to the cafe will be constructed on the Seventh avenue side of the Carroll property.

CHECK EPIDEMIC

The Keith office will take action to prevent acts on the same bill from duplicating imitations of Gallagher and Shean. The prevalence of the imitators and the popularity of the originals have started an epidemic of Gallagher and Shean imitations that have been the means of several conflicts on each bill.

The practice has even affected the bands. Bands are using imitations, the musicians wearing hats similar to the originals and playing the Mr. Gallagher and Mr. Shean song in imitation of the human vocal duet.

The "Music Box Revue" management has set an example in controlling the activities of the "syd" class of ticket speculators. After the first week the box office at the Music Box shut out all the smaller agencies when it was found those brokers were charging \$7.70 and (Continued on page 9)

JOHN HARRIS ELECTED

Wins State Senatorship for Pittsburgh on Liberal Platform

Pittsburgh, Nov. 8.

Late reports bear out the election of John P. Harris as State Senator in Pennsylvania on the Republican ticket. Mr. Harris was opposed by the reform element, which made a campaign issue of his liberal attitude toward Sunday amusements.

Harris is an ally of the Keith Circuit, being head of the Keith enterprises in Pennsylvania and associated with Harry Davis. They operate the Davis, Pittsburgh, a Keith-booked house, and other theatres.

Mr. Harris was the nominee from Allegheny county, the most powerful and progressive county in the State. The anti-Sunday and blue law element made a violent campaign against him, but he conducted a dignified campaign and ignored personalities.

COMMUNITY PICTURE PLAY

Newark, N. J., Nov. 8.

Manager Golding of Proctor's Palace has been advertising for local talent to take part in a community motion picture play which he intends to present the week of Nov. 27.

The picture will be shot in Newark under the direction of George Terwilliger. About 200 will be used in the cast.

COSTUMES

"EVERYTHING"

Foremost Makers of Stage Attire for Women and Men

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N. Y. City



LIMIT IN DARING

Paris Comedy Has Bedroom Scene on Dark Stage

Paris, Nov. 8. Following Verneuil's "La Pommé," the management of the little Theatre Michel produced, Nov. 4, a new three-act comedy, "Ma Dame de Compagnie," by Robert Laveline and André Picard, which met with a nice reception. The cast includes Palau, Le Gallo (from the Palais Royal), Etchepare, Mmes. Spinelly and Marguerite Templey.

The three acts recite that the heroine, Ling, becomes dissatisfied with her domestic lot and quits her husband, and her lover as well, seeking a situation as lady's maid in the employ of Robert's aunt. Robert, a middle-aged bachelor, discovers his mistress is unfaithful, and engages Ling himself as traveling companion.

They travel about platonically. On their return to Robert's apartment Ling's lover appears brandishing a revolver. Comes also the husband seeking evidence for a divorce suit. Robert becomes indignant.

The final act deals with the reconciliation of Ling and Robert. The scene is Robert's bedroom and the stage is entirely dark. The piece is shrewdly written. It is not as hopelessly vulgar as it sounds in the recital, due to the witty treatment.

BROOKS FOR PARIS

Has Offer to Do "Dollars and Sense" in France

London, Nov. 8. Alan Brooks has received an offer to do "Dollars and Sense" in French in Paris and will cross the Channel to enter negotiations. The offer named 15,500 francs a week for the first four weeks.

If the deal is closed the piece will probably go on at the Alhambra, Paris. Meanwhile Brooks has nothing to worry about. The English managers have taken kindly to him and he is booked up practically solid until the middle of January. Beyond that he is not committing himself until the Paris arrangement has been closed.

ACTORS' PRICE HIGH

Margaret Lawrence Fails to Secure Cast for "Secrets"

London, Nov. 8. Margaret Lawrence came to London to see and study "Secrets," being cast for the American production in the part played here by Fay Compton. She also was commissioned to secure an English supporting company if possible.

Miss Lawrence declares she has found English actors too high in price or unavailable for America. Rehearsals have begun already for the American production. Miss Lawrence sails for home on the Majestic November 8.

"PEER GYNT" SPECTACLE

Paris, Nov. 8. Zibell and Braxton, nominal managers of the Mogador, revived on Nov. 6 an elaborate version of Henrik Ibsen's "Peer Gynt" with the music by Grieg. This work was formerly given by Lugné Poe, but this is the first time "Peer Gynt" has been seen as a big 15-tableaux production in Paris. It was well received, and amply fills the period necessary for rehearsals of the new comedy, "La Belle de Cadix," by Magre, music by André Gaihard. The title role is held by Henri Roger, with Suzanne Despres in the part of Aase and the Anitra dance is executed by Isabel d'Etchegary. The music is executed by the Lamoureux orchestra under the direction of Paul Paray.

KID BOLSHIEVIK PLAY

London, Nov. 8. "St. James Beating on the Door," the sixth Bolshievik melodrama of the season, started off well, but was ridiculed when it got "thick" before the final curtain. Success is extremely unlikely.

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FRANK VAN HOVEN, Showman

The first word I ever learned to spell was, before I went to school, on an old Singer Sewing Machine. My aunt taught it to me. It was on the little nickel plate slide where you put in the "bobbin." It was in big letters. It was "NOTICE." Yes; notice that it was NOT-ICE. Frankie Van Ella Barry's nephew, Van Hoven.

P. S.—Spending Sunday with my pal Joe Halbart at Prospect, Brooklyn.

FOUR STAGES IN ONE

Champs Elysees Adopts Novel Device for Quick Change of Scene

Paris, Oct. 20. The revival of "Les Rates" by R. H. Lenormande at the Champs Elysees, with Geo. Pitoeff and Mme. Kaiff in the leads, is in 14 tableaux, and in order to facilitate a more rapid change of scenery the big stage is divided into two floors (upper and lower), which are also divided into two sections, thus making four stages in all. The scenes thus follow in rapid succession by drawing aside a separate curtain. The plot of "Les Rates" (signifying those who have failed in life) depicts the sordid career of an author and his wife, an actress, working together, who tour from town to town and meet with deeper failures as age progresses.

Ermete Zacconi, the Italian actor, is due in Paris with his company, and will appear at this house next week.

CYRIL MAUDE-DILLINGHAM

English Actor to Do "If Winter Comes" in U. S.

London, Nov. 8. Cyril Maude will star in America in his production of "If Winter Comes" under the management of Charles Dillingham. The opening is planned for next autumn.

PLANNED AMERICAN PLAYS

Paris, Oct. 20. Mme. Yvette Guilbert has taken over the Theatre Albert I for a time and proposes presenting here American plays in December.

She also hopes to secure premises where she can establish a school for foreign dramatic students, similar to the one she ran in New York years ago and which she will continue when she returns to America next year.

GORDON FIRMIN DIES

London, Nov. 8. Gordon Firmin, London representative for Ben Fuller, of Australia, died suddenly.

£5,000,000 PARK SALE

London, Nov. 8. Eustace Gray bought in White City for half a million pounds.

Ethel Levey Wants "Kitten"

Ethel Levey is negotiating for the English producing rights to the Hammerstein musical show, "The Blue Kitten." If securing the piece Miss Levey will appear in it in London as well as staging and sponsoring it.

£200 Song Prize

Jack Snyder's "In Maytime I Learned to Love" recently won a prize of £200 in a London waltz song contest. The author-publisher's "November Rose" is being boomed by Al Livsey, business manager of the Snyder company.

For London Cabaret

London, Nov. 8. Jessica Brown sails from New York on the Homeric Nov. 11 to appear in the Grafton Galleries cabaret for six weeks.

MUSIC BOX DELAY

Deferred Till Spring So Berlin and Harris Can Be Present

London, Nov. 8. The English presentation of the "Music Box Revue" has been set back until the spring by C. B. Cochran, who had announced its production for the Palace at Christmas. The "Four Horsemen of the Apocalypse" film, is the current attraction. Marcus Loew has extended the picture's booking until March, having prolonged his tenancy of the Palace, for which he is paying \$4,000 weekly rent. The picture is a solid hit.

Mr. Cochran, who is in New York, said the London production of the "Music Box Revue" had been deferred until spring at the request and for the convenience of Sam H. Harris. It had been arranged for Hassard Short and Irving Berlin to go to London to direct the show. Berlin and Short, however, were unable to go abroad this fall because of the musical production being readied by them for the Duncan Sisters, who are under Mr. Harris' management.

YORKE AND ADAMS HERE

Looking Over "Partners Again," Which They Will Do Abroad

Yorke and Adams, the Hebrew comedians who have been in England for a number of years, arrived in New York last week to see "Partners Again," the P. and P. show at the Selwyn. They will return to England next week and shortly thereafter sail from London to South Africa, where they will appear in the "Partners" show.

Charles B. Cochran has secured the English rights to the new P. and P. comedy and had intended using Yorke and Adams in it there. The piece will be produced in London during the winter with other leads, as Yorke and Adams will not be available until next summer. At that time they will put on "Bankers and Brokers," which has not been seen in London.

"TOM TOM" GIRL ABROAD

Gladys Dore, who achieved a hit in the Nora Bayes show, "Queen of Hearts," has been signed for London. Her "Tom Tom" dance was a hit in the Bayes show and on the strength of it I. J. L. Sachs, the London producer, placed her under contract.

She will sail directly after the closing of the Bayes offering next week.

DE COURVILLE THREATENS

London, Nov. 8. The Tomson Twins, who were scheduled to open Monday in "Smoke Rings," notified Albert De Courville they could not fill the engagement because they were sailing Wednesday, November 8.

De Courville threatened to prevent the girls from leaving the country by a court order, and there the situation stands.

SAILINGS

Nov. 11—Jessica Brown (New York for London), Homeric.
November 8—Margaret Lawrence (Majestic, London for New York).
November 4—Tyler Brooke (Celtic, London to New York).
Nov. 9—Nick Holde and wife (London for New York), President Harding.

AFTER COVENT GARDEN

London, Nov. 8. Gus and Gordon Bostock are negotiating to secure Covent Garden for four weeks.

TED ARUNDEL DIES

London, Nov. 8. Teddie Arundel, musical comedy and film favorite, died here suddenly of heart disease November 5.

DEATHS ABROAD

Henry Bazin, author and poet, formerly of Philadelphia, died in Paris Oct. 27 of heart disease, aged 60 years. He leaves a young wife.

"Co-optimists" Tour

London, Nov. 8. "Co-optimists" will be taken on a world tour at the finish of the London run, a second company being formed for the British provinces.

Henson in "Night Out"

London, Nov. 8. Char. Dillingham is arranging for Leslie Henson to appear in America in "A Night Out."

IN LONDON

London, Oct. 28. Ralph Lohse and Nan Sterling are among the few survivors of the recent American "invasion." They are this week holding an important position in the Victoria Palace bill and are going big. This is their second visit to the house and they return again within a few weeks.

At the "top" of the current bill at the Victoria Palace is Peggy O'Neill. The engagement was made immediately on her return from her recent short visit to New York, a visit which embraced a motor car smash in which her uncle was killed and in which the actress herself was badly injured. Her reception at the Victoria was big. Her vehicle is still the playlet, "Kippers and Kings." Her next appearance in legitimate under the Cournelidge management will be in a new play by H. A. Vachell.

Anthony Ellis is looking for a West End house at which to produce a new comedy, "Marriage by Installments."

Several members of the "high-brow" ladies' Lyceum Club recently set off for the Coliseum to see the Duncan Sisters. Arriving there they found to their horror that the Griffiths Brothers were presenting their performing horse "Pogo." A performing animal! They went back to the club and forthwith wrote a letter of protest to Sir Oswald Stoll, in which they reminded him of his high position in the world, and expressed their disgust that a manager of his high standing should allow performing animals on the stage after the disgraceful disclosures made before the Parliamentary Committee on Performing Animals last year. As a matter of fact, most of the evidence against animal trainers collapsed under cross-examination, and the performers were the whole thing, however, is that the performing horse "Pogo" is composed as follows: The hind legs old Fred Griffiths, the front legs his son, Fred has been ill-treating animals of a like composition to the joy of multitudes for about half a century.

Teddie Gerrard returned to London at the top of the current Alhambra bill and had a fine reception from the sparse first house. Fred A. Leslie has now replaced Ernest Marini as her partner. Her act consists of dialog, dances, songs and the Chinatown episode from the revue "A to Z." Sharing the top of the bill with her is Ethel Irving in the somewhat tame sketch, "Leading Them On," which was recently seen at the Coliseum. Ed La Vire, who had to retire owing to sudden illness some weeks ago, is back and is a big success with his juggling act. Other acts were Dalmier and Eadie, Southwood and the Pink Lady, Hanlon Brothers, Bristow Brothers, the champion one-legged French jumpers; Mark Coney, a comedian, and Arthur Lewis, a dancer of the usual type. Matinees and first houses here are not well patronized, but the second houses reach capacity.

"Battling Butler," the musical play which Jack Buchanan hopes to do in the West End before Christmas, has been written by Phillip Graham, with music by Stanley Brightman and Austin Melford. Phyllis Titmuss, who has been long absent through illness, will make a West End reappearance in the production, and other members of the cast will be Fred Leslie, son of the famous Gaiety comedian; Austin Melford and Frederick Ross.

The Vilna Troupe of Jewish Players open at the Kingsway Oct. 26. Their repertoire consists of plays of Jewish life in the ghetto. They have already toured France, Germany, Holland and Belgium.

Reuben Mamoullian of the Moscow Studio Theatre will produce "The Beating on the Door" at the St. James. The action takes place in Petrograd during the early days of Bolshevism. Arthur W. Wither, Franklin Dyall, Mary Jerrold and Doris Lloyd will play the leading parts.

Walter Edmond, who for some years managed the old Strand music hall in association with Jolly John Nash, died here last week at the age of 86. He was for many years musical director of the Mo-hawk Minstrels, at the Agricultural Hall, but retired from the entertainment world some 30 years ago to devote himself to writing educational musical works.

Margaret Halstan, who is under

contract for the Pinero Cycle at the Royalty, is meanwhile playing in vaudeville. She produced a sketch by Michael Orme entitled "The Greatest Invention of All" at Glasgow recently and comes to the West End shortly.

After the depression which has prevailed for so long and just when things were generally bucking up, the business is threatened by a general election. This means the counsels will be given up to politics for some weeks and 75 per cent. of the public will think of little else. The revues will have the best chance, as they will be able to introduce political skits and burlesques. Andre Charlot and Paul Murray are losing no time in this direction and have already arranged to insert a "Political Ballet" into "Snap" at the Vaudeville. In this Herbert Mundin and Denis Cowie will appear as Lloyd George and Bonar Law respectively.

When changes are necessary in the cast of "Phi-Phi," at the Pavilion, owing to the demands of pantomime, Fred Kitchen will drop in. Stanley Fupin and Jay Laurier both go out to play pantomime engagements.

Leon M. Lion and J. T. Grein have taken a lease of the Royalty for their Pinero Cycle and open Oct. 30. The first revival will be "Mid-Channel." The cast includes Irene Vanbrugh in her original part, Clarke Jervoise, Janet Eccles, Helen Morris, Scott Sunderland, Martin Lewis and Leon M. Lion.

A new theatre is to be built in Covent Garden. The new building will face Drury Lane and the site has been acquired by Laurence Cowen, rovelist, playwright and showman, who was once known as the "Lesser Columbus." Dengis Eadie has secured the first lease and it is hoped to be able to open in the autumn of next year.

No one has been found for the Dellodrama "The Way of an Eagle," which must leave the Aldwych Oct. 23 after 150 performances.

Albert de Courville's new revue, "Smoke Rings," was recently produced at Sheffield and will be seen in London Nov. 6.

Jack Buchanan will present a 40-minute vaudeville show for some weeks. In January he will send out a provincial tour of "A to Z." He is also looking for a West End house at which to produce "Battling Butler."

The J. H. Benrimo revival of "Charles I" has not had a long run at the Ambassadors and finishes Oct. 28. It will be followed by Joseph Conrad's "The Secret Agent."

"Zozo," recently produced at the Little and from there transferred to the Strand, where it had to finish to make way for "Angel Face," will go into the provinces at the end of December. Several members of the London cast will tour, including Farren Soutar and Arthur Helmore.

Wal Pink, author of innumerable vaudeville acts, sketches and revues, is seriously ill with double pneumonia.

Following the lines of other people who would have the public like what they themselves like, Norman J. Norman has taken the flop of "Angel Face" badly. He has been inundating the press with explanations as to how and why the piece failed. "Angel Face" was not the only piece that died on Oct. 31. That date saw the last of "The Toils of Yoshimoto" at the Little, "Double or Quit" at the Apollo, "Mr. Budd of Kennington" at the Royalty, and "Mr. Garrick" at the Court.

Sir Alfred Butt and Arthur Collins have secured "Kreiser" for ultimate production at Drury Lane. This piece, which is due for production in New York shortly, has been adapted from the German by Louis Napoleon Parker. Forty-two scenes are required for the unfolding of the story. This is made possible by the mechanical device of Sven Gade, a Norwegian engineer. (Continued on page 26)

ENOS FRAZERE

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THREE WOMEN HEADLINERS TOTAL \$8,750 FOR WEEK'S SALARY

Palace, Central and State Have Big Names in Opposition—Respectively Misses Brice and Pennington; Irene Castle and Eva Tanguay

Three Times Square vaudeville houses are spending about \$8,750 for headliners this week. These figures do not include the balance of the bills.

At Keith's Palace the bill will be topped by Fannie Brice in her second week and Ann Pennington, who will split the top line. Miss Brice gets \$2,000 weekly. Miss Pennington, who opened a vaudeville tour at Moss' Coliseum last week, is asking \$1,750 for vaudeville.

At the Central, New York, Irene Castle will be the added attraction with Weber & Friedlander's "Facts and Figures." Shubert vaudeville unit, at a reported salary of \$3,000 weekly. The house and the attraction are splitting the salary, according to report.

At Loew's State, Eva Tanguay will top the bill, playing a solo week's engagement for the Loew circuit at \$2,500 net weekly. The cyclonic comedienne opened for the Shubert vaudeville circuit last week, joining the "Facts and Figures" unit at Hartford. Miss Tanguay tried to cancel the Loew engagement to continue into the Central with the unit, but was held to her contract by the Loew circuit.

Irene Castle closed last week at Rochester with "Dances and Fashions," after a losing road trip. Miss Castle immediately opened negotiations with the Keith circuit, requesting two weeks' booking to begin Monday of this week.

The artist and the Keith people are reported as differing over salary, Miss Castle asking \$3,000. She accepted the unit engagement for the two weeks, following which "Dances and Fashions" is to be revived for another try.

The raise went into effect Monday, when Weber and Friedlander's "Facts and Figures" opened a week's engagement, with Irene Castle as an added attraction. Miss Castle is receiving \$3,000 for the week, which is split between the house and the attraction. She will play one more week of Shubert vaudeville, according to report, then go into a revised version of "Dances and Fashions."

The "two for one" plan may be tried to stimulate the matinee business at the Crescent, Brooklyn.

PATHE SETTLEMENT

The Pathe Freres Corp., disk record and phonograph manufacturers, this week arrived at a settlement agreement with its creditors, to whom it is indebted to the extent of \$3,500,000. The company is said to have \$5,000,000 assets.

The arrangement provides for the creditors in the Pathe Freres Corp. to accept stocks and bonds for corresponding amounts in the new Pathe Phonograph & Radio Corp., recently formed to market radio sets in conjunction with the musical instruments and records. Federal Judge Edward L. Garvan in the U. S. District Court for Brooklyn, N. Y., signed an order to that effect, empowering William C. Redfield, Benjamin M. Kaye and Eugene A. Widmann, receiver of the Pathe Co., to complete arrangements with Pitney, Twilney & Pitney, attorneys for the creditors.

HOME FROM ANTIPODES

San Francisco, Nov. 8. Bob White and Ling and Long got back from Australia this week, the former arriving here yesterday on the Ventura, while the team got in on Monday aboard the Tahiti.

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UNIT AS SUMMER SHOW

"Troubles" Expanded Headed For Run at Chicago Garrick

"The Troubles of 1922," the David and LeMaire Shubert unit show with George Jessell, is to be expanded into a revue for legitimate bookings at the end of the season and will be the summer attraction at the Garrick, Chicago.

The show played the Winter Garden Sunday night, following which the Shuberts decided on the move. "Troubles" has played the Englewood, Chicago, but the Garrick booking as a unit has been cancelled in light of the summer show plan.

CHARGES DESERTION

Harry Pease, former vaudevillian and now staff lyric writer of Leo Feist, Inc., music publishers, was arrested Monday at the publishers' professional studios on complaint of Mrs. Louise Pease, who is suing for a separation. She asks for \$109 alimony, alleging the songsmith's income last year almost totaled \$15,000. He co-authored "Peggy O'Neill" and "Ten Little Fingers" among other songs last season.

Mrs. Pease has abandoned her divorce action before Justice Morchauer in the White Plains Supreme Court and now brings the separation action in the same court on abandonment and non-support grounds. The divorce action was dismissed on grounds of insufficient evidence.

The Peases, married in 1910, have been separated the past six years. In 1916 Pease was arrested for abandonment, agreeing later to contribute a dollar a day for the support of his wife and son.

Pease was released on furnishing bail of \$1,500 in Liberty Bonds.

JESSIE COOKE ESTATE

Jessie Benton Cooke, of Murray Hill Hotel, as the executrix of the \$38,136.35 net estate left by her daughter, Marjorie Benton Cooke, authoress and monologist, who died at Manila, P. I., April 21, 1920, was last week directed by Surrogate Foley, of New York, to pay \$412.73 to the office of the State Tax Commission, being the tax due to the State under the inheritance tax laws.

The gross value of the estate left by Miss Cooke, who died of pneumonia at the age of 44, was recently by one of the transfer tax State appraisers fixed at \$42,358.13.

WEBER AND FIELDS DENY IT

Baltimore, Nov. 8. Joe Weber and Lew Fields issued a denial Saturday that they had any intention of quitting their unit show. Mr. Weber denied he was in ill health and said he never felt better in his life, except for a slight hoarseness which bothered him the early part of the week.

Weber and Fields had unusually successful weeks as far as the nights were concerned here and said that they have 23 weeks ahead of them and intend to play every one of them.

HEARN CHANGES MIND

Boston, Nov. 8. Louis Simon reported to the Eddie Cantor show on Monday, having been summoned from New York by telegram when it looked as though Lew Hearn was going to quit. On Simon's arrival he learned Hearn had had a change of disposition and was going to continue to play, and Louis returned to New York to join a unit.

ZANCIGS UNDER TENT

The Zancigs, in their nineteenth consecutive week in Washington, D. C., with four weeks more booked doing their "Mental Radio" act in conjunction with "Yours Mentally," John R. Rogers giving demonstrations of "how to remain young."

Under the management of Rogers the Zancigs propose a tour of the world again, and owing to the high prices for halls a tent will be used.

GUS SUN HOUSES BACK UNDER KEITH BOOKING

Keith Acts May Play Open Time Without Being Opposition

The Gus Sun houses will return to the Keith office after an absence of two years, according to report. The Keith office and Sun resumed friendly relations recently with an understanding on bookings that allowed Keith acts with open time to play for the Sun Circuit without their standing in the Keith office.

Sun left Keith office about two years ago following complaints of the Keith people to the Vaudeville Managers Protective Association that Sun was using unfair booking methods. The Rivoli, Toledo, which was booked by Sun was regarded by the Keith people as "opposition" at the time.

MUSIC MEN'S RADIO

(Continued from page 1) either, this is a strategic move on the part of E. C. Mills, executive chairman of the M. P. P. A., to offset the commercial radio broadcasting stations. A second conference between representatives of almost 200 stations, the Department of Commerce Labor, and representatives of the M. P. P. A. and the American Society of Composers, Authors and Publishers was held last week. While nothing definite was decided, the commercial radio people expressed themselves as opposed to paying any license fee for broadcasting the authors and publishers' copyrighted popular output. The latter demand some revenue on the theory it constitutes a public performance for profit. The radio people view it in the light that if they pay for the entertainment they will have to pay for the talent, singers, orchestras, etc., which they feel is an impractical thing just now.

Mr. Mills this week mailed an ultimatum circular letter to every broadcasting station advising them that all revocable temporary licenses to broadcasting popular music become null and void immediately and that further performances will be prosecuted as copyright infringements. With it is mailed a form application for licensed privilege to radio popular songs. Mr. Mills expects considerable response from these.

Trade Advertising

The M. P. P. A.'s station will have a radius as large as WJZ (Westinghouse's Newark station), but will limit itself for the time to 50 miles. One hour each afternoon and evening will be devoted to solely entertaining the public with popular songs. In addition to the usual publishers' "song pluggers," unlimited talent is available. Then, too, the music men will utilize the radio for novel commercial advertising. This is still in the embryo but stunts like advising listeners-in around Christmas time that a special package of sheet music can be purchased at such and such places for suitable Xmas gifts will likely be pulled. Application is in for the official letter code of the M. P. P. A. station which Washington, D. C., authorities will assign within a week.

The composers and publishers' attitude is that the commercial radio companies have incurred a moral obligation to supply entertainment with the sale of their receiving sets which average about \$25 each. There are one million in use, a revenue of \$25,000,000 already derived with the field inexhaustible for which the radio people will be supplying very little popular music if the M. P. P. A. proposal of a licensed privilege for its broadcasting is not accepted.

Another Station

The Radio Corporation of America has announced that a powerful broadcasting station will shortly be opened atop the Aeolian Building, New York, and will replace the WJZ (Newark) station when in practical operation. This scheme for a station in the Times Square vicinity has been in the wind for some months. It is really intended to facilitate getting talent from Broadway productions for reciprocal publicity benefits. The plan of broadcasting an entire opera from a wire strung from the Aeolian building to the Metropolitan Opera house is also heralded as one of the company's gigantic amusement steps via the ether. Two towers, each 100 feet high, are planned. This will make it the world's most powerful radio station.

AMUSEMENT STOCKS FIRM AT NEW RESISTANCE POINTS

Slow to Participate in Post-Election Upturn, But Hold Firm Near Low Levels—Small Trading on Setbacks

MORE UNIT NAMES

Lean and Mayfield and Ruth St. Denis for Central

Cecil Lean and Cleo Mayfield were "penciled in" for the Central, New York, next week, on Wednesday, with the deal reported as not yet consummated late Wednesday afternoon, but with indications pointing to the booking being finally arranged Thursday. Arthur Pearson's "Zig Zag" is the unit show at the Central next week.

Ruth St. Denis is listed as the extra attraction the following week at the Central, New York, with one "Name" scheduled each week thereafter, as a strengthener.

LIBERALS TRIUMPH

Syracuse, Nov. 8. Al Smith's smashing victory in this rock-ribbed Republican stronghold for the past 20 years was a definite win for the liberalism that Smith typifies. That was the interpretation placed upon yesterday's election today by local politicians. Miller was personally popular in his home city, but the issues in the campaign were bigger than the man. Miller stood in his home city for silk stocking rule and blue lawism. Smith represented liberalism, and some 15,000 Republicans changed their political color to vote Democratic.

Miller carried only five wards, one by just two votes.

DEAL IN AKRON

Akron, O., Nov. 8. Announcement is made by officials of the Goodyear Tire and Rubber Co. that Felber & Shea have leased Goodyear hall for the presentation of vaudeville. This move was necessitated by reason of the condemning of the Grand Opera house, for many years the playhouse of this concern. B. I. Carney, local representative, who is looking after the management of the Colonial, has assumed charge of the Goodyear theatre. Bookings at the Hanna, Cleveland, will play Goodyear hall Monday nights and will then divide the balance of the week between Canton and Youngstown, O.

1,500,000 ATTENDANCE

Kansas City, Nov. 8. The Orpheum's big baby, the Main Street theatre, celebrated its first birthday this week, and a glance over the year's records show some interesting figures. During the year 1,500,000 persons have passed through its doors. This is an average of about 4,000 admissions a day or about 123,000 a month. Of this throng 127,000 were children, under 12 years, who saw the shows for their dime. This total means that the daily average of children was 240. The Orpheum business is holding up steadily and is more satisfactory than last season.

NAMES FOR ENGELWOOD

Chicago, Nov. 8. Eva Tanguay will appear in person at the Engelwood theatre (Shubert vaudeville) week of Nov. 26. It is announced. Nora Bayes will come week of Dec. 3. It was also announced that William B. Friedlander and Lawrence Weber, who have "Main Street Follies" at the Engelwood this week, have procured Irene Castle for a Shubert unit.

"HUNKY DORY" STAR

MacDonald Watson, star of the Scotch play, "Hunky Dory," which passed away after a four weeks' run at the Klaw recently, will enter vaudeville shortly with a comedy playlet called "The Prize Winner." The supporting cast includes several who were in the "Hunky Dory" show, Neil Baker, Walter Roy and Robert Drysdale.

Mr. S. Bentham has the act.

The amusement stocks gave a fair showing during the period following the severe dip of last mid-week. They were under pressure at times, but offered resistance at new points.

It appeared to market observers that support was being thrown into Loew whenever the 19-point was threatened. Orpheum, which had dropped to 2 1/2 for a few trades during the worst of the recent reaction, appeared to be secure at a fraction above that mark.

Famous Players gave the best account of itself, holding at better than 94 with the exception of the poor showing at the opening Wednesday. For some reason the pools are all inactive, except when their favorites are threatened. While the market has been giving every evidence of strength (as, for instance, the advance of steel Wednesday nearly 4 points), but the amusements do not seem to get into the parade.

It would appear that everybody concerned with the amusements is marking time for the present, but keeping a watchful eye on prices and generally assuming for the time being a defensive attitude. Rumors are plentiful in reference to sensational developments in Loew, a revival of the industriously circulated tip of several weeks ago. The behaviour of the stock, however, gives no evidence that insiders are making any move to discount an immediate development, nor that outsiders are acting on hot information. It well might be that if something is about to come out in Loew, insiders are holding the stock down for purposes of accumulation.

The thing that distinguished Loew was that whenever it broke through 19 on the way down, brokers with buying orders found it impossible to execute them except at prices higher by three-eighths or a half and always above 19. The sales below that figure were a mystery. One pretty Times square trader with an intimate knowledge of the amusement business and a comprehensive command of big business and market psychology, tried to get 500 Loew at 19 Monday, but it couldn't be done. This trader, by the way, thinks Loew is a buy and says it with his own money.

Orpheum has been dead. Wednesday it was done at 2 1/2, after holding for 23 for several sessions. The story is still about that its advance is checked by the opposition of one interest which persists on selling against the pool and the determination of the pool that it will not work the price up until the bear operator has been definitely eliminated. It may be that the bull pool is maneuvering to jockey the short player into a position where he can be run in.

Nothing came out about Famous Players which stood at its best Wednesday at the close, 96. Trans- actions in the issue have been at an extreme low level for ten days. Technicolor, on the Curb, was weak, getting back to its starting point at 25. Goldwyn also was soft around 6 1/2. Altogether it was an uninteresting week for everybody. The summary of transactions Nov. 2 to 10, inclusive:

STOCK EXCHANGE				
Thursday—	Sales.	High.	Low.	Last.
Fam. Play-L...	3,600	95 1/2	94 1/2	95 1/2
Do. pfd.....	200	98 1/2	98	98 1/2
Loew, Inc.....	600	6 1/2	6 1/2	6 1/2
Orpheum.....	2,000	10 1/2	10	10 1/2
Orpheum.....	500	22 1/2	22 1/2	22 1/2
Friday—				
Fam. Play-L...	2,700	95	94 1/2	95 1/2
Goldwyn.....	500	6 1/2	6 1/2	6 1/2
Loew, Inc.....	1,400	19 1/2	19 1/2	19 1/2
Orpheum.....	700	23 1/2	23	23 1/2
Saturday—				
Fam. Play-L...	800	96	94 1/2	94 1/2
Goldwyn.....	300	6 1/2	6 1/2	6 1/2
Loew, Inc.....	600	19 1/2	19 1/2	19 1/2
Orpheum.....	300	23 1/2	23	23 1/2
Monday—				
Fam. Play-L...	700	95	94	95
Goldwyn.....	500	6 1/2	6 1/2	6 1/2
Loew, Inc.....	800	19 1/2	19 1/2	19 1/2
Orpheum.....	200	23 1/2	23	23 1/2
Tuesday—				
Fam. Play-L...	2,900	96	93 1/2	96
Goldwyn.....	500	6 1/2	6 1/2	6 1/2
Loew, Inc.....	1,100	19 1/2	19 1/2	19 1/2
Orpheum.....	100	22 1/2	22 1/2	22 1/2

THE CURB				
Thursday—	Sales.	High.	Low.	Last.
Technicolor, w. l.	100	23 1/2	23 1/2	23 1/2
Friday—				
Technicolor, w. l.	800	23 1/2	23 1/2	23 1/2
Saturday—				
Technicolor, w. l.	1,100	23 1/2	23	23 1/2
Monday—				
Technicolor, w. l.	1,500	23	23	25

LOVE SENDS A LITTLE
GIFT OF ROSES

PANTAGES SUCCEEDS SHUBERT UNITS IN PALACE, ST. PAUL

**Pan Shows May Also Occupy Garrick, Minneapolis
—Units Out When Better Terms Were Urged,
Finkelstein & Rubin Declare**

Chicago, Nov. 8.

Another week has been added to the Pantages circuit without extra railroad fare, under a deal by which Pantages' vaudeville succeeds Shubert vaudeville at the Palace theatre in St. Paul, Minn., starting Sunday, November 12. The Shubert unit shows discontinuance at that theatre Saturday night, November 11, with the final performance of Jack Reid's "Carnival of Fun" and the next day the Pantages' brand of vaudeville will have its first showing in that city.

Minneapolis has been the opening point of the Pantages' tour proper for many years, but this is the first time that the shows have gone into St. Paul. The shows will move from St. Paul to Winnipeg and on west.

The Shuberts had vaudeville at the Palace in St. Paul and at the Garrick in Minneapolis, and there is a rumor that the Pantages' vaudeville will be transferred to the Garrick in Minneapolis and pictures installed at Pantages in that city.

Finkelstein and Rubin announce that the arrangement with the Shuberts was terminated because the patronage of the seven shows played did not warrant increasing the terms for the producers, which was urged by the Shuberts on the ground that jumps were long and the shows too expensive to be financed under the original arrangement.

The Empress, in St. Paul, is to offer "When Knighthood Was in Flower" for a run which will leave Finkelstein and Rubin with the Palace in Minneapolis, a single half week, for which no bookings are available. C. H. Preston is at present booking the house from Chicago. The reduction of the number of vaudeville houses in Minneapolis and St. Paul affects points in that section which play vaudeville. A. J. Cooper of the Riviera at LaCrosse, Wis., was in Chicago last week seeking bookings from Pantages, Carrell and possibly other agencies. It is said that Charles E. Hodkins of the Pantages office told Cooper he was not interested in supplying vaudeville for single days or half weeks.

CHAMP IN UNIT.

Mickey Walker Appearing With "Gimme a Thrill" at \$1,500

Mickey Walker, the young boxer from Elizabeth, N. J., who ascended to the head of the welterweight division by defeating Jack Britton at Madison Square Garden last week, is appearing with Jos. M. Gaites' Shubert unit show "Gimme a Thrill," in Newark this week. Walker received a demonstration in Newark following his victory. It is reported the new champion is receiving \$1,500 for the engagement and if business warrants Walker will be retained for Philadelphia next week.

There is a humorous angle to the engagement. Gaites also is interested in "He Who Gets Slapped" and it was after seeing a performance of that show at a neighborhood house that he made arrangements with the "slapper's" manager. It is the boxers first theatrical appearance.

Can't Kid New Britain

New Britain, Conn., Nov. 8.

The New Britain Chamber of Commerce at a recent meeting offered a resolution putting the ban on members of the theatrical profession "getting a laugh at the expense of our fair city."

A communication was addressed to the managers of each of the local theatres, advising them of the action of the chamber, and requesting that they personally see to it that all puns which cast reflection on "The Hardware City of the World" be prohibited in the local theatres.

UNIT PERFORMERS TAKE CUT BY AGREEMENT

25% Accepted by "Spice of Life" — No Closing Threat

A general salary cut of 25 per cent. was accepted by the members of the cast of the "Spice of Life," a Shubert vaudeville unit. The "cut" becomes effective this week while the unit is playing the Harlem opera house, New York.

According to the Affiliated circuit officials the cut was mutually agreed upon between the members of "Spice of Life" and Al Jones and Morris Green, the producers of the unit.

Detroit, Nov. 8.

Members of the Roger Imhof unit, which played here last week, said they had voluntarily agreed to a salary cut, but no threats had been made that the show would close if they did not acquiesce to a reduction.

(Substantially the same situation was disclosed in several other units to which Variety had sent telegrams of inquiry.)

STALEY ACT REVIVED

Auburn, N. Y., Nov. 8.

Staley & Birbeck's Musical Blacksmiths act will be put out early next month. Richard F. Staley, manager of the Grand, will not go out with the act this season. Instead he has a relative who will take his place. This will be the first time in 40 years that Mr. Staley has not been on the road.

He now has a chain of theatres in central New York and will remain here to look after his interests. Associated with him is Mortimer Howell of Rochester, a stepson. Mr. Howell books the pictures for the various houses and Mr. Staley looks after the vaudeville, road attractions, etc.

"TOWN TALK" REVAMPED

Johnny Dooley Replaced by J. B. Carson and Other Changes Made

Johnny Dooley is out of the Barney Gerard-Shubert unit, "Town Talk," having left the production Saturday night of last week, following the engagement at the Crescent, Brooklyn. Dooley and Gerard mutually terminated a pay-or-play contract for 30 weeks out of 35. Gerard also waived an option for Dooley's services for next season.

"Town Talk" will continue over the Affiliated Circuit with James B. Carson taking Dooley's former role. Several acts from the Gerard's "Funmakers," which recently closed, will be added to "Town Talk." They are Libby and Sparrow, Beck and White and Prop and Stone.

The changes will become effective this week while the unit is playing the Boro Park and Astoria (split week). Several scenes from the "Funmakers" will be inserted in "Town Talk" to replace several of the scenes in which Dooley appeared.

Riano, Northlane and Ward, of the "Town Talk" cast, will retire to make room for the newcomers. It is understood the three-act will dissolve.

Jake Lieberman retired as manager and Charles MacDonnald, advance agent, left last Saturday night. Louis Gerard will manage the unit temporarily.

UNIT'S AMATEUR ACT

Local "Ballet Russe" Added to Singer Show in Cleveland

Cleveland, Nov. 8.

Cleveland's own "Ballet Russe," with forty local young women, is at the State this week as an added attraction to Jack Singer's unit, "Hello, New York." The Ballet looks like a group of students of the classical dance from some school, with instructors leading it. It is very amateurish in staging and execution. Closing the show at the State, it does nothing for the performance.

Owing to the number of people on the State's bill this week, the local dancing girls are dressing in rooms assigned them in front of the house.

The newspaper pass for women is in effect for this week at the State, a daily issuing coupon admitting women only to matinees.

DICKINSON ALIMONY

Grace E. Dickinson was granted \$20 weekly alimony and \$200 counsel fees by Justice O'Malley in the New York Supreme Court, in her suit for divorce against Homer C. Dickinson. Mrs. Dickinson is professionally Grace Deagon and was formerly the defendant's stage partner.

TWO WELFARE LEAGUE MUSIC SHOWS READY

Geo. M. Gives Use of Revue Script to Prisoners

Auburn, N. Y., Nov. 8.

Inmates of Auburn Prison have started rehearsals for their semi-annual public entertainment to be staged this year for three nights, December 4, 5 and 6, in the prison chapel. The prisoners have chosen the George M. Cohan Revue, the script for which has been received from Mr. Cohan himself with best wishes for a successful show.

The Cohan style of show was chosen because of the success which attended the last production, "Very Good, Eddy." Some former professionals who once trod the boards are in the cast.

Members of the Syracuse Central City Society of Magicians will go to Auburn Prison November 11 to assist the Welfare League in its Armistice Day program. Richard F. Staley, manager of the Grand, will send over a number of acts, and one of the movie houses a feature photoplay.

Ossining, N. Y., Nov. 8.

A regular musical comedy, "The Honey Girl," will be produced for the annual inmate show of Sing Sing prison. This show was a hit on Broadway and in Chicago last year, and is still on the road. It will be perfected by the addition of original numbers, both musical and vaudeville.

The three performances given last year were so overtaxed in point of attendance that the number will be increased to four performances this year. The evenings of December 5, 6, 7 and 8 were set aside for this purpose.

The call for volunteers brought forth some really remarkably capable "talent" and the difficulty has not been so much in securing actors as in limiting them. The singing roles have not been neglected and the several fine musical numbers are in the hands of men who have spent years on the concert and opera stage.

The proceeds from the four performances of "Honey Girl" go toward payment for the Christmas boxes given to all the inmates, and swell the fund that supports the various branches of the constructive work that the League maintains throughout the year—a work that means much to the man attempting to reform and prepare himself for life upon release from prison.

Tickets for any one of these performances may be secured by letter to the Show Committee and cost \$1 each.

APOLLO BACK TO WOODS

Shubert Seven-Year Lease for Unit Shows Reported Cancelled

Chicago, Nov. 8.

The Apollo theatre will pass from Shubert control back to the management of A. H. Woods at the conclusion of the run of Al Jolson, so it was given out here by Lou M. Houseman, Woods' western representative.

The Apollo was opened a year ago last May. Shortly after it passed to the control of Shubert Advanced Vaudeville, Inc., for a seven-year period at an annual rental of \$150,000. This contract has been annulled under a new deal of some sort.

FIVE NAME FEATURES SIGNED WITH UNITS

Leonard and Barry Added to Irene Castle, Eva Tanguay and Nora Bayes

The "names" which will be added to the Shubert vaudeville units as strengtheners started this week with Irene Castle at the Central, New York, with "Facts and Figures." Miss Castle will play four weeks for the Affiliated circuit, rejoining a unit the week of Nov. 18 at the Chestnut Street opera house, Philadelphia.

Norah Bayes joins Henry Dixon's "Midnight Revels" next week at Boston. Miss Bayes recently closed with her own musical production at the Cohan, New York. It is reported negotiations between the Keith office terminated when the Keith people refused to meet the Bayes figures, and the unit engagement followed.

Eva Tanguay will rejoin "Facts and Figures" next week at the Harlem opera house. Irene Castle, laying off next week. Tanguay played one week with the unit at Hartford and was reported a "draw."

Benny Leonard, lightweight champion, joins Arthur Klein's "Hello Everybody" in two weeks at the State, Cleveland. Wesley Barry joins another unit playing around Chicago.

UNIT NOTES

"Success," the Max Spiegel unit, featuring Nonette and Abe Reynolds, is undergoing changes this week. The Royal Pekin Troupe closes in St. Louis Nov. 11, and Abe Reynolds and Ben Holmes go into the olio in their comedy act, "Do Me a Favor." Another comedy scene is being added to the revue. Max Quitman, who has managed the show since the start of the season is ahead, starting Nov. 6 as special press representative, with John Dow ahead as general agent. Ben Holmes takes over the management of "Success." This unit plays two weeks of one and two-nighters weeks Nov. 12 and 19, and goes to the Englewood, Chicago, week of Nov. 26. They will play Hannibal, Mo.; Quincy, Ill.; Springfield, Ill.; Terre Haute, Ind.; Bloomington, Ill.; Peoria, Ill.; Champaign, Ill., and Ft. Wayne, Ind.

Wesley Barry is in the Garrick, Chicago, next week as a recruit to Shubert vaudeville.

George La Follette is the new feature with the "Main Street Follies," which was reorganized in Chicago and opened at the Englewood theatre this week.

Jed Dooley left the "Main Street Follies" at the end of the week at the Garrick, Chicago, and joined "Facts and Figures" in Hartford, Conn., this week.

A group of one-night stands has been inaugurated on the Shubert line to break the two-week jump between St. Paul and Chicago. The towns en route are: Hannibal, Quincy, Port Madison, Burlington, Muscatine, Monmouth, Galesburg, Peoria (two days), Bloomington, Springfield (two days), and Terre Haute (two days).

Bobby Higgins leaves the Jack Singer Shubert unit, "Hello New York," after the engagement at Chicago the week of Nov. 18. Higgins' vaudeville cast. Betty Pierce and Joseph Callahan will leave with him. Higgins may play the Pantages circuit with his act, "Oh Chetney," which was a feature of the unit. Higgins recently purchased Sam Shannon's interest in "Oh Chetney" and is now the sole owner of the vehicle.



"THREE THOUSAND PROVIDENCE CHILDREN"

"Three thousand Providence children," said the Providence Tribune, "will grow up with the tenderest recollections of Bert Levy and the treat in song, picture, and story he gave them for two hours at the Albee Theatre, last Saturday. So that the bedridden children of our city would not be disappointed, Bert repeated his show in the kiddies' ward of the Rhode Island Hospital and WON the love and prayers of the stricken ones."

"Bert Levy is blessed with the gift of finding his way into the hearts of the little ones."

—PROVIDENCE JOURNAL.

LOVE SENDS A
LITTLE GIFT
OF ROSES

KEITH EXCHANGE EXTENDS ITS DIRECT BOOKING, AGENTS WORRY

Commission Men Look for Radical Changes in Booking System—Feel That Curtailment of Their Activities Is Likely

Indications strongly pointed to the Keith office rapidly extending its recently instituted system of booking acts direct this week. Each passing week finds more acts booked directly by the Keith organization than the previous week.

Keith agents watching the trend of events have conflicting views on the situation, with a large number leaning to the belief that eventually the Keith direct booking system will be enlarged to such an extent that the agent's occupation will be greatly restricted.

Others of a more conservative turn of mind hold to the opinion that the Keith office will not curtail agents all together, at least not for a long time to come, but they feel that it is rather likely that the number of agents will be cut down to a minimum.

There are about 75 artists' representatives doing business on the Keith big time (6th floor) at present, and about 50 booking on the 5th floor, or family department.

The Keith direct booking department has been further extended by the addition of Billee Taylor. In addition to Taylor, Johnny Collins is acting in the capacity of special Keith office scout for new material and Clark Brown as special contract man.

The Keith people have given no indications thus far as to any action that may be taken with respect to the present system of booking, although it is well known that the feeling has existed for a long time in the Keith office that there are too many agents.

Meanwhile, the agents are marking time with expectations that the first of the coming year will more than likely be marked by a radical change in the booking system.

CASEY'S ODD CLAIM

Alleges Common-Law Marriage to His Divorced Wife, Now Deceased

Harry R. Casey, one-time vaudeville actor, in applying for letters of administration of the estate of Mrs. Mary V. Casey, his divorced wife, claimed he was still her husband by common law marriage subsequent to the divorce decree. This unusual case came up before Surrogate Foley. Mrs. Casey died Oct. 6 at her home, 375 Riverside Drive, New York.

Casey admitted that his wife divorced him in 1912, but avers that her family knew of their subsequent common law union, and submitted cancelled checks indorsed "Mrs. H. R. Casey."

Andrew D. Gilgun, the petitioning actor's brother-in-law, opposed Casey on the ground "no man should be allowed to show a common-law relation between himself and a deceased woman for the sole purpose of sharing in her estate." The case was adjourned.

CANADIAN BAN REVERSED

Ogdensburg, N. Y., Nov. 8. The Canadian Immigration authorities have given a special permit to Pearson's orchestra, of Ogdensburg, to fill engagements in their country.

Notification to this effect was received today by Manager Pearson, who took an appeal from a former ruling barring the musicians from engagements over the river under an interpretation of the Canadian immigration act.

DUNCANS' KEITH WEEKS

The Duncan Sisters will play several weeks for Keith prior to entering a new starring production by Sam H. Harris.

The Duncans recently returned from Europe, where they played the Moss-Stoll tour. May Tully is preparing their vaudeville vehicle.

DEAD CLAUSE INVOKED

Act Canceled by Pan Booker on Ground It Played Other House

Chicago, Nov. 8.

A clause in the Pantages contract, which might be construed to mean that an act has no value for the Chateau theatre in Chicago if it has played other houses in Chicago, was urged as a reason for cancellation of Ed Lowry's act by Charles E. Hodkins, general manager of the circuit with headquarters here, and cancellation of an act under such circumstances is likely to be called to the attention of the Vaudeville Managers' Protective Association.

Ed Lowry was wired to Davenport, Iowa, and offered the Pantages time. The telegram was confirmed. Lowry came to Chicago and reported at the Chateau theatre. There was evidently some mixup in the bookings (which is not uncommon under the Pantages system of handling bookings), and when the act insisted upon fulfillment of its contract Mr. Hodkins fell back on this obsolete clause in the contract.

The fact that Lowry had broken in his act at an obscure hide-away theatre in Chicago was known to the Pantages Chicago office, to the agent booking the act, and to all interested, it is claimed and, since that clause in the Pantages contract has not previously been seriously regarded, it is declared that "usual" business conduct nullify the clause.

MANY COMPLETE ROUTES

Orpheum Closes More Entire Tours Than Ever Before Up to Nov. 1

Chicago, Nov. 8.

More acts have been booked over the Orpheum circuit by the Chicago booking office, of which Sam Kahl is the head, this season, than have been booked up to Nov. 1 in any year recently. The list of acts booked for the entire circuit, which does not include a great number booked for a part of the circuit, has been compiled and is as follows:

Roscoe Ails, Ben Nee One, Benson's Orchestra, Four Camerons, Cliff Clark, Wonder Girl, Dougal and Leary, The Florens, Fries and Wilson, Jack and Jessie Gibson, Jack George Duo, Hall and Dexter, Ernest Hiatt, Bobby Henshaw, Bert Howard, Fred Hughes, Three White Kuhns, Kinzo, Five Minstrel Monarchs, Lloyd Nevada, Pearson, Newport and Pearson, Rubin and Hall, Bill Robinson, Seattle Harmony Kings, Stan Stanley and Co., Charles Wilson, Selda Brothers, Zelaya, Belle Montrose and Karl Emmy.

INTIMIDATION!

Chicago, Nov. 8.

Outside agents frequent the Marlowe theatre with great regularity as acts which are not known to bookers are often presented there for a Chicago showing.

The other night Manager Harry Kaufman tightened down on the agents, as he was playing to capacity business. Harry Santley, peeved at this action, walked up and down in front of the theatre crying out: "This theatre is unfair to unorganized agents." Manager Kaufman, alarmed lest friends of union labor might take the announcements seriously, weakened and let the agent pass in.

UPSTATE WAR ON

Watertown, N. Y., Nov. 8.

Watertown had its first midnight shows in the history of the city on election night, both the Avon (Empsall) and the Olympic (Robbins) continuing their "war" by offering midnight performances. The houses play vaudeville and movies. The Avon added two novelties—election returns by radio and its initial "Amateur Night."

C. M. Storrie Attacked

Denver, Nov. 8.

C. M. Storrie, an employee of the Orpheum box office, was beaten into unconsciousness Thursday night when he interfered with two men trying to steal his automobile. He sprang to the running board as the men were in the act of driving away, and one of them hit him violently in the face with brass knuckles, breaking his nose. When he recovered consciousness he was lying in the street beside the car, which had been abandoned with engine still running. A flat-tire explained the abandonment.

The midnight performance of "Facts and Figures" at the Central for election night was canceled when Irene Castle refused to work in three shows. There was no advance sale.

CLEVELAND STILL UNITS' BANNER STAND

Reported Grosses for Shubert Vaudeville—Weber & Fields \$7,500 in Baltimore

Unverified reports of the Shubert unit grosses last week had Loew's State, Cleveland, again leading with \$12,000. "Ritz Girls of 1922" was the attraction. The Detroit opera house, Detroit, with "Say It with Laughs" was reported as having done \$10,000, and the Garrick, Chicago, with "Oh What a Girl" also about \$10,000. "Town Talk" at the Crescent, Brooklyn, \$8,000.

The Central, New York, with "Spice of Life," did about \$8,000. The Weber and Fields unit, "Re-united," was reported as having taken a big drop at the Baltimore Academy with a reported gross of \$7,500. The Weber and Fields show has been hitting the \$12,000 mark and over regularly since it started. The Baltimore house, however, has been a hard nut for the units to crack, most of the shows hitting the toboggan in receipts when playing there.

The Chestnut Street, Philadelphia, with Herman Timberg's "Frolics of 1922," did about \$8,500; Aldine, Pittsburgh, with "Hello New York," \$6,500; "As You Were," at Keeney's, Newark, \$8,500; and Criterion, Buffalo, with "20th Century Revue," \$6,200.

Other reported grosses were "Zig-Zag," at Majestic, Boston, \$6,000; Belasco, Washington, with "Hello Everybody," \$7,500; Garrick, Minneapolis, with "Carnival of Fur," \$4,000.

The above grosses based on reports from the various cities and are estimates, the Shubert office and the Affiliated Theatres Corporation declining to give out figures.

MRS. BARNES ROBBED

Chicago, Nov. 8.

Mrs. Fred Barnes, wife of the president of the Barnes Amusement Company, was robbed last Thursday of \$10,000 worth of jewels. The thieves entered the Barnes home while Mrs. Barnes was at a picture show.

KEMP'S GOLF LUCK

Harold Kemp, Keith booking man, won the Friars' golf tournament cup. The same day Kemp held the lucky number in a raffle which netted him a complete set of "Krohnlight" golf sticks.

Bert Levy entertained 2,000 children at a special morning showing at the E. F. Albee theatre, Providence, this week. The performance was both educational and humorous. Special trolley cars conveyed the children to and from the theatre.

Harry Biben of David R. Sablosky's office announces his engagement to Miss Leonora Lewis (Viola Lewis Trio).

MAIL FRAUD CHARGED

Fogler, Juggler, Said to Have Victimimized Stage Aspirants

Denver, Nov. 8.

Robert Fogler, a juggler, was arrested at Omaha last week by Post-office Inspector Roy E. Nelson, and will be returned to Denver to face a charge of obtaining money by fraudulent use of the mails.

According to Acting Postoffice Inspector J. C. Lindland, Fogler's game was to offer engagements on the big time to the man who would pay him \$125 for railroad fare to New York. It is charged that Fogler victimized several youths in this fashion, and then departed for Omaha. He will be returned to Denver for trial.

50-50 TERMS ON COST QF UNIT HEADLINERS

Jenie Jacobs Argues Claim on Division of Extra Act Changes

The Jenie Jacobs-Jack Morris Shubert unit "As You Were," which left the Affiliated Circuit and is booked to open a tour of the Er-langer legit houses Nov. 13, next Monday, has a claim against the circuit.

The Affiliated added Bob Nelson to "As You Were" when the unit played Keeney's, Newark. Miss Jacobs consented to the strengthening, understanding that the house was to pay Nelson's salary. The salary was deducted from the shows share of the gross after Saturday night.

Appeals to the Shubert office to adjust the matter had not been fruitful up to date. The unit franchises contain a clause which allows the Shuberts or the Affiliated officials to add an act to a unit whenever necessary, the act's salary not to exceed \$1,000 weekly. The original clause allowed for a \$2,000 addition but this was amended when the producer objected.

The recent addition of names to the Shubert units is being done on a 50-50 split basis the houses and the attractions halving the salary.

Besides the \$500, Bob Nelson's salary, "As You Were," according to report, was charged up with \$175 additionally at Newark, part of which is said to have been for a film.

The extra charges are said to have left "As You Were" with a loss of \$150 on the week.

The diving and posing girls and circus acts at the Physical Culture Show at Madison Square Garden last week were under the management of John C. Jackel.

William Riordan, former head of Anna Spencer, Inc., has joined Brooks-Mahieu, theatrical costumers, as sales director. The Spencer firm is temporarily out of business as a result of bankruptcy proceedings.



TRIXIE FRIGANZA
as "TISH"

in MARY ROBERTS L'ENGHART'S story, "MIND OVER MOTOR"

LOVE SENDS A LITTLE GIFT OF ROSES

\$4,000,000 KEITH PALACE, CLEVELAND, OPENS IN A BLAZE OF GLORY

Cleveland, Nov. 8.

E. F. Albee's new Palace in this city has placed B. F. Keith's Cleveland at the top of the theatrical universe, there's no doubt about it.

This city is amazed and managers hereabouts are dismayed. The managers say they can never compete and that their million-dollar theatres are now just houses.

The new Keith's Palace cost \$4,000,000 to erect, exclusive of the ground. It looks it.

Showmen are wont to be exaggerate on theatre investments, but this Keith's Palace speaks for itself.

Walking into the lobby or ground hall, it breathes money; one can't disconnect one's thoughts from the lavishness. Double Roman columns, with the marble in solid banks, run in all directions, works of art, including renowned oil paintings and even expensive upholstered arm chairs are in the balcony loges.

But not a dollar has been wasted. Any other theatre man may see where he could have avoided hundreds of thousands, but the very design of this palace called for the art display it has.

An art collector at the Palace Monday estimated the value of the unattached articles in the great hall at \$1,000,000.

Sumptuousness of appointment is ever at hand. In rest rooms, corridors, foyers, wherever one may turn is seen splendor of construction and furnishing.

The new B. F. Keith theatre building is twenty-three stories from basement to roof and on top of the building is an immense three sided electric sign bearing in incandescents "B. F. Keith Vaudeville." As the Keith building towers over everything in the city, this sign, when lighted, may be seen for miles.

This building, located at Euclid avenue and Seventeenth street, has a depth of 500 feet. The office building portion stops about midway, giving the office building a full depth and width without rotunda above the ground floor.

Its capacity Monday night was tested through a sell-out many days prior. A crowd of 2,000 to 3,000 natives clung outside the theatre all evening to see some of the notable guests of the Keith management invited to the opening.

About 350 guests were there, theatrical, society and newspaper people. It cost the Keith organization about \$20,000. Special cars brought the guests and returned them to their homes. The social side of the party came in on a private car with "Maury" H. B. Kane (Cholly Knickerbocker) amongst them. Other metropolitan newspaper lights were Jack McMahon, dramatic editor of the New York "American" and "Journal," Heywood Brown of the "World," John H. Rafferty of the "American," Frank Vreeland of the "Herald," Anita Vreeland of the "Sun," "K. C. B." of the "American," Ben F. Holzman of the "Mail," Fred Mack of the Providence "News" and James M. Allison, of the Cincinnati "Star." The trade press was represented by Jerry Hoffman, "Clipper"; Sam McKee, "Morning Telegraph"; Roland Burke Hennessy, "Star"; Glenn Condon, "Vaudeville News" and J. Wilson Roy, Variety's local correspondent, who is dramatic editor of the Cleveland "Commercial," Cleveland's latest daily. The newspaper crowd on the special while bound here turned out "The Keith Flyer," under the direction of Mark A. Luescher. It was a 10-page sheet, with a credit given all contributors. The paper was finished in the press headquarters at the Hotel Statler and printed in time to be distributed to the outgoing audience at the opening. "The Keith Flyer" was a unique idea, splendidly gotten up.

The curtain rose after the house had risen for "The Star Spangled Banner" at 8 o'clock. Senator J. Henry Walters, first walked upon the stage, representing the Keith interests. Senator Walters said the Palace had been dedicated by E. F. Albee to the memory of B. F. Keith and to the city of Cleveland. He introduced Former Secretary of War

Art Objects Worth Million in Profusion—House Tops the World for Magnificence—Triumph for Albee, Master Theatre Builder

(under Willson) Newton D. Baker, a Cleveland, who gave the Keith Circuit high praise for its clean policy of entertainment. The next speaker was Mayor Kohler of Cleveland. Probably no house manager in America has ever received so glowing a public tribute as that paid by Mayor Kohler to John F. Royal, the Keith Cleveland representative and resident manager of the new Palace.

Governor Davis of Ohio, who was in a box, responded when Senator Walters called upon him. Governor Davis spoke as though he were familiar with Keith vaudeville, and the Governor got the second biggest laugh (Mayor Kohler winning the first) for the new theatre when he facetiously referred to the election the following day and Mr. Baker. It was strictly a local, but got over.

There was no other speechmaking. Owing to the late start the intermission was omitted and the final curtain fell at 11:50 p. m. The out-of-town newspaper men left in time to catch the 11:35 eastbound. Others went on the 2:45 a. m. (Central), while the remainder left town Tuesday night.

All surrounding cities sent delegations. The Palace furnished 40 automobiles for its guests. These were flying around the city all day carrying Keith banners. Among the guests were a large number of the Keith staff members in various cities, while the contingent from the Palace, New York, must have left that building almost barren Monday.

The nearby State is the local home of the Shubert shows. The Walls of the Palace and State abut. To forestall the Palace opening the State (with "Hello, New York") added an extra attraction of 40 Cleveland girls in a ballet turn, also tying up with a daily for newspaper passes for women at matinees. Monday night was the only evening show in the tie-up, the State's management fearing a desolate house through the opening. The State at the Monday matinee had an audience of nearly all women, but beat the previous Monday's gross by \$70. At night the "paper" came early. The State was filled by the newspaper passes when the overflow from the Palace wandered next door. Police had to be called to clear the lobby of the State and street outside of a clamoring mob wanting to pay cash while the house inside was capacity of nearly all "deadheads."

The same block holding the Palace and State has two other theatres of large capacity, the Ohio (legit) and Allen (pictures).

The society guests were a group of 16. They were entertained at a country club Monday, witnessing the performance at night and leaving in their private car at 2:45 Tuesday morning. In the party, besides Mr. Paul, were Mr. and Mrs. Oliver Harman, Mr. and Mrs. Samuel J. Wagstaff, Mr. and Mrs. Carroll Livingston Wainwright, Sidney Dillon Ripley, William Stephen Van Rensselaer, Capt. Malcolm Beacham, Mrs. Wilson, Miss Louise Wilson, Mrs. James Vail Converse, Mrs. Alfred N. Beattleston, Warren Whitmer, Jr., and Carl Clarkson Springer.

Cholly Knickerbocker, in his column in "The Keith Flyer," had the following paragraph: "After a constitutional at Albany, Mrs. Wagstaff is deeply engaged in reading Variety. Just who is responsible for increasing that theatrical weekly's circulation in the society car I cannot say. However, someone on this million-dollar special has a sense of humor. Why not 'Town Topics' or 'The Social Register'? Why Variety?"

Cleveland's labor unions prevented the attendance of over 1,000 out-of-town guests at the opening of the Palace, which would have been completed two weeks ago, were the unions working in harmony. With the imminent election day, a great majority could not leave their home towns. The unions could not decide which one should have charge of placing the metal around the glass in the theatre. It was work for three days, and the \$4,000,000 venture was held up for 10 days before

the unions agreed over the point.

The new Keith's Palace was started two and a half years ago. Labor troubles and other matters delayed final completion.

E. F. Albee announced a new theatre for Cleveland while retaining possession of the local Hippodrome, which is now being operated as a popular picture and vaudeville house, booked by Keith's Chicago office.

It is reported here that Mr. Albee intends to duplicate the new Keith's Palace in this city in the Keith's that will be built by him in Brooklyn, N. Y.

It is 38 years since the Keith circuit got its small start in Boston. For years Albee has been recognized as a master theatre builder, but nothing he has ever done in that

line gives him the eminence among theatre owners that this Cleveland Palace does. The other beautiful theatres on the Keith circuit, taking the Keiths at Syracuse and in Fordham, sink almost into insignificance alongside of it.

"I look upon it as the crowning achievement of my life," said Mr. Albee in an interview. So will all who see the B. F. Keith's Palace, Cleveland, the triumph of anyone's life to be able to say, "I did it all." And Albee did it all.

The opening bill was headed by Elsie Janis, Ohio-born. Others were The Caninos, Johnny Burke, Harry Burns and Co., Ben Merhoff and Lloyd's Band, Grace Hayes, Harrison and Dakin, Williams and Taylor, and Willie Schenck Company.

The bill was probably rearranged after the opening show. The feature of the initial performance was the Gallagher and Shean song, used by three different acts.

Why this monument was placed here to give distinction to Cleveland is explained by Mr. Albee, who stated he believed this city, in its lively progression and future, was deserving of it.

\$125,000 RUG TYPICAL OF PALACE SCALE OF GRANDEUR

"That rug cost more money than I had to build the Empire theatre here," said Dan Hennessy, as he sat in the great hall of Keith's Palace Monday afternoon, looking in a dazed way at the magnificence before him, and the others there were dazed along with Dan.

When Dan Hennessy built the Empire in this city that house cost \$125,000. The rug Mr. Hennessy commented on looked exactly what the veteran manager had said, and the rug wasn't the most of this elegant theatre, built by E. F. Albee, who takes his place as the foremost theatre builder of all times through having erected in this, Keith's Palace, Cleveland, the most complete and handsomest theatre in the world.

That was conceded Monday by all of Cleveland and the Keith organizations. Guests among the latter were world travelers, who stated: "There is nothing abroad in the form of a theatre that commences to touch this palace of palaces."

The elegance of the front of the house is rivaled back stage. Acts on the opening bill arriving at the theatre Monday and catching a flash of their dressing rooms observed to Manager John P. Royal they would cancel their hotel room, living in the theatre during the week's engagement. There isn't a hotel in Cleveland that has a single room to compare with any of the 35 dressing rooms of the Palace.

Shower baths are but a detail of this house. Innovations are indoor golf course, barber shop, drying room laundry, kitchenette, manicure and valet, all back stage, for the convenience and use of artists.

The dressing rooms can accommodate 180 people. For the choristers' dressing rooms there are rugs on the floor, two bath rooms in each with more rugs, pretty make-up tables with mirrors harmonizing with the color scheme, while an electric clock connected with the big clock on the stage is in each dressing room. The elevator, of course, is there. The stage is 35 feet deep, with a proscenium opening of about 60 feet. A highly perfected Peter Clark system of counter weights carries 75 sets of lines and is self-trimming.

A double-face switchboard will cause study by all students of stage craft. It was pronounced by Sol Levy as "fool proof."

The switchboard on the stage is merely the indicator, with the actual mechanical operator of the lighting system beneath the stage, worked by push buttons on the indicator above. Colored globes on the indicator are the guides in the color wanted, while blue lights above show at all times what lights are on. Through the arrangement of the switchboard, the entire house can never be thrown into complete darkness, provision through storage batteries having been made against blowouts and circuit breaks.

As there is no electricity running through the indicator on the stage, anyone who may fall or lean against

it will suffer no burn or injury, which fact led to Mr. Levy's description of it.

An orchestra of 15 pieces is conducted by W. F. Egan, with musicians' room below stairs of spacious proportions, fitted for comfort and rehearsals if desired.

On the stage near the entrance is a little reception room, where an artist may hold conference with a visitor.

The seating capacity of the Palace is around 3,400, 1,900 on the orchestra floor, with boxes running entire length on each side, and the remainder of the seats on a high sloping balcony. The scale at night is \$1.65 top orchestra and \$2.20 boxes, matinees 75 cents top.

Mr. Royal's chiefs of staff besides Mr. Dugan, are James Fitzgerald, stage manager, and Frank Hines, chief ticket seller. There are two box offices in the lobby.

The appointment of Mr. Dugan as the new Palace orchestra leader holds an inside story. It's Dugan's first leadership. Some time ago he was the first violin of the orchestra at Keith's Prospect. The Prospect's regular leader went on his annual two weeks' vacation, leaving the first violin as his substitute with the baton.

John J. Murdock stopped off in Cleveland at that time and dropped in at the Prospect. He noticed the improved music and inquired. When the Prospect's regular leader returned after vacation, he appeared dissatisfied with the development of the orchestra during his absence and "fired" Dugan. Mr. Murdock also heard of that when the Palace was about to open, Mr. Dugan received word to organize an orchestra under his leadership. The Palace orchestra rehearsed all day Monday for the night's performance, and played faultlessly at the evening show. Mr. Dugan and his band vindicating every confidence that had been placed in both of them.

An instance of the minuteness of preparation for the perfect opening held at the Palace was the importation here for the occasion of George Coldwell, the colored boy in charge of the front of the house colored crew at Keith's Palace, New York.

George was sent ahead to form the colored service at the Palace here, George returning to New York following the premiere.

BILLING DISPUTE

The curtain at the Central, New York, was held until 10 minutes of three Monday while a dispute over Frank Burt's billing was being settled by the management. Mr. Burt demanded that he receive headline billing such as Irene Castle was getting. Upon being assured that he would receive such billing at the evening performance, he agreed to do his act at the matinee.

Two large stretchers bearing Mr. Burt's name were placed in front of the Central at the evening performance.

\$40,000 A YEAR AND 50% PROFITS FOR HOUSE

Orpheum, South Bend, Opens —Old Theatre Into Pictures

Chicago, Nov. 8.

The new Orpheum theatre in South Bend, Ind., an amusement palace, which would do credit to Chicago, was opened last Thursday night. The new house seats 3,000 people, with 1,600 seats on the lower floor. It is architecturally a combination of the Main Street in Kansas City, Mo., and the Chicago and Tivoli theatres in Chicago.

The new Orpheum was promoted by Jacob Handelsman, of the Kimball Piano Co., and was financed by local Indiana capital. The house has been leased to the Orpheum circuit for a period of 15 years at an annual rental of \$40,000, and in addition to this fifty per cent. of the profits.

The policy will be three shows a day excepting Saturday and Sunday, when four performances will be given. The first show consisted of Karl Emmys's Dogs, Dufor Boys, Baby June and Co., Stan Stanley and Co., and Patsy Sheeley and Band (the latter an Orpheum circuit act). The former Orpheum, which played vaudeville right up to the opening of the new house, will offer pictures from now on.

The new Orpheum is managed by William Flannery and will be booked by Nat Kalsheim under the supervision of Sam Kahl, Western booking manager of the Orpheum Circuit.

A special train carried Mort H. Singer and many lesser lights in Chicago vaudeville to South Bend for the opening. Karl Emmy introduced the mayor of South Bend, who made a talk in connection with the presentation of the opening bill.

PROTEST CIRCUIT NAMES

Outsiders Forbidden to Advertise "Keith" or "Orpheum" Acts

Chicago, Nov. 8.

Manny Newman, who plays a Sunday vaudeville show at La Salle, Ill., which is booked by Billy Diamond, advertised "Orpheum" acts recently, and while the relations of Diamond with the W. V. M. A. are close there is nothing to justify this advertising, so C. E. Bray sent a letter forbidding the use of the big circuit name.

Harris Wolfberg, who managed the Capitol at Charleston, W. Va. (the Gus Sun Plaza of past years remodeled) for Hyman Brothers, of Huntington, has been advertising "regular Keith acts" and securing Keith talent through Boyle Woolfolk, and this has led to a letter from the east which sent Wolfberg scurrying into Chicago.

It is rumored that Tim Kears, who will shortly open a new theatre in Charleston, holds the Keith franchise. Kears has a reputation of a man who would rather kick than sleep.

ECONOMY POLICY

Majestic Four-a-Day with Extra Acts Saturday

Chicago, Nov. 8.

A slight change in policy for the Majestic theatre, starting week of Nov. 12, has been decided upon, which will reduce operating expenses somewhat.

Instead of five shows daily, as called for in the present policy, with each act doing four shows a day, the new policy will be four shows daily excepting Saturday and Sunday. For Saturday and Sunday two extra acts will be engaged, which will leave the policy for those two days of the week the same as at present with a change in policy for the other five days of the week.

The change means the elimination of two or three stage hands, the reduction of the force of ushers by eight, and will all in all bring about a saving of more than \$1,000 a week.

CENTURY RECITALS

The Century will foster recitals on Sundays, it having been decided not to offer Sunday vaudeville concerts there as in the past two seasons. The house is considered particularly fitted for platform programs.

The first recital of the season was held last Sunday with Rosa Italian, formerly of the Chicago Opera, appearing. Around \$4,000 was grossed.

LOVE SENDS A LITTLE GIFT OF ROSES

CABARET

Margaret Young has been signed for ten weeks' appearance at the "Side Show" cabaret. She will succeed Lew Holtz as the feature entertainer at the "Side Show." Miss Young is playing under an arrangement that calls for a guarantee with a percentage of the cover charges. Charles Freeman arranged the booking.

A new review will be installed next week at Rockwell Terrace, featuring Mack Sennett bathing girls.

Al Herman has booked a review in the Metamora Restaurant.

Sam Kessler has engaged Charlie Allen and his orchestra to open his new dance hall in Passaic, N. J., the latter part of this month.

The Friars' Inn, one of the few Chicago cabarets which remains open all night, is offering splendid entertainment right along and has the following entertainers at this time: Herbie Vogel, Sid Erdman, Pierce Kiegan, Irving Foster, Madge Klefer, Roerta Brasher, Evette Quinn and Marie Dash.

Dave Weiss is again with Blossom Heath Inn, on the Merrick road.

The appointment of Chief Yellowley as the prohibition enforcement director replacing Day, and with Yellowley taking office in New York November 1, verify the premature report that a Department of Justice man would be given charge of the liquor question in the metropolitan district, with liquor removed from politics, to be enforced by the Federal government. It is now said Yellowley will bring into New York again's only of the Department of Justice, with the present force of revenue men to be distributed over the country, where they will be closely watched by the department. Simmons of the department was appointed by Yellowley, in place of Parson, while Appleby, who has been active in New York enforcement of law, is to continue.

The report is now that the Department of Justice intends to go right out after the liquor thing in the metropolis.

Agents of the department have been more feared by the revenue men than any other agency that might have detected what has been put over by some of those sworn in to enforce the law.

Farnham's restaurant, conducted by James F. Farnham, in State street, Albany, N. Y., has failed. Mr. Farnham filing schedules in bankruptcy in federal court at Utica. His assets are put at \$506,700, including the property, and liabilities \$457,883. The restaurant was closed by Referee Wright at the request of the creditors. Farnham gained nationwide publicity when President Wilson was first elected in 1912 as the "double" of the then President, the Albany restaurateur and the executive resembling each other very closely. Farnham gave a floor show at the restaurant, but eliminated the entertainment with the inception of prohibition. The patronage of the restaurant fell off noticeably and in an eleventh-hour attempt to save himself, Farnham inaugurated a cafeteria system several months ago, but, that too, was unsuccessful.

A jury before Judge John R. Davies in the Seventh District Municipal court, New York, awarded Nina Sergeveva, Russian dancer, a verdict for \$300, representing three weeks' salary at \$100 a week, against Gil Boag, manager of the Piccadilly-Rendezvous on West 45th street. The plaintiff sued on a four weeks' contract in conjunction with the Russian Balalaika orchestra, alleging Gilda Gray had approved her dancing at the time Boag signed her, but that Mr. Sheehan, the defendants manager, discharged her at the end of the first week. Samuel W. Tannenbaum acted for Miss Sergeveva.

John P. Dennin, Albany, N. Y., cafe owner and proprietor of the Indian Head Tavern at Saratoga Springs during the racing season, is again in trouble with the prohibition authorities. Chief C. J. Fennessey, of the Albany office, with ten agents and Frank Lawall, a member of the New York "Flying Squad," on Tuesday raided "The Ship" at 81 Chapel street, opposite the Teney Hotel, seized more than \$5,000 worth of liquor and arrested Dennin and an employee, Michael Keane, on charges of selling and possessing liquor.

The "Ship" turned out to be nothing but an ordinary room adjoining the billiard parlor conducted by Dennin. Around the wall were port holes, and at the entrance was neatly printed the words, "The Ship Is Always Outside the Three-Mile Limit."

Over another door was "Stoke Hole," and to further the illusion, on the side of the room was printed, "U. S. S. American Legion, 21,000 Tons, 17 1/2 Knots an Hour." The room had all the appearance of a ship.

Dennin has been a source of trouble to the prohibition officials for some time. When he ran a cafe on State street, two doors above the old Empire Theatre, he was raided several times by dry sleuths, and also arrested twice at the Indian Head Inn at Saratoga, once on a gambling charge, being convicted and fined \$1,000, and for a Volstead act violation.

Brooke Johns and The Tent orchestra started out as a vaudeville act recently, opening in Brooklyn to break in. Johns is the single-handed entertainer at The Tent restaurant, New York.

What is believed to have been the first instance in New York state where federal prohibition enforcement agents extended their authority to the field of narcotics occurred at Troy a few days ago, when dry sleuths from the Albany office in charge of Chief Clarence J. Fennessey arrested John Archie, a negro, on a charge of possessing cocaine in violation of the Harrison narcotic law soon after they had raided a saloon in the Collar City. Archie had 56 "decks" of cocaine in his pockets, the agents allege. He was sent to the Troy jail in default of \$2,000 bail when arraigned before U. S. Commissioner Clark Clipperley. The agents became suspicious of the negro when he, with four others, acted strangely in their presence. The other men also were searched, but nothing was found on them. The arrest followed a raid on a "home brew" saloon at 541 Fourth street, Troy. Charles McCann, the proprietor, was arrested on charges of selling, possessing and manufacturing beer. He waived examination to await the action of the grand jury.

The largest seizure of the year was made lately at Saranac Lake, when police of the Altondack resort confiscated three automobiles, one of which was loaded with beer and Scotch whiskey. One of the cars was so heavily loaded the springs were at the breaking point, the agents said. Police Chief Frank Sheldon of Saranac Lake and Motorcycle Policeman Du Queite overtook the "caravan" near Duane. The first auto was used as a "lookout," while the second car carried the load and the third machine, bringing up in the rear, acted as guard. The second car was sagged down to such an extent it attracted the attention of the police as it went through Saranac Lake and the officers decided to follow it. The men in the cars, it is alleged, immediately stepped on the gas and the chase was on. The prisoners and the cargo were taken to Saranac Lake, later being turned over to Sheriff Stenberg, who took them to Malone for arraignment before the U. S. Commissioner.

Under an order issued ten days ago, by Judge Frank Cooper of the U. S. court for the Northern New York district, the Hedrick brewing plant at Albany, N. Y., which was raided by federal agents under Chief C. J. Fennessey on Sept. 18, and a large quantity of beer seized and which was subsequently confiscated by the government, was returned to the owners, the G. A. W. corporation, Wednesday.

For the first time in the history of the federal court of the Northern New York district an extraordinary term will be conducted at Albany, N. Y., beginning Nov. 9, by Judge Frank Cooper. The term has been called by Judge Cooper because of the almost unprecedented activities of the prohibition enforcement agents in the Capital district. More than 200 alleged violators of the prohibition laws will be arraigned, setting a new record.

Paul Specht, who is playing at the Monte Carlo with the Dolly Sisters, denies the report he is there under any other orchestra manager's direction, but that he is strictly an independent orchestra conductor.

ORPHEUM ANNIVERSARY JUMPS AVERAGE \$50,000

Records Exceeded in Many Cities—Valuable Publicity Secured

Chicago, Nov. 8. The "Third-of-a-Century" anniversary week celebration of the Orpheum circuit, held in every city where there are Orpheum interests week of Oct. 22, has been successful even beyond the predictions of promoters, according to reports which reach the Orpheum offices here. The celebration was observed under the personal supervision of Mort H. Singer, and ten weeks were given to the preliminary arrangements.

Kansas City stands first in excess over the average week's receipts, where nearly \$5,000 more than usual business was done, with many turned away every night of the week. At the Palace in Chicago there were fully 1,000 people turned away at every night performance of the week. The bad weather cut down the matinee business in Chicago; with ordinary weather, it is insisted by John Nash, "all records would surely have been exceeded." At New Orleans the previous record was broken. At San Francisco the record held by Bernhardt was shattered. At St. Louis the record held by Nan Halperin was exceeded. Orpheum circuit heads say that on the week the gross receipts will exceed average business by at least \$50,000.

Addresses were made by prominent men and women in connection with the vaudeville performances during the week and in these it was emphasized that vaudeville is the great form of public entertainment which has never felt the need of public or private censoring.

An address made by Judge Marcus Cavanaugh of the Superior court at the opening matinee of anniversary week at the Palace, Chicago, dwelt upon the "vision" of Charles E. Kohl and George Castle, which had revolutionized vaudeville.

In practically every Orpheum theatre some organizations attended a night performance in a body and the presence of the Chicago Lodge of Elks (No. 4) was a notable feature of the week at the Palace. A novel feature employed at various Orpheum houses was a roll of congratulation, upon which patrons signed their names. The plan is to combine all of these into one mammoth roll and present it to Martin Beck.

BIRTHS

Mr. and Mrs. James Reilly, daughter, at their home in New York last week. The father is business controller and auditor in the offices of the Frohman estate.

Mr. and Mrs. Abe Olman, daughter, Oct. 31. Mr. Olman is a well-known songwriter.

Mr. and Mrs. Jack Glogau, daughter, Nov. 3 at the Williamsburg Maternity Hospital, New York. Mr. Glogau is professional manager of the Harry Von Tilzer Music Publishing Co.

Mr. and Mrs. Arthur M. Loew (daughter of Adolph Zukor and son of Marcus Loew) at the Knickerbocker Hospital, New York, Nov. 2, daughter.

Mr. and Mrs. Norval Keedwell (Keedwell is appearing in "Why Men Leave Home") in New York, Nov. 4, daughter. (The mother was professionally Miriam Sears.)

ILL AND INJURED

Joe Rolley is undergoing treatment in Dr. Homan's Sanitarium, El Paso, Tex., and desires to hear from friends.

Charley "Speed" Ball is recovering from an operation for appendicitis at the Veterans' Hospital, Tacoma, Wash.

Hallie DeBeers (Grace and Hallie DeBeers "Dance Memories") injured the ligament of her leg during the act at Fox's Jamaica, L. I., last week, and they had to withdraw from the bill. Recovery promised by Dr. A. H. Casey and Dr. Edwin Grace in a week.

NEWS OF THE DAILIES

Mary Eaton of "Ziegfeld Follies" was loaned by that production to the "Sally" company, to replace Marilyn Miller who is ill. She rehearsed the part last year when a second company was contemplated, but never appeared publicly.

The dance pavilion at the Starlight Amusement Park, New York, was completely destroyed by fire last week, causing a loss of \$100,000.

Mrs. Maude L. Ceballos, professionally Mona Desmond, withdrew her \$100,000 breach of promise suit in the Supreme Court, New York, against Clifford R. Hendrix, broker, last week.

Wilton Lackaye will face a charge of contempt of court if he fails to file an accounting as executor of the estate of his wife, Alice Lackaye before Nov. 13.

Jackie Saunders, pictures, has started suit for divorce in Los Angeles against her husband, E. D. Horkheimer. According to the complaint, they were married in San Diego in 1915. Desertion is alleged. There is one child.

Fred Tiden will have the leading role in "Masked Men," which opens Nov. 27.

The Actors' Equity Association will hold its annual ball at the Hotel Astor, Nov. 18.

"The Love Child" opens Nov. 14 at the Geo. M. Cohan, New York.

Victor Herbert is writing the music for the cabaret scene in "Rose Briar," by Booth Tarkington, starring Billie Burke. The show opens in Wilmington, Dec. 16.

George C. Tyler will present Mrs. Fiske in "Paddy," a comedy by Lillian Barrett at the Lyceum, Rochester, N. Y., Nov. 20.

Search is being made for Mrs. Oscar Hammerstein, who disappeared Monday from the home of Julia Farley, trained nurse, with whom she was stopping.

Mrs. Hazel Allen Shaw obtained a divorce from Sheldon Brinsley Shaw, picture actor and director, of Los Angeles, in Raleigh, N. C. Marie Mosquini, pictures, was named.

Mrs. Pauline Bearrice Rutherford (Pauline Frederick) filed an appeal

from the probate of the will of her father, the late Richard O. Libby, who left \$30,000. Nothing was willed to Miss Frederick.

Augustus Thomas is acting as the arbitrator of the question concerning the ownership of the musical rights of "Good Gracious, Anna-belle." Arthur Hopkins, who produced the show originally, claims he owns the musical rights. Plans for production have been made by both Brock Pemberton and Florenz Ziegfeld, Jr.

Max Marcin and the Shuberts will present Sam Sidman and Sam Mann in "Give and Take," by Aaron Hoffman, successfully done on the coast by Kolb & Dill. W. H. Gilmore will stage the play.

"The Romantic Age," by A. A. Milne, will be presented at the Comedy, New York, Nov. 14, by Hugh Ford and Frederick Stanhope. The cast is headed by Margalo Gilmore and Leslie Howard. The play has been staged by Stanhope, "Thin Ice," by Percival Knight, now at the Comedy, closes Saturday, moving to Chicago.

Tyrone Power, rehearsing for "Hamlet," received word that his summer home on the Richelieu River in Quebec, was destroyed by fire.

Laura Hope Crews, last seen in "Mr. Pim Passes By," has been engaged by George M. Gatts to stage several new plays.

Mme. Ganna Walska denied a report that she is to pay 1,500,000 francs or any other sum through her husband, Harold F. McCormick, to sing at the Paris Opera this winter.

A third company of "Blossom Time" is being rehearsed.

The Shuberts will produce a new mystery play by Kate L. McLaurin, who adapted "Whispering Wires."

"The Texas Nightingale" is the new title for "Zoe Akin's play, 'Greatness,' written for Jobyna Howland, which follows 'La Tendresse' into the Empire, New York, on Nov. 20.

Carolina Settle, a former American actress, lost a suit for 400,000 francs - damages against Prince Alexander Murat in Paris courts.

OBITUARY

JOHN FRANCIS MULLEN

New Britain, Conn., Nov. 8. John Francis Mullen, aged 34 years, well known to many of the theatrical profession, died of a complication of typhoid fever and pneumonia at the New Britain general hospital on Friday, Nov. 2, after an illness of over a year, following an operation of a serious nature at St.

cities and organizations. Possessed of a magnetic personality, with the capacity of making friends easily and holding them, news of the demise is received by a legion of friends and acquaintances with deep regret. Several of the productions staged under the direction of the deceased were for worthy causes, and his funeral,

ASLEEP IN THE EVERLASTING ARMS

ANNA MILLER

BELOVED MOTHER OF

ELDRIE GILMORE

(FISHER AND GILMORE)

Passed on October 23rd, 1922

Francis' hospital, Hartford, Conn., a year ago.

Mr. Mullen was born on Feb. 29, 1888, and was a native of New Britain. Developing a keen liking for affairs theatrical as a youth he got his first chance before the public in local amateur productions, and his display of marked ability, especially along character lines, brought him opportunity in the form of a contract with the Alfred Cross stock players, then playing at the Lyceum theatre. He later appeared with the Polk's players stock company at Hartford, and with the Hyperion stock players at New Haven and other road companies. Ill health forced him to forsake a promising stage career, but his interest in theatricals did not diminish. He was regarded as the local dramatic authority. Of recent years he had produced and directed a number of amateur theatricals for local so-

which was held at St. Mary's Catholic church last Saturday morning at 9 o'clock, was one of the most largely attended obsequies in this city in many years. Interment was in St. Mary's new cemetery, this city.

PROF. J. O. D. DE BONDY

Prof. J. O. D. De Bondy, father of Fred and Ernest De Bondy, died Oct. 26 at Lynn, Mass. Death was due to diabetes. He was 72 years old. Mr. De Bondy was noted as a musician, having specialized in church music for years. He was an authority on Gregorian chants and similar sacred music.

The deceased was a member of the B. P. O. E. and Society of St. Jean the Baptist. In addition to Fred De Bondy, of the Marinelli agency, and Ernest De Bondy, musical director, two daughters survive. Burial was at Lynn, with services at the R. C. Church of St. Jean the Baptist.

I. Schwartz, father of Ada Schwartz, with Hurtig & Seamon shows, died of throat cancer in the North Chicago hospital Nov. 2.

Mrs. Mattie Feldman, the mother of Gladys Feldman, died at her home Nov. 4, aged 51.

The father of Marie and Marguerite Farrell (Joseph Farrell) died Oct. 29.

LOVE SENDS A LITTLE
GIFT OF ROSES

IN MEMORY OF
MY DEAR BELOVED BROTHER
WILLIE WESTON
Whose Greatness in This World
Was Never Known.
He gave his life all to one he loved,
And now where he sleeps alone
There is nothing to mark his resting place.
No monument, tomb or stone,
But men such as he need no monument.
To be built by mortal hands;
For while on this earth, he played his part,
And Almighty God understood.
Cecile Weston and Family

CARNIVALS ENCOURAGE GRAFT BY UNDERPAYING WORKERS

Toronto Fair Convention to Demand Clean Up of "Short Change" Abuse—Mildest of Crooked Practices, but Most Annoying

With the outdoor season about over and most of the shows closed, little has been heard of the grafter during the past few days, although there have been a number of arrests and the confiscation of gambling devices in southern towns, where the police have raided midways, closed up suspicious enterprises and arrested those caught operating gambling devices. At Little Rock, Ark., two men were fined \$25 each for operating a marble roll-down, while the Veal Bros. Shows were closed up by the Louisville, Ky., city authorities and ordered out of town.

At another point several policemen were arrested for complicity with grafters and for accepting bribes to permit the operation of illegitimate games. At several of the fairs the local secretaries have ordered the closing of undesirable shows and concessions without making any charges and without any arrests being made.

Fair secretaries all over the country are awaking to the necessity of a thorough housecleaning, and these are taking a hand in co-operating with the crusader in their fight for a better and cleaner carnival. He is taking a greater and keener interest in the midway and is making himself acquainted with the inside workings of the various concessions of the tricky type (concessions that will work on the level and otherwise) and he is getting in closer touch with the shows and concessions than ever before. The honest secretary is beginning to find many grievances, and these will all be taken up at the coming meeting at Toronto, which promises to be the biggest meeting the fair secretaries have ever held.

Short Change Crooks

Foremost among the complaints that the secretaries will lodge against the carnival manager bears on the common practice of short-changing the public at shows and riding devices, as well as at the concessions, where it has become a regular practice. Inside the shows candy butchers and other vendors have a habit of giving short change, and owing to the many complaints from the public the fair secretaries have found themselves compelled to take drastic action. Not that they have not complained before, for each succeeding year the official has reported conditions to the carnival manager, but without result. The short change game is, perhaps, the oldest form of graft in the outdoor show business, and in the old days few of the circuses paid any salary to ticket sellers.

In those days they went the limit. They worked strong and got real money. They were all sleight-of-hand men and could count out twenty dollars before your eyes, the roll in reality containing about half of that amount. To this very day short change men are employed in the "connections" where they sell reserved seat tickets or make change for those who desire to make an exchange. Most of these patrons come along with bills of large denomination, but their roll melts like a snowflake in the sun once it reaches the hands of the expert "connection man." With the carnival the short change crook is everywhere. Wherever there is a ticket box there is, more likely than not, a spider awaiting the too trustful fly. At every sideshow there is usually a crook waiting to rob you of whatever he can get away with, while at the riding devices one can expect the same treatment if he is careless.

Sideshow ticket boxes are always built high from the ground, which enables the ticket seller to juggle the cash out of sight of the ticket purchaser. He has no favorites, but just looks after himself. Women, children and grown men all look alike to him, and once he gets you in his clutches you are almost sure

to go away anywhere from 50 cents to \$5 to the bad.

Stealing to Live

The ticket seller with the carnival is not always a professional short-changer, but, driven to dishonesty by hard luck, he soon learns the tricks of the trade, and it is not long before he is a real expert at "turning the mitt over" and practicing all the other arts and tricks of the short change game.

From the carnival manager he has little to fear; in fact, although the carnival owner may not actually share in the spoils, he is all the same aware that crooked work is going on, and in times of a kick, while he assumes an outward air of anger, he does all he can to straighten the matter out in the cheapest and easiest way.

The reason is that the ticket seller is working under a verbal agreement which virtually gives him the privilege to short-change. And how can he do otherwise? In few cases does the ordinary carnival ticket seller receive more than \$15 a week salary, and in most cases it is even less. With this he gets transportation on the show train, but his hotel and living expenses must come out of the meager salary paid him as a ticket seller. Twelve dollars a week and down to seven is not an unusual salary for a ticket seller on a carnival midway, but when he is engaged for the work he is told, with a knowing wink, that he can keep 11 "walkaways."

Walkaways is the vernacular for change left on the ticket box by excited patrons, who, in their anxiety to get into the show, forget about their change. These are known as "walkaways" and are considered as the legitimate perquisite of the ticket seller, who naturally uses every scheme conceivable to fog the memory of the purchaser.

"Hurry! Hurry! Hurry!" he will shout. "Just starting! Just starting—step lively and see it all." And by a continuous volley of patter he succeeds in making another "walk-away."

The "walkaway" trick is the most harmless of the short-change wizard's many stunts, for when he gets warmed up to his work on pay day in a good factory town and with a good crowd in front of his ticket box, what he can do to the factory worker's roll is a shame.

Blows With Receipts

The carnival manager, under the impression that he is saving money, seems perfectly satisfied with this arrangement, for it obtains with almost every show on the road, even the so-called "Sunday School" outfit looking on with a blind eye at the activities of these sharpers who flick the coin.

It often happens, however, that the carnival manager is taught a lesson. A lesson not alone costly, but one amply demonstrative of the stupid and short-sighted policy of paying inadequate salaries to these employees to whom is entrusted the care of funds. Ticket sellers, like every other class of carnival help, are picked up here, there and everywhere. They come on the lot seeking employment. The show is short of ticket sellers. No references are asked and none are offered. The needed worker is engaged and the show goes along.

Good ticket sellers are generally good talkers and the while they sell their tickets they keep up a continuous round of chatter. Their favorite spiel includes such popular catch lines as "All ready, get your tickets and go now," "Never out and never over, it's going on all the time," "A great big show for a dime, ten cents," etc. etc.

These are known as "Grinders" or all-day-talkers. Many of these are well known all over the country and have a reputation for ability and reliability. These men command a good salary and are seldom idle. Managers of the better class of shows make every effort to secure ticket sellers of this type, but this is not always possible and shows of the average type, unable to afford the high salaries de-

manded by the capable men, are compelled to hire whatever riff-raff comes along. The result is they gather around them a flock of unreliable whose past would lead to the darkest corners of the underworld and whose experiences might include every sort of crooked business known to police records.

One of these finds himself in the ticket box of a good money-getting side show. With business good he is soon able to plant a little on one side. Before many weeks he is resplendent in a brand new "front," dapper straw hat, silk shirts, silk hose and all the other accessories. Along comes an unusual Saturday.

It had been pay day at the mills and shops, and the shows had been doing a turn-away business from noon till midnight. The canvas men are tearing down the tent and front while Mr. Ticket Seller takes his weighty bag of notes and coin and disappears among the wagons, ostensibly to settle up with the treasurer at the office wagon. This destination, however, is never reached and the show is minus one nice, clean-looking ticket seller with silk shirts, silk hose, etc., and several hundred dollars of perfectly good American currency.

Whether it will be possible to entirely eliminate this pest from the outdoor show world is a question of some doubt, but it is certainly the duty of the show manager to make an effort to secure reliable help and not a band of thieves who, instead of rendering service to the patrons, do their utmost to send them away disgusted and thoroughly sick of the tent show and its methods.

OUTDOOR ITEMS

Oscar V. Babcock, of "Death Trap Loop the Loop" fame, is now at the new Aloha park, Honolulu. Babcock is on his way to the States after a tour of British India, China, Japan and the Malay Archipelago.

Ivan Snapp, of the Snapp Bros. Shows, is on the coast taking care of the show's advance work. The show will go into winter quarters after the Arizona State Fair at Phoenix, Ariz.

Johnny Berger, who promoted the recent big pageant at Los Angeles, is now working on a big mid-winter exposition which will be held at San Diego, opening in February.

Roy Feltus, of the Shipp & Feltus Circus, sailed Oct. 27 on the America for Rio de Janeiro, where the Roy & Feltus outfit is playing one of the leading theatres of the Brazilian capital for three months, during the term of the Peace Exhibition.

The Leavitt-Brown and Huggins shows closed at Portland, Ore., Oct. 28.

The Nat Reiss shows, which closed at La Grange, Ill., Oct. 14, is now in winter quarters at Streator, Ill. While the management admits that the past season has been the worst ever experienced, they maintain the shows closed with a profit. George Coleman, general agent of the shows, will promote indoor circuses this winter.

The Muncie, Ind., fair barred all games of chance and girl shows this year. The association announces the attendance was the biggest in the past 10 years and the most successful financially in the past five years.

The J. L. Laides show is in winter quarters at Abilene, Kan.

The Planters and the old Palmer House are the two favorite rendezvous of carnival men while in Chicago. In New York there is no definite hangout nor any particular hotel. They are spread all over and are mighty hard to find. The Elks' Club is perhaps the most likely place to look.

Harry Ingalls' Circus Carnival has closed for the winter and will make its winter headquarters in Swampscott, Mass.

MINNESOTA WOMEN OUT FOR STATE-WIDE CARNIVAL BAN

Alliance Seeks Legislation Against "Plunderers of Unsuspecting Public"—Outdoor Gypsies Prepare to Battle for Their Lives

SMALLEST MAN DEAD

Arthur Page, Circus Midget, Passes Away at Age of 44

Auburn, Nov. 8.

Arthur D. Page, 44 years old, who died on October 25 at his home in Doraville, near Harpersville, N. Y., was the smallest man in the world. Arthur's father was 6 feet 1 inch tall, weighing 200 pounds, while his mother was 5 feet 4 inches tall, weighing 135 pounds. Their son, the smallest man in the world, was 34 inches small in his stocking feet.

Page's parents had six children. All were normal in height and weight, the smallest, except Arthur, being 5 feet 5 inches.

Mrs. Ray Miller of Doraville, sister of Page, and with whom the latter lived following the death of his mother and father, said today that her brother Arthur weighed but five pounds when he was born and that he stopped growing when he was 10 years old.

Mrs. Miller said that her brother was first discovered by an agent for P. T. Barnum's circus twenty-six years ago, when he was 18 years old. She said he declined high salaries offered to him at first, but finally decided to join the circus, "jumping" from one circus to another. Her brother, she said, was with Barnum & Bailey's circus for two years, with 101 Ranch for three years, with Ringling Brothers for two years and with Sells-Flote for several years.

Hundreds of circus followers may recall the smallest man in the world. His "job" with the circus was walking alongside a miniature police patrol, dressed as a policeman and swinging a police club. His mustache was as big as his foot.

Last March Page started out with a circus, but returned home the following month, complaining of heart trouble. When a physician was summoned to attend him, he declared that Page was suffering from heart disease and Bright's disease.

NOT RINGLING SHOW

Reports printed in Albany dailies last week to the effect that the Ringling Brothers-Barnum & Bailey Circus would be given indoors at Troy in January for the benefit of the Shriners Temple there were denied by the Ringling office this week. Potentate Lloyd, of the Troy temple, also denied he had authorized any such announcement.

The Ringlings stated there were but two indoor resorts large enough to house the Ringlings-B. & B. show, and they are Madison Square Garden and the Coliseum, Chicago, and that it is a cardinal principal of the Ringlings never to split their circus. The Ringlings also made it plain that they have never leased or parceled out their show in whole or in part.

"DAD" STRONG DIES

George D. "Dad" Strong, the first motion picture machine operator in the Northwest, died in Minneapolis last week. "Daddy" Strong, who was 80 years old, with Theodore Hays, now general manager of Pinkelstein & Ruben theatres, introduced movies here twenty-six years ago, when they imported a machine from England. Forty years ago Strong, then known as "Signor Giovanni, Canary Bird Singer," toured the country as a Barnum find.

FAIR TO SPEND \$250,000

York, Pa., Nov. 8.

The York County Agricultural Society will expend \$250,000 on improvement to the fair grounds for next season's events. A new grandstand will be erected with a capacity of 10,000. It will be located 50 feet from the racing track to provide for a lawn.

A new vaudeville stage is to be built and a new building for poultry displays. All the construction will be of concrete except the stage.

Minneapolis, Nov. 8.

Legislation aiming at a "carnival-proof" Minnesota will be introduced into the next session of the legislature by the Women's Co-operative Alliance, according to plans announced by Mrs. Elizabeth Nicholson, field secretary of the alliance.

"Believing that the carnival is a low form of amusement, maintained by those who live on their wits, exploiting and plundering an unsuspecting public, the Women's Co-operative Alliance is out to gain State-wide legislation in Minnesota," Mrs. Nicholson said.

"It is widely known that juvenile delinquency and disease follow in the wake of carnivals," she said. "Its loathsome trail can be easily followed through the country. Physicians have deplored it. Social workers and health experts have heavier burdens because of it."

"Our own organization has for several years been studying the effects of carnivals on juvenile delinquency, and the conclusion has been reached that what little legitimate amusement the carnival's may offer in no way offsets the evils they do through the gambling, prostitution and lack of supervision of young people which always attend carnivals."

The Women's Co-operative Alliance is a strong organization fostered by several social agencies. During the summer months they have carried on an extensive campaign among city officials, civic organizations and churches denouncing the carnivals. They have been successful in arousing a great deal of public sentiment in Minneapolis, St. Paul and Duluth against this form of outdoor amusement, and it is probable they will have little trouble in gaining desired legislation against them.

Carnival men, realizing the seriousness of the situation, are preparing to put up a fight when the State Legislature convenes, according to reports. Several smaller carnival men who headquarter here have acquainted their carnival organizations of the Minnesota battle, and they are rallying to the cause.

NEW ACTS

Drake and Miller assisted by "The Bombay Girls."

Gertie Miller trio.

"Interruptions," Dos and Glickman featured.

"Rolling On" with Wallace and May, Jim and Pearl Kelly, comedy sketch.

Ray Hammond and Dancing Girls.

Robbins Family, five people.

Morgan and the Gingsra Sisters.

Florence Henry in new comedy sketch, "The Cure," three people.

Camell and Sanderman, mixed dance team.

MARRIAGES

Babe Powell of Jack Powell and Co. to Robert Coleman, in Detroit. Mr. Coleman is a non-professional, a pedagogue in a Detroit educational institution. Miss Powell will retire from the act by the end of this month.

Marjorie Grant (appearing in Ed. Wynn's "Perfect Fool" in Chicago) to Vincent Coleman (pictures and legitimate stage), Chicago, Nov. 2.

IN AND OUT

Wells, Virginia and West retired from the bill at the State, Jersey City, after the Monday matinee. Buster Wells sprained an ankle during his Russian dance. Tom Patricola doubled for the night show from Proctor's, Newark.

Abbott, of Abbott and White, was forced to retire from the bill at the Pantages, San Francisco, yesterday because of throat trouble. White is doing a single.

LOVE SENDS A
LITTLE GIFT
OF ROSES



SAM HOWE LOSES FRANCHISE; "JOYS OF LIFE" STOPS NOV. 25

First Columbia Franchise Cancellation in Four Years—Howe Franchise Had Two Years to Run—Action Based on "Unsatisfactory" Clause

The Sam Howe franchise on which the Howe show, "Joys of Life," is operated on the Columbia wheel was canceled by the Columbia Amusement Co. Nov. 2. The Columbia board of directors took the official action cancelling Howe's franchise following a report which rated his show as below the Columbia standard.

With the franchise cancellation, an order automatically went out to Howe closing the show Nov. 25. The notification of cancellation and show closing order was issued immediately following the Columbia directorate's decision to take the show off.

The Howe cancellation marks the first action of that nature by the Columbia in four years, the most recent instance of franchise cancellation by the Columbia being that of Fred Irwin, who had two franchises canceled in 1918. Izzy Weingarden also had a franchise canceled about five years.

Both cancellations brought legal actions by Irwin and Weingarden. The Weingarden case was settled by compromise, Weingarden receiving a franchise on the American wheel. The Irwin case is still in the courts.

While several shows were taken off this season, two definitely, Joe Maxwell's "Varieties of '22" and Bedini and Bernstein's "Rockets," the action of the Columbia in taking off the shows was not accompanied by franchise cancellation, inasmuch as both shows were operating on leased franchises.

The Howe show, "Joys of Life," was looked over by the Columbia censors early in the season and changes ordered. Sam Scribner personally made another inspection of the show two weeks ago, when it was reported still in need of repairs. The cancellation action by the Columbia followed. Sam Howe is operating on a direct Columbia franchise expiring in 1924. The franchise contains a clause which permits the Columbia to cancel if the show is not satisfactory.

Howe has been a Columbia producer for upwards of 15 years. He was the star of the "Rialto Rounders" for some eight years, part of which time he held an interest in the show.

He was awarded a direct franchise by the Columbia about 12 years ago.

REPAIRS ORDERED

Mutual Orders "Limit Girls" Off to Brush Up

Harry Emerson's "Limit Girls" was ordered off the Mutual wheel for three weeks for repairs, following an inspection of the show made by the Mutual Censorship Committee in Baltimore last week.

The "Georgia Peaches" jumped from the Lafayette, New York, to Cleveland this week to fill in the open dates left by the "Limit Girls" lay-off. "The Limit Girls" will re-open on the Mutual circuit Nov. 25.

BURLESQUE ONLY FAIR

The Columbia, New York, did approximately \$7,800 last week with James E. Cooper's "Folly Town" as the attraction. This was approximately the same as the business of the show the previous week, "Temptations of 1922."

This is but fair business for the Columbia this time of year, unseasonable weather still continuing to hit the matinees.

THOMPSON'S BREAKDOWN

Harry Thompson, manager of W. S. Campbell's "Youthful Follies" (Columbia wheel show), suffered a nervous breakdown last week in Cleveland, and was removed to a Cleveland hospital to recuperate. W. S. Campbell has taken over the post of touring manager with the troupe temporarily until Thompson recovers.

"BOHEMIAN NIGHTS"

Burlesque Club's New Weekly Feature

The Burlesque Club of America will inaugurate a series of "Bohemian Nights" that will be a regular weekly feature beginning Sunday night, Nov. 19, and thereafter throughout the season each succeeding Sunday night.

Each member will be permitted to invite guests, ladies included. Following the weekly shows a dance will be given, an orchestra of club members furnishing the music.

The committee in charge includes Will Roehm, Charlie Lowe, Lou Roals, Sammie Collins and Charles Feldheim.

BACK TO STAGE

Jean Bedini, producer of "Chuckles of 1922," is appearing with the show as a regular member of the cast at every stand now. Bedini went into the show on an emergency call a couple of weeks ago to replace the juvenile when the latter was unexpectedly absent from a matinee. Bedini played the part so well he concluded he'd keep on playing it. He will revive his juggling specialty (Bedini and Arthur) within a week or so.

Dave Marlon, also in retirement for several years, returned to the stage with his own Columbia show last week.

COLUMBIA CLOCK

A six-foot dial clock mounted a sign 60 feet deep is to be erected on the southeast corner of the Columbia Theatre Building. The clock is expected to replace the Times Square clock which was removed from the intersection of Broadway and Seventh avenue at 47th street.

The sign will be an electric one, ballyhooing the name of Columbia Burlesque. A feature of the dial will be perpetual illumination, the lights of the sign will be turned out after theatre hours, but the clock will function all the time.

CLAIMS "TOBLITSKY" AFTER 15 YEARS

Nathan Rackow Sues Carr, Hoffman and Liebert on Odd Claim

Nathan Rackow, who is on the staff of a Jewish newspaper, has started action against Alexander Carr, Aaron Hoffman and Samuel Liebert, asking they be enjoined from presenting or collecting royalties on the playlet, "The End of the World," and demanding an accounting of the royalties to date. In the complaint drawn by Kaplan, Kosman & Streusland, his attorneys, Rackow swears he wrote the act in 1905 and delivered a copy of it in Yiddish to Carr, who later had it translated by Hoffman. Since then Rackow has received several hundred dollars in small amounts, he avers, and the present action is more to secure to him the credit for authorship than an award of damages.

The act in question is the well-known "Toblitsky" playlet, which was originally a part of "Wine, Woman and Song." Later it was presented in vaudeville by Carr and latterly by Liebert. The turn was originally called "Die Welt Geht Unter."

Attorney for Rackow declare they have the original script. They explain the lapse of time between the date of the turn's initial presentation and the present action by the claim that Rackow had just arrived in this country when he wrote the playlet and could not understand English. They further explain that Carr met Rackow recently and told the complainant his conscience was not clear. Also that if he was called at his home, he (Carr) would make affidavit to the effect that Rackow really wrote the playlet. They further state that when Rackow did call on Carr the latter said he had changed his mind. Originally Carr promised Rackow to use more of his sketches and help him make a name theatrically, according to the attorneys.

One of the interesting points to the case is the fact that Toblitsky is a real person, is alive, and is a crony of Rackow's. Both are middle-aged.

FREE WOMEN'S MATINEES

Minsky's Park burlesque stock is making a drive for women's patronage tickets being distributed around the theatrical district admitting women free to matinees.

INCORPORATIONS

Verdi Grand Opera Company, Inc., Manhattan. Operatic, dramatic and motion picture entertainments. Attorneys, Katz & Levy, 38 Park Row. Capital, \$500.

Perfection Phonograph Co., Inc., Manhattan. Manufacture phonographs. Attorney, Louis Bernstein, 305 Broadway.

C. E. Boone-Jensen Co., Inc., Manhattan. Restaurant keepers and caterers. Attorneys, Delches & Goldwater, 63 Wall street.

Triangle Music Publishing Co., Inc., Manhattan. Publish musical compositions. Attorney, Maxwell Arent, 61 Park Row.

Pathe Phonograph and Radio Corporation, Manhattan. Manufacture phonographs and radio sets. Attorneys, Kaye, McDavitt & Scholer, 149 Broadway.

Auditorium Recreation Center of Richmond Hill, Inc., Queens. Recreation and amusement center and theatres. Attorney, H. S. Austin, 375 Fulton street, Brooklyn.

Legold Corporation, Manhattan. Realty and hotels. Attorney, Morris Friedberg, 116 Nassau street.

Premier Palace, Inc., Manhattan. Motion picture theatres and bowling alleys. Attorney, Samuel Hellinger, 305 Broadway.

B. and G. Restaurant Company, Manhattan. Restaurants. Attorney, William Reiss, 220 Broadway.

United States Opera Company, Inc., Manhattan. Theatre proprietors. Attorney, Abraham M. Grill, 34 Wall street.

Chibbi, Inc., Manhattan. Conduct classes in arts and dancing. Attorney, R. M. Arkush, 37 Wall street.

Mosconi Brothers, Inc., Manhattan. Theatres, roof gardens and restaurants. Attorney, S. J. Buz-zell, 489 Fifth avenue.

Harrison Palace Corp., Brooklyn. Hotels and restaurants. Attorney, L. A. Jackson, 220 West 42d street.

Al Dubin Music Publishing Company, Inc., Manhattan. General music publishing business. Attorneys, Dorf and Levy, 261 Broadway.

Olive Amusement Corporation, Freeport, L. I. Theatres and amusement parks. Attorney, Henry Best, 27 Cedar street.

The Players' Company, Manhattan. Capital, \$5,000.

Carpenter-Goldman Laboratories,

Inc., Manhattan. Capital, \$100,000.

Renown Pictures, Inc., Manhattan. Capital, \$500.

Bell Syndicate, Manhattan. Literary works and picture films. Capital, \$500.

Martino's Building Corporation, Brooklyn. Hotels, pictures and amusements. Capital, \$10,000.

Independent Pictures Corporation, New York County. Capital, \$25,000.

Gee Kay Amusement Corporation, Capital, \$25,000.

Kingsboro Sporting Club, Brooklyn. Capital, \$10,000.

Play Finance Corporation, Manhattan. Capital, \$100,000.

Noro Realty Corporation, Manhattan. Capital, \$5,000.

Colonial Theatre of Jamaica, Inc., Jamaica, L. I. Capital, \$230,000.

May Watterson Vaudeville Attractions, Manhattan. Capital, \$5,000.

Nassau Play Corporation, Manhattan. Capital, \$25,000.

Carlson Film Company, Manhattan. Capital, \$5,000.

Cosmopolitan Corporation, New York County. Capital, \$10,000.

Sancor Hotel Corporation, Manhattan. Restaurants, theatres and pictures. Capital, \$500.

Raceway Amusement Ride Corporation, White Plains, N. Y. Amusement devices. Capital, \$75,000.

Equitable Play Producing Company, Manhattan. Capital, \$2,500.

Claremont Laboratories, Inc., Bronx. Capital, \$375,000.

Commodore Theatre Corporation, Brooklyn. To build, lease and operate theatres. Capital, \$5,000.

Ohio Producing Company, Manhattan. Capital, \$10,000.

Novel Film Company of America, Inc., Manhattan. Capital, \$100,000.

Page-Cape Producing Company, Manhattan. Capital, \$25,000.

Cynthia Producing Company, Manhattan. Capital, \$20,000.

Yale Theatre Ticket Company, Manhattan. Capital, \$1,500.

Inkwell Distributing Corporation, Manhattan. Capital, \$12,000.

Hangerer Realty Corporation, Buffalo. Entertainments and exhibitions. Capital, \$750,000.

Harlem Fairmont Athletic Club, Manhattan. Capital, \$3,000.

BURLESQUE REVIEWS

BABY BEARS

(MUTUAL BURLESQUE)

Flora Honey.....Nellie Nelson
David Tabasco.....Jimmie Elliott
Prima Donna.....Kinna Kohler
Prase Fredie.....Albert Dupont
Otto Dillpickle.....Arthur Mayer
Able Cohen.....Solly Carter
Polly Pechen.....Gwyneth Dorsey

James Madison, the author, produced this unit for the Mutual Burlesque Circuit. It is the usual Mutual show, neither better nor worse, with two comedians, a prima donna, ingenue and shimmying soubret. A revue of any Mutual attraction, with few exceptions, could be kept in type and by changing the title weekly would suffice for an adequate description of most of them.

This one is in four full stage sets with comedy scenes fashioned around old burlesque bits, oceans of shimmying and blue stuff. A capacity audience, mostly stag, indicated the judgment of the producers and the circuit chiefs.

The show ran along in the usual bit and number fashion, nothing standing out and nothing attempted along original lines. A bed room farce with the sleep-walking woman, noisy burglars, and all the other hoke that has passed muster for a decade, was one scene. Another was "Irish Justice," titled "Madame Excuse Me." It was the same travesty that the old Bowers Burlesquers did so well for many seasons. This company gleaned laughs with it by a liberal use of the bladder.

The comics were Solly Carter with a dialect Hebrew contribution, and Arthur Mayer in a familiar Dutch role. Jimmie Elliott passed as a conventional straight, and Albert Dupont stood out in several character roles.

The women are Emma Kohler, a veteran prima donna of the old school and proportions; Nellie Nelson, a peppy soubret with a cute figure; Gwyneth Dorsey, an ingenue so new to burlesque that she does not know how to jazz or shimmy, and Helen Harris, out of the line twice for specialties that made up for all deficiencies in the quivering department. Jello has nothing on Miss Harris.

The usual 15-girl chorus were about to the wheel average, but not an inch above. The girls shimmy to everything, from slow ballads to jazz songs, and make about ten changes, sticking to bare legs throughout. The prima donna had about all of the wardrobe display, although Miss Dorsey, a real pretty girl, also showed to advantage in one or two pretty frocks.

The second act followed the bed room scene with a "Sideshow of New York" bit, with the prima donna singing a slow ballad followed by a dreary recitation aimed at the dramatic by Mayer.

The show jumped from the full bed room set to one, then back to the same set, and according to the program, was cut one scene. This may have been necessary on account of the Amateur Night policy at this house.

The crowd ate the show up like the mob further uptown fall for the "Follies."

MUSIC BOX AND SPECS

(Continued from page 1)

\$8.80 for the rear row locations. It is the first managerial move to protect the public from excess prices and the move was calculated to protect the attraction as well. The price for the entire lower floor is \$5.50.

The prices asked in the offending agencies was closely watched and when it was found \$2 and \$3 premiums on each ticket were being secured in the smaller agencies, which were allotted seats in the back of the house, Sam H. Harris instructed the Music Box treasurer to handle the situation as he saw best. Refusal to sell the agencies immediately followed. The premiums charged by them were as much as secured for the choice locations. The allotment of the big agencies were not changed.

Requests from some of the standard brokers for an increase in allotment, following the "sloughing" of the smaller offices, was refused. The tickets taken from the buy were placed on sale at the box office, and there was no trouble in disposing of all tickets at the regular price. At the same time, the move eliminated complaints of high prices asked in the offending offices.

The management, in cutting out the small brokers, reduced its agency buy about 40 per cent. The brokers are now getting 375 seats nightly, as against more than 600 for the first week. The second week was over capacity and the gross went to more than \$29,500.

The Music Box management claimed a portion of returns made to date were the result of high prices asked with the result that tickets were unsold in the agencies. Their privilege of selling by box

HELLO GOOD TIMES

Wenn Miller.....Freddie Kent
Jimmy Slater.....Aloysius McNally
Pearl Briggs.....Elsie Crosby
Chas. Ponroy.....Izzy Solomon
Low Rice.....John Quick
Dick Hahn.....Dick Hahn
Louis Wright.....Mrs. Cornelia Crosby
Fay Tunis.....Lucille (?)
Nat (Chick) Haines.....Cornwallis Crosby

"Hello Good Times" is a weak burlesque entertainment, the weakness being particularly true of the comedy end. If a Wheel outfit is without dialect comics it must as a general thing have some compensating merit. For some reason the crowd wants furry ceech, and experience proves it is the safest sure-fire laugh provoker. This show has a twisted word in it, the leading number is Nat (Chick) Haines, playing the fat boob. There are moments when he has a certain unctious, but his methods are not sufficiently ro-b-t.

Burlesque wants low comedy and half-way measures are wasted effort. This truism has been made plain time and time again. In the early part of "Hello Good Times" there are long stretches of dialog of semi-straight import. Some of the lines may be bright, but they don't get the returns that a hoke speech in dialect could be sure of. The people of the organization try hard and work energetically, but they haven't the material. The first part had one amusing bit in a tipsey scene between Haines and Fay Tunis, and at the beginning of the final act there was another burlesque bit (involving changed numbers on staircases in which the wives were sleeping) that started the giggles, but the audience found small excuse for a lively outbreak.

The show's equipment of specialists, singing and dancing women and ditto young men is better. These departments did something to redeem the evening, but not enough to earn a high classification for the outfit. For appearance and neatness and snap of style Miss Tunis held the top. She is one of the few burlesque principal women who can handle straight feeding in graceful manner. Besides which she does extremely well with a French dialect part in one act, and throughout the show is a strong feature for good costuming and attractive looks, being especially slightly in blackights. Her numbers were easy to listen to, and her dancing number with the two young leading men was an applause getter.

Louise Wright was given an uncongenial assignment. She played the nagging wife, but has no gift for reading lines. But she can sing "blues" to the queen's taste, and it was in a specialty composed of this material that she drew down the hit of the evening, practically the only genuine encore of the Election night performance. The two young men, Jimmy Slater and Wenn Miller, have something of the musical comedy juvenile about them. Both sing and dance nicely and are clean-cut workers.

The soubret is Pearl Briggs, the familiar type of plump young woman of pony size. An energetic but rather colorless girl, and an agreeable worker without standing out among the singing and dancing women of the wheel. Charles Ponroy at times tried for Dutch dialect, but he hadn't a chance, for all the comedy was thrown to the Haines side. Besides Ponroy's conception of a dialect comedian was pretty vague. Low Rice does a specialty with a one-string instrument like a Chinese violin and filled out with some fair dancing, but otherwise he didn't figure prominently. Dick Hahn was another indifferent personality.

The production is less than fair. The costumes are dingy in coloring and crude in makeup. Whoever designed the girls' getup of navy blue and turkey red for the finale of the show committed a breach of the peace. There were one or two pretty models, notably the skating costume that went with the number, "Down at the Jamboree," and the elaborate frocks of the second act opening were impressive. The sets were average to pretty bad. The second episode of the first act had a memorable atrocity, drapes of silky material in a gosh awful tone of purple decorated with painted figures of still more awful composition. There isn't a color in the spectrum that could stand before that shade of purple and survive. The set might have come out of a production 29 years old, although it looks new enough.

The whole affair has the atmosphere of a scratch production, put together mechanically and built out of odds and ends.

Rsuh.

office order was not denied either, but chances of tickets not returnable reaching cut rate channels were reduced by having an increased number of tickets on sale at the box office and at the same time accommodating more patrons buying tickets direct.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE
Thirty-four in This Issue



REVIEWS OF DISKS

(Critical reviews of the current phonograph records)

POPULAR

HEALTH BUILDER RECORDS—Walter Camp's "Daily Dozen" Disks

The Health Builders Co. has issued five records containing Walter Camp's "Daily Dozen" series of setting-up exercises.

The set comes in a compact album and is accompanied by explanatory charts and a miniature replica of man's inner anatomy. Each disk (double-faced) contains four exercises to the accompaniment of fitting music that makes them doubly entertaining. The "daily dozen" are thus covered in three records. The other two disks are arranged for the advanced student.

Having mastered the various movements of each exercise, so that one recognizes them by their names, such as the "grace," "crack," "roll," "crouch," etc., they are so combined to run through in ten minutes.

The Walter Camp series is probably the best on the market, for, since the corporation approached the famous Yale coach to record the series following their publication in "Collier's Weekly," there have been a number of imitations marketed. Their value for maintaining physical fitness has been indorsed by various physical culture experts.

As concerns the professional, or any one constantly in public eye, these are just the thing to maintain juvenility and eliminate any danger of paunch or anemia. The set retails at \$10, including the illustrative charts.

DOWN OLD VIRGINIA WAY (Waltz)—Hudson Pavilion Orchestra

Truly—Bailey's Lucky Seven—Gennett No. 4934

Waltzes are coming back, there is no gainsaying that, even though they are more or less syncopated to accomplish the purpose. Despite the number of fruitless attempts, that seems certain if the come-back is handled the way it now is. The old-fashioned waltz tried and failed, but the new odd-rhythmed three-fourths dance sounds surprisingly optimistic. "Down Old Virginia Way" (Olman-Gillette) is of that type, with an odd intriguing rhythm. The Hudson Pavilion Orchestra, under Jack Lawson's direction, handles it exceedingly well and should have been assigned "Truly" (Davis-Roy), which Bailey's Lucky Seven recorded. "Truly" is a melody fox, and granting the Bailey jazz version is adequate for dance purposes, it is not in keeping with the reverse recording.

MY CRADLE MELODY—Marion Harris and Isham Jones Orchestra

I'M JUST WILD ABOUT HARRY—Same—Brunswick No. 2309

Brunswick has no superior when it comes to popular vocal recordings. No other company "builds up" a vocal recording like they do. Not only is the singer expert, but such particular attention is paid to the supporting orchestra it is little wonder that vocal records sell almost as good as dance. A combination like Marion Harris and Isham Jones is undeniable.

The songstress who she can do a ballad as handily as a rag. The accompaniment is truly beautiful, the sobbing "cello" in the background of "Cradle Melody" coming soothingly to the fore in striking spots. In the "Harry" number from the popular "Shuffle Along" score the clarinet gets in some tricky work to supplement the comedienne's inimitable delivery of this almost too well-known ditty.

BECKY IS BACK IN THE BALLET—Fanny Brice

THE SHEIK OF AVENUE B—Same—Victor No. 45323

Two typical Fanny Brice numbers are aptly fannybriced by the inimitable comedienne for the Victor records. The adventures of the ballerina Becky, as written by Blanche Merrill and Leo Edwards, are delicately interpreted by Miss Brice. The admixture of Spanish-Yiddish-Italian strains, coupled with the truly funny lyrics, make for an entertaining several minutes.

The "Sheik" number, less restricted than "Becky," being a published number, holds a number of clever comedy quips which Miss Brice gets over to their fullest value.

THE SNEAK (Fox Trot)—Hot Springs Novelty Orchestra

JUST BECAUSE YOU'RE YOU—Same—Pathe No. 20800

The Hot Springs bunch sure delivers hot dance stuff. "The Sneak," by Nacio Herb Brown, is a west coast favorite, and it has been made just as spooky as its title suggests. "Just Because You're You" (Robinson-Turk) is a snappy blues with considerable melody. A "stop-time" arrangement is another likeable feature of the selection.

LOVE SENDS A LITTLE GIFT OF ROSES (Waltz)—Al Jockers Woodmanstan Orchestra

MARY DEAR (Fox Trot)—Arthur Langen's Orchestra—Cameo No. 259

The "Roses" waltz took a long time being "made" in America, fully

kind of song that outlives dozens of other quick hits. It is an English importation (Cooke-Openhaw) smooth and majestic in its melody development.

Al Jockers has arranged it snappily for the Cameo recording, although a jazz version of it would also be interesting. This has been done with "Mary Dear," an orthodox waltz ballad, now arranged as a fox, and a surprisingly jazzy dance.

GYPSY LOVE SONG (Fox Trot)—Erdody and Mia Famous Orchestra

RUSTIC ANN—Same—Okeh Record Victor Herbert's "Gypsy Love Song" from the "Fortune Teller" is now arranged for dance, but even the jazz cannot bury its dreamy, dolorous qualities. This does not gainsay Erdody's naïveté in the recording.

"Rustic Ann," by Percy Wenrich, is another ingenious dance version of "Cavalleria Rusticana," both compositions qualifying as novel dance selections.

PANORAMA BAY (Waltz)—Carl Fenton's Orchestra

THROUGH THE NIGHT—Same—Brunswick No. 2317

Two of the most beautiful and dreamy waltzes on the market today are coupled on this disk. Here again the manner of making the waltz come into its own is well depicted. Both compositions are possessed of a wealth of melody, further enhanced through distinctive rhythms that impress the first time heard. And, despite this sudden intriguing, both compositions are of a type that will endure for a long time and not pall with repetition. Fenton's orchestra renders both with the annotation "Buescher Instruments used."

Whether that means anything to the lay disk purchaser is problematical, but there is a resonance in both selections that makes itself felt.

TRICKS (Fox Trot)—Jos. Samuels and Master Players

CHICAGO (Fox Trot)—Bailey's Lucky Seven—Gennett No. 4935

Joe Samuels has put a lot of tricks in "Tricks" (Confrey), a tricky, tickly fox, "Chicago" (Fred Fisher), on the reverse, too, is a tricky toddle. It ranks as one of the best jazz compositions on the market today and ought to clean up on the "mechanicals."

Bailey's septet delivers per usual in accepted jazz style.

LONESOME MAMA BLUES—Mamie Smith and Jazz Hounds

NEW ORLEANS—Same—Okeh No. 4630

Mamie Smith has become distinctive among colored disk songstresses with her style of delivering a jazz song. While they all run to the same idea of her soloing, then letting the Jazz Hounds show off and wind up with Miss Smith again, all really depends on the singer. Admittedly a coon shouter, she injects distinctive blue notes into the numbers and gets more out of the lyrics than most singers do. This is well illustrated in both these selections.

'NEATH THE SOUTH SEA MOON—Dorothy Jordan

MY RAMBLER ROSE—Same—Brunswick No. 5143

Dorothy Jordan is fast gaining a following with her high-class recordings of popular and musical comedy compositions. This month she does two "Follies" numbers, with orchestral accompaniment. It is almost a question which is the more captivating, Miss Jordan's humming interludes or the string instrumental accompaniment. The combination of both is irresistible.

CLOVER BLOSSOM BLUES (Fox Trot)—Husk O'Hare's Super Orchestra of Chicago

NIGHT—Same—Gennett No. 4921

The "blues," being a recent Chicago product from the pens of the Windy City trio (Keyes-Erdman-Meliken), it is only natural a Chicago aggregation should be the first to feature it on the disks. "Husk" O'Hare's orchestra is a new recording combination and equally well adapted to handle blues and straight, smooth foxes like "Night" (Davis-Simons).

The "blues" incidentally has a chance for popular favor despite the over-abundance of that sort of music on the market, if properly handled. It has a novelty rhythm with quite a bit of melody to boot.

TRULY (Fox Trot)—Paul Whiteman and His Orchestra

BIRDIE (Fox Trot)—Benson Orchestra of Chicago—Victor No. 18937

Whiteman maintains his standard with the novel arrangements in the "Truly" rendition, a well-defined, melodious fox trot that would sound acceptable in almost anybody's hands. "Birdie" (Crawford) naturally is excuse for bird calls and effects which Billie Osborn takes care of.

However, there is enough of the bird stuff there to lend spice to the recording, but is by no means overdone.

TEASIN' THE FRETS—Nick Lucas (Instrumental)

PICKIN' THE GUITAR—Same—Pathe No. 20794

This is a novelty vaudeville disk displaying Nick Lucas' proficiency in punishing a guitar. Both rags are original compositions with Mr. Lucas, his guitar picking impressing the veriest layman, at the same time falling nicely on the ear.

Phil Bouteille is piano accompanist.

SERENADE BLUES (Fox Trot)—Oriole Terrace Orchestra

ORIOLE BLUES—Same—Brunswick No. 2300

Now they've "blued" the immortal Schubert's Serenade, almost jazzed beyond recognition, but not so that the haunting, melancholy lament does not stand out from under the layers of clarinet pipings and cornet jazz. It is from "Shuffle Along," by Sissle and Blake, who made such a good job of the Victor Herbert "gypsy" tune which was metamorphosed into "Gypsy Blues."

The "Oriole Blues," named after the orchestra that recorded it, is the last word in superlative jazz. Those boys sure can dish up the blue harmonies and choppy modulations. Out in Chicago at a local resort they are one of the town's big dance attractions.

SISTER KATE (Fox Trot)—Ladd's Black Aces

YOU CAN HAVE HIM BLUES—Same—Gennett No. 4938

"I Can Shimmy Like My Sister Kate" and "You Can Have Him, I Don't Want, I Didn't Care for Him Anyhow Blues" are the full titles of both selections. Both make corking toddles, the Ladd band injecting some wicked modulations. Abel.

STANDARD

PAGLIACCI—Archer Chamlee—Brunswick No. 10005

The tenor, this month, is doing the popular Vesti-la-Gubbia aria from Leoncavallo's "Pagliacci." It is in Italian, and the "on with the play" excerpt almost speaks its lyric meaning as interpreted by Chamlee's sincere tenor. A single-faced disk.

MENUEU IN G—Rudolph Ganz (Instrumental)

MELODIE IN F—Same—Pathe No. 25082

This is the familiar Paderewski minut which Rudolph Ganz does for the Pathe disks. Coupled with another familiar classic, these piano solos by a master artist represent good value.

BLUE DANUBE WALTZ—Brunswick Concert Orchestra

WHISPERING FLOWERS—Same—Brunswick No. 20004

Excellent concert selections, beautifully rendered by the Brunswick Concert Orchestra. A valuable addition to the popular concert collection. Abel.

WITH THE MUSIC MEN

Liabilities of \$241,503.56 and assets of \$48,628.64 is all that Colonel August H. Goetting, proprietor of the Enterprise Music Supply Co., New York, left in this state when, as a resident of Springfield, Mass., he died Oct. 3, 1920, according to a transfer tax state appraisal of his New York property, filed this week in the Surrogates' Court. Under his will, executed Nov. 6, 1900, Colonel Goetting left his entire property to his widow, Mary D. Goetting, of Springfield, Mass., and named her also as the executrix.

Some of the liabilities in New York state left by the testator are in full as follows:

American Steel & Wire Co., \$10,000; D. Appleton & Co., \$326.52; E. J. Armstrong, of Brooklyn, N. Y., \$461.14; Belwin, Inc., \$841; Irving Berlin, Inc., \$19,507.01; Bogert & Hopper, \$121.13; Boosey & Co., \$380.95; Burr Corporation, \$181.27; Broadway Music Shop, \$7,295.52; Central Machinery Co., \$3,254.90; Century Music Publishing Co., \$25.26; Chatham Die Casting Co., \$1,000; M. Cohen Music Co., \$32.60; Chappell-Harms, Inc., \$2,485.70; John C. Church, \$241.72; Columbia Bank, \$10,000; Consumers Env. Co., \$99.18; De Luxe Music Co., \$32.68; Edmunds Music Co., \$6.26; Leo Feist, Inc., \$11,399.79; Carl Fischer, \$142.63; Fred Fisher, Inc., \$13,884.16; Gilbert Music Corporation, \$50; Harms, Inc., \$8,158.90; Harms & Co., \$1,302.32; Haviland Publishing Co., \$554.57; Hinds, Hayden & Eldredge, \$432.17; Hudson Trust Co., \$7,956.88; Joseph Jacobs, \$2,500; Jones Music Co., \$172.76; Kendis, Brockman Music Co., \$36.75; E. B. Marks Music Co., \$1,234.03; Jack Mills, Inc., \$631.41; Mutual Bank, \$32,433.99; M. Neckritz, \$4,855.88; Nico & Co., \$284.58.

Paul Music Co., \$360.60; Plantadosi & Co., \$24.30; Plaza Music Co., \$2,925.20; Jacob Preuss, \$3,750; Remick & Co., \$20,515.26; Richmond Music Co., Inc., \$1,428.84; Ricordi & Co., Inc., \$490.35; Schirmer, Inc., \$1,529.72; Carl Shaff, \$1,750; Shapiro, Bernstein & Co., \$10,761.77; Simplex Photo & Controller, \$11.20; Skidmore Music Co., \$56.23; Stark & Cowan, \$235.40; Stasny Music Co., \$1,078.04; Sterling Co., \$3,994.05; U. S. Music Co., \$473.84; Victoria Music Corporation, \$928.78; Von Tilzer Music Co., \$730.74; Vulcan Die Casting Co., \$2,100; E. T. Wards' Sons, \$1,087.12; Waterson, Berlin & Snyder Co., \$15,855.03; Witmark & Sons, \$14,356.20.

The assets of the New York estate left by the testator were as follows:

His music business at 330 Amsterdam avenue, \$43,023.72; 280 shares of Kober Machine Co., \$500, and from the receiver of the Phonograph Motor Manufacturing Co., Inc., \$5,104.92.

According to the appraisal, the decedent had advanced to the Phonograph Motor Manufacturing Co., which later became insolvent (a receiver having been appointed by the United States District Court of the Southern District of New York) \$22,195.30, and the receiver paid to the New York ancillary executor, \$5,104.92, which is all that the Goetting estate expects to get.

The following, by the New York transfer tax state appraiser, owned by Colonel Goetting, were classed as being of no value:

Fifty shares Stencil Phonograph Co., insolvent; 25 shares Supreme Phonograph Co., bankrupt; 66 shares Mutual Talking Machine Co., bankrupt; 40 shares Concert Record Manufacturing Co., insolvent; 30 shares Century Plating Co., assigned; 334 shares of the Phonograph Motor Manufacturing Co., receiver, and 30 shares Manhattan Phonograph Co., insolvent.

Eighty shares (preferred) of Kober Machine Co., also found among the assets of the estate, is itemized by the appraiser as "value unknown."

According to the appraisal, the Enterprise Music Supply Co.'s business was run at a gain in 1918 of \$3,850.84, but at a loss in 1919 of \$7,241.32, and also at a loss in 1920 of \$5,160.25.

John M. P. Thatcher, of 46 Cedar street, New York, is the ancillary executor of the New York estate left by the decedent, while Stephen S. Taft, of Springfield, Mass., is the administrator with the will annexed of the Springfield property.

Colonel Goetting, who left also large debts outside of New York State, is survived also by a sister living in Brooklyn, N. Y. His will, leaving all of his property to his widow, came as a shock to many of his friends, who were under the impression it being alleged that he had made such promises—that he had left them either substantial cash bequests outright or life trust funds.

Colonel Goetting, who died of heart trouble at his home at Springfield, Mass., was for several years chairman of the Republican State Committee. He was born in New York city in 1856, and in 1913 was a candidate for Lieutenant-Governor of Massachusetts, being defeated by Edward P. Barry.

Before moving to Springfield, in the eighties, he had been active in Republican politics in New York, supporting Seth Low in Brooklyn, and going to the national convention as a delegate when only 24 years old.

The Jack Snyder Music Co., Inc., has opened several new offices. Jack Harrington is in charge in Toronto; Philip Blumenthal in Toledo and Jack Diamond in Baltimore.

Jack Frost, songwriter, has connected with Fred Fisher, Inc.

Harold C. Berg and Richard W. Pascoe, Detroit songwriters-publishers, have turned over their "I'll Remember" to Fred Fisher, Inc.

Arthur A. Penn, Witmark staff composer, has written a number around the "You Know How 'Tis" phrase in "The Storm." A tie-up with the picture has also been effected.

Louis Breaux, composer of "Hum-ming," "I Want My Mammy" et al., will resign from Belwin, Inc., at the end of this month to engage in free-lance writing. Both these and other numbers were "started" by the Belwin company, but later turned over to other publishers for national exploitation. Mr. Breaux will start his own company after the first of the year.

The Branford, Newark, a big picture house, last week devoted the entire seven days in honor of Frederick W. Vanderpool, Witmark staff writer, and called it Vanderpool Week. Anything and everything in the way of music was conned from the composer's works. The songwriter is a New Jersey native.

Al Dubin, for some years staff writer for Witmark, is in the publishing business on his own as Al Dubin, Inc. Associated with him are Fred Rath and Joe Garren. The latter are operating a vaudeville producing business also in conjunction.

Mr. Molloy is a musician and a member of Local 802. His instrument is the piano.

Jack Roth, formerly in charge of the orchestra department, is retiring with the best wishes not only of the firm but of every employee.

Richmond-Mobbins, Inc., have accepted "If Love Were All," by William Axt, associate conductor of the Capitol theatre, New York.

SPORTS

Jack Britton, in losing his crown in the welterweight boxing division last week to Mickey Walker at Madison Square Garden, proved once again and perhaps for the last time that he was open to all contenders.

Britton in the 18 years he was champion won the reputation of never dodging an opponent. He knew the youthful Walker was a tough bird, for the 21-year-old contender had flogged him more than once at their first meeting some months ago in Jersey. The fight fans, too, felt that Britton had reached the end of his string, for there was a feeling abroad that the title would pass. That is the only basis for explaining the switch in the betting. In Wall street the odds went to 3-1 on Walker on the day of the scrap. Prior to that Britton was on the long end, 8-5. William Muldoon told Joe Humphries to announce from the ring that all bets were off, before the bout began.

Friday the head of the boxing commission gave out a statement that the match was on the level, and anyone who said the reverse was either "insane or a vagabond." Before Muldoon burst into print, however, the downtown commissioners who handled bets decided to pay off on the result, thereby tossing out the ringside advice that bets were off.

The six-day bike race at the Coliseum, Chicago, last week did not prove a success, as compared to previous events of the kind at the same place. It is said that the total receipts up to Thursday grossed \$4,000 less than for the same period the year before. The fact that the event was not its usual success is attributed largely to the failure of

the management to co-operate with the theatre folks. The show people were refused courtesies this year and this brought about elimination of the clowning element, which has contributed so greatly to the show in previous years and music publishers were asked to buy certain blocks of tickets in order to have song pluggers in evidence, which was a proposition not taken to kindly. As a get-back at music publishers, probably, the program of the colored band was composed entirely of straight band music with popular song numbers noticeably absent. The lack of success may be attributed in a measure to the fact that prizes offered for sprints this year were small as compared to previous years. In the past it has been usual for prizes of \$1,000 to \$1,500 to be offered for a single night, while this year the prizes never totaled \$100 a night.

Proving that anything can happen in golf, Harold Kemp won the Friars' trophy a few days ago for low net score. Kemp, who is a Keith booker, had never done a round much under 120 and usually was above that figure. He entered the tournament with a handicap of 30 and promptly turned in a card of 101. This gave him a net medal score of 71.

Paddy O'Connor, who was with the New York Yankees at one time, has been deposed as manager of the Albany team of the Eastern League by Owner Michael J. Hawkins. O'Connor succeeded Joe Birmingham, former manager of the Cleveland American League, who is now scouting for the Indians, as pilot of the Senators in June, 1921. The team finished in the cellar that year and in seventh place the past season. It is understood that Owner Hawkins, who is swamped with applications from ball players all over

(Continued on page 39)

LOVE SENDS A LITTLE GIFT OF ROSES

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Low Morton, who staged "The Midnight Rounders" for the Century Roof, has replaced Dave Altman as manager of the "Rounders," now playing Shubert vaudeville.

Eva Tanguay, playing the State this week (called for in her old Loew contract), goes back to "Facts and Figures" at the H. O. H. next week. Irene Castle took Miss Tanguay's place at the Central this week while she played the State.

The parents of Bluford Walker, who reside in Miami, Fla., are anxious to locate him. Walker was last heard of at Columbus, O., last July, with Raynor Lehr, at the Broadway theatre.

Fally Markus has taken over the bookings for the Victoria, Ossining. It will play five acts. The Victoria was formerly booked by the Keith Family Department.

In the Sunday magazine section of the New York "World" last Sunday Jenie Jacobs was the subject of a feature story interviewed by Sarah MacDougall, a staff contributor of articles dealing with feminine personalities. Miss Jacobs is headlined as "a creator of Broadway careers" and recounts her experiences since she was "cast adrift" by a Syracuse orphanage at the tender age of 13.

Bud Murray, a Shubert stage director and now in charge of the "Lady in Ermine," has installed a theatrical department in the Chalf Russian School of Dancing. Murray will teach stage dancing and also produce for vaudeville.

Frank Van Hoven has been playing at the Keith office for the past year and a half, booking on a week to week basis through the Eddie Keller office. Van Hoven couldn't accept a Keith route on account of his European bookings, which have been set back from time to time to allow him to continue to play American vaudeville engagements.

Florence Auer will return to New York about Nov. 11 on the "Resolute" after six months abroad.

The chain of up-state one-nighters, booked for a while during the summer by Walter Plimmer, resume Oct. 29. They are Strand, Ogdensburg; Gralyn, Gouverneur; Strand, Massena Springs; Star, Potsdam; Grand, Malone, and Clinton, Plattsburg. Six-act shows go around the group intact.

City Court Justice Meyer has ruled that Edward Margolies, heretofore identified with the show business as the Shuberts' builder and architect, is not an employee of the Shuberts and cannot be examined before trial in a suit pending against the theatrical managers. This came out in a recent decision vacating an order for Margolies' examination in a suit by Maurice Renard against the Trebhuhs Realty Co., Inc. (Shubert spelled backwards) to recover brokers' commissions for obtaining a lease to certain premises in which the defendant was interested. Renard's affidavit states he conducted all his business with the Trebhuhs company through Margolies and in the office of Lee Shubert.

Lawrence Grant, who is known in vaudeville through his sketches "The Final Arbitrator" and "Efficiency" and who last season played the principal part opposite Jane Cowl in "Smilin' Through," has been engaged by George M. Cohan for the Chicago company of "So This Is London."

Mary and Marie McFarland have been routed over the Pantages.

THE ELECTION AND THE THEATRES

The election of Al Smith, Dr. Copeland and the Democratic ticket generally should be hailed by citizens of New York, especially the theatrical industry, as a victory and a blessing.

It marks a sharp reaction—in fact, a pronounced revulsion—against the trend of intolerance, puritanism, fanatical persecution and intrusion on personal and private privileges of liberty-loving Americans.

Openly and courageously standing for beer and light wines and inferentially offering home rule for New York City and a generally liberal administration, the Smith ticket roared in on a wave of enthusiastic indignation against the circumscriptions which have had a depressing effect on business generally and on amusements specifically.

Judge Collins, the protagonist of Sunday amusements, was re-elected by a terrific majority. Senator-elect Copeland, an upright official with known Hearst alliances, will be a rockrib for the rights of producers, theatre owners and other theatrical branches. Smith is known as an efficient, law-respecting executive who nevertheless can find a reasonable line of demarcation between duty and oppression.

Variety is proud to have stood with these candidates, to have done its bit toward this welcome regeneration of the Empire State.

INSIDE STUFF

ON LEGIT

Among professionals who have seen "The Torch Bearers" there is an opinion that the show is mostly interesting to professionals and of doubtful road value. Professionals, however, do not take in consideration the little theatre movement and the host of amateur theatricals in the hinterland. Persons connected with those entertainments far outnumber the professional ranks. The bit of business of tripping over the batten is not confined to the amateurs, as most people believe. When the "Passing Show" opened at the Garden, a straight man made his entrance just that way. It was a laugh because entirely unexpected from the character, but it was not a bit that was retained.

James Montgomery's splendid police dog, "Cop," died several weeks ago, but to the passing of the thoroughbred is attached a human interest story. It patched up the differences between Montgomery and Harry Tierney and Joseph McCarthy. The trio was the playwrighting team that delivered the enormously successful "Irene," Montgomery, also being concerned with the managerial end of the attraction. Last year when "The Little White House" was tried out, out of town, there was a dispute. McCarthy and Tierney had collaborated with Montgomery on the "White House" show, but withdrew, and the piece was laid on the shelf. The score writers were fond of "Cop," and when they heard the dog had been badly hurt they called at Montgomery's home, and that led to the trio forgetting the argument and agreeing to team again. They will start another show soon, with part of the score of "White Cottage" retained. The dog fell from the back of Montgomery's car, and although given the best attention, died of infection. Montgomery remained with "Cop" for 12 days. Tierney and McCarthy supplied the score for "Up She Goes." When that piece opened in New Haven last week, Montgomery attended the premiere at their request. The attraction opened at the Playhouse Monday.

Two companies of "Irene" started on tour this season. One was called in two weeks ago. It was playing Canadian territory which is supposed to be dry but turned out too wet for an executive with the show. The management sent a representative to Winnipeg and the show was brought back at a cost of \$3,200. Business for three weeks steadily declined.

Madison Corey is returning to the production field and will present "The Bootleggers," by Will A. Page. The piece is scheduled for the 39th Street week after next, following the engagement there of Cecile Sorel, the French artiste.

Roy Howard is now one of the partners in the former Scripps-McRae league of newspapers. The name of the service has been changed to the Scripps-Howard, with Roy as the general manager. He succeeds Milton A. McRae as active chief.

Harold Brighouse, the English dramatist, is writing a new play for Whitford Kane and it is expected to be ready for presentation late this season. The new piece is founded on moving pictures. Kane appeared in "Hobson's Choice" some seasons ago, the comedy being the most successful of the Brighouse products. It was in Lancashire dialect.

A news item, recently printed, to the effect a miner in the anthracite region had pulled down over \$250 wages for a week's work, drew the attention of a transfer man who handles a number of New York attractions. He stated the miner's big wage was an exception, but that he had men working on his baggage trucks who have been drawing \$130 a week and more since the season opened. "The more shows close the more those guys make. They've got the miners skinned to death," he said.

"Rain," the new comedy produced by Sam H. Harris, has an interesting authorship angle. Though taken from a story by W. Somerset Maugham, the English playwright, it was really dramatized by John Colton and Clemence Randolph. Miss Randolph got her first experience in the theatre as a show girl, and is said to have appeared in several Broadway shows. The piece was brought in from Philadelphia last week for the final grooming prior to the Broadway opening. The fortnight spent in Philadelphia proved a rather unusual one. The show opened to \$300 and fell off to \$200 the second night, then climbed, with business getting better each succeeding performance, until the closing night of the engagement found \$2,600 in the box office.

The October number of the Actors' Equity Bulletin carries a ruling to the effect:

"Where professionals play with amateurs in so-called 'little theatres,' all the professionals must be members of the association. There may be professional amateurs, but there can be no amateur professionals."

This season's tour by Weber and Fields at the head of a Shubert unit may be productive of the two comedians appearing next season in their own show, to be meanwhile prepared. While it was reported Joe Weber had disagreed with playing twice daily in the unit houses, Mr. Weber himself denies that report, both he and Lew Fields saying they are having the time of their lives. The Weber and Fields unit leads all others on the Shubert vaudeville circuit for gross receipts to date.

The Equity's deputies' bulletin last week carried a mild retraction of its statements of the week before concerning Henry Miller. The retraction was published. It is said, by order of John Emerson, president of Equity, and to avoid possible litigation with Mr. Miller and his son, Gilbert, over the bulletin's reference to the Atlantic City incident in which Henry Miller participated while "La Tendresse" was playing at the seaside.

H. B. Smith, the librettist who adapted "Springtime of Youth," is not credited with the work in the program at the Broadhurst, New York, where the show opened last week. Smith at first used a nom de plume, but later asked no credit be given, though the Shuberts advised against it.

"La Tendresse" will not play Boston until late in the season, and the Hub booking is not certain even then. The Bataille play calls for several

children in the cast, and the Massachusetts law prohibits them on the stage. There is no specific regulation as to theatricals, but the child labor law is interpreted to include the stage. It is possible "La Tendresse" will make changes eliminating children from the play for the Boston date.

Alexander Woolcott, who recently moved from the "Times" to the "Herald" as dramatic critic, ventured an ideal cast for "Hamlet" in his Sunday comment last week. He nominated George Le Guerre for the role of the "Player-Queen." Woolcott says he was not jesting, explaining that he had seen Le Guerre play feminine roles in Lambs' Gambols, and that it was the original idea of Shakespeare that a slender young man enact the Player-Queen. In Shakespeare's time there were no actresses in England, and the bard intended young men for the feminine characters. Originally "Ophelia" was enacted by a youth, as were several other feminine characters. In modern times, however, there has been no suggestion for a return to Elizabethan days.

The closing of the stock company at the Warburton, Yonkers, with salaries claimed unpaid disclosed the presence there of Kay Laurel, who claimed \$500 due her, also a week's salary for a similar amount. The venture was about eight weeks old. It is said by those in the know that Miss Laurel was the financial backer of the company in association with a young actress from the South, whose share was put up by her well-to-do parents. Miss Laurel in turn was backed by a Broadway manager, who advised her to get experience in preparation for a drama to be produced, for her. Ruth Gates was with the company for a time, it being the plan to alternate the lead with Miss Laurel. Ralph Cummings was manager. The box office turned over money received for advance sales to the police for safe keeping.

Paul Dickey, playwright, has a "kick" against the two Mikes (Mindlin and Goldreyer), producers of "The Last Warning," and has retained Joseph P. Bickerton, Jr., to protect his interests. Dickey claims he contributed many plot ideas to the piece when it was tried out several weeks ago, and for which he asked a 3 per cent. royalty interest. Negotiations fell through and no such arrangement was consummated. Dickey alleges that his plot ideas were retained at the production at the Klaw. Goldreyer is reported as refusing to accede to an Augustus Thomas arbitration, preferring a court battle, adding that all of Dickey's notes were returned to him and not used. "The Last Warning" is unique in that it is an overnight hit of the mystery melior school, sponsored by two unknown producers of extreme youth.

A legit executive has expressed himself opposed to cut rate agency tactics as a result of a little stunt he pulled at one of the popular reduced price theatre bureaus. He sent an employee around to ask for tickets for a music attraction his firm sponsors. The production is a class show and has no cut rates on sale. It is a draw, accordingly, on the orchestra floor to consistent S. R. O., although not so strong on the balcony. This agency, instead of advising the prospective spy-customer dispatched by the theatrical mah that they do not carry any seats for the attraction, told him that "next week" they would have some. This was repeated several times each week for a number of weeks with different messengers sent. The fact that this agency will never secure possession of balcony pasteboards for the cut rates has incensed the theatrical man against their tactics. If this is their practice, the layman who patronizes the cut rates is stalled from week to week, whereas he might try the box office direct, so the manager argues.

TOMMY'S TATTLES

By THOMAS J. GRAY

President Harding is "just the type" for a President; he photographs nice and everything; but the election returns must have convinced him that there is something wrong with the way he's playing the part.

Election returns in New York State show that Republicans seem to be about as scarce as rude female impersonators.

Shows This Week

"The Ex-Kaiser's Wedding." This comedy opened out of town for a break-in. However, as the principals cannot break out of that town, the world is safe. The chief male character played his part with a beard. All his former appearances were made with a mustache with a turned-up shaving brush on each end. The plot is very simple, having to do with a former shorthand ruler who became a wood chopper after he had been a sort of mental king of the whole world instead of before, as most heroes lay out their lives, or as things usually happen in magazine stories and in the movies. This wood chopper got tired of "saying it with sawdust," so he started to "say it with postcards," pretzels and other things that encourage marriage. Between logs he managed to write a book for which he received many marks, bad and good. Telling this to his hand-picked heroine, she said, "Yes." Seeing that he had finally won something after years of trying, he decided on the wedding. The wedding scene is the big kick in the piece, owing to the costumes worn by the principals. The play may get over, but the attendance the first night was slim, but 23 people being counted in the audience. At the end of the second act a huge floral wreath of poison ivy was passed over the footlights from some American boys' club, as it bore a card reading "From the Boys of the A. E. F."

Armistice Day in Washington will be celebrated by a parade of all the Senators and Congressmen who voted against the soldiers' bonus. They will be followed by all the actors who announced from the stage that they were going over to entertain "the boys who were fighting in the trenches," but neglected to try to get over. The third division will consist of the movie directors who made pictures that were advertised to "stop the war." The parade will not pass any of the soldiers' hospitals.

Two girls left a college because they were not allowed to smoke. Let us hope they do not become chorus girls, as our stage ladies have to be protected.

The fact that the West has voted "wet" may bring a lot of those acts who are East back on the Western vaudeville time.

The most popular team before the public today seems to be "Light Wines and Beer."

Wild West contest at New York's Madison Square Garden does not seem to be packing 'em in. The public would rather see prizefighters throw the bull there than real cowboys.

There are more taxicabs "laying off" along Broadway than actors.

If they keep on making vaudeville theatres so beautiful, the actors will be afraid to go into them.

How can a number two act be happy in a dressing room fitted up by Tiffany?

A nickel-plated jazz band will look awful on a stage of platinum.

Diamond footprints on stages are going to take away from the spangles on a soubrette's dress.

It's too bad the good old boys of the good old days cannot see the good new things of today.

It's almost time to look that Thanksgiving turkey.



LOVE SENDS
A LITTLE GIFT
OF ROSES

CHICAGO DOOMS "BUYS" AS LOSS TO SPECS, BLOW TO THEATRES

Public Resentment Keeps Patrons Away From Box Office and Hotel Booths Alike—Balcony Dumped at Last Minute at Two Tickets for \$1 in Street

Chicago, Nov. 8.

Failure of the outright "buys" to function for success caused a riotous time between the Couthoul offices and the theatres involved the past week. It seems clear that the days of outright "buys" are at an end in Chicago. As the result of the occurrences this fall both the brokers and the theatre owners are through with them. Each side has encountered the losses that such "buys" develop, and so riotous has been the transactions in some instances that only a thread holds certain theatres and Couthoul on speaking terms.

Lack of demand for tickets for the shows running on outright "buys" brought about the situation that promises to considerably alter the ticket agency game in Chicago. J. J. Shubert arrived in town in the middle of the trouble, not making comment on the information he gathered, but assuring some close friends that the ticket scalping game as it now exists in Chicago isn't thoroughly understood by the managers in New York, and that an "airing" must be made of it provided Chicago's trade isn't completely killed.

It is reported that the Couthoul offices ran into much worry over securing tickets for "The First Year" at the Woods, because of a demand made that all back payments for tickets for "The Gully One" be made before the supply for "The First Year" was forthcoming. A sum of \$13,500 was said to be due on the Pauline Frederick tickets, and "The First Year" tickets were held as a wedge to draw the immediate payment for the Woods show before it left town Saturday night.

On top of poor business, the rush to meet the Woods demand and fur-

ther handle the financial necessities of the other outright "buys" in town, together with the negotiations for "The Music Box," made it a tough week-end for the Couthoul offices.

The center of Couthoul's troubles this fall rested with "Good Morning, Dearie," "The Gully One" and the two attractions at the Twin Theatres. These attractions had outright "buys," with the Twin Theatres holding the strongest contracts, since there was no percentage of returns as existed at the Woods and the Colonial. With the tickets taken for the four shows, Mrs. Couthoul found herself overstocked, and with the slump in business there was wild scrambling for the best way out. The Colonial attraction released the Couthoul agencies from the "buys" after the first several weeks. The advent of the opening of the Selwyn with "The Circle" out into the "buy" for "The Gully One," and after the first three weeks of "The Circle" both the Woods and the Selwyn attractions went into a big slump. Neither Woods or the Selwyns would release Couthoul from the gamble, with the result that the streets around the theatres concerned became populated with "diggers" selling orchestra seats for as low as two for \$1. The Couthoul offices at all times deny they have anything to do with these street speculators, and there is positively no way of the theatre managers checking up. The moral influences of such situations as noting speculators on the streets selling tickets for such low prices was considered to be of vast injury to the theatres. In a most alarming way these street sales invited a new system for Chicago (cut-rate tickets at certain time),

(Continued on page 22)

EXTRA WEEKS LOSE

"Circle" Had Big Chicago Profit Until Forced to Lengthen Stay

Chicago, Nov. 8.

"The Circle" averaged \$14,500 on the first six weeks of the outright "buy" at the Selwyn. The attraction leaves Saturday after playing the added two weeks, suddenly booked because of the switch which kept "Partners Again" in New York and bringing "Kempy" for the six weeks' interval before the Bernard-Carr combination arrives Christmas.

If "The Circle" had gone out on its regularly booked time, the attraction would have carried off a big profit, but the added two weeks will be a loss, since the clientele for the show has been exhausted. Chicago has repeatedly proved in the last two years that three weeks is enough for a play of the type of "The Circle."

A revision of "The Circle's" route cancels the one nighters around Chicago, sending the show back to Detroit for a return engagement with Cleveland, Akron, Canton, Youngstown, Pittsburgh, Cincinnati, St. Louis and Milwaukee to follow.

Beulah Brown Fletcher has gone out in advance of the Drew-Carter combination. Lou Payne remains back with the show.

OUTSIDER RENTS BAYES

The Bayes theatre, atop the Forty-fourth Street, has been rented for six weeks, and is due to light up next Monday with "A Question of Virtue." The piece was first called "Virtue," and is credited to William Everett, who produced it, the first showing being given at Bridgeport Monday.

"Virtue" is a drama founded on the shooting to death some years ago of Senator Cormack of Kentucky by Col. Duncan B. Cooper, a newspaper editor. The author-manager was Mr. Mores, having recently changed his name to Everett.



ONE-NIGHTERS BETTER THAN WEEK STANDS

Travels—Cost Petrova Use of Voice for Time and Forces Rest

Olga Petrova, who has been touring in the Middle West in "The White Peacock," returned to New York Monday and departed immediately for Atlantic City for a two weeks' rest necessitated by the loss of her voice. The indisposition came about through the difficulties in the daily jumps which the bookings necessitated. The attraction has been playing one-nighters almost exclusively since the start of the season.

Petrova had been doing excellent business in the one-nighters, and such bookings were insisted on when it was established more money could be drawn in those stands than in the week towns. It is known one city in the territory desired the show for a week, but it was refused. Last week "The White Peacock" drew over \$11,000 playing three one-nighters and three days in Des Moines. The company is laying off in the latter town. The show is due to resume its daily pilgrimage at Wichita, Kan., Nov. 20.

When "The White Peacock" resumes, the star and company will travel in a special car. In addition to sleeping quarters a chef will be carried and meals served in the car. It will cost \$100 per day for the car and about \$50 for other expenses. The members of the company will be assessed about what the living expenses in a hotel would be.

TEST-FOR AGENCIES

Scale for "Music Box" in Chicago Put at \$4.15 and \$4.70

Chicago, Nov. 8.

Odd prices will be charged at the hotel brokers' stands for "The Music Box Revue." Tickets will be marked \$4.15 for all night performances, except Saturday night, when the prices will be raised to \$4.70. These prices result from maneuvering to give Couthoul a satisfactory commission and still remain within the bounds of the tax law. The regular tickets will be stamped \$3.50, with 27 cents commission for the agencies, making the total 38 cents for war tax on \$3.77. The 50-cent raise governs the Saturday night tickets, with Couthoul drawing 30 cents.

This engagement will be the severest test the local ticket situation has encountered this fall. If the system fails it will conclusively prove that the public is in earnest in the hostile feeling toward the box offices, for there will be absolutely no reason for the big revue not being in demand if not checked by the odd prices. It has been the lack of a demand that injured other shows in towns where juggling of prices has been engineered.

SCHIRMER ESTATE

Rudolph Edward Schirmer, head of the New York music publishing house of G. Schirmer and husband of Ann Swinburne, one-time comic opera star, left an estate of \$280,484.25 when he died at Santa Barbara, Cal., Aug. 20, 1919, according to a transfer tax state appraisal of his property, filed in the Surrogates' Court, New York, showing that it consisted of the following:

Personal effects, \$10,362.25; 1,250 shares of G. Schirmer, Inc. (of West Virginia), \$179,062.50; 1,250 shares of G. Schirmer, Inc., \$151,875, subject to life estate of Martha B. Schirmer, his first wife, William H. Leonard being the trustee, \$43,367.91, the net value passing by his will, \$90,994.50, and miscellaneous \$165.

Charged up against this sum—\$280,484.25—are expenses of \$31,646.14, which makes the net figure \$248,838.11.

All the property goes to his executors, in trust, to give the entire income to his widow during her lifetime and widowhood and until his son, Edward R. Schirmer, who was born in June, 1919, becomes of age.

MAY IRWIN WALKS OUT OF "PUNCH AND JUDY"

Dissatisfied With Material and Quits After Preliminary Show

May Irwin, who emerged from retirement to be mistress of ceremonies for the satires of the "49ers," a show of bits and playlets written by column conductors on New York dailies and others, walked out of the show after the first performance, given to the press Monday at the Punch and Judy theatre.

Miss Irwin was supposed to bear the same relation to the show as Ballet does to "Chauve-Souris." She stated that the material given her was not satisfactory, although the sponsors of the attraction claimed Miss Irwin decided on ad libbing at the last moment. Marc Connelly stepped into the role of "confederer" Tuesday evening, when the first public performance was given.

The show was produced by George Tyler. George Kaufman of the "Times" staff, and Marc Connelly are also financially interested and they directed the show. Kaufman and Connelly are collaborating playwrights who turned out "Dulcy" and "To the Ladies," both produced by Tyler. It is their first venture into the managerial end and both confessed it was the toughest assignment ever to have to contend with 14 authors who contributed material for the "49ers" entertainment.

There was an impression that the critics being acquainted with all the contributors would hall the attraction, but the reviewers were not flatterers and some would not even give the show a "break." Heywood Brown, who wrote one of the satires, said it was "an amateur performance done by professionals" (the cast was made up of recognized professionals). Alexander "oolcott" said the show "plunged us into a very abyss of boredom." He thought it only for the minority, but Burns Mantle thought it great and a new style of revue. Alan Dale found "no suggestion of cultism," and John Corbin destined it for a run.

COLORED SHOW DOES BIG IN MIDDLE WEST

"Plantation Days" Getting 70-30 in Some Stands—Audience Mostly Whites

Chicago, Nov. 8.

"Plantation Days," a colored show which established a record in Chicago by going into a colored theatre with a single week's booking and remaining six weeks, has taken to the road with the same success. The attraction is owned and was produced by Maurice Greenwald, a mid-west producer of vaudeville acts. The company consists of 35 colored performers and Elgar's band.

The road tour opened at the Orpheum theatre at Detroit week before last, where the attraction played to a gross business of \$12,932 with sharing terms of 70 to the company and 30 to the theatre. A special midnight matinee performance was put on at which it is declared 1,500 people were turned away.

An interesting point in connection with the big business of the show at Detroit was that 85 per cent. of the patronage came from white people.

The show moved from Detroit to Indianapolis, where it succeeded Shubert vaudeville at the Park theatre last week.

BAINBRIDGE STOCK AGAIN

Minneapolis, Nov. 8.

Harold Finkelstein succeeds A. G. Bainbridge, Jr., as production manager for Finkelstein & Ruben theatres. Bainbridge recently took over Shubert theatre, and will offer Bainbridge Players in stock. Finkelstein will have charge of State in Minneapolis and Capitol in St. Paul, offering pictures and feature vaudeville acts.

To Wreck Chicago G. O. H.

Chicago, Nov. 8.

The demolition of Cohan's Grand Opera House, which has long been considered, will start next June.

It is hoped that a new theatre can be completed on the site by next September.

WINTER GARDEN CLOSES DEC.; \$100,000 CHANGES

Altered and Improved House to Be-Opened New Year's

The Winter Garden will go dark at the end of the month and during December the interior will be remodeled at a cost estimated at \$100,000. The work will be done on a basis of twenty-four hours per day, three shifts of artisans being employed eight hours each. By that means it is expected to complete the job within thirty days, with the house expected to be ready for reopening by New Year's Day.

The chief object of what will be a virtual rebuilding of the Garden is to make the house a more intimate theatre. The far extending apron will be removed and the runway will go too. The retention of the runway for the last few seasons has been to permit specialists getting close to the audience. By bringing the audience closer to the stage, it is expected comedy turns will have a better chance, it having been long contended the players were too far away from the audience in the Garden's present arrangements.

The Shuberts planned doing over the Garden several times within the past seven years, and it is said the estimated costs caused postponement of the remodeling. The changes to be accomplished include the removal of the ungainly arch construction in support of the roof. The Garden originally was a street car barn and some of the original trusses were retained when the house was converted.

"The Passing Show of 1922" will go on tour December 2, its stay by then being three months, which is short for a Garden revue. The attraction will get the benefit of the Thanksgiving holidays and the management figures the dull going of December the best period for making over the Garden. The new revue will open out of town, possibly at New Haven, about Christmas time and if the Garden is not ready during the Christmas-New Year's week, it will be kept out another week or so.

The new Garden show will be along the lines of a straight musical comedy, the piece having a story. To date the Garden has held strictly to the revue form of production, but the changes to be made are expected to permit the presentation of other types of attraction. Those mentioned for the cast are Benny Leonard, Bard and Pearl, Lou Holtz, Edythe Baker and probably Jimmy Hussey.

MISS PAINTER'S CASE

Row Over Quitting Show Had No P. M. A.-Equity Standing

Eleanor Painter appeared before a special meeting of the Producing Managers' Association-Equity arbitration board last week to present her side of the matter leading to her withdrawal from the lead of "The Lady in Ermine." Miss Painter's case was scheduled two weeks ago, but was not considered because no specific complaint had been filed. It developed the star did not claim any salary due nor did Miss Painter seek financial award. The arbitrators decided it was not a case for their consideration.

Miss Painter explained that she desired that it be made known she was not under contract to the Shuberts. The belief that the managers had first call on her services had lessened the chances for another engagement, Miss Painter declared. She had no contract with the Shuberts for the "Ermine" engagement, and it was reported the P. M. A.-Equity committee considered she, therefore, had no standing. The matter was finally disposed of by the willingness of Augustus Thomas to adjust Miss Painter's claims with the Shuberts.

When "The Lady in Ermine" opened out of town Miss Painter left the show. She stated she accepted the engagement with the proviso that certain changes were to be made in the piece, and refusal of the management to make the changes is given by Miss Painter as the ground for her withdrawal. It was understood a contract was to have been drawn when her part was satisfactory to the star. Wilda Bennett replaced her in the show, which is current at the Ambassador.

LEGIT OUTLOOK CLOUDED AS OPERA TICKETS COMMAND \$75

**Managers Seek Means of Correcting Depression—
Seven High-Priced Musicals Cause Costly
Rivalry—Many Changes**

Broadway went into a marked pre-election slump last week and early this week there was a recovery. But the general trend in the legitimate field this fall in New York and on the road, and the prediction of worse times before the arrival of the holidays has stimulated the managers to again tackle this problem with the idea of corrective measures to strengthen business at the box offices. Action along these lines is anticipated soon.

High admission prices and a flock of mediocre attractions furnish tangible reasons for some of the bad business, but that has not convinced the managers of the real causes. That even Broadway would be unable to stand the attack of seven high scaled musical attractions at one time was a foregone conclusion. At least three of the musicals, loaded with inflated prices, are fading. Several have adjusted scales but to moderate success. On

form it was a matter of the best materials surviving and it was almost a sure thing that only a part of them would achieve the standard that would command high prices.

Excess premiums in the ticket agencies are limited to the outstanding successes as a rule. Perhaps the highest rate asked for anything on Broadway to date obtains for the opening of the Metropolitan opera next Monday. One broker specializing in opera tickets sold two at \$75 each early this week and the "gyp" was expected to reach \$100 a ticket before the end of the week. Opera tickets for the opening reached some speculators from subscribers who sold at a profit to themselves.

A freak in admission scales applies to "Molly Darling," which moves to the Globe next week at \$3.30 top. Its scale for 11 weeks at the Liberty has been \$2.75 top. (Continued on page 22)

HAMPDEN IN CONFLICT WITH HIS AUDIENCE

**Threatens to Ring Down Cur-
tain in Syracuse—Stu-
dents Annoyed Star**

Syracuse, N. Y., Nov. 8

A threat by the star to close the show, an invitation to call at the box office for a return of the admission price, a complaint over the size of the audience, an indignant declaration that "I'm not going to be made a boob of," these are but a few of the things that the patrons of the Wieting Opera House received from Walter Hampden Monday night in addition to his appearance in "Othello."

Syracuse University English students who were stowed away in the top gallery of the Wieting were responsible for the tirade.

The outbreak came early in the second scene of the third act. Othello had just clasped Desdemona, played by Mabel Moore, in his arms after a dramatic moment. The kiss that he implanted upon her lips was not coldly chaste. It was a hot, Moorish salute.

But the display of passion was too much for the co-eds and undergraduates in the attic. Either that, or the break in tension brought a let-down that was marked by a distinctly audible sigh and titter.

Hampden stepped out of the role on the instant and strode to the center of the stage. "Sssh! Sssh! Sssh," commanded the actor. "We are going to have respectful silence if this play is to continue. This is no 'Follies.' I'm not going to be made a boob of. I have made no complaint, but this is no wonderful turnout that you have given us. We work hard in this play. We have something to give you, if you care for it, but another outburst like that and I'll ring down the curtain."

"If you do not like the performance, your money awaits you at the box office. I shall have no hesitancy in ringing down this curtain and refusing to go on with the show. Do you want it? Or do you not want it? Which is it going to be?"

The house quickly stilled, but Hampden refused to be satisfied. He demanded an answer.

From the gallery came a feminine voice, "Continue." The house applauded, and Hampden stepped back and repeated the embrace, but this time without quite as much fire.

SHOWLESS NORTHWEST HELD UP AS PROSPECT

**Newspapers Declare Minne-
apolis Will Have Only Films
Without Theatre Support**

Minneapolis, Nov. 8.

Local dramatic critics are much alarmed over the poor support given legitimate attractions and predict that unless the theatregoing public wakes up the best entertainment Minneapolis theatres will offer will be movies.

Lester Rees, dramatic critic on the News, puts it this way: "A few weeks ago this column predicted that if local theatregoers did not awaken from their apathy they might be deprived of all forms of entertainment except movies. Is this coming to pass? This week marked the discontinuation of Shubert vaudeville at Garrick, where business has been consistently poor. If 'Buz' Bainbridge had not stepped into breach and taken over Shubert theatre lease the house would probably have quit its stock policy next Saturday."

"To the Ladies" closed a week at Met Saturday after having been unable to attract better than half houses. The Garrick will "give them what they want" next Saturday with "When Knighthood Was in Flower." It will reopen as a film house.

LABELING THE SOUTH

Agent Lists Leading Towns and Their Possibilities

New Orleans, Nov. 8.

Legit business in the south is excellent at present, and with cotton ascending daily it promises to grow even better. Howard Gale, ahead of "The Circle," has compiled a list of southern cities and their condition, proportioned according to grosses accruing to shows. Gale's list follows:

Richmond—Fair.
Norfolk—Great.
Roanoke—Excellent.
Danville—Good.
Charlotte—Bad; location hurting.
Columbia—Fine.
Greenville—Capacity.
Atlanta—Dandy for good shows; poor for average attractions.
Macon—Better than in years.
Savannah—Worst shape in several seasons.
Augusta—Improved—marvelously.
Birmingham—Tremendous.
Montgomery—Formerly tough, now big.
Selma—Turnaway.
Mobile—Only fair.
New Orleans—Splendid.
Shreveport—All the house will hold.
Memphis—Vastly improved.

MARY EATON TO HEAD ANOTHER "SALLY" CO.

**Marilyn Miller Returns to Cast
After Illness**

Another company of "Sally" is planned by F. Ziegfeld with Mary Eaton heading the show instead of a new musical comedy which the manager is readying for her. The change followed the success of Miss Eaton last week at the Forrest in Philadelphia when she stepped into Marilyn Miller's role in "Sally." Miss Eaton was cheered by the company after her first performance and tears coursed down her cheeks at the demonstration that also included the orchestra.

Miss Miller was ready to join "Sally" Monday, but she was advised by Ziegfeld to rest another day or so. She returned to the piece Tuesday evening.

After playing the role of "Sally" with the success during Miss Miller's enforced brief absence, Miss Eaton returned to the organization of "The Follies." Miss Eaton was fully up in the role of "Sally," having been selected by Ziegfeld for the role at the time he was planning to present the musical comedy simultaneously in New York by two companies. This project he abandoned because he could find no one who could satisfactorily interpret the comedy role played by Mr. Errol. It is the intention of Mr. Ziegfeld to arrange for a New York appearance of Miss Eaton in the role before the career of the musical comedy is ended.

"Sally" will leave Philadelphia after one week more, playing Baltimore a week and staying two weeks in Pittsburgh, Cleveland and Detroit. It will open at the Colonial, Chicago Jan. 7, succeeding "The Music Box" there. The latter attraction arrives in Chicago next week, the booking being for eight weeks.

Two other Ziegfeld productions are being prepared. The first to reach the board will be "Rose Briar" starring Billie Burke. It opens at Wilmington next Thursday and is due into New York Dec. 4. The new musical show of Fannie Brice will follow. The tentative title is "Rebekah."

WHY EMPTY GALLERY?

**Henry Hull Blames Vogue of "Re-
pressed" Acting as Art Fad**

New York, Nov. 8.

Editor Variety:

There has been so much discussion on the subject of "The Passing of the Gallery," and so many opinions expressed in an attempt to place the cause of the apparent falling off of patronage in this section of our theatres, I venture to offer at least one explanation.

You may call it "suppressed emotion" if you will, or "restrained acting," as some prefer, but whatever it is that has crept in to our stage in the guise of art, it has succeeded in driving the patrons to a vantage point as near the stage as possible in order that they might hear what the play is all about. Little wonder, considering the style of acting demanded by certain managers and stage directors, that the good old gallery gods have flown from their seats in dismay, utterly unable to hear the mutterings and whisperings down on the stage.

Take your actresses and actors of the so-called "old school" (may it return soon!) and your seasoned playgoer will tell you he had no difficulty in hearing and understanding every word from the last row in the gallery. And these players didn't have to shout. They simply spoke the King's English distinctly and resonantly. What with our various styles of "suppression" and "restraint" on the native stage it seems to me a wonder if the man in the tenth row orchestra manages to hear anything at all.

Henry Hull.

"MALVALOCA" SETS EQUITY BACK \$10,000

**Katherine Emmett Says the
Losses Have Been Over-
estimated**

The monthly open meeting of the Equity Players, Inc., was held Sunday at the 48th Street theatre. The meeting got under way about 3.15. Grant Mitchell presided and introduced the speakers.

The invited speakers were Thomas Dixon, Clayton Hamilton, Heywood Brown of the New York World staff, who was the hit of the meeting. Regular Equity speakers, Rodolph Valentino, Bruce McRae and Katherine Emmet, business manager of the Equity Players.

Frank Gilmore, secretary of Equity, was present but did not address the meeting. Mitchell said in part that the success of the Equity depended upon the loyalty of its members and hoped for the success of the coming Equity Ball at the Hotel Astor, Nov. 18. He urged them to purchase tickets and to prevail upon their friends to do likewise. Mitchell released the floor introducing Mr. Dixon, who spoke on "The Theatre Comes of Age," a lengthy discourse on a trite subject. He argued the theatre had passed its kindergarten stage and had come into its majority when the Equity Players obtained the 48th Street theatre.

Katherine Emmet later stated that "Malvaloca" had lost money but not as much as reported, and that they figured that the piece would finish the season \$10,000 to the bad, which was considered a conservative estimate. Jane Cowell received no salary for the run of the piece, which will keep the losses down.

It had been expected the Selwyns would take over and operate "Malvaloca," but their failure to do so had caused Equity to offer the picture rights to meet current obligations and make possible the continuation of the run at the 48th Street.

A guarantee fund of \$125,000 from guarantors was originally pledged to "Malvaloca," and two recent additional assessments for 10 per cent. each have been made. The first installment of \$12,500 has been followed by two calls for a like sum, which would make a total of \$37,500 already turned into the treasury of Equity Players and expended in seven weeks.

A plea for subscribers for the balance of the run of the Equity Player at the 48th Street was made, the members being importuned to get out and work for the support of the Equity Players.

Rodolph Valentino's ten-minute topic was the argument that the commercial end of productions should be taken away from the business interests and managers and placed in the hands of the artists themselves. This was applied to Valentino's theory also in regard to motion picture production, the producers of which, according to the star, placed dollars and cents above art. He mentioned his own troubles with picture producers.

Heywood Brown reviewed "Criticism by the Critics" in a bright witty monolog, sticking to his subject, which he treated in a general manner.

Bruce McRae concluded with a plea for support for the Equity Ball and Players, touching on much that had preceded. Katherine Emmet closed the meeting at 4.45 p. m.

BORDONI RECITAL A HIT

Chicago, Nov. 8.

Something new for Chicago and an innovation which caught on was the recital of American, French and Spanish songs, given by Irene Bordoni at the Powers theatre last Friday afternoon, where she is playing an engagement in "The French Doll."

The recital attracted a capacity house down stairs, mostly women. The admission was \$2.50, and the expense consisted of a piano player, a spotlight man, a man back stage and two ushers out front.

Mlle. Bordoni's success will probably lead to the development of the concert field in connection with theatre engagements by artists playing Chicago who are qualified for such special efforts.

Burton Brown was piano accompanist and contributed one number. The program ran from 3 until 4.30, with a quarter of an hour intermission.

"REVUE Russe" FLOP CLOSES CHICAGO RUN

**Effort Being Made to Settle
Contract Feuds and Show
Goes on Road**

Chicago, Nov. 8.

The "Revue Russe" will leave the Playhouse Saturday, a failure. It opened last week with a brilliant first night crowd in, but business after the premiere fell down badly, the gross on the week being reported under \$4,000. The show was scaled here at \$3.50 top, although the first night top was \$5.

The attraction will be jumped to the Auditorium, Baltimore, next week. From there it plays Boston with Philadelphia and Washington following. The jumping was necessary because the imported company is under a guarantee to play 20 weeks in this country and Mme. Kouzesoff is supposed to have a share of the profits.

J. J. Shubert arrived here last week with William Klein, his attorney, the object being to effect a cancellation of the contract, but the settlement offered was not accepted.

BUZZELL WINS

**Arbitrators Rule He Is Entitled to
Electric Light Featuring**

The special arbitration of a provision in the contract held by Eddie Buzzell, whereby he was to be featured with "The Gingham Girl," was decided in favor of the actor. The arbitrators were Arthur Hammerstein, who represented Schwab & Kusell, the show's producers; Sam Bernard, who acted for Buzzell, and Sol Bloom, who was umpire. Because Schwab & Kusell are not members of the Producing Managers' Association, the matter was left to separate arbitration. Hammerstein, however, is chairman of the P. M. A. arbitration committee.

The dispute was really settled last Saturday, but the actual decision was not signed by the arbitrators, who decided to withhold their signatures until an explanation was made. The matter was given out to the dailies and printed Sunday. The committee took the stand that a confidence of the meeting had been violated. Buzzell was represented by his brother, an attorney.

Early this week the canopy at the Earl Carroll, which is housing "The Gingham Girl," was unchanged, Buzzell's and other cast names being in lights. The decision gives the managers one week in which to make the changes, the opinion upholding the contract interpretation that Buzzell be featured alone. Because of the delay in handing down the decision officially the single featuring may not be accomplished for another week. That includes both the lights outside the theatre and in other advertising and billing.

SOUSA'S TOUR ENDS

Sousa's band will end its season in Brooklyn Nov. 19. The bandmaster has been on tour with his organization since the middle of July. Sousa had an extremely long tour last season, having been out 10 months. He plans beginning his next tour early in the summer.

The "march king" will devote some of his time in the interval to the composing of an opera score, designed for Mary Garden. The band's business went to new records at several stands. In Cleveland last week the takings in two concerts amounted to \$17,800 at the Auditorium. Sousa's annual concert was given at the Hippodrome last Sunday when \$7,700 was drawn. That figure bettered last year's receipts at the Hipp by \$400.

"Glory" Is Montgomery's Next

"Glory" is the title of the new musical comedy which will be produced by the Vanderbilt Producing Co., of which James Montgomery is the managing director. The book of "Glory" is by Montgomery, with the score credited to Maurice de Paché. It is due on Broadway at Christmas time.

Patti Harrold, daughter of the Met. tenor, will head the cast, she also having been in "Irene," which was of the same management. Walter Regan, of the latter piece, will be in the new show, others being Johnny Cherry, Robert O'Connor, Helen Groody, Mabel Ferry and Irene Dunne.



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 (25th week). This house might have got "R. U. R." management having first call on Broadway showing of Theatre Guild productions. Stop limit for "Abie" not reached and Guild show could not be accepted. Getting between \$8,000 and \$9,000 weekly for moderate profit.

"Banco," Ritz (8th week). Outdoor billing being used for this comedy, which climbed during October, and it may stay into winter. If so another theatre will be sought for "The Painted Flapper," the new Fay Bainter show, produced by William Harris. "Banco" got nearly \$6,500 last week.

"Better Times," Hippodrome (10th week). Big house's business due to increase from now on, the holiday season sure to find big grosses. Pace recently between \$55,000 to \$60,000 weekly. Playing \$2.50 top this season.

"Blossom Time," Century (54th week). Has made more money in last two weeks than any time since opening. When operetta success moved into Century, cut rates applied for first time. Gross \$16,000 last week. Company inexpensive.

"Captain Applejack," Cort (46th week). Final week for English comedy, which might have remained until holidays and which is closing strongly. "Merton of the Movies" succeeds next week. "Applejack" nearly \$12,000.

"Cat and Canary," National (40th week). This mystery thriller might accomplish a Century run, as concurrent run in Chicago has not attracted takings here. Is a consistent money maker. Last week found a sharp drop; slump felt here more than the others. Gross \$7,000.

"Chauve-Souris," Century Roof (41st week). Imported Russian novelty continues to win exceptional publicity on merit and through skilled handling. Its sustained \$5 top admission has never been approached here.

"East of Suez," Eltinge (8th week). English drama claimed to be beating the London production on comparison to the capacities of the houses. Woods production off about \$600, the gross being \$11,000.

"Follies," New Amsterdam (23d week). Ziegfeld revue continues to pile up record on gross. Takings last week slightly under usual, along with balance of list, but gross hardly affected, and with \$35,000 in it again stood off all contenders.

"49ers," Punch & Judy (1st week). A bill of one-act plays and specialties contributed by critics and authors and presented by George Tyler. Relit little house Monday.

"Greenwich Village Follies," Shubert (9th week). Attraction is set for house through winter; is highest scale show of the series, playing to \$4 top and establishing new business record for house. Hurt a bit, like others, last week. Gross between \$23,000 and \$24,000.

"Her Temporary Husband," Frazee (11th week). One more week to go, attraction then for road. House will get "R. U. R." the foreign play produced at Garrick; moves uptown Nov. 20.

"It's a Boy," Sam Harris (8th week). Final week for comedy, which was disappointment after fine reports at tryout. Going to Boston.

"Hamlet," with John Barrymore, succeeds Thursday next week.

"Kempy," Belmont (26th week). Final week, showing going to Chicago. Accomplished a six months' run, going through summer, and might have remained, but limited capacity counterbalanced by prospects of doubled receipts on road. "A Clean Town" will not succeed at this time.

"Kiki," Belasco (50th week). Belasco's see drama nearing a year's mark without faltering. Business still around \$15,000 weekly, and expectations for completion of a second season.

"La Tendresse," Emme (7th week). Henry Miller and Ruth Chatterton show listed for Blackstone, Chicago, early next month. One more week here. "Greatness" will succeed Nov. 20.

"Lady in Ermine," Ambassador (6th week). Holds to very good orchestra business, being credited with being an exceptional operetta production. Not as affected as much as most others last week, when it grossed \$14,000.

"Last Warning," Klaw (3d week). Is both a novelty and mystery thriller, jumping up among non-musical leaders soon after premiere. Strong agency call indicates show is in for a run. Gross for second week \$13,800.

"Loyalties," Gaiety (7th week). Equals if not better call for anything in town, which is an accomplishment for English drama. Is boosted by Jewish clergy. Capacity business credited; house can do between \$14,000 and \$15,500.

"Molly Darling," Liberty (11th week). Musical comedy which was accorded warm reception from critics and which has done fairly good business moves Monday to Globe; then goes to road. "Little Nellie Kelly" succeeds next week.

"Music Box Revue," Music Box (3d week). Went to standing room through second week; box office cut down some of agency buy and easily sold everything there. Second week gross was \$29,600. Initial week was better by \$2,500 because of \$10 first night.

"On the Stairs," Daly's 63d St. (7th week). Something of a freak in dramas, business being better here than downtown. Takings better than stop limit of \$5,000. Daly out of cast; John Craig in.

"Orange Blossoms," Fulton (8th week). Moved backward another \$1,000 last week, when business was about \$15,000. Agency buy expires this week and attraction will probably remain another month.

"Partners Again," Selwyn (27th week). Another three weeks for the P. & E. laugh promoter. House goes dark Dec. 2 in preparation for "Johannes Kreidler," foreign novelty due Christmas. "Partners" got \$10,000 last week.

"Passing Show of 1922," Winter Garden (8th week). Going on road after three weeks more. House dark through December for remodeling. Expected to reopen about New Year's with new revue.

"Queen of Hearts," Cohan (5th week). Final week, show going into storehouse and Nora Bayes, starred, joining Shubert unit shows. "The Love Child," Woods' newest, succeeds next week.

"Rain," Maxine Elliott (1st week). Sam Harris attraction; adapted from Maugham story. Opened recently in Philadelphia and business jumped upward so fast that a success is indicated. Succeeded "The Faithful Heart," which stopped.

"Rose Bernd," Longacre (7th week). Management's plan was for Ethel Barrymore attraction to run 12 weeks and it will easily do that and may not be succeeded until holidays. Last week over \$12,000.

"R. U. R.," Garrick (5th week). Theatre Guild presentation of foreign novelty drama will move to Frazee after another week here. Business between \$7,000 and \$8,000, which is counted good in this limited capacity house.

"Sally, Lorraine and Mary," Casino (10th week). Figured to stick for a long run, with the title doubtless counting much in its favor. Pace was slackened last week in the pre-election lull. Gross around \$13,500 or better.

"Scandals," Globe (11th week). Final week, White's revue going on tour, with Boston the first stand. While not a capacity attraction, it has enjoyed excellent business and show rounded to good shape. Business for last week around the \$20,000 mark; some cut rate aid then. "Molly Darling" moves over from Liberty Monday.

"Seventh Heaven," Booth (2d week). Exhibited life at the box office during the first week and promise of business building is bright. Performance of Helen Menken has won much praise. Business first week a little under \$6,500.

"Shore Leave," Lyceum (14th week). Four weeks more for the Frances Starr show, which is leaving for road in mid-December to make way for David Warfield in "The Merchant of Venice," which opens this week in Wilmington, Del., and will remain until then.

"Six Characters in Search of an Author," Princess (2d week). Accounted an unusual play, though no big business can be expected in this house. First week about \$3,500. This week started well.

"So This is London," Hudson (14th week). Easily holds its leadership of Broadway's non-musical group. Indications are for a season long run with agency demand excellent. Last week it proved its class, takings going to \$16,700, which was best gross for norml week since opening.

"Spite Corner," Little (7th week). Picked up last week, when takings went to around \$7,000. Publicity given attraction probably accounted for increase. Show itself classed as a corking small town comedy. House limited to a \$9,500 gross normally at \$2.50.

"Springtime of Youth," Broadhurst (3d week). Light opera was highly touted before entrance on Broadway. Last week it demonstrated little strength, though facing a slump. Takings were a little over \$8,000.

"The Awful Truth," Henry Miller (8th week). Regarded as set for a long run. Business was affected somewhat last week, but finished strongly with the gross about \$12,000.

PHILLY TAKES BRACE; HAMPDEN DOES WELL

"Blossom Time" Breaks, Lyric Flops—"Nice People" Run Cut

Philadelphia, Nov. 8.

The most decided come-back last week was turned in by the Walnut in its second week's business with Walter Hampden.

The gross more than doubled that of the first week, and instead of a disappointing fortnight's business, a gross of \$24,750 was turned in for the two weeks, as fine a showing as any show in town this year. Just the reason for this jump is not seen, except that many people let the buying of tickets go until the last time the various performers were given. "A New Way to Pay Old Debts," the old Massinger comedy which Hampden presented on Wednesday of last week, was not as successful as the Shakespearean plays he gave.

"Blossom Time" was another attraction which pleased with its business. After a number of accredited hits, such as "The Hairy Ape," "Marjolaine" and "The Rose of Stamboul" all entered the flop class at the Lyric, this Shubert operetta caught on, however, despite strong opposition, and now is likely to stick a month or four weeks.

"Sally," despite Marilyn Miller's illness in the middle of the week, held up finely at the Forrest, due in part, no doubt, to the final and definite announcement of the end of the run on the 18th. Capacity houses no longer ruled either upstairs or down, with Hallowell's especially off, but with Miss Miller's turn this week the gross is expected to stick in the neighborhood of \$30,000 up to the end.

Another encouraging factor was the steady pick-up in business at the Garrick, which had "Merton of the Movies." This started disappointingly in its first week, but by the end of last week was capacity, and the matinee had standing room, accounted for by popularity of Glenn Hunter with feminine portion.

(Continued on page 39)

000. One of the smartest shows in town.

"The Gingham Girl," Earl Carroll (11th week). Figures to make a long run; a moderately-priced musical comedy generally well liked. Last week business affected about \$1,000, as with others, and gross was around \$15,000.

"The Fool," Times Square (3d week). Business the second week \$10,000. Climbed in face of a slump and beat. Indications are for a jump this week. Agencies have made a buy.

"The Monster," 39th Street (14th week). Final week for this thriller, which goes on tour. About \$5,500 last week. Comedy. Franciscans for one week starting Monday. "The Bootleggers" succeeds Nov. 20.

"The Old Soak," Plymouth (12th week). Was affected more than most dramas last week; takings slipped more than \$1,500; gross was a little under \$11,000. Ought to recover from now on.

"The Torch Bearers," Vanderbilt (11th week). Little change in the business for satire on Little Theatres. Business kept around \$7,500 weekly. Management counting on continuance until holidays.

"The World We Live In," Jolson's 59th St. (2d week). Brady's presentation of the foreign novelty drew admiration from press. A question if it will appeal popularly, though business climbed during week. First week about \$11,000. Must do more for even break. Was first called "The Insect Comedy."

"Thin Ice," Comedy (6th week). Moves to Belmont Monday. Attraction was well regarded but has been running under \$5,000 weekly, and hardly an even break. Mine's "The Romantic Age" succeeds next week.

"To Love," Bijou (4th week). Grace George attraction held up better than most others and was not much under \$8,000 last week. Is strong matinee attraction; went to standing room Saturday afternoon.

"Up She Goes," Playhouse (1st week). Is musical version of "Too Many Cooks," produced by W. A. Brady, and is first musical offering presented in this house. Opened Monday and ought to land.

"Whispering Wires," 49th Street (14th week). Another drama that was denied over the average last week, drop reported at nearly \$2,000. Gross was between \$6,500 and \$7,000.

"Why Men Leave Home," Morosco (4th week). Held its pace last week better than most others, the drop being about \$500 and the gross nearly \$9,000. With cut rate aid for balcony it should remain until first of year.

"Yankee Princess," Knickerbocker (6th week). Doing fairly good but not big business, and indications are for continuance until the holidays, if not longer. Around \$13,000.

CHICAGO IGNORES NEW YORK HITS, REVUE RUSSE FAILURE

First Quarter of Season Brings Much Gloom, but Some Encouragement—"Hairy Ape" Goes Over With \$16,000

Chicago, Nov. 8.

BOSTON WELCOMES TWO NEW SHOWS GENEROUSLY

Eddie Cantor and San Carlos Opera Start Well—New Line-up Next Week

Boston, Nov. 8.

But one new attraction hit the town this week, Eddie Cantor, who opened at the Shubert. The show opened Monday night to a capacity house, with a plentiful buy for the balance of the week. It should go big for the time allotted and get the cream of the football business.

The Boston Opera House after being dark a week, following the departure of the "Spice" show, opened with the San Carlo Opera Co., and had a splendid start. This opera company is in for a stay of two weeks, and if the business the opening night is any criterion the show should make big money. The town is hungry for opera, and the prices are just right to attract capacity houses. Last season with this same company a big gross was piled up, and the same result should be the case this year.

Next week is the one when the big string of new attractions hit the town, changing the complexion of things entirely. At that time Cohan's "Little Nellie Kelly" will be gone, after a run of 15 weeks, taking all sorts of money. The show did capacity last week, topping \$22,000, and with an extra matinee on Friday of this week should touch \$24,000. The seats for the extra show were all sold out by Tuesday noon, although it was only announced that morning. The demand for seats is greater than has been the case with any other show since the other two Manhattan attractions, "Mary" and "The O'Brien Girl," in the local theatrical history of late years.

"Shuffle Along," which winds up at the Selwyn next Saturday night, is finishing locally just about in the nick of time. It is also here fifteen weeks, and at the start of the run capacity prevailed all the time. In fact this condition existed up to within a few weeks when weakness began to be noticeable, and from a gross of about \$13,000 the show began to touch a figure nearer \$10,000. The original booking agreement was that the show should vacate the house if it did two weeks of \$10,000 business. The departure was anticipated before it fell to that level. It goes from here to Chicago, and will long be remembered by the people connected with the Selwyn house as one of the best money-making attractions that theatre ever saw.

At the end of this week the "Music Box Revue" will also pull out of the town. It did business of about \$29,000 last week, which is the pace the show has held since the opening. The difference from capacity has been due to the inability to get rid of some of the seats in the balcony at the price charged. "The Bat" continues to do close to \$17,000, with a big advance demand and business for Doris Keane in "The Czarina" and Nance O'Neill in "Field of Ermine" was off.

Estimates for last week "Music Box Revue" (Colonial, 6th and last week). Grossed \$29,000 last week, the same figure it has hit since it came here. Business depended upon to pick up slightly this week.

"Shuffle Along" (Selwyn, 15th and last week). Did about \$10,000 last week. Should do about the same this week.

"Little Nellie Kelly" (Tremont, 15th and last week). Going out; doing capacity business. Grossed \$22,000 last week, and house sold out for this week, including an extra performance on Friday afternoon.

"The Bat" (Wilbur, 10th week). Did better than \$16,000 last week and still going very strong.

"Make It Snappy" (Shubert, first week). At capacity opening, with the show K'd by the local censor and well liked by all who saw it at the start. Is in for a limited stay and will do big business while here.

"The Czarina" (Hollis, 2nd week). Business at this house for first week about \$9,000.

"Field of Ermine" (Plymouth, 2nd week). Business at this house for first week about \$9,000.

"Seven - Eleven" (Arlington, 2nd week). Did fairly good the first week.

"San Carlo Opera Co." (Boston Opera House, 1st week). Had strong opening, and looks good for the two-week's engagement.

Dividing the regular season into four parts, the loop theatres completed the first quarter last week with the deepest gloom that the week before election has ever disclosed.

To the shows originally picked to chalk up the real business of the town because of the demand for them in New York went the biggest worry. It is difficult to guess the reason for the upset of the predictions, unless the high prices and the against-the-public policy at the box offices are again dwelled upon. It would be a story in itself to chronicle the losses of the expensive shows in town that were caught in the slump last week.

Because of the accumulated unsoiled incidents of the week bearing upon the rapidly with which the expensive shows went into oblivion, it is extremely difficult to state in what direction the Chicago situation will turn until after the calendar receives its big clearing Saturday night with the exit of six shows.

It isn't to be inferred by the above that the local situation is in the throes of a panic situation. Far from it. Al Jolson is running Chicago mad at the Apollo, gaining another thunderous week, closing up Saturday night with a house between \$4,900 and \$5,000. There are numerous shows running along for average high business, but the big blow came for the shows that have been mixed up in outright "buy" and outlived their welcome by the booking offices forgetting the length of stays in Chicago has considerably dwindled with the advent of a greater number of theatres.

Another point to be weighed for the solution of the erratic Chicago situation is that the public here is putting up a stubborn front about being led to the theatre. Ignoring the credentials shows bring with them from successful New York engagements, and not at all aware of local critics on points of what constitute plays worth while seeing, the Chicago playgoing public is going its own way this fall, fooling the managers in its tastes but convincing all that there is record business here if gone after with a saner consideration of the public.

Perhaps the Playhouse got into the most perilous situation of the week with "Revue Russe," falling so badly that an attempt was made to close Saturday night last, but to close Saturday night last, but the two weeks had to be played out. The \$5.50 idea for the opening night wasn't grasped, and at no time did the craze infect the playgoers. This loss came on top of the successive losses that the Playhouse has had since the opening of the season. At this writing no attraction was listed to follow "The Russians."

All that called "Good Morning, Dearie," "The Perfect Fool" and "The Circle" in the weak business of the week for all three shows rested with each remaining beyond the time the demand for the shows warranted. The Dillingham show departs with successive week losses; the Wynn show will only have to pull through this week to hold a high average of profits; the Selwyn attraction will encounter another loss this week since there is small demand for the Maugham play, which has gathered everything in its six weeks' profits. "The Circle" should have been booked in for a limited three weeks and the clean-up would have been sensational. Curiosity in the new theatre helped the piece after the three weeks.

Irene Bordoni's "French Doll" and Zoe Akins' "Greatness" are two other shows which depart Saturday, each having been announced for three weeks only. The Bordoni show tripped a trifle in expectations after the opening week, proving that the Powers attraction was hit by the week-before-election slump and not by any other reason. "Greatness" went further into the rut after the critics paid their respects, but the owners are full of hope and just what the future has in store for the play will be an item of much close following from those who are aware of the determination of the author.

"The Guilty One" went on its way Saturday night, being followed at the Woods by Frank Craven in "The First Year." The Pauline Frederick show weathered a lack of interest via the outright "buy," but it should be a money winner for Woods on the week-stands. Craven's play is in with the promise of a long run. What effect it will have on "Thank U," "Six Cylinder Love" and "Kempy" will be watched. These four plays are in a row on Dearborn street, assuring the playgoers that they will have their fill of small-town atmosphere.

"Six Cylinder Love" held its (Continued on page 22)

STOCKS

Stock will have "Bird of Paradise" for the first time next week when it will be used by the McLaughlin Players at the Metropolitan, Cleveland.

Arline Armstrong, a leading member of Troy's (N. Y.) best known amateur theatrical organization, The Masque, has been signed by Edward A. Hart to appear with the Proctor Players in Albany. Miss Armstrong has been playing the principal role in "Peg o' My Heart" with the Masque since last spring.

Clara Joel, who has been leading lady of the Proctor Players at Harmanus Bleecker Hall, Albany, N. Y., for more than a year, will begin a three weeks' vacation after the performance Saturday night. Miss Joel told Variety's correspondent that, despite a previous report she would join the cast of "Fine Cynthis," which opened at New Haven last week in which her husband, William Boyd, was a leading role, she will return to Albany at the close of her vacation and resume the leading role with the Players.

Marie Steffen, ingenue of the Proctor Players, will leave the company Saturday night to return to her home in Dayton, O.

Milton Byron, leading man with Maude Fealy's Newark Stock Co., will join the Jessie Bonstellers Players in Providence as the male lead.

LITTLE THEATRES

Violet Heming will be the leading woman in the new Milne play, "The Lucky One," which the Theatre Guild produces next.

Students of the University of Illinois (at Champaign) want a campus theatre. A committee has been appointed to promote the plan of establishing the Illinois Theatre Guild that is to encompass societies of the college which have dramatic tendencies.

The Little Theatre Guild, of Newark, N. J., will have the use of the City theatre over there during the season for its productions. The city was abandoned by Joseph M. Stern, when he opened the Tivoli, and Mr. Stern has donated the City to the Guild, which will start Nov. 15 with "Marta of the Lowlands," directed by Guido Marburg.

GUS HILL'S CARTOON PLAY

Gus Hill is preparing a new stage presentation of the Rudolph Dirks newspaper cartoon, "The Captain and the Kids." It will be a musical farce in three acts. This is the cartoon which was titled "Hans and Fritz" before the war. Hill had a stage version of the cartoon out for several seasons, but the war automatically sent it to the storehouse. The forthcoming Hill production will have a new book by John P. Mulgrew, and will not be a revival of "Hans and Fritz."

The "Captain" cartoon is running weekly in 500 Sunday comic sections of newspapers throughout the country.

CONTRACT ENFORCED

Ella Ziebel, Yiddish actress, was successful in her breach of contract suit against the Thomashefsky theatre company and Maurice Goldberg, manager of the Yiddish playhouse on East Houston street, New York.

Miss Ziebel, suing under her name in private life, Mrs. E. Z. Troy, alleged a specific contract for 36 weeks at \$70 a week, commencing September, 1922. When the Yiddish theatre management did not avail itself of her services from the beginning of the current season Miss Ziebel instituted action in the Kings county supreme court.

DOCTORING "CLEAN TOWN"

There was considerable recasting in Herndon's "A Clean Town," by the Nugents, during the suburban break-in tour. Alice Haynes jumped into the lead at Stamford, and the cast as it appeared in Atlantic City included Ralph J. Locke, Frederic Trussell, Scott McCarty and Waldo Whipple.

J. C. Nugent saw it for the first time at a matinee in Stamford, and was highly reuniting it to the week, prior to the jump of the "Nugent" company to Chicago. There was some discussion as to whether "A Clean Town" would meet a successful reception in the city.

LOVE SENDS A LITTLE
GIFT OF ROSES

LEGIT ITEMS

T. F. Lavender has been appointed general press representative for the William A. Brady enterprises. He was until recently a Brady advance man.

Nate Spingold tore himself away from the bridge game at the Friars last week some time before the lights went out and called for a taxi. When he reached the street he was surprised to see it raining. Asking the driver how long it had been dripping, the taxi man casually replied: "Oh, since show-break." That meant 11 o'clock. It was a new one on Nate.

Percival Knight, who wrote "Thin Ice" and is playing in it at the Comedy, bought out the interest of the Shuberts several weeks ago. The comedy drew good notices, but has been unable to draw paying business. It will close at the end of the week.

Joseph Vlon returned from Cleveland last week partially recovered from illness. He intends going to the coast for a long stay.

Leo Carrillo, in "Mike Angelo," by Edward Locke, opens at Hempstead, L. I., Nov. 13. The play will be brought into New York Dec. 4. No house has been decided upon. The cast includes Robert Strange, Esther Dwyer, Byron Beasley, Gerald Oliver Smith, Adrian Rosley, Mary Meek, Alice Mann, Blythe Daly and Edward Mordaunt. Clifford Brooks is staging this Oliver Morosco production.

FOR LACK OF ACCOUNTING

Upon a petition filed about six weeks ago in the Surrogate's Court, New York, by the Colonial bank, Columbus avenue and 81st street, who are seeking to collect \$340.24 alleged to be due, Wilton Lackaye, as executor of the estate left by his wife, Alice Lackaye, who died Aug. 5, 1919, was last week directed by Surrogate Foley to file an accounting of his trusteeship on or before Nov. 13.

Although since the filing of the petition three orders were obtained from the Surrogate's Court calling upon Mr. Lackaye to show cause why he should not be forced to file the accounting, they have not been served upon him by the attorneys for the bank because of their inability to learn where he is.

The complaint of the bank, through its vice-president, recites that Mrs. Lackaye, who had an account there, deposited from March 18, 1919, to May 14 of that year, \$2,632, and in 27 checks, which were honored by the institution, withdrew \$2,972.24.

The estate left by Mrs. Lackaye is roughly estimated at about \$10,000 in personality. Since July, 1921, the estate was placed in the hands of one of the transfer tax state appraisers for the purpose of assessing whatever taxes may be due to the state under the inheritance tax laws, and to this day the appraisal has not been filed.

PRINCES DIVORCING

Trial of the divorce action of Marie F. Prince against Harry Prince came up in the New York Supreme Court last week before Justice Giegerich. The plaintiff, a musical comedy professional and Prince is known to the stage as Harry Clark. He was Nora Bayes' third husband.

The suit was undefended. The Princes were married April 22, 1919. They have no children. Decision was reserved. Kendler & Goldstein are attorneys of record for the plaintiff.

CHI'S BLUE MONDAY

Chicago, Nov. 8. The worst "Blue Monday" experienced in Chicago theatrical business in ten years is the distinction awarded to Monday, October 30.

It is declared that the business of "The Cat and the Canary" at the Princess that Monday was larger than at all the other Shubert houses in Chicago, with the exception of the Apollo, where Al Johnson is jumping them in "Bombo."

GEO. ARLISS' STATUES

Chicago, Nov. 8. George Arliss celebrated his 60th birthday in "The Green Goddess" Saturday, Nov. 11. A plaster statue of Mr. Arliss was placed on the stage, and a 100 percent of the statue. The statue was designed and modeled by a sculptor on who plays the role of "The Green Goddess." The statue in bronze was presented to Mr. Arliss by the company.

TEMPERAMENTAL DALY
IN NEW CONTROVERSY"On the Stairs" Producer Says
Star Tried to Force
New Contract

When Arnold Daly finally exited from "On the Stairs" at Daly's Sixty-third Street theatre last week, following a series of differences with the show management, he appealed to Equity, settling forth a claim for two weeks' salary. Equity sent a representative to the house, where Harry Cort, the manager, stated Daly would not be permitted in the theatre because of the star's language at the box office and his actions. Equity immediately withdrew from the case, and Daly is said to have repaired to a Jersey farm.

Arguments between Daly and Joseph Shea, who produced the Hurlburt drama, date from the premiere in Pittsburgh and continued when the show opened at the Playhouse, whence it moved to the Sixty-third Street. Daly was receiving \$1,000 weekly, according to Shea, after the first two weeks at the Playhouse, there having been a concession agreed upon prior to that. Tuesday evening of last week, it is alleged, Daly demanded a new contract calling for an interest in the show, foreign, picture, and stock rights, in addition to the salary.

It was claimed the curtain was held over time for the second and third acts and that Daly threatened to walk out if the new contract was not signed. Wednesday afternoon Henry Herbert stepped into the lead, continuing until Saturday, when John Craig was ready to assume the role. Craig and James Crare are now featured in "On the Stairs." Business was claimed increasing this week.

Equity, in withdrawing from the matter, advised the management it should remove Daly's name from the billing, which was done.

MITZI BIG IN L. A.

Los Angeles, Nov. 8. Mitzi in "Lady Bly" is the attraction at the Mason this week, having opened to the biggest house that any of the last half dozen attractions that have visited here have had. Business promises to top anything in the last two months. Last week "The Skin Game" pulled a low gross.

The stock houses are the surprise as far as receipts are concerned. They are selling out. These houses, according to a well-informed theatrical man, are the best paying stock propositions that there are in the country.

"ABIE'S" SURPRISE

San Francisco, Nov. 8. "Abie's Irish Rose," which moved to the Valencia, a neighborhood house which had been dark for years, opened a new line of thought for local showmen by starting a week that looks as though it will develop unusual box office strength. Last week at the Curran "The Man Who Came Back" managed to draw \$6,000, while at the Columbia, where "Six Cylinder Love" was the attraction, the business went to \$7,500.

FIDELITY "AT HOME"

The Actors' Fidelity League moved into its new quarters Monday of this week at 17 East 45th street, east of Fifth avenue. The new home is a suite of five large rooms in a modern office building.

The rooms will be thrown open to the members in about a week, when a house warming will be given.

"BAT" REPEATING

New Orleans, La., Nov. 8. "The Bat" will attract around \$9,000 at the Tulane this week. The show is repeating, having been shown here last season.

The St. Charles Players in their opening week began to large houses and may get \$6,000 for the seven days. "Polly with a Past" is the initial vehicle.

LEAVING "SPICE"

George Price and Sam Hearn will leave the cast of "Spice of 1922," the Armin Kaliz and Jack Lott plays, in Pittsburgh at the end of the week. Differences with the management are reported. Brendel and Hart will replace them.

BED-SIDE CHATS

BY NELLIE REVELL

The old expression, "Have a heart," may be all right, but if you take my advice you will worry along without one, if possible. If there is anything in the world worse than a trick back it is a heartless heart, such as I have acquired. This condition is due, no doubt, to the long strain that has been placed upon it, and the fat allowed to accumulate around it during my three years of inactivity. It was progressing fine up to about six weeks ago. I could sit up for three hours each day, was writing "Bed side Chats" and three articles a week for the "Evening Mail." But a masseuse was engaged to manipulate my muscles. It never occurred to anyone to examine my heart or take my blood pressure before subjecting me to exercise that resembled the setting-up treatment dealt at Muldoon's sanitarium. It proved too strenuous for my heart. And now look at the damn thing.

It is what I would describe as an "elevator heart." The doctors have just informed me that I never will be able to climb stairs, run for street cars, or take long walks. And I will have to be on the level all of my life, must be let in on the ground floor on everything, and never allowed to do any upstairs work—second-story or porch climbing, as it were.

Just now it hurts me to talk, and you must know what a hardship that is for me. Even the exertion of using my tooth brush causes my heart to fox-trot. All that is left now for me to do is listen, and I never was a good listener. They tell me, however, that my blood pressure is rising (two weeks ago they said it was in the cellar), and that my heart will soon quit looping the loop. I can think of nothing that takes the grump out of one so completely as a bum heart. During all my tribulations I have not felt as limp and aimless as I do now. Even the day following an operation I could muster up some pep.

My eyes are improving, but I still cannot read or write, and the pain in the back is lessening. While I haven't been allowed up for the last four weeks, I expect to eat Thanksgiving dinner sitting up, and I am going to be thankful that I can do it.

Mary Moore, the actress, who, you will recall, met with a very serious accident last fall, from which she has been suffering with a fractured skull and a broken neck, is able to be out and honored me with a visit last week.

Miss Moore has been relieved of the cast which she had to lie in for months. She cannot walk very well yet, and one side of her arm is slightly paralyzed; neither can she talk freely. But she looks splendid and her spirits are marvelous. Her ambition now is to better the condition of her fellow sufferers.

Mollie Fuller is very much alone in her room at the Palace hotel on Forty-fifth street. She cannot get around by herself, and she has no attendant to take her out. She goes for weeks without having anything read to her, and if some kind persons would run in and read to her, or take her out, it would be a great kindness and would be greatly appreciated by Miss Fuller.

Spreading 'Em Out

Alice—Gladys was married in an airplane.
Virginia—Well, I prefer to take my chances one at a time.

With a nod to Baird Leonard!

It is easy enough to be pleasant when life runs along like a song; but the girl worth while is the girl who can keep from swearing when she has written a pert paragraph about the Hall-Mills mystery and Dr. Straton, and it is crowded out of her column one week and then Tommy Gray beats her to it with one touching on and appalling to the same subject.

Or When

Eddie Wolf brings in a cute story about someone in the booking office saying he could hire the Australian wood-choppers instead of a landscape gardener, and after you have written the story you find that every theatrical paper in town—including Variety—already has used it.

But here's another one told me by Eddie, and if I read it in any other paper before I get a chance to use it, I won't let him send me any more frog legs or crabmeat from the Billmore:

James Thornton met an old friend on Broadway.
"Hello, Fred," he said. "Where are you going?"
"Oh, I am going to see Fally Marcus for a minute," replied the friend.
"My God!" exploded Jim. "Is he booking minutes now?"

A copy of Hugh Fullerton's new book, "Tales of the Turf," which I insist should be called "Horse Tales"—was personally conveyed to me by the publisher, A. R. De Beer, who spent an hour reminiscing about our old friends on the "Denver Post."

There is many a good laugh in the book, and some of the finest negro race track stories and dialogue I ever read.

I read the book with much pleasure, and passed it on to other patients. It finally found its way into the men's ward, and the nurses tell me that the convalescents there enjoyed it immensely.

I don't know where to reach F. S. Kahlo by letter, so take this method of thanking him for the carton of cigars he sent from Chicago for "Tommie," my little protege, who is here in the hospital suffering from spinal trouble.

The cigars have been delivered, and, needless to say, were deeply appreciated. I might mention, in the passing (I don't know what I am passing) that the other package which Mr. Kahlo writes he has sent has not arrived.

If you want to know about this self-analysis business, all you have to do is just lie in a hospital and watch the things your friends bring you. When I receive flowers or fruit from a friend I always know that they reflect, not the taste of the donor but what he thinks of my own taste. I find this especially true of books and magazines. I can always tell how I register mentally with a person by the kind of literature he brings me.

The other day a friend brought me an assortment of magazines—she whispered to me they were a little spicy. There was "Broadway Brevities," "Snappy Stories," "Midnight," "Jim Jam Jams," and others of such ilk.

The books were left lying on a chair, and before they could be put away, in comes H. H. Howland, editor of the Bobbs-Merrill Publishing Company, his wife—Irvine Cobb's sister—and our own Peggy Wilson.

Now, you know how few high-brow friends I have. Wasn't it just the irony of fate that Mr. Howland, one of the people in the world I should like to impress favorably—not only because he is from my own home town, Indianapolis, but because his brother is my daughter's city editor—should reach over and pick up from the flock of magazines one entitled "Hot Dog"?

"I was sick and ye visited me."

Mr. and Mrs. Barney Davies, Walter Kingsley, Mary Moore, Cora Moore, Mr. and Mrs. Mike Whalen, Mrs. Thomas Bevan, James Montgomery Flagg, Mr. and Mrs. Frank Gould, Dean Johnson, Mrs. J. G. Jones, Mrs. Clarence Jacobson, Mrs. Clarence Willett, Eva Davenport, Edna Morn, Gail Barry, Esther and Barbara Linder, Thomas J. Ryan, Lillian Wilson, Mr. and Mrs. H. H. Howland, Robert Simpson, Mrs. Louise Albee, Harold Peterson, Thomas Gorman, Edgar Allen Woolf, Ike Spears, Mr. and Mrs. H. J. Cort, Van and Carry Avery, Mr. and Mrs. Cornelius Fellows, Hamilton Royelle, Mrs. George Canajanes, Mrs. Zetzsch, Mrs. Fred Thompson, Eula McCleary, Mildred Adams, Mrs. Buster Keaton, John Ball.

BROADWAY REVIEWS

RAIN

Ram H. Harris presents "Rain," dramatized by John Colton and Clemence Randolph from W. Somerset Maugham's story, "Miss Thompson." Jeanne Eagels featured. At the Maxine Elliott Nov. 7.

Native Girl.....Shana Whitehawk
Native Policeman.....Kenil Thurler
Natives.....Oka Bunda, Liano Paulo
Ameena.....Emma Wilcox
Private Griggs.....Ralph Holmes
Corporal Hodgson.....Harold Healy
Sergeant O'Hara.....Robert Elliott
Joe Horn.....Fritz Williams
Dr. McPhail.....Shirley King
Mrs. McPhail.....Catherine Brooke
Quartermaster Bates of "The Orduna".....Harry Quessly
Sadie Thompson.....Jeanne Eagels
Rev. Alfred Davidson.....Robert Kay

"Rain" ought to deluge the box office with shekels of the realm. The profit that makes any undertaking, artistic or mundane, possible and necessary, will be equally forthcoming from the intelligentsia and the so-called elevated broad. For "Rain" has a peculiar appeal to either element. Between the two it looks good for the gate.

The action of the play is spanned over seven days. The first act is laid in the hotel store of Joe Horn, trader at the Port of Pago Pago on the island of Tutuila in the South Seas. This one set serves for all three acts. Intermittently the rain comes down in electric contrasts of heavy downpour and slow, monotonous drizzle, an effect that gets to the audience before the evening has run its course. The natives are hardened to it. The itinerant visitors become frantic at the sheer monotony of the downpour.

The S. S. "Orduna" has just docked and Dr. and Mrs. McPhail and the Rev. Alfred Davidson and wife land for a shore repast at the hostelry owned by Horn. Sadie Thompson, a happy-go-lucky waif of the world, is another of the ship's passengers to seek the bounty of Horn's hospitality. Sadie Thompson, soon hospitable herself at home with three marines and the Horns. With a precious quart of rum and her jazz gramophone which she produces from among her motley belongings, Miss Thompson becomes the focus of all eyes. This includes the Rev. Davidson, a missionary of a type from which blue law reformers and hypocritical sinners probably descend. The Rev. Davidson is sincere in his fanaticism, and, unforgiving, severe and rigid in his judgments that those who have sinned must atone so that their souls may be cleansed. Innocent or guilty this is his mandate, and he proves it in his dealings with Sadie Thompson.

He brands her a scarlet woman, secures an order for deportation from the local governor (under duress of having his mission report unfavorably to American officials at Washington) and, although Miss Thompson agrees to repent in Sydney, Australia, and not, in San Francisco where the missionary would have her sent, the cleric is adamant. He suspects something of color in Sadie Thompson's past on the barbery coast has involved her with the police. He is determined that she serve her sentence in the penitentiary. Sadie, broken, bulldozed, intimidated, agrees to cleanse her soul. The sheer earnestness of the sky pilot takes possession of her. He prays with her in her room until 3 o'clock in the morning. And when she is given the opportunity by "Handsome," her adored and adoring Marine sergeant, to escape to another island to facilitate flight to Australia, she refuses. She has chosen the way back to redemption and is determined to adhere to her vow.

The Rev. Davidson feels recompensed for being privileged to save another soul, yet it does not bring the peace it usually does to him. So his wife confides to Mrs. McPhail. Where, formerly he gloried and was content that he made the native women cover their bodies with Mother Bards and the men in the blabbering than loin clothes, the spiritual awakening of Sadie Thompson only brings restlessness to the missionary. He tells his wife in the morning that he has been dreaming of the "hills of Nebraska." The philosophic Dr. McPhail remarks to Horn, a native Nebraskan, that the hills are probably symbolic of sex yearning.

Four days later, the night before Sadie's departure back to "Frisco," and repentance, she is restless and leaves her room for a little breeze in the hotel's outer room. The Rev. Davidson enters from a walk through the night. He confides that in the blackness he has been seeing things in a new light. Although married, he has lived the life of celibacy. He perceives Sadie. He admires her beauty, her spiritual elevation. Sadie goes back to sleep. The reverend follows her into her room and later again to "pray" with her. In the morning the missionary is discovered with his throat slashed, a suicide by his own hands. Sadie enters, more hardened than ever, more brash, more loud. Her jazz gramophone is going full blast. In contrast with the sombre effect of the missionary's departure from earthly existence, Sadie Thompson, blase and coarse and still the light of love of every Asiatic port, won-

ders why all the gloom. Apprised of the news after her outburst that "all men are pigs, pigs, pigs," she softens a trifle. She is sorry for everybody now, sorry for Mrs. Davidson, but glad that he had the courage, at least, to go to his Maker after sinning with a soul he had just retrieved.

The production is a ten-strike hit from Miss Eagels' vivid personation and John D. Williams' excellent staging down to the smallest "bit." The casting is flawless. Fritz Williams, that smooth old gentleman, a veteran of philosophic roles, was fine as Dr. McPhail. Ralph Holmes as Horn was a corking type for the part of a lazy, good-natured, tipping trader. Robert Elliott handled the Sergeant O'Hara role handsly, and Emma Wilcox as the native wife of Joe Horn looked and acted the character. Her three unprogrammed stage children deserve a little mention. They appear to be beautiful Japanese kiddies and unbeatable for natural ease.

Abck

UP SHE GOES

Simpson.....Edward Dano
Ella Mayer.....Helen Bolton
Frank Andrews.....Richard Gallagher
Alice Connell.....Donald Brian
Mrs. Cook.....Gloria Foy
Miss Cook.....Lou Ripley
Mary Cook.....Martin Mann
Jerry Cook.....Edith Slack
Louis Cook.....Conway Dillon
Topsy Cook.....Tedd Sullivan
Bertha Cook.....Richard Sullivan
Bertha Cook.....Lucretia Craig
Viola Cook.....Betty Allan
Uncle Bob Bennett.....Frederick Graham
Minnie Spring.....Ann LeBeau

This is a musical version of "Too Many Cooks," produced by William A. Brady on 28th street when the author, Frank Craven, was not yet established either as a writer or a comedian. Craven played the lead, and the comedy was a fair success as such things then went. Today the name of Craven means a great deal. He has wound himself into a million hearts with his wholesome, quaint, unaffected humor. He has a little hit now running in Times Square and another on tour, both of the same cloth as "Too Many Cooks."

It would appear on first thought that this tried and heartily accepted asset, added by a score from Harry Tiers and Joseph McCarthy, who offered similarly for that classic fortune reaper, "Irene," would spell instantaneous success. Add to that the staging of Bert French (and a fresh, neat job of it, too) and such pillars of Broadway as Donald Brian and Helen Bolton in the cast and you have a dish for an angel. Mr. Brady serves it. And yet it is in doubt after the opening night, despite the most pernicious pessimism and the heaviest odds against it. A commentator who goes to many first nights comes to accept as a standard evil the absurd claquing at premiers, when encores are boisterously clapped for on duds and performers never heard of get presidential receptions that break up the plot continuity and disturb those who came to see what's to be seen. The wise eye can usually pick, after the first number, those who paid the ones who aren't hammering away with both hands are either cash customers or critics.

But it is impossible to withhold mention of the extraordinarily rude, misguided pluggers at this opening, which clouded the issue so far that it was impossible to judge what the public did think. When an audience riotously handclaps a star stumbling in his dance and a comedian fumbling for his lines, that perforce puts the verdict up to a reviewer's own personal likes and dislikes and robs the authors and the players of their privilege of having such an opinion vetted by honest approval from the audience as a jury. Therefore this criticism must be accepted as strictly individual.

And as an individual this reporter, who went with affection in his heart for Frank Craven, the star of the first thing he ever wrote for a stage ("Lead Kindly Light") and respect for the other notables who have contributed such worthy things to the institution from which he draws his bread and onions, must regretfully confess that he did not have a rousing time.

"Up She Goes" opened "cold." Though was considerable staggering, though a creditable performance over all for the circumstances. But there seemed much repetition in the book, of situations as well as lines, and the element of suspense, which is not an exacting demand even in a musical comedy, was totally absent because of the utterly plain-spoken and un baffling script. The "types" were as obvious as the plot—one had them set down before they said a word. The principal objection of this observer was that "Up She Goes" is desperately unsuited. You will say all of Craven's works are, and so they are, and perhaps it is well that he sticks to his homespun school of construction.

But one should get a gleam of surprise here and there. A "type" might turn out to be a hero or a well-dressed one might be a chump—for just one weak moment. Maybe it's good theatre to just keep them

all in their characters. But it does wear a "rifle." When everything comes out just as it can't help coming out, one can't help feeling a bit taken in. If Cohan had produced this little farce-romance, he might with only a few lines have easily switched it to a satire on the conventional, and played the body of it just as it stands to illustrate the point—story, songs and all, for the lyrics and the tunes are as stenciled as the book.

There are the usual "friend" parts, acting like ill-mannered bulldozers until it comes time for them to get together in an incredible romance for "second love interest." There is the indescribable "vamp" in the last act. There are the uncles and the cousins and the aunts, not one of them human and not one of them different. There is the young love and there is the quarrel and the love-dovey suffering and the getting together and the final declaration of independence before the live-happily-ever-after. There are the comedy threesomes and the jubilant ensembles—and not a thought in any of them and not a new melody, though there are several catchy ones.

Withal it is mildly pleasant entertainment—it is so clean and close to the ground, and just those things have a way of getting over at \$2.50—as witness "The Gingham Girl," as illiterate and plebeian a conglomeration of bromide gingerbread as ever was dared on Broadway. It is easy to believe that working girls brides-to-be, sentimental school girls, and laundry operators will weep with the troubles of the so pathetic lovers, will laugh with the brash interjections of the Josh Spruceby relations, will sigh over the soppy bosh of the tremulous duets and the lugubrious laments in solo.

As having an appeal to that great mass whom Abraham Lincoln loved so well, and who, he thought, must have been favored of God because He made so many of them—one is born every minute, it is said—"Up She Goes" may go 'way up and take step with "The Gingham Girl" and its other sisters in bathetic banality.

The automaton applauders gave this sideline railbird no opportunity to discover how well the balconies like it. So, laundry operator made it. He was left to his own resources. And he has a constitutional disinclination against such "corncfed" ingenuities as Gloria Foy, such a hearty Irish mother as Lou Ripley (born to have quavering tenor lyrics written around her), such Bowery-old brothers as were here shown, such sympathetic old cut-ups as Frederick Graham; such saccharine sufferers as Mr. Brian, who is a Romeo and a dancer by profession, and a wretched mope like small-time Hamlet and didn't dance three-quarters of a minute—and tripped twice while he had his brief moment.

Miss Bolton, at least, was of the human race, even though her attitudes toward life were not. And Miss Foy danced splendidly, in a dashing way, which was as far removed from the syrupy subject she portrayed as could be imagined—even by Cohan in a "take-off." The milk-and-water ingenue hoofed like a revue soubrette, and the scarlet vamp never said a word or threw a calf. The superannuated "uncle" almost broke himself in two trying to do a lively step, while the merry young "friend" remained on the ground except for one mad leap into a situation.

All this caused the undersigned no end of grief and tightening of the soft collar. The Brooklynites, the Harlemites, the Bronxers and the Jerseyites may rally forth from their secluded catacombs to cheer in this product, for it is of them, for them—and by them. But, unfortunately, outrageously bored—Lait.

THE 49ERS

Some of the local professional newspaper reviewers of things theatrical who have not always tempered the wind to the shorn lamb when considering stage fare and stage authors are presenting some stage wares of their own at the Punch and Judy this week, and the result isn't happy for themselves or their audiences. Save for a single feature conceived and directed by William C. Foster and short monologues by Robert Benchley, the venture misses its targets. A contribution by Heywood Brown, dramatic critic of the New York World, whose dominating sense of humor in newspaper expression spares nothing, not even himself, is among the substance that falls signally, as is also a gally labeled product in self-expression by Broun's office mate, Franklin P. Adams, who occasionally swings a corroding pen in assisting plays to obsequies.

Other mile-wide misses are scored unexpectantly by George S. Kaufman, also a newspaper writer about the theatre, as well as by Montague Glass, also by Dorothy Parker in collaboration with Benchley. A dancing tidbit by Marc Connelly was saved from the general fate by its speed and brevity. The net effect of the project's introductory program is to place in the retort equipment of Broadway's professional stage producers and authors a retaliatory weapon against journalistic critics of the theatre chronic in their choler when reviewing Tor-

their periodicals expert authors' things of the stage.

The practiced producers and authors may now greet condemning fourth estate expositions of faults in their wares, real or conceived, with the solace that some of the most misbegotten writers who essay instruct have proved in "The 49ers" that they really know little or nothing of what they are attempting to assay.

The plan of the entertainment blanketed under the general title of "The 49ers" anticipated a sort of home-brewed "Chauve Souris." Months ago brightly toned announcements were broadcasted among the intelligentsia and cognoscenti, inviting them to hurry tripping with its brain children to the wide open tents of pioneers to freedom in light and jaunty things applicable to the playhouse. The call of the emancipators penetrated. It was a glittering prospect. George S. Kaufman and Marc Connelly, authors of "Dulcy" and "To the Ladies," were to be the venture's directors, and George Tyler, veteran expert of the theatre, its professional sponsor.

An atmosphere unusual to first nights prevailed Monday, for in the audience were newspaper writers, critics and others, who were to see how an audience of their own tribe would take their spontaneities. Also, every one present was an acquaintance of some time writing mate of some one else. Broun was present as a critic of his own piece, as well as of the stage contribution of his office side-kick, Adams. Kaufman's Times colleague, John Corbin was present to cover the show for the Times, and Alexander Woolcott, an "ex" of the Times and now on the Herald, was in his seat to tell the Herald readers, and Lawrence Reamer, also of the Herald, also present, what he thought about newspaper writers paid to write about the theatre attempting to write for the theatre. A gala holiday of general log-rolling was anticipated by all.

The program night show started with a punch with the appearance of May Irwin, serio comic stage idol of other days in the role of the troupe's Balleff. A close-up view of the comedienne made the audience rub its eyes. It was the same May of the late 90's, blonde, breezy, mirthful. She got an ovation lasting minutes. Her introduction of the project was witty and snappy, and the first number of the program was unexcitedly applauded.

The program doesn't credit "The Allegorical Opening"; hence the assumption it's a joint production of "The 49ers" directorate. George S. Kaufman, unteamed, authored the ensuing number, labeled "Life in the Back Pages." It designed satirizing familiar pictorial trade advertisements, and introduced six players, who played puss in the corner with the known postures of the ads. Miss Irwin's gaiety of introduction to this number made the audience forget its disappointment with the preceding allegorical satire that didn't satirize. But "Life in the Back Pages" missed fire as had its forerunner, and when the sweet singer of "The New Bully" coon song of other days stepped forth again to Balleff the ensuing feature, the original very willing mood of the audience was suffering from its second hard sock. The comedienne began her introduction of the third number on the program spiritedly enough, but sensing the growing apathy, she measured her fire, and let the next number sputter forward to introduce itself.

This proved the Broun contribution, entitled "A Robe for the King," a tabloid dramatization of the Hans Christian Anderson phantasy of the tailor selling an invisible cloth that only the righteous could see. The thing lasted scarcely ten minutes, was in two scenes, engaged nine players, and offered nothing new or amusing. This observer happened to be seated close to Broun as his masterpiece was rendered and its author didn't seem to care for it any more than the others of those present. Miss Irwin's vivacity had waned by the time she came up to announce the fourth round, and it, like its predecessor, was allowed for the most part to do its own self-revealing. It developed that all that had gone before had been uproarious waggery compared with this feature, "The Power of Light," by Morrie Ryskind and Howard Dietz. In some way that the authors seemed to understand, but the audience didn't, this composition aimed to evoke titillation through its burlesque stressing of the disposition of the Russian temperament to unchanging gloom. A man dying of a racking cough, named Gorky in the text, a general slamming of the door, a titulus toward life, was the machinery devised for the laugh. Niagara the audience was expected to release, but didn't.

The "Light" classic sent Miss Irwin to darkness. She disappeared, with its conclusion, and the numbers that followed came on unballeffed. It was here that the Marc Connelly bit sequenced, consisting of an intended rebuke of the country's disposition to jazz in high places, four mayors in frock coats being shown first in formal genuflections of their official states and next in the wild whirls of finale hoppers. "Nero" was the title tag of the next contribution, with Miss Parker and Rob Benchley its parents.

A cast of ten ambled leisurely through its verbal mazes and hopeless inanities advanced as burlesque. Viewed as a gallery of impossible caricatures of famous personages of history it was as enlivening as an Eden Musee.

Then came the gross offense of the evening, a proposed tinker by Montague Glass, staged in a funeral parlor, and named, "Omit Flowers." Its motivation evolved from a be-ware family gathered at an undertaker's. It purported to make laughs via the tears of a widow and the wrangles of a team of blackmailers, alleging certain tergiversations of the deceased. Any laughs it evoked were at the author rather than with him. This bill's single real oasis came next, "The Music Kid," by Kuhn, as delicious a piece of foolery as the best of the studied impromptu "Chauve Souris" have offered locally. It hilariously travestied the physical manners and psychics of a class of equestrian pupils at a riding academy on an exhibition day. Its pictorials and animations are achieved by the simplest mediums, riders prancing around a miniature ring on horses of which they are the legs and horse-shaped wooden frames the bodies.

Usher on next "The Triget of Greva," by Ring Lardner, a dolorous stab at the humors a satirical observer may get from a trio of fishermen. As unlike in its prose manner from the stimulating printed prose of the author as could be.

The piece de resistance of the evening came next, so interpreted because it was the last number, engaged the largest cast, had a regular program of everything. It was "The Love Girl," with the N. Y. World's columnist, Franklin P. Adams, its librettist and lyricist, and Arthur H. Samuels its composer. It fared no better with its audience than its limp and failing fellows of the bill.

A single bit of inspirational caricature saved it from complete disaster. This was a genuinely brilliant concept of Irene Castle, presented by Albert Carroll, with all the soul atmosphere of the original.

OUT OF TOWN REVIEWS

THE BUNCH AND JUDY

Philadelphia, Nov. 8.

Between the two acts of Charles Dillingham's latest musical comedy, "The Bunch and Judy," which opened at the Garrick Monday night, the consensus of the audience (which was composed largely of hard-boiled and blase first-nighters or show people) that this was one of the snappiest and most promising shows of its kind seen here in several seasons. Unfortunately, after the final curtain, the general high estimation of the play took a tumble. Whether this second act can be whipped into real shape is the problem which Dillingham is facing. Otherwise he has only half a hit.

The first act contains a new thought. It opens in a half stage set with a direct representation of backstage of a theatre. The time is just before the 400th performance of an operetta. Following that performance the leading lady of the company is to be married to a Scotch earl and leave Broadway and her "bunch" for good and all.

At the last moment the leading man is hurt, and the comedian of the troupe (played by our old friend Joe Cawthorn) takes his place. The second scene, a stunning if a trifle too ornate set, shows the performance of the operetta. There is a regular prompter's box in front, and when Cawthorn comes on he forgets all his lines and has to be assisted every minute or so. This is all bullly travesty on the old-fashioned romantic opera, and also gives opportunities for some costumes whose gorgeousness has seldom been surpassed even in the best "Follies."

When the operetta comes to an end the leading lady (Adele Astaire) comes to the footlights to make a curtain speech in answer to the supposed tumultuous applause. It is filled with all the old hokum about "not knowing what to say" and "thanking the boys in the orchestra" and "being almost in tears at so many fine friends." Cawthorn continually tries to shut her off, and this whole scene is a delicious bit. Then, too, vast quantities of flowers are carted up to the stage, and everybody takes on the usual nervous and convulsive gaiety of a big ovation.

The third scene of the first act shows the same setting, after the show, with a table set for a banquet. The back drop is pulled up, showing the actual Garrick stage, with properties and scenery and brick wall and all. There is a lot of attempted sentiment here concerning the departure of the leading lady and the love of the leading man who hates to see her go. At the conclusion the two of them (Adele and Fred Astaire) do a dance on the banquet table, which is held high in the air by the chorus. It is a stunning and very effective finale. Everybody's homes were high.

The second act is also in three scenes, the first being the Scottish castle of the Earl. Judy the little leading lady, is unhappy because of the coldness and snobbishness of her fiancé's family. Matters are made worse for her when the members of her old company (now playing in London) come to see her and are all

snubbed and badly treated. This decides her on running away and leaving the prospective husband.

The second scene, nothing but a comic interlude, shows a Scotch railroad station with Joe Cawthorn and Ray Dooley, the latter playing a comedy member of the opera's company, as the only principals appearing. The final act, which is entirely out of the spirit of the play, is in Paul Poiret's salon, and the action, which is here loose and disjointed, results in the final clinch of Judy and her old admirer, the leading man.

In the first act the Astaires, Cawthorn, Ray Dooley and Delano Dell had lines and music and general material entirely worthy of their best efforts. In the last act they were fighting valiantly to save the day against stupid and banal situations and book.

Cawthorn, for example, has never been funnier than as the comedian trying to play the romantic role of the Duke in the opera and continually edging near the prompter's box to catch his lines. He was funny, too, in the railroad station scene with Ray Dooley, but this was entirely due to his own efforts. As a whole, though, Cawthorn displays a fine high comedy sense and played straight portions of his part as well as the comedy ones. Ray Dooley had all too little to do in the first act, but with her old "baby" bit in the station scene she reaped a harvest of laughs.

The Astaires have personalities that can carry almost any play. Their voices are a bit weak (and they had too many songs to sing), but their dancing stopped the show on a number of occasions.

Delano Dell, a local favorite, had plenty of chance for his eccentric dancing and he, too, was one of those who helped tide over the dull spots of the second act. Others in the cast who had minor opportunities but did well were Augustus, Tommie, Wigney Percival, Philip Tongue, Lydia Scott, George Tawde and Roberta Beatty. A specialty of unusual excellence is provided in the expert toe dancing of May Corey Kitchen in the opera scene and again, briefly, towards the end.

The stage picture in the opera scene was a thing of such color and such spirit that little or no improvement can be asked, but the Scotch scenes have further possibilities. In the rear are what represent Scottish crags, and in one part, supposed to be the gathering of the clans, the full force of the company came trooping down over the stage. This should have power and fire enough to lift the audience out of their seats, but it doesn't. Not until three bagpipers wind up the procession is there any real applause, and these three, by the way, wear out their welcome later with a deafening recital close to the footlights. It is not hard to suppose that this Scotch scene will be one of the show's big hits when it is quickened and smoothed.

The Poiret scene is a disappointment. To be sure, there is a big display of gowns which, together with the scene itself, was executed by Poiret himself, but there wasn't a thing new in the scene, and the fashion display, besides being way out of spirit, came too late in the show and slowed things up. The Scotch kilts and tartans were something far more interesting and novel. With about the prettiest chorus that has been seen here this year (not excluding "Sally" or "Orange Blossoms"), a group of principals who are at their best, a variety of dancing that gets them coming and going and a first act that is actually original as well as being amusing, artistic and active, "The Bunch and Judy" has more merits than demerits, but the fact remains that it is too bad that the two acts aren't reversed.

Waters.

BARNUM WAS RIGHT

Atlantic City, Nov. 8. There were recollections of "Seven Keys to Baldpate" at the Apollo on Monday night when Philip Bartholomae's new farce, "Barnum Was Right," came to life. Also these recollections had much to do with the main stage set in the exchange of a hotel, while there were other plays recalled by the mystery of a hidden treasure and the incidental confusion of one hunter who strayed into the heroine's bedroom during his search.

Playing will undoubtedly put more speed and many more laughs into this vehicle, but there was noticeable at the premiere performance a gay array of lines and situations that could not resist "getting across" the footlights. They just naturally fell into the ready minds of the audience. Some of the lines existed mostly by themselves, while the great majority depended wholly on situation.

Mr. Bartholomae has chosen a fruitful subject, possessed with a rather novel twist and left the audience to guess all the way along as to that which is likely to happen.

The tale is laid in an old manor house which has been bought by an enterprising young man because it is the "oldest on Long Island" and because his prospective father-in-law has consented only on condition that he proved a real "business man."

He allows the house to get in

FOREIGN REVIEWS

L'INSOUMISE

Paris, Oct. 15.

This new four-act ("The Unsubdued") piece by Pierre Frondaie has been produced at the Theatre Antoine with a certain success. The author is ever seeking strong subjects for his dramatic works and although he does not, in every instance, thereby constitute a strong play, he has come close to that result on this occasion. "A people cannot thrive that confides the direction of its destinies to woman" proclaimed the Prophet. Frazil is an Arab prince educated at Oxford. He has met Fabienne, reared in America with all the independence and idea of freedom felt by American girls. They fall in love and marry. But the English-Polish has not changed the autocratic jealousy of the Arab temperament. When Fabienne insists on Jean, a former platonic flirt, being invited to dinner, her husband in a fit of rage (possibly justified in this instance) abandons his wife to return to Morocco. Back in his palace, attired in a gaudy, Frazil reposing in his harem has sworn a woman shall not govern his home. He will have no "insoumise" (unsubdued). Yet the memory of Fabienne is still with him. Likewise Fabienne pines for her beloved Frazil and goes to Fez to seek her man.

She visits her husband in his marvelous palace, and they embrace. The ecstasy passed the Arab signifies to her the first step towards peace as provided by the legislation of her native country, but according to the dictates of the Koran, and he intends to detain her. Her petition for a divorce is refused by the Sultan. The wife, accustomed to an imaginary freedom, revolts and protests, accepting the proffered assistance of French friends to effect her escape. The sultan is killed, the husband knocked out, and Fabienne is carried away by Jean.

In the fourth act they are living together in France. Nevertheless, the wife still misses her manly husband, wondering if he has recovered. Frazil's Arab doctrine is a man may have several wives, but a woman must not belong to more than one man. The hope of revenge has restored his health; he appears before Fabienne during her lover's absence and she immediately falls into his arms. Frazil purposely picks her arm with a poisoned ring, and his wife dies while the Arab silently retires.

The composition of the role by Charles Boyer, a remarkable young actor, is not convincing and by no means natural. On the other hand Vera Sergine as the passionate wife, if seen in better parts, has seldom given greater emphasis to the dictates of dramatic art. Mary Maguet, as usual, is an elegant lady friend with an obedient husband ably impersonated by George Plateau.

The Theatre Antoine has a bill in L'Insoumise that should attract.

Kendrew.

DEDE

London, Oct. 18.

"Dede" is a musical comedy, with a fumigated adaptation from the French. Ronald Jeans is responsible for the clarification, and the English lyrics are by Donovan Parsons. It was produced at the Garrick last night by Messrs. Charlot and Murray, staged by E. Holman Clark, with dances and ensembles arranged by Jack Hulbert and Carl Hyson. An American presentation of the piece is in preparation by Charles Dillingham, starring the French comedian, Maurice Chevalier. Joseph Coyne is starred in the piece here, and the adapter has fitted him in a role admirably suited to his capacities.

The story is very French in plot. The adapter has cleverly avoided anything bordering on the suggestive, making the ending a pretty little love romance, whereas in the original the deceiving wife transfers her liaisons from one lover to another, continuing to deceive the elderly husband—a situation always pleasing to a Parisian audience.

The lyrics are well turned; there are innumerable flashes of wit in the dialog (many of them familiar public print as possessing a hidden treasure. The guests come and they investigate. The humors of the situations are many, for they are allowed to buy at the desk all the hammers, shovels, picks, etc., that they want and are charged for all the damage they create. How they pass stealthily about the house, each trying his favorite spot, develops rich humor. Life with a house is not only expensive but quite interesting for those who are privileged to look on.

Arthur Aylsworth plays his usual self as the hero, with some delightful moments. Boots Wooster smiles most effectively, while Ruth Hammond personifies a talkative southern girl very well. Chester Morris is there and Louis Morrell and Suzanne Wila, not to mention some other quite jolly personages.

Scheuer.

to American audiences, but apparently brand new here), and the music, generally tuneful and occasionally reminiscent, is uninspired and not likely to develop any individual song hits. There is but one set for the two acts, and directly the curtain rises you know it is a Charlot production. Though different from all other Charlot scenes, it adheres to the general color scheme that individualizes the scenic investment of his productions.

The support cast is excellent. There is Gertrude Lawrence, nimble and graceful, and revealing a hitherto unsuspected histrionic talent; Guy Le Feuvre, who, despite a severe attack of laryngitis, contributed a brilliant impersonation of a love-sick young man—delicate, refined, yet never effeminate; Joyce Gaymon, who, as the deceiving wife, makes an attractive, coquettish philanthropist, and half a dozen minor roles were all adequately handled.

The combination of repartee, wit in the form of "Americanisms," Frenchy and a dose of very smart dancing show girls, the tasteful set, clever cast and adequate music make for one of the smartest shows in town, and there is every reasonable likelihood it will enjoy a prosperous run in London. Some of the reviewers on the local dailies are not so sanguine.

Jolo.

THE ISLAND KING

London, Oct. 25.

Produced at the Adelphi, Oct. 10, this latest addition to the musical shows in the West End has little to distinguish it from its predecessors, but it will probably be a success. Its chief claim is that it is all-British. The book by Peter Cawthorne, based on the original line of musical comedy books, while the music composed by Harold Garstein, though musical and catchy, cannot compare with that of the Viennese and German composers who have such a firm hold in London.

The story opens at the Gorington clubhouse, where a sculling match is about to take place between May Bayham and the Princess Poppa of Eataria. Mary wins, but her joy is somewhat marred by the fact that her sweetheart, John Fairchild, shows signs of being fascinated by the princess. She has come from her island home to search for her truant lover, Prince Karan, who has fallen in love with Mary. Into the muddled love affairs comes Bop Hopkins, a naval petty officer known as "Oppy." He immediately recognizes the princess as an old conquest of his during a brief stay on the island of Eataria. It is discovered that Karan, being short of funds, is leading a double life, part as a society favorite, part as a sort of modern buccaneer who, disguised, plays flying trips to the island, there to exact piratical toll. The action moves to the island, where Oppy follows the prince, is elected king, and the play finishes with the naval man and his dusky princess upon the throne.

W. H. Berry is an exceedingly fat part as Oppy and carries it off before him. He is the breezy love-making British sailor to the life. He shares the honors with Dorothy Shale, who has a fine part as the princess. To her lot fall some of the best scenes in the play, and she handles every phase of the character in a manner seldom seen in musical comedy. She also proves herself a first-class vocalist. Peter Gawthorne, the author of the book, is excellent as Prince Karan. Nancy Lovat scored a success as Mary, being especially good in her disguise as the boy art mechanic. George Bishop as Commander Fairchild sings and acts well, and smaller parts are capably filled by C. M. Lowne, Marston Gavin, Townsend Whitting and Louie Pounds. The chorus work is exceptionally good.

Jolo.

CHOUCHOU, POIDS PLUME

Paris, Oct. 17.

Jacques Bousquet and A. Madis have furnished E. Roze with a three-act sporting farce for the Theatre des Nouveautés which has the appearance of catching on. Lucien is the impetuous off-spring of an aristocratic family and his antics cause the stoppage of several funds. His cause is his flat refusal to marry a rich American girl who is infatuated by his manly appearance and the prospect of the Pope-bestowed title of Countess. Lucien, nicknamed Chouchou, prefers the little French girl with whom he is carrying-on. So when his father insists on the marriage with the heiress, being on the verge of ruin, there is only one other honest wayward to be had.

Chouchou branches out as a professional boxer, and quickly becomes lightweight champion (or as they say in the vernacular here, poids plume). His success is of such a nature as to warrant recognition by his family. The American lady, albeit, is not to be done. She secures the transfer of a contract binding the famous boxer to his manager, but Lucien is true to his first love and, in spite of a monster purse refused to visit the United States unless accompanied by his little French

girl, which is not what the American rival anticipated. He remains in Paris, and after beating the great Battling Somerbody, Chouchou, reconciled with his family retires from the ring to marry the damsel of his own choice. The last act of this farce is the dressing rooms of a local cycling track where the boxing match is taking place.

The noise and atmosphere of a big fight is well depicted and is probably the best feature of the vaudeville. Mile Regina Camier is pretty but has not much to do. Albert Brasseur is the father anxious to sell his good-natured son, but a sympathetic character just the same. Yolande Laffon lends her charms to the part of the American heiress. Paul Bernard does his best with the title role, while Marguerite Deval is a diverting lady. On the whole, success for the Nouveautés this time.

Kendrew.

9 O'CLOCK REVUE

London, Oct. 26.

Designed especially for the late crowd, "The Nine O'Clock Revue," produced at the Little Oct. 25, is a bright and enjoyable entertainment, put on with due regard to a very economy and without the galaxy of stars generally seen in such productions. It offers little that is original and subtle wit is replaced by humor of a broad and hilarious type. It is more like a good vaudeville show of 20 turns, with Morris Harvey as compere, the present-day edition of the old chairman or announcer. Harvey has also other things to do, all of which he succeeds in admirably.

The other "star" is Beatrice Lillie, who is at her best in all she does, achieving a very real success as a descendant of William the Conqueror in a song number entitled "William the Conk."

Among the best things in the show are a burlesque on a newspaper serial with Morris Harvey as a very economy and without the galaxy of stars generally seen in such productions. It offers little that is original and subtle wit is replaced by humor of a broad and hilarious type. It is more like a good vaudeville show of 20 turns, with Morris Harvey as compere, the present-day edition of the old chairman or announcer. Harvey has also other things to do, all of which he succeeds in admirably.

GLAMOR

London, Oct. 24.

What the great playing section of the British public wants and generally insists on having is a heroine without moral blemish. The villain may pursue her, but she must not be caught. The heroine in "Glamor" is a soiled dove that went her way with eyes open, and it is doubtful whether audiences will take either her fall or subsequent rise to grace seriously enough to make the play a success. As a play it is the last word in sentimentalism, but it is not without humor.

Sir George Knowles, K. C. B., is a ladies' man. He begins a liaison with his pretty secretary, whose moral sense has been dulled by the great man's title. They are in the habit of spending "Saturday to Monday" at an accommodating inn where no questions are asked. During one of these visits George Knowles' wife has been injured in a motor accident. He at once rushes to her side, leaving the pretty secretary in a state of collapse at his desertion. She is found in this condition by her protector's stepson, who comforts her. He knows nothing of the past, evidently, and sympathy soon becomes love. The love grows until in no time it is a case of orange blossoms and wedding bells.

Then conscience assails the wayward, and she is haunted by the past. She confesses she has had a previous sweetheart, but gives no details. However, the bare fact is sufficient for her lover, and they are about to part when a worldly wise o'd nobleman persuades her she need never tell her lover the whole truth. She jumps at this way out, and the play ends as all such plays end. There is much good acting in the show. Frances Carson, an American actress, scores a personal success as the secretary, and Aubrey Smith is at his best as her knightly lover.

LA DENT ROUGE

Paris, Oct. 20.

"The Red Tooth," title of the curious piece in three acts and six tableaux by E. R. Lenormand, produced at Odéon, refers to a mountain in 1860, at a time the craze for climbing first came into vogue. Two brothers have reached a higher point than any other inhabitant in the village, and are planning to scale the Dent Rouge when one falls in love with a strange girl. Her parents refuse their consent to the marriage, and the mountaineer takes his sweetheart to a lofty hut,

where they live in bliss during the summer. But soon the cold weather forces them back to lower regions.

The young wife is made to do the drudgery for the rest of her husband's rough family, notwithstanding her superior education and refinement. They all detest her as an outsider and never lose an opportunity of showing it, so that the woman becomes exasperated, particularly when her husband thrashes her as peasants did beat their peasants in those days. The death of her father-in-law brings no relief.

Consequently, when the two brothers again undertake to ascend the Dent Rouge, she encourages the enterprise. And, as she had secretly wished in her heart, the husband never returns from his dangerous adventure. The village folks consider her a witch, and but for the intervention of the local priest would have done her bodily harm. There is nothing particular to record in the new work of Lenormand, which is not of the class to fill the coffers of the Odéon. Nevertheless, it is a strong play for literary playgoers, being adroitly mounted and well played by the troupe recruited by Firmin Gémier.

Kendrew.

SWEDISH BALLET

London, Oct. 24.

Rolf de Mare is once more presenting the Swedish Ballet in London after an absence of a couple of years. It was produced at the Court theatre, in the Chelsea district, where it will remain for a month, changing its repertoire weekly. The physical appearance of the dancers differs from that of the usual Russian ballet people in that they are plumper. The performance was somewhat handicapped by a limited stage space and the necessity for building a special orchestra pit to accommodate 27 excellent musicians.

The individual work of the principals is not especially brilliant, but the company scores through remarkable ensemble work. It is unusual in ballet performances that the principal honors should go to the male dancers, but this company is strongest in its masculine personnel.

America is not very strong for a complete evening's entertainment made up of ballet, unless it be of a very unusual character and headed by a world-famous star. England is rapidly assimilating this predilection, and as the organization was unable to secure a West End house for its season, its business will probably be limited to ballet "fans," which, as before remarked, are becoming less and less numerous.

Jolo.

THE CO-OPTIMISTS

London, Oct. 16.

"The Co-Optimists" presented their fifth new program at the Prince of Wales theatre Oct. 12 and met with an enthusiastic reception. The entertainment is quite similar to the previous editions. An attempt was made to depart from their usual routine by the introduction of a travesty skit in two scenes which was so feeble and so generally deplored by the daily press it was cut out after the opening performance.

Betty Chester, who was in the original production and left to accept an engagement elsewhere, is back in the cast, replacing Gwendolyn Brogden. Probably the biggest hit of the show is the burlesque "vamp" specialty by Gilbert Childs, who makes up to resemble Ethel Levey. This is excruciatingly funny without being offensive. Childs is ably assisted in the specialty by Laddie Cliff.

Laddie, by the way, has another comic number, but does not characterize it in a manner that would be acceptable seriously in America. But they like it here—which is the main thing. Miss Chester sings "Crisis" Jacobs Bond's classic poem, "Just a Weary-in' for You," with new music. The necessity for new music for this epic is not apparent, inasmuch as it has always been regarded as a part of the original composition.

The Prince of Wales' is a more intimate theatre than the Palace, and eminently suited for this style of entertainment. It has a clientele established by Andre Charlot for the past few years for his revues, and there is every likelihood the entertainment will enjoy a prosperous run at that house.

Jolo.

THE IMMORTAL HOUR

London, Oct. 18.

Whether or not this British opera, produced Oct. 13 at the Regent, will prove successful and counteract the depression caused by the failure of Arnold Bennett's "Body and Soul" is problematical. Backed as it is by a millionaire enthusiast, it will probably run its allotted span while the Euston Road district admires the newly decorated exterior of the theatre. The work of Rutland Boughton, the opera is full of a morbid melancholy, with flashes of rare beauty and some exceptionally good

(Continued on page 22)

LOVE SENDS A
LITTLE GIFT
OF ROSES



ANN PENNINGTON with Stewart Sisters (2) Dances and Songs 18 Mins.; One and Two Palace

Ann Pennington has been well known to Broadway in the musical comedy theatres for a number of seasons, this being her first vaudeville try. Originally she was with the "Follies." When George White started his series of annual "Scandals" revues, Miss Pennington was the sobriest lead. This season the White revue did not include her. Reports are that she is to have a show of her own, possibly produced by Charles Dillingham with White, and in the interim Miss Pennington was sent to the two-a-day.

The routine appears to be entirely out of last season's "Scandals," including numbers and dances, with the exception or two by the Stewart girls. At the opening the latter sang "Just a Baby" with the act going into "two" and Miss Pennington being disclosed as the "baby" in blue silk rompers. There was a special lyric for her, precluding stepping to the tune. Back into one, the sisters, looking very well in yellow silk "Waikiki" frocks, warbled a South Sea Isle number, the melody also recalled as being in the White show of last year. Again into two, Miss Pennington had a specialty dance, which included the suggestion of a wiggle.

The Stewarts reappeared in pink dresses for a "tough" song, which they followed with "I Stutter Too Much." The girls are a neat pair, at times doing well with their harmony style of rendition. They have been around for some time, though this is their first real showing. For the dancing allotted them they also showed to advantage, one particularly being graceful.

Miss Pennington, atop a prop white piano performed the "piano solo," a dance novelty, which she did in "Scandals." The stepping was to the accompaniment of Fred Hoff, off stage. The number, as at the opening, had Miss Pennington as a baby, this time a sort of animated doll. The Stewarts after a chatter lyric joined Miss Pennington for the finale dance.

The charm of Miss Pennington's appearances in the legitimate has been associated with her petite figure. For vaudeville she appears not to have trained down properly, giving the impression of being a bit too plump. With little aside from the dancing she has shown before, the matter of appearing at her best is important. About once around on the strength of Miss Pennington's name. *Ibec.*

FIELDS and HERRINGTON "Lawyer and Client" (Talk). 15 Mins.; One 58th St.

The veteran Dutch comedian has a new partner and a new talk routine, both entertaining. Fields' dialect fun is always effective, and here the vehicle is full of meat. Herrington is the dressy straight, doing the "wise guy" and explaining to the stupid Fields the intricacy of a lawsuit over a street car accident. Fields fell off a street car into a hole.

Since the electric company had a permit from the city to dig the hole, and since the accident didn't happen on street car company, the lawyer decided, after a lot of tangled talk, that Fields had no right to use the hole to fall into. The humor of the situation all hinges on the difficulties of Fields misunderstanding the legal argument.

Herrington is a nice-looking youngster and a capital brisk feeder. They have one comedy number, Fields supplying the clowning with a ukulele. Furnished strong laughing number late on the 58th Street bill. *Rush.*

VAN DYKE and VINCENT Songs and Talk 15 Mins.; one (Special Drop) Fifth Avenue

The silken drop is supposed to be the entrance to a cabaret show, with the boy acting at the hat checking booth and the girl the cafe's cigarette vendor. There is chatter between the couple which leads in mention of both getting a chance in the show. That cues into the song numbers, which are the turn's main idea.

The girl with a single number got something through the lyric, particularly the lines telling of a girl who was a "terrible fraud" who got a Ford. The man as Swiss soloed with a Tyrolean ditty and later with a yodel number, both fitted to his voice. The couple doubled for the final chorus of the number, the girl strumming a sort of uke. On second they won strong returns and will do for that spot in three a day. *Ibec.*

BROOKE JOHNS and Band (8) Songs and Music 22 Mins.; Full Stage Palace

Johns has been the guiding star in the entertainment at "The Tent," a Broadway cabaret, for some time. He was known in the profession before, but it was the cafe date that won him attention. "The Tent" is supposed to have a smart draw, the patrons liked the name of Brooke Johns and his animated style of singing ditties and strumming the banjo, which aided in the resort getting away with a \$2 cover charge. The "Society Entertainers" is an eight-piece band probably also associated with "The Tent."

On appearance Johns is exceptional, being a tall, neat chap possessed of handsome features. For the most part he sang down on the apron. At other times he played banjo with the band and warbled too. For opening Johns gave "How She Can Love," a South Sea Isle number, following it with the lively "If You Don't Think So You're Crazy." Hoofing bits are part of Johns style, and "Chu Chu," a train ditty, had him stepping about and then off to give the band an inning. The musical specialty went over very well, with the solo bit by the violinist leader standing out.

Johns, back, gave a Dixie song in his jumping-jack style and then announced "Kiss Me," a new song composed by the band's pianist. The finale of the song brought out a novelty. Johns had been strumming the banjo. The drummer aided in the chorus by tapping the banjo with his sticks, Johns working out the melody by pressing the strings in the usual way.

The act won an encore and played several numbers called out from the audience. It gives another act of the kind to vaudeville, the Palace having one band or another in the show almost every week from early summer. Whether Johns is prepared to take bookings out of town is a matter of his cabaret date. He will doubtless get all the time he wants around New York. *Ibec.*

RAYMOND BOND and CO. (2) Comedy Sketch 24 Mins.; Full Stage 5th Ave.

Raymond Bond has a sure-fire comedy sketch in his latest vehicle. Bond is supported by two players, man and woman. Man plays stock selling faker, and woman is phoney broker's stenog. Bond is same pretended awkward boob from the backwoods as in former sketches.

Sketch has real story with a moral. Not a preachy one, but a decidedly timely and effective warning against the buying of bad stocks. And it's all told in a humorous way that takes away any suggestion of copy book platitudes. The chump who insists on buying phoney stock in a gold mine even after he is warned by the phoney stock broker's employee the stock is no good is portrayed to the life by Bond.

It turns out eventually the rube (Bond) isn't such a buckwheat after all. He turns the tables on the faker, but the sketch contains a pointed lesson nevertheless for the saps who like to buy blue sky.

The supporting players are excellent. The sketch is rich in laughs, and constitutes a corking number for any vaudeville bill. *Bell.*

FORD and PRICE Wire Walking 10 Mins.; One and Full Stage (Special) Fifth Avenue

Man and woman in a swift moving and finely produced tight wire walking turn. The act opens with the woman, a nifty little flapper, walking out in one and the man garbed as bellboy informing her there is a wire for her. "Where?" she says. "Inside," he replies, or something like that, and the drop rises, disclosing the wire.

Special drape in the full stage set. Both are expert wire walkers, man running to and fro on wire with lightning like speed and woman also performing tricks of difficult nature with greatest of ease.

The tricks are there forty ways, but when it's all said and done, it's the class of the turn that puts the finishing touch on it. Ready right now for the biggest and best as an opening or closing act. *Bell.*

REILEY, FENEY and REILEY Song and Dance 15 Mins.; One Jefferson

A male ratskeller trio with Irish songs and stories. Strenuous workers in their songs and dance interludes. Did nicely No. 2. Graded for pop houses. *Abel.*

JACK POWELL and CO. (6) Jazz Band 17 Mins.; Three (Special Drapes) Jefferson

Coming in on the crest of a jazz band craze, this mixed sextette is in the running with the best of 'em. It is distinguished in that it possesses a valuable asset the other bands lack—comedy. Comedy is provided by Jack Powell, a flashily tricky jazz drummer who does some marvelous stuff. Powell in fact is the whole show if one discounts the straight music combinations by the supporting quintet. Two girls and three men handle the brasses and reeds adaptably as ballast to Powell's antics up front. The entire sextette has youth and smart appearance.

Backed up by neat azure drapery set in "three," they open ensemble. The featured player is in blackface and hybrid clown-Pierrot get-up. Powell is versatile. He does a xylo specialty that mixes laughs and genuine musical entertainment judiciously. He handles every form of brass instrument from French horn to slide trombone. A novel and original bit of strumming a washboard a la guitar with thimble digits should be protected. The getaway has Powell at the traps. And how he manipulates these drumsticks! The climax had a wow of a finish, Powell exiting and then sliding in on his tum-tum from the wings just in time to strike a final beat on the bass drum.

Powell is a corking salesmen. This is his first local Keith appearance east, having been west. The act is worthy of big time bookers' attention and inspection. *Abel.*

HALLEN and DAY Talk and Songs 14 Mins.; One American

Here is a combination that will continue around the small time circuits as a number two specialty just as long as they keep their ambition handcuffed (if they have any), and as soon as they unshackle that virtue and show some signs of progressiveness, it will take considerable to keep them away from the big time houses. They have the attributes of a sure-fire big time couple, the girl with a sweet, musical voice, a perfect figure and a personality that seems hard even to cloud with a frown; the man a corking talker with a great delivery and pleasant appearance. They seem content to pass out a string of chestnuts that qualified for the scrap-heap years back.

Such passages as "How do you like my execution?" "I'm in favor of it" hardly jibe with their ability, yet it was there, accompanied by others quite as unfunny if not as ancient. But Hallen and Day seem destined for the spotlight if they wake up and provide themselves with some up-to-date patter. And with this portion remedied, their singing and general stage deportment will insure their safety. Until then they will remain listed with the "also-rans." *Wynn.*

CALLAN and MATTHEWS Singing, Talking and Dancing 15 Mins.; One (Special) 5th Ave.

Man and woman. Miss Matthews is a daughter of the late Sherrie Matthews (Matthews and Bulger). She is a classy looking youngster, with appearance that constitutes a real asset and a flair for humor that indicates speedy development as a comedienne.

Turn consists of usual double and single numbers, with talk for variation of singing. Conversational double for opening, followed by neat double dancing bit. Mr. Callan does comedy song and number of henpecked husband type, and handles it well, in addition to handling double stuff excellently.

Miss Matthews shows three costume changes, all classy. Act was No. 2 at Fifth Avenue, and got over. *Bell.*

MME. DU BARRY and Co. (1) Operatic Sextet 14 Mins.; Full Stage (Cyclorama) American

A mixed sextet, three and three, with splendid voices. All are dressed in Colonial costumes, the men carrying themselves in the courtly and exaggerated manner of ancient days. A male tenor solos "When Irish Eyes Are Smiling," which is followed by a quartet harmonizing "I Adore You," getting volume and harmony. A woman solos "Last Rose of Summer."

The sextet sang "Just a Song at Twilight," and finish with a comedy song in Italian. It's a straight singing act of the type that has passed from the big time bills, but for the pop shows it is still a "flash." They liked them on the Roof. *Con.*

JESSIE BUSLEY and Co. "Batty" Comedy Sketch 22 Mins.; Full Stage Riverside

"Batty" is a travesty of the mystery play "The Bat." Miss Busley plays the role of a servant who, after witnessing the thriller, comes home to dream about it. Her dream takes the form of a distorted remembrance of what she has seen in the theatre tied up with a conveniently arranged plot that has her planted on a couch in the living room to watch a safe containing some bonds.

There is a storm going on as the sketch opens on a darkened stage. A woman's voice is heard crying out in terror. Lights up and Miss Busley as the servant, which she incidentally plays as an Irish character type, is seen entering.

Her boss, the juvenile of the sketch (Wm. Raymond), tells her he is going to marry, which plants the entrance later in the servant's dream of the juvenile's fiancée. Following is an exchange of dialog in which the audience learns the servant has been to see "The Bat" and that it has made her a bit hysterical. The play affected her so strongly she fainted and had to be carried out.

This dream action contains some sure-fire comedy stuff, with flashes of the imprint of a bat on the wall, just as the imprint is shown on the wall in the mystery play itself. Doors open, a chair moves, three mysterious raps are heard and things of a spooky nature generally feature the proceedings. The fiancée of the servant's boss enters and the servant watches her go to the safe and remove the bonds, all naturally in a spirit of nightmarish terror.

The fiancée (Francisca Hill) phones for a detective and in a second he arrives. There is a detective in the play "The Bat" also. And so, with events paralleling the show the servant has seen in a fanciful manner, featured with comedy touches and a likable strain of travesty.

Burlesque drama enters into this portion of the skit, and it's well handled. With the awakening of the servant and the explanation to her that it's only been a dream after all, the sketch comes to a logical conclusion.

May Tully produced it. "Batty" has the sort of comedy that vaudeville likes. Miss Busley plays the Irish servant girl acceptably after the conventional stage model. The turn made 'em laugh continuously at the Riverside. It can do that anywhere. Both supporting parts are competently played. A natural touch was given the playlet that boosted its average appreciably when the servant requested the woman who played the fiancée to tell her who was the "Bat" of the show, and the fiancée whispered the sought-for information. *Bell.*

LILLIAN BURKHART Flapper Satire Sketch Miles, Detroit

Lillian Burkhardt, supported by an excellent cast, has a very interesting, amusing sketch about the present-day mother and the flapper. It is a bundle of laughs, ending up with pathos that brings the audience to tears. Miss Burkhardt is herself a real artist, whether it be in light comedy or dramatic roles. She gives an excellent characterization of the mother and later as a woman who can be "one of the girls."

The story, which carries as moral, and yet is not a preachment, has to do with a flapper who falls in love with a man much older who poses as a moving picture director, but who in reality is a "bad egg." The girl has left home a sweet young thing, but returns home from a girl's school sophisticated to the last degree.

This shocks mother. When she learns that the director is coming to the house to meet the daughter, she dresses up in modern style, meets the man, vamps him and when the daughter behind curtain sees what goes on, she becomes shocked at mother, and then mother convinces daughter to cut out the flapper stuff and be a regular girl. It changes to pathos after twenty minutes of fast comedy. *Smith...*

ZEMATER and SMITH Horizontal Bar Acrobats 7 Mins.; Full 23d St.

Zemater and Smith are presenting a type of act that was sure-fire in vaudeville 20 years ago and is just as good today as it was then as an opener. The boys have worked out a corking routine on the bars that brings applause, and the comedian does all of the old whirls and gags for laughs. It is a neat combination of its kind. *Fred.*

BEN BERNIE and BAND (11) Music and Monolog 30 Mins.; Full Stage (Cyclorama) Jefferson

Ben Bernie, formerly one of vaudeville's smoothest monologistic fiddlers, has surrounded himself with 11 capable musicians in his new vehicle. Bernie rides the crest of the band wave and presents a novelty inasmuch as his offering is flavored with real vaudeville entertainment in addition to the excellent music.

Opening with an ensemble number, "The Parade of the Wooden Soldier," Bernie entrances carrying his violin for a wise cracking introduction of his Chicago orchestra. The boys are advised to play whatever they know best, and are unanimous in electing to play crap. Bernie's talk throughout is replete with wit and wise cracks.

"The World Waiting for the Sunrise" is another ensemble followed by Bernie and the pianist duetting piano and violin. The clarinet muted also has a special arrangement. Next opera to jazz, the clarinet again standing out. A comedy solo by the drummer who uses his traps for comedy business is followed by "Livery Stable Blues," by "Matilda McCormick," according to Bernie's announcement. It proved to be "Sleep, Baby, Sleep," the saxophone getting in triple tonguing and "toddies."

The finish is a novelty and a "wow." It is an ordinary rendition of "Mr. Gallagher and Mr. Shean," followed by an impression of a Hebrew Band playing it in funeral tempo. This was a veritable riot. Bernie will have to sit up nights to protect this from the raft of band pirates about.

The act is a natural show stopper on any man's bill. Bernie has retained all the strength of his "single" offering and added band that could stand on its merits alone.

The arrangements are excellent, credit for which goes to Don Juell and J. Kenneth Sisson, members of the organization. It's Palace material all the way. *Con.*

JARNIGAN and CONDEE, with PATRICIA POWERS Piano, Singing and Dancing 21 Mins.; Full 23d Street

Jerry Jarnigan was the accompanist for John Steel in vaudeville. This much he relates at the opening of the act. Likewise Patricia Powers informs the audience that she formerly was with "Mecca," and after these introductory remarks on comes Miss Condee, the comedienne of the trio. The latter is of the rough sobriety type that is always sure-fire in vaudeville.

From the moment of her appearance she has the audience laughing. Possessed of an ideal comedy countenance, a mouth full of teeth that she is constantly showing in a sort of a Teddy Roosevelt smile, she clowns all over the stage in a manner that makes her a decided asset to vaudeville.

Jarnigan plays the piano throughout the act and Miss Powers delivers several numbers, but it is Miss Condee that is the act from the audience viewpoint. A clown pure and simple, but a clown that does everything that she tries effectively. A great sense of comedy that wins the audience is hers, and a happy manner of utilizing her natural assets to their greatest advantage.

The act has speed enough just as it stands to go anywhere and make audiences laugh. No better recommendation could be given. *Fred.*

R. and W. ROBERTS Hand Balancing 14 Mins.; Full Colonial

Two foreign appearing men who enter in Inverness capes and top hats with the lights low. Leisurely divesting themselves of their outer attire, they appear in dress clothes and offer a really remarkable routine of hand-to-hand balancing. The feats are different from any that have been shown about New York, and while extremely difficult the men run through them with a remarkable display of ease. There is a lot of class and finish to the act and there is sufficient novelty in their work to send them right along in the fastest kind of vaudeville company.

In addition to their feats of strength the men indulge in some pantomimic bits that are designed to hold the interest between tricks and which successfully serve to do just that. At the finish they depart in the same leisurely manner in which they entered. Opening the show with but a couple of hundred people in the house, they got sufficient applause to take the four bowls which were their share. *Fred.*

BETTY MORGAN and Co. (1)
Songs
16 Mins.; One
Fifth Avenue

Betty Morgan was formerly of Jim and Betty Morgan. Now she's a single in "one" with a woman pianiste, and a song cycle, conspicuous for exclusive numbers that are corking specimens of the type of lyric writing that counts in vaudeville.

Introductory for opening which says Miss Morgan would like to have a jazz band, but best she can do is pianiste. "How a Sailor Can Love," another about a girl who worked in a 10-cent store and yearned to be a "Follies" chorister, and a couple of the ballad type make a well rounded repertoire.

All of the songs are expertly delivered. The pianiste plays a selection and helps out with a bit of harmony singing. Entertaining act, with splendid material. *Zell.*

ROSE'S ROYAL MIDGETS (23)
45 Mins.; Full Stage (Special Setting)
Empress, Chicago

Chicago, Oct. 25.
Rose's Royal Midgets, which seems to be a combination of midget acts which are so numerous in foreign countries, is having its first Chicago showing at the Empress as an extra feature with Dan Coleman's American Girls (burlesque).

There are twenty-four midgets and three people of natural size appearing in the act, and a leader in the pit. The midgets are perfectly formed little folks. There is one wee little woman who attracts a great deal of attention, and several little fellows figure even more importantly in the entertainment than the larger midgets.

This appears to be a combination of three foreign midget acts from an alignment at the close of the offering. It is probably a combination of a six little men offering, a musical act and an acrobatic troupe. The attendant is a tall fellow whose size emphasizes the smallness of the artists. In the acrobatic act a big fellow figures very importantly, and a woman of average size is prominent. From a standpoint of vaudeville entertainment it is to be regretted that these two normal sized folk must appear in the exhibition, but the work accomplished by one little head balancer in head-to-head work with the big fellow is so good it could hardly be eliminated. The woman assists in the tumbling, in which the little chaps do the actual somersaulting.

A musical act (brass, drums, xylophones and chimes), in which eight midgets figure, runs too long, as is the acrobatic act. A magician does some interesting tricks, assisted by a midget comic. A little clown acrobat also provides comedy. One little woman does some excellent work on a rolling globe, going through hoops balanced on the teeter-board.

Rose's Royal Midgets came from Europe to Toronto for a fair engagement, then went to Omaha, from there to Pantages, at Memphis, where the act is said to have done record business. After that the offering was a feature at the Texas State fair at Dallas. It is said the Greenwich Village Follies had an option on the act, which expired October 16. The Empress is reported paying \$2,500 for the turn.

The act runs 45 minutes, and includes two or three special sets. The midgets can be made a great feature. *Loop.*

WILLIAM GREW and GWENDOLYN PATES
Comedy Talking
16 Mins.; Two
23d St.

A crossing fire conversational pair that manage to get a number of laughs. Miss Pates at the opening dresses her flaming red hair severely and is attired likewise. The arrival of Grew, in a state of intoxication starts her tirade, and she gives the impression that she is wound up for the evening. Grew counters with acid retort and the two battle to the state where the wife finally walks out on him. In her absence the phone rings and the information is imparted that mother-in-law has been pinched for beating up a cop, and then Miss Pates returns in a charming little evening gown, with her hair fluffed, and the two reach a happy understanding before the finish.

The talk principally is the sure-fire stuff that has been used before in the matrimonial quarrel stakes, but it is still good. There are moments in the earlier portion of the act where Miss Pates gives the impression she must have either worked at some time or other with or watched the Ardell "Sufferageotte" act. *Fred.*

MAUDE FEALY with Milton Byron
"The Answered Question" (Playlet)
20 Mins.; One and Full Stage (Seven Scenes; Special Drops)
Palace, Newark

Newark, N. J., Nov. 8.

Although no credit is given, Miss Fealy wrote this fantasy herself. It tells a pleasing story with much sentimental appeal. It is produced and enacted in good taste.

Miss Fealy and Byron enter in "one" as an actress and actor nervously anticipating a first night. He asks her to marry him, but she insists upon waiting until after the performance. In full stage the play begins in 1870 with the two as boy and girl. He awkwardly makes his first avowal, but is interrupted. In 1880 he finds her again, and once more proposes, only to find that she has married an Englishman. We see her next ten years later as a world-weary duchess who gets only a faint thrill from his love. In 1920, as a lone old woman, she has realized at last what love is, but too late, for as he makes his last proposal, she dies without being able to answer. Two years later the old lover appears, broken down, hopeless and disillusioned. To him, however, comes the spirit of his lost love, who gently leads him over the threshold of death to eternal happiness.

Back in one again come the actor and actress flushed with the success of their performance. He again presses his question, but she attempts to put him off. Crying that he won't wait fifty years, he insists upon and receives a favorable reply.

The play gives opportunities for a wide range of characterizations, all of which are well done. Miss Fealy as the tired old duchess was unforgettable.

MADDERN and WARD
"Making Movies"
30 Mins.; Full Stage
Fifty-eighth Street

The act has played extensively in the West, and has earned the reputation of a business getter. The appearance on the Fifty-eighth Street late last week made it evident that it does draw. By 8 o'clock they were standing two deep behind the orchestra rail and every seat was taken. They were selling only admissions outside.

The act itself is a dingy affair. The stage is set with the back of flats. To one side there is a rough bar to give atmosphere of mining camp saloon. A score of amateurs, recruited by announcement to the audience the previous week, stand about. A lecturer goes over his speech that a scene of a film drama will be shot, the actors being volunteers. The picture will be shown the following week. As a preliminary half a dozen kilig lights are turned on the audience and a camera man grinds a hundred feet or so of the audience, which also is promised as an exhibition the following week.

Then they rehearse a scene between a Western cow girl, a bad man and a dance hall vamp and finally the scene is shot. At all times the score or so of extras dance about in couples. Several more brief scenes are rehearsed and then shot. No great amount of comedy is secured from the actions of the amateurs and it does seem that a regular comedian might be rung in to work this up for laughs. With only volunteers working the comedy is indefinite. The whole thing is crude, but it unquestionably does arouse local interest and brings people in. *Rush.*

LEE and BEERS
Juvenile Singing and Dancing
12 Mins.; One
American

Boy and girl open arguing with imaginary electrician about arrangement of lights. They fall to their knees for a hymn parody punctuated with the tag line "Amen," powdered with a few released gags.

A tough number by the girl in short skirts follows. "All for the Love of Mike," a well-done waltz clog. He is back for "Ifa Ha Ha" a la Eddie Cantor and a good soft shoe eccentric dance. "Give Me Back," a song, is doubled with patter and crossfire topped off by a double eccentric dance well handled.

Fast back steps conclude. The kids are clever without precociousness. They have big time possibilities which should be realized when they are properly outfitted with material. The boy has a pleasing, ingratiating personality. Both are clever steppers and can handle vocalizing. It's a strong early spotter for the pop bills in its present shape. *Con.*

VERA GORDON and Co. (4)
"America" (Playlet)
22 Mins.; Full Stage (Special Set)
Palace, Newark

Newark, N. J., Nov. 8.

This dramatic sketch by Edgar Allan Woolf is a smash. How much is due to the extraordinary acting of the picture star and how much to the author would be hard to say, but both are at their very best.

The scene is laid in the Ellis Island Immigration Office, where a society woman is making a plea for a Jewish immigrant who is to be deported, as there is no one to support her. The official in charge finally admits the immigrant and she comes in, baggage and all. The rest of the sketch is taken up chiefly by her varied appeals to be allowed to enter and find her son, whom she has not seen for years. As played by Miss Gordon this scene is a veritable tour de force. She runs through all the emotions, and carries her hearers with her spellbound.

Against her the part of the official seems a bit wooden and mechanical at times, but perhaps this was inevitable. At last, with the official remaining obdurate, the society woman brings in the missing son, whom she has found. Here punch follows punch, for the son has lost his eyesight in his country's service. This his mother, overcome with joy at the reunion, does not notice, and when she does observe his loss she breaks down in a scene that leaves few dry eyes in the audience. After this outburst she recovers herself and reaches her highest point emotionally in a surge of pride over her boy's sacrifice for his country.

The sketch has a few touches of humor, but most of it is sincere, honest-to-goodness heart stuff. The star's support is not altogether perfect, but her superb acting more than atones for any such slight deficiencies. To praise her work at length seems futile; one would rather say that she is a very fine actress. Before a cold Monday afternoon audience the play was a knockout.

"HATS OFF" (6)
Comedy
17 Mins.; Full Stage
55th Street

Roughest kind of low comedy sketch framed for small-time audiences of the most unsophisticated kind. Set shows business office and dialog makes it plain it is a vaudeville agent's establishment. Agent enters briskly, passing time of day with stenographer.

"Patsy" comedian applies for job as office boy. He is hired and instructed that actors will apply for jobs. When the agent raises his hat office boy is to throw out applicant. Italian tenor asks for engagement and is told to give a sample of his work. Cue for solo, fair. Agent unintentionally lifts hat; office boy starts to roughhouse, but is recalled. "Didn't mean it this time," says agent. Identical business is repeated a dozen times. Doesn't mean a thing.

"Ham" actor next tries and does recitation, accompanied by office boy's clowning. Next singing and dancing girl does her specialty. During all this time office boy keeps up continuous mugging and clowning of crudest kind. The only thing in the sketch that had any excuse was the singing and dancing girl, who occupied four minutes. The rest is rubbish. *Rush.*

SPLENDID and PARTNER
Roller Skating
6 Mins.; Full Stage
Fifth Avenue

This turn is presented in an odd manner, the skaters working entirely upon a table, which is of circular construction and perhaps eight feet in circumference. Man and woman form the turn.

The man is the strength in the exhibition. His graceful evolution in and out of slender vases was pretty, while some "hock" stepping looked difficult. Several of the double stunts were not easy of accomplishment either. A neck swing for the finale drew a hand and the limited space permitted for the skating held attention at all times. The act is a novelty and fits well for opening. *Iber.*

CHESTER and HANLEY
Bicycling and Dancing
9 Mins.; Full Stage

Man and woman who open with some acrobatic feats and almost immediately switch to a bicycling routine. The woman offers several dancing bits which permits the man to make a change.

The act is neatly dressed and well framed for the pop houses. *Fred.*

IRVING EDWARDS
Talk, Songs, Dance
15 Mins.; One
American

This youngster seems to have all the requirements of a good "single," including personality, ability, voice and nimble legs, but lacks the important essential, material. His present collection of quips lacks the punch, not a laugh resulting from his rather lengthy monolog, the periodical singing efforts being the sole relief from an otherwise quiet session.

And Edwards, barring his closing number, could improve the vocal division. The alphabetical song is a bit ravel but brought no returns, nor did his opening song. His dance will stand the acid test anywhere and Edwards, with a good routine, should register, for his delivery is likable, his personality is magnetic and he looks promising in every other angle. His American showing should not discourage him, or he will eventually make the grade. What he needs is proper guidance, a new routine of talk and songs and a little patience. *Wynn.*

ZUTHUS (2)
Juggling, Wire
10 Mins.; Three
Loew's State

Zuthus, working as a "stooge" in evening dress, is assisted by a girl doing maid. The drunk stuff is introduced as a number of reclining props spring from the floor into an upright piano, a settee, chairs, table, etc. It makes for a weird effect coupled with Zuthus' scouse reeling. A snatch of juggling follows, topped off with some corking wire work. No balancing pole is employed, Zuthus being perfectly at home aloft. A wide arc swing in pendulum fashion concludes the routine flashily.

Zuthus is a novelty opener for any bill. He works with assurance and probably is not strictly a "new act." *Abel.*

VERA BURT, SAXI HOLTSWORTH and BAND
Songs and Jazz
19 Mins.; One (4); Full (15)

Although Vera Burt is billed ahead of Saxi Holtsworth, he is the act. The pair have a four-piece jazz band. Holtsworth could either work with Vera Burt, alone or with the band, and the act would be just as big a hit as it is at present with the six-piece combination.

Saxi, through his association in vaudeville with Roscoe Ains, has adapted a lot of the Ains mannerisms. He has a world of assurance and a manner of putting over his playing and strutting that is effective. At one time he tries for a little comedy with a kissing number. This alone displays the fact that he is lacking vocally, otherwise there would be no holding the boy.

Miss Burt opens with Holtsworth in the orchestra pit, he climbing on the stage after an introductory bit. A number in "one" with a saxophone accompaniment gets by fairly well. Then into full stage for a mixed routine of playing and songs. Miss Burt fails to deliver vocally on the "My Man" number, but with the ordinary everyday variety of blues and jazz stuff she is strong enough for the small time. The band combination is about on a par with Miss Burt, which leaves Saxi as the sole outstanding figure as a big time possibility. For small time, however, the offering is a good flash as it stands. *Fred.*

HENRY and MAYE and Co. (2)
"A Ring Tangle" (Musical Skit)
17 Mins.; Full (Special)

Jack Henry and Edith Maye were last features of the George Chooos act, "Two Little Pals." This is also a Chooos act, book and lyrics by Earl MacBoyle and music by Walter Rosemont. Harry Myers and Estelle McMeal, who appeared in the "pals" turn, are in support here.

The act is laid in a garden or arbor. Miss McMeal is confiding to her maid, Juliet (Miss Maye), that she has been proposed to, but is superstitious about accepting a first proposal. She encourages the baker's boy (Henry) to get mushy, intending to evoke a proposal which she will reject and thus accept her beau (Myers) without any superstitious qualms. This leads into obvious, though none the less pleasing, complications, interspersed with specialties by the featured players. Miss Maye does her "Juliet of the Kitchenette" song and dance, a remainder from "Two Little Pals." A ring changing bit, reminiscent of the "money changing" hoke, accounts for the "ring tangle" title.

The act is compactly produced and should do nicely in the treasury on the better bills. *Abel.*

ROSE BENNETT
Ventriloquist
10 Mins.; One
23d St.

Rose Bennett opens as a single, doing a number of the blues variety. As she completes she is called from off stage and informed that there is a boy there to see her. The boy proves to be the dummy for the ventriloquist portion of her offering.

As a ventriloquist she proves a clever entertainer, although to those in front close-up there is a perceptible lip movement. The dummy, however, is a clever mechanical arrangement, working cigarette smoking and flicking of the ashes, as well as taking a handkerchief, wiping his nose and replacing the wiper. The offering is neat enough for an early spot on the small big time bills. *Fred.*

CHARLOTTE MEYERS
Songs
12 Mins.; One
American

A pretty blonde with a great delivery and voice for popular songs, Miss Meyers, opening the second half of the American Roof show, did exceptionally well. The opening is an introductory number, well constructed and cleverly delivered. Miss Meyers wore a rhinestoned wrap for this ditty, discarding it later to reveal a beautiful light spangled gown.

A popular number, a ballad, a coon song and a "blues" number made up her repertoire. The opening song could be improved. The ballad went very well, as did the closing song. This girl can handle a popular number with the average and seems better than the average Loew "single" in her line of work. She could improve the routine in spots and might go after some good comedy numbers. She seems capable of handling such a song to advantage. Miss Meyers makes a good specialty for the Loew circuit and will hold a spot on any of their programs and make good. *Wynn.*

SAILA BROS.
Gymnasts
7 Mins.; Full Stage

Two men enter in guise of tourist and porter carrying luggage. Porter is in comedy getup. They go into a few hand-to-hand and head-to-head feats, smoothly and easily done. Understander does few juggling tricks with hat, gloves and boutonniere, while comedian does tricks with a sailor's hat, using it like a hoop. Comedian scoots across stage on a "pongo stick."

Understander h's half a minute on the Roman rings; top mounter follows with like display, showing remarkable strength feats. For the finish they have a succession of oddities. Brief business of quarrel and top mounter leaps at understander, planting one foot in his midriff, hooking the other around his neck and in this queer position squaring off to fight. Understander juggles lighter partner with lightning speed under his arms, around his shoulders, over his back and under his legs in astonishing manner for a great novelty getaway. They don't say a word or try for hoke comedy from start to finish. Used the full stage here, but could just as well work in "one."

Neat dumb novelty; great for opening anybody's bill. *Rush.*

LIND and STARR
Songs
15 Mins.; One

Two girls whose forte is harmony. Garbed in light, attractive costumes, they proceed through the stereotyped form of double singing specialty, alternating with solos after a pair of duets and closing with a melody of operatic and ballad melodies. They encoored with a light Dixie ballad, which would have been better used as the finish proper, dropping the medley. Both girls look good, sing musically and harmonize perfectly. The diction of both deserves mention.

It's a nice, classy "sister" act for the small time, deserving of a better spot than No. 2, where it passed safely at the Roof. *Wynn.*

RING and NORVAL
Comedy Skit
11 Mins.; Full

A man and woman combination offering a skit based on the usual quarrelling man and wife. The offering is crudely constructed and small time. Probably it is entitled "I Wouldn't Be Surprised," as that expression occurs at least a half dozen times in the course of the act.

The couple walk in after a lantern slide introduction which informs the audience in verse that they have just been married and with a song start to battle. It is battle all the way to the finish with a few laughs. The act can be built up from the present ground work and eventually it might do. *Fred.*

FACTS AND FIGURES

This Weber & Friedlander Shubert vaudeville unit made its local bow at the Central, New York, this week with Irene Castle an added attraction. Tuesday afternoon there was room in the rear rows on the lower floor. Miss Castle is reported as receiving \$2,000 for the week at the Central. She appeared before intermission on the vaudeville bill, doing her specialty, which consisted of a song and dance in "one" before a blue silk drop. The song touched on her engagement in motion pictures.

Following a piano solo by Robby Symonds Miss Castle and William Reardon do a graceful waltz in full stage. Two more doubles, a fox trot and one step in the Castle manner with gorgeous costumes for each conclude. Acknowledging the fair applause in "one," Miss Castle brought out a couple of bow wows for bows. Miss Castle is class personified and worth a visit if only to watch her move. She's as graceful as a deer.

Jack Gregory and Co. opened the vaudeville section, followed by Jed Dooley and his pretty girlish assistant. Dooley talked and roped his way to safety.

Twinette and Bolla, a dancing team, with Edna Charles, singer, were third. The dances were "adagio," a Chinese double, a toe dance and a novelty Pierrot bit. A classical dance soloed by Mlle. Twinette also was included.

Burt and Rosedale had a battle, following in their familiar small time vaudeville act. Later on in the revue Frank Burt stood out to much better advantage. Miss Castle concluded a so-so vaudeville first part, "Facts and Figures," after the intermission, proved an excellently arranged and elaborately produced revue. Fifteen chorus girls, eight of the pony variety, flashed a bewildering array of costumes in the numbers. The ponies danced neatly, appearing to most advantage in a "hula" number.

The comedy scenes were "A Night in Spain," with the familiar bit fight bit from burlesque shows innumerable, but well done here. Mario Villan stood out with his singing and in a matador role. George Jinks did a Hebrew character, getting a fair measure of laughs. The costumes were beautiful in a Spanish number led by Edna Charles, who made a charming serenade.

A good comedy talking bit in "one" followed, "Stick 'Em Up." It is a modern version of the old "hold-up" bit from burlesque. Frank Burt did splendidly in a "boob" role.

"The Mixed Jury," prologue "Irish Justice" from burlesque, titled here "Justice a la Carte," George Jinks was the Hebrew policeman, the district attorney and an unprogrammed member of the judge. The scene followed the time worn path even to the tough guy who proves to be a "nancy" when he speaks. It's one of the surest fire comedy scenes ever created and always entertaining. It was well handled here.

"Fashions Through the Ages" was a "parade" of gorgeous costumes representing different historical periods. The seven show girls strutted on in beautiful period dresses. Edna Charles as "The Girl of Today" again led splendidly.

"There's a Rainbow Shining" introduced Edna Kingston, a clear voiced brunette with oodles of personality. The last and final scene was "The Dancing Cafe." A synopsized menu with the diners reciting their wants in rhyme opened this scene. Frank Burt's eccentric dance specialty elicited here, also his comedy role as the "chump" with the two hungry janes. A number, "Fans," had the girls on in colorful costumes representing fans from various parts of the world.

To sum up, "Facts and Figures" as to book sticks to the beaten paths, but has been given a production and even that makes it worth while. The vaudeville first part is of average strength, but the revue is worth a buck of any man's money.

Con.

PALACE

Monday evening there was a holiday atmosphere around the Palace, and being the eve of election explains it. The house was over capacity, the box-office line being aided by light rainfall. Several names on the bill should be credited with part of the draw. The show in total did not measure up to standard for the house, but the new turn plus an afterpiece which counted as a comedy novelty here did much to round out the evening satisfactorily.

Two of the name attractions—Fannie Brice and Ann Pennington—were formerly of Ziegfeld's "Follies," and they followed each other in the first section, Miss Brice appearing fourth and Miss Pennington (New Acts) closing intermission. Holding over from last week Miss Brice again went over for the unexpected hit of the show. Her first booking was of three weeks, so the comedienne has already lighted the Palace show five times within several months. She has but a few weeks more before starting rehearsals on a musical show which Ziegfeld is producing. She started off quickly with the Indian number and drew ready laughter. The "mischiefteases" line is a clever Blanche Merrill idea. "My Man," given as the curtain number, was not as well received as

usual. The house wanted the comedy numbers, and got them. After Miss Brice gave "second" and "third" figures as a finale, she about stopped the show, and it was not until she amused five minutes more that she could escape. Miss Brice was on a trifle more than 30 minutes.

Brooke Johns and his band (New Acts) opened intermission, and the remainder of the performance was more or less fused. Bert and Betty Wheeler took the next position, and Bert was on and off until the final curtain on "The Wager," the afterpiece, which had four out of the eight turns concerned in it. Miss Wheeler looked splendid, trotting out in two classy frocks. It seemed she did too much of the vocal stuff. The best of the newer bits in the Wheeler routine are the horn blowing, the sandwich and the oiled handkerchief. Bert's simulation of weeping tickled the house; in fact, the bit built the turn to a laughing success, with his imitation of "The Creole Fashion Plate" and Jack Norling singing "Daisy Days," a corking music stunt, and a personal score for him.

William and Joe Mandel went into routine without the customary ad lib, chatter and an act disappointing. At the curtain they are in the throes of a hand-to-hand bit that started the giggling instant and stamped the start as improved over the former b ginning. Bert Wheeler was on before the Mandels had gone far, and insisted on making the "catch" at the close. Wheeler remained for some laughable business that placed the Mandels legitimately trying Joe (the smiling Mandel) with a dialect started munching on Wheeler's sandwich, left in the foot-light trough with other junk of Bert's. The latter said: "Say, Joe, there's ham in that," and the muncher dropped the sandwich and dusted for the entrance.

Wheeler with the get-up of a quick-change artist then explained "The Wager," which he announced as the finish of his new turn. He called out Owen McGivney, the pro-tem player, whose "Bill Sikes" is burlesqued in "The Wager." McGivney was to verify Bert's claim that he alone played the various characters. Instead the quick-change actor alluded to Bert as "Mr. Google," and said he had a lot of nerve.

"The Wager" lives up to afterpiece form. It is messy, but a real laugh promoter. William Mandel was on first as "Monks," his brother starting things coming forth as "Nancy," little mustache and all. The best laugh, perhaps, fell to Dotson, the colored hooper, who played "Fagin." When his black hand was noticed the house rocked. The elder Mandel doubled, this time doing "Sikes," who heaved a custard pie at Nancy and was thrown out of the kitchen. Betty Wheeler played the Artful Dodger. When the police arrived the door was demanded opened "in the name of Izzie Einstein" (the dry raider). McGivney's set was used, and it was McGivney who shot up the works at the close.

The afterpiece has been played for several months with the Wheelers, Mandels, McGivney and Dotson booked on the same bill. McGivney's excellent one person dramatics in "Sikes" was played with the same attention, as it always has. Rather a coincidence that "Oliver Twist" as a picture, starring Jackie Coogan, should be playing across the way at the Strand this week (held over). Dotson was on second. He made the spot stand up, but it wasn't easy. Perhaps there was a bit too much chatter, and some of it, either, isn't original. The dancer's best observation was that nobody could study the horses in the day and successfully dance at night.

Lucas and Inez, man and woman equilibrium team, opened the show beautifully. It is in a class by itself. The billing mentioned the "slow-motion camera," but the evolutions of the couple, particularly the girl, are far prettier than anything the slow camera has shown. She was in bare feet.

Iber.

COLONIAL

Down in the valley of the Colonial sat 200. That was Tuesday afternoon. A dismal day out-doors, a holiday, and yet a house with but 200 people by actual count on the orchestra floor. The reason wasn't apparent in the show offered that had Joe Cook headlined. Perhaps the fault was at the box office, with a holiday scale of \$1.10 top for the lower section of the house, or it may have been that the gang were too busy voting even to go to the theatre.

The show was pleasing enough, although there seemed a little conflict in placing of Rockwell and Fox and Joe Cook on the same bill, even if the two were separated by the intermission. As a result the applause hit of the afternoon went to Marsa Waldron, the toe dancer, who closed the first part. This is an act that is an act. Miss Waldron is a comedian of the first order, and she has a particularly good sense of what is wanted in vaudeville. When she entered atop of the big staircase and came down on her toes she made an impression, but her first dance following gave opportunity for the girl to assert her personality and made the balance of the act sure-fire for her. Both her Indian and Hungarian numbers scored heavily, and finally a fast eccentric toe number closed the act put her over as a solid applause

hit. In a word, Miss Waldron is "The Pavlova of vaudeville."

It was Joe Cook next to closing that came nearest dividing honors with the dancer. Joe worked hard and long, scoring laughs here and there, but not registering the wow that is expected from the headliner. It is possible the nut stuff earlier in the show delivered by Rockwell and Fox took the edge off the Cook effort. Next to closing the first part this duo managed to clean up on the comedy, although Harry J. Ryan, assisted by Naomi Ray, in "Rice and Old Shoes," got his portion of return. The drop this pair are carrying with its effects is a production in itself, and it goes a long, long way toward making the act. It at least is a novel finish for vaudeville, and a reminder of "Turn to the Right" with its automobile climax.

R. and W. Roberts (New Acts) opened the bill, offering something decidedly different in the way of hand balancing. They are a foreign appearing pair of men who work with marvelous ease and have a grand routine in strength feats. To the Colonial audience, slim as it was, they were a revelation, and their efforts received hearty applause.

Josef Diskay, the Hungarian tenor, won the audience with his top notes. The four selections he sings are of the classical and semi-classical nature, the final one being the strongest score.

Opening the second half Cecile Weston, who was suffering from a cold, got over with her songs and a couple of impersonations, drawing sufficient applause to warrant the two encore selections she offered. The Alexanders and John Smith, the combination act of the ball bouncing Alexanders, and Joe Cook, closed the show, with Cook continuing the laugh getting he started in his own offering.

Fred.

BROADWAY

A specialty show of vaudeville staples at the Broadway for Election week. Nine acts and an entertaining feature picture, "Skin Deep." Dancing turns at either end of the bill. Kola and Jackson opening and the Max Ford Revue closing.

Tuesday afternoon (Election Day) business was noticeably off. At 2:30 there were flocks of empties in both orchestra and balcony sections. By 3:30 the orchestra had filled up, but right through the afternoon show until 5 p. m. the left never did better than sell about half of its vacancies.

The audience was the typical week-day hard-boiled bunch that sat out front and dared the performers to wake 'em up. The opening act made a first-rate flash as an initial number. Kola and Jackson and a third member of the turn running through a routine of stepping that included several intricate Russian doubles and singles. The bell boy's hock stepping drew a measure of applause that stamped it as they turn that can make that blaze Broadway matinee crowd applaud so early in the afternoon has accomplished something to brag of.

Walters and Walters were second with a double ventriloquist act that ran along at top speed all the way. The woman's baby crying bit is a corking example of technical voice throwing. The boy dummy's work following a wise crack in the dialog is a genuinely funny piece of business.

Gulfoyle and Lange had their own troubles getting started, or rather Gulfoyle did with his flip comedy. It was a herculean task to get 'em snickering even Tuesday afternoon, but Gulfoyle kept at it and finally had 'em with him unanimously.

Lange makes a number of nifty costume changes and sings acceptably.

Valerie Bergere and Co. were fifth with a revival of "His Japanese Wife." The sketch wears well and Miss Bergere's personation of the Jap wife has mellowed. A delightful characterization. The house listened attentively to the playlet and accorded a vote of commendation at the finale.

Sandy Shaw, Scotch comic, preceded, did several character numbers but couldn't seem to get beyond the barrier. His types were all well conceived and interpreted and his vocal numbers entertainingly delivered. The Broadway bunch evidently didn't understand the Scotch stuff and maintained a dignified aloofness. One gag told by Shaw was announced to have been told by him for 27 years without a laugh. The Broadway refused to break the 27-year record. There are countless houses where Shaw's turn would please 'em mightily, but the Broadway apparently isn't one of them. He deserved to go a great deal better than he did.

Elsie White next with a song cycle that embraced a raggy con number, opening, "Videe coo," a comic, an Irish song, wop number and ballad of the modern type. Miss White was at her best with the rag, Yiddish dialect song and ballad. The wop and Irish numbers were not suited to her. She could have made a certain speech had she wanted to, the applause at the finish more than justified one.

The Max Ford Revue brought forth four dancing girls and Mr. Ford in a varied series of stepping numbers, surrounded by a fine looking production and a flock of cos-

tume changes. Ford is an excellent dancer, any style and every style. The girls work hard and the ensemble effect is very pleasing.

Crawford and Broderick and Garcinetti Bros. did not appear in the afternoon show.

Bell.

5TH AVE.

The Fifth Avenue had a great show the first half. Many a big-timer might be glad to have one-half as good. It was bang-bang all the way from the opening act until the finish. Election night the Fifth Avenue sold out rather slowly, the downstairs section filling first, and the balcony not reaching capacity until around 8:30. Another show followed (midnight performance). The lobby was overflowing at 10:30 with patrons waiting for the first night show to terminate, which indicated a turnaway for the final show of the night.

Three comedy acts out of eight quickened the show tempo to a gallop. Pressler and Klais, next to closing, followed the show with their piano comedy turn, and were a riot. Other comedy wallows were Paul Hill and Co. and Raymond Bond and Co. (New Acts).

For and Pre (New Acts) started things off with a rush with a corking wire turn, and Callan and Matthews were second with a singing, talking and dancing act that was conspicuous for class.

One of the outstanding hits of the show Tuesday night was Bob Albright, with vocalizing, stories and a surprise finish that brought forth a couple of clever colored boys, one a pianist and the other a nifty dancer. The pianist also hoisted in a sharp. Several of Albright's stories have been heard around a good deal, especially the one about "I'm Movvich." Betty Morgan (New Acts) also stood out in the running.

Ned Wayburn's Dancing Dozen closed with a dancing turn that held some perfectly routinized essences and hard and soft shoe tapping.

Bell.

STATE

The State show held three good features the first half. In running order sequence they were the orchestra with its novel overture under A. Joseph Jordan's direction; Zuthus (New Acts), opening, and Eva Tanguay, topline all week, closing the show. The rest of it was appalsauce. Spotty and mediocre the intervening four acts were negligible for one reason or another, principally due to the immensity of the house, which drowned their chatter. Then, too, with Miss Tanguay eating a healthy bite into the show's cost the support was slighted.

There was no denying the headliner's drawing power. Before the first act came on only balcony seats were to be had, and this on a drizzly, damp evening that made traveling to the theatre far from attractive. It looks like a big business week for the State through the medium of Miss Tanguay.

The overture was a novel series of impressions of how "Home, Sweet Home" would be rendered by Lauder, chink, Irish, old fashioned rag, jazz, etc. It scored neatly. Zuthus opened strongly. Lee Mason and Co., duce, passed with an average piano routine. The "Co." is a male pianist. Miss Mason featured a contract with which she attempts to fool the audience into believing she is a female impersonator. Periodically she makes as if to discard her wig, struts across the stage in male fashion, later does ditto in an artificial mincing step—such as amateur female impersonators affect, and remarks intermittently, "I wonder if he is a she or she is a he." "I bet you still don't know whether I'm a man or woman." It gets something but is just pop house in speed. Miss Mason is not to be confused with Lee Morse, another single woman act of somewhat similar idea.

Larry Reilly, doing a single, was mildly received No. 3. Some of his stuff went, judging from the front of the house response, but the rear sectionants heeded no more. Affected with a bronchial attack, en masse which did not help matters any. An insistent "louder" also added to the restlessness. Clinton and Rooney, following, showed some legitimate steps, but have neglected the incidental songs and patter. The act could be built up into a strong turn if the team took pains to elide old pop songs like "Which Way Did the Wind Blow?" and the pop song mausoleum, the fiddle hok with a dash of the Ben Bernie even down to the "oasis" gag. The stepping interested. The act did one wise thing. Taking the cue from Reilly's mishap they pitched their voices higher and to advantage.

Matthews and Ayres, a mixed team, too suffered somewhat through audience restlessness but got through handily. He is the tin horn rube type; she is a blonde. Eva Tanguay, with Teddy Waldman harmonica-ing in the upper stage box, assisted by a seven-piece jazz band, held them for over a half hour. She took countless bows and after encoring four times begged off, stating, "Now that you acted this way I am glad of the opportunity to say I'd rather have played in this house than any other in New York."

The Max Ford Revue brought forth four dancing girls and Mr. Ford in a varied series of stepping numbers, surrounded by a fine looking production and a flock of cos-

unit this week to fulfill the Loew date, Irene Castle filling in as an added attraction. Miss Tanguay rejoins the unit next week at the Harlem opera house. And, of course, many's the time she topped the Palace, New York.

"The Cowboy and the Lady," Paramount picture, was the film feature.

Abel.

AMERICAN

The Wallace Reid feature film, "The Ghost Breaker" is the advertised attraction at the American for the first half of the current week, with the customary nine-act vaudeville program. Hallen and Day, Charlotte Meyers and Irving Edwards (New Acts).

Richard Wally opened the bill with a juggling routine, utilizing billiard balls and cues with unusual ability. Wally wears a coat with a quintet of pockets and passes the balls back and forth rather skillfully. He also introduces the rack with the balls sliding down to be juggled and tossed back. It's a good opener. Wally might improve his appearance with a better racial makeup.

Hallen and Day (New Acts) were on second, followed by Russell and Hayes with their speedy routine of ground work and balancing, lightened with some fly talk, the entire routine done in "one." This combination can fit snugly in any program and with their line of work should never fail. They scored a hit with ease.

The Morley Sisters, brownface, stopped proceedings and carried off top honors Monday evening without any competition. Getting a slow start, they corralled a string of laughs with their description of home life and the "Daddy" number and their solos earned them individual applause. The comedy composition went especially well. A great act for the small theatres, one that can hardly miss.

Kimberly and Page have a unique singing and comedy skit with a story that holds it together well. Miss Page handles the comedy in perfect style and Kimberly makes an equally perfect "feeder." They landed a continuous line of laughs, the closing "bit" in one getting them away to a safe hit. This specialty carries a grade of class that is generally conspicuous for its absence on the small time.

Charlotte Meyers opened intermission (New Acts), followed by the Wilcox-La Croix Co. a comedy skit in full stage with five people. This vehicle is well written but not particularly well played. The finish is shoved into the "heavy" division, where one imagines it calls for clever stardom. This could be handled by an all-star cast and made to look great, but all-star casts are not generally found on the small time. Some laughs bobbed up here and there, but it seemed like a silly travesty as played and what value the script carried was smothered. The unknown author has a high class sense of humor and an original thought. But he should aim above the Loew theatres.

Irving Edwards (New Acts) held the next to closing spot, while the Four Baltons, a quartet of girls, closed the show with their aerial act.

Wynn.

23rd STREET

With two smashing comedy hits, one following the other, and both scored by eccentric comedienne in the bill at the 23d Street the first half of the show took on the aspect of big time entertainment. The original six acts were augmented with Jimmy Flynn, who pulled a couple of numbers as the opener of the bill to a healthy applause return.

The program itself comprised Zemer and Smith (New Acts) who opened under won laughs and applause with their horizontal bar act. Rose Bennett (New Acts) started as a single blues singer and finished with a very acceptable ventriloquist offering.

William Grew and Gwendolyn Pates (New Acts) with a straight talking offering running principally to the sure fire squabble between husband and wife stuff brought some laughs as they progressed. The finish of the act needs strengthening.

The first comedy wallop came with the advent of Jarnigan and Condee, who have Patricia Powers assisting them (New Acts). Jarnigan was John Steel's accompanist in vaudeville, Miss Condee is a corking comedienne of the rough sort but the ad lib ideas for vaudeville will. Miss Powers looks pretty and handles several numbers effectively. She was formerly with "Mecca." The act displayed all the speed necessary to land them on the big time.

Atop of the smashing laugh hit the foregoing act scored came Edna Leedom and John Gardner. It was no small task Miss Leedom had before her to follow the comedy acts of Jarnigan and Condee, and do the same method for laughs. But Miss Leedom started working fast, got her audience and held them and finally goaled them heavy, walking away with the hit of the show. She has improved 100 per cent, since she worked with Harry Tighe and is coming along at a pace that will find her headlining yet.

Mercedes, assisted by Mlle. Stan-ton, closed the show. It is the same act that he has been doing for years. Not quite as mystifying as of yore but good entertainment for the type

of audience at the 23d Street. His bawling out of some one in the balcony was uncalled for. It may be part of a plant that he is using, and while it gets him a hand, it hardly keeps in keeping.

Closing the show Charles Ray in "Alias Julius Caesar," a corking comedy, brought lots of laughter.

Fred.

58TH ST.

A neat small time show played to a dainty, weary attendance election day matinee, an audience that was as melancholy as the weather. But they warmed up at the start. They couldn't do anything otherwise with Rich Hayes' droll comedy juggling for a starter. Hayes is a whiteface appetizer for any layout, a blackface boy assisting with the props to excellent effect for contrast.

Van Dyke and Vinci, mixed team, did nicely. No. 2, working before a cabaret exterior, he the coat room boy, she the cigarette girl. This leads into song and dancing. Paul Van Dyke clicking pretty with a sympathetic tenor. Lehr and Kennedy tried with a comedy routine, the man doing low comedy following a conventional flirtation opening. The comic depends a good deal on mugging to score, winding up the routine with a classical dance travesty in a hula costume get-up. The girl is a cute foil landing with an audience number about "Eve Looking for an Adam," with an apple thrown to an orchestra patron.

"She Would Be a Vamp" was the reel purporting to have been "shot" the previous week in a "Making Movies" act. The acting—the very word flatters—is terrible enough, but the photography was possibly even worse. Such things as "framing" the characters was a thing unknown and unheard of, evidently, to the crank grinder. Maybe it was meant to be comedy, but the audience didn't take it so, and one couldn't blame them.

"The Little Cottage," the George Choo act, is a neat flash (even now after having played several seasons) for the big small time. Sinclair and Dixon are featured above the title, the former an Ernest Truax sort of comic who seems likely production timber. Dixon was a satisfactory juvenile. Ethel Russell playing opposite, Marie Sax and Kathleen Morris supported capably with a sister song and dance and other specialties. The act's mounting leaves little wanting.

Tom Kelly was a decided woff in the stellar position. His Irish stories whanged on all cylinders. The Wheeler Trio, male acrobats, did hand-to-hand formations to strict attention and good response.

Abcl.

RIVERSIDE

A combination of a damp night, Election eve and a good all round show, with Vincent Lopez' orchestra headlining, drew 'em in at the Riverside Monday night. Of the three conditions mentioned it's a safe bet the Lopez band counted as the most important in the draw.

Eight instead of the usual nine acts, with Gautier's Pony Boy opening and Rolis and Royce deucing it with their standard dancing turn. Rolis and Royce are real steppers. Nothing fakey about their tapping. Triple rolls come as easy to this duo as the one-legged money stuff to the counterfeits. The woman of the team, unlike most of the mixed dancing turns, can more than hold her own with the man. They went for an individual hit.

William Ebs has changed the plan of having the midget in his trick ventriloquial turn sit on his knee after the conventional fashion of voice throwers. The plant is now enclosed in a prop lamp alongside of Ebs, and Ebs makes use of a regular dummy. The surprise is not so big in the present arrangement as it was in the former manner of fooling 'em. The midget did two songs in one. One would have been sufficient. The house liked the act and accorded it heavy appreciation.

Frances Arms was fourth and wowed 'em with a Yiddish character number that while verging pretty strongly on the "blue" always managed to keep on the right side of the line. The lyrics of this number, which tell of a young woman whose various suitors "try to find out how bad she is when she tries to find out how good they are," contain a laugh in every line, and some of the lines contain more than one. She does it perfectly, with a real flair for characterization. All Miss Arms' numbers landed. She does Irish, hick, Dutch and Wop dialect, all good, with the Tad, hick and Dutch topping the Italian, which, while O. K., is not as well done as the other three. With her looks, stage presence, vocal ability and knack of characterization, not to mention a clever song delivery, Miss Arms is moving swiftly toward the top, with headline honors looming plainly ahead.

The Lopez Band got a cordial reception and proceeded to wallop over a whole of a hit. According to report, Vincent Lopez is an electrical expert as well as an accomplished musician. Whoever devised the electrical effects knew his business thoroughly. Sound and light are perfectly synchronized in a way that enhances the music to a high degree. The music itself is exceptional. When it is remembered Lopez has but nine men, the musical effects he secures are remarkable.

The toy train with the western ballad number was replaced at the Riverside by a classy scenic effect that showed a waterfall and mountainous canyon with a train running across a high bridge. Lopez had to do an encore number after the drop had been lowered and he had delivered a modest acknowledgment. Pretty good for closing the first half.

Julius Lenzberg also staged a bit of jazzing, with the house orchestra assisting during the intermission. It landed solidly.

Jessie Busley and Co. (New Acts) opened the second half, with Yvette Rugel following. Miss Rugel ran through a varied repertoire that included several high lights and carried off high honors in the always difficult next to closing spot. "Swanee River" in a minor key for the finale sent her off to a wallop.

The Four Yellerons (New Acts) closed.

JEFFERSON

The Jefferson is packin' 'em these days with eight acts and feature picture. The bill Monday night was an excellent one for this house, well blended and entertaining. It proved a popular combination of small and big time acts with the leaning toward comedy.

Ben Bernie and his Chicago Band (New Acts) topped and stopped the show, doing 30 minutes and finishing in big favor on 14th street. Bernie followed La Petite Mignon, the "impressionist." Mignon also clicked with impressions of Trentini, Eddie Leonard, Ruth Royce, Nan Halperin, Sam Bernard and Bernard Granville. Her physical reproductions were o. k., but she was way off on the vocalizing, particularly the Nan Halperin song. Miss Mignon jockeyed her bows and topped it off with a phoney beg-off speech in which an intentional allusion to "Gallagher and Shean" started the applause all over again. Bernie closes with a "Gallagher and Shean" number, but it didn't hurt.

Harders and Millis followed. Bernie, taking a stage assignment and making their "nut" comedy likeable. The pair have hoked up a bit on their dressing, each wearing a comedy mustache and one or two other touches. They have improved over last season and are a safe comedy addition for anywhere.

Helen Staples, a single girl singing songs, deuced, catching on here. Miss Staples has rearranged her routine and improved her delivery, but hasn't developed the strength necessary for the fastest company. The act lacks variety but qualifies acceptably for the intermediate houses.

Burns and Wilson, third, caught on nicely with their tried and true small-time comedy vehicle. The doctor and nurse idea is a good structure, of which to drape their rough comedy and hoke. The solo song by the man, "Gee, But It's Great to Be a Doctor," is a weak effort lyrically, but serves to plug a space between changes.

Rice and Werner followed in their veteran blackface comedy turn, "On the Scaffold." The pair have developed a new finish that should work out well. The "wench" in her efforts to get back into the house from the scaffold slides down the incline and disappears into a cellar door. She is rescued when the man lowers a block and tackle and she is hoisted into the air fastened to the hook. Her efforts to step back into the window are funny. The whole thing collapses at the curtain. Marguerite and Alvarez opened (not caught) and Billy Hughes and Co. (New Acts) closed a good bill.

Con.

CHI "BUYS" DOOMED

(Continued from page 12)

and naturally the balcony trade was diminished in the theatres where the "buys" existed. It was the balcony patrons who waited for the curtain-time tickets, for the campaign became so noticeable that it gave rise to the possibility of the opening of a cut-rate office in the loop.

While this situation prevailed on the streets, the box offices were having their troubles. At the Selwyn, Couthoul had 400 seats, bringing the location back to Row P. Whatever chances there were of urging a box office window sale was killed the first two weeks when patrons went to the windows, asked for seats in the first ten rows, were told there were none, and then purchased seats in the rear of the house, and upon entering found many empty seats in front—the seats Couthoul was stuck with. It got so at the Selwyn that there was no window sale at all, and when the balcony trade was hit by the street speculators, selling orchestra seats two for \$1, the situation became serious as far as revealing the shortcomings of an outright "buy" when there was no demand at the Couthoul stands.

The same situation holds at the Harris except there is a greater demand for "Six Cylinder Love" than there happened to be for either "The Circle" or "The Guilty One." However, the Harris has invited as much hostile feeling from the disappointed public which goes to the box office, asks for seats in front, and have to be contented with rear seats, only to see empty seats, held

by the Couthoul stands, in front after the curtain goes up.

So far has the situation gone that the public doesn't understand the explanations of the house managers. The public is sore clear through, and the complications apparently are so annoying to the public that it is safe to say the Couthoul offices and the managers are in dead earnest when each claim the days of outright "buys" are done for the loop theatres. The situation at the Twin Theatres brought about this, and while both the Harris and the Selwyn profited in the first six weeks, it's quite possible each will lose the profits, winning back the confidence of the public, while the Couthoul offices angle for some manner in which to gain back the heavy losses.

CHI SHOWS

(Continued from page 14)

average during the week, with the "bright" "buy" six weeks ending this Saturday night. It is reported Couthoul will continue with this engagement on a "buy" of 250 per night with a privilege of 50 tickets return.

"Hairy Ape" went big at the Studebaker, bringing the first joy to the new managers, Hank & Gazzolo. The opening brought \$2,800, a record for a dramatic show in this town. The Cat and Canary is still selling out at the Princess. The Green Goddess is waging a quiet but sure campaign, with the business climbing all the time. "Under False Pretenses" has a small "buy" with the brokers, which helps the first part of the week. The week-end business at the La Salle, with the comment between the acts, augurs well for the New York fate of the piece. Instead of going out Saturday night "Under False Pretenses" remains over one week.

The incoming shows will give the local calendar a complete new front, and as the second quarter of the new season starts there will be further chances to study the interesting procedure that local playgoers have adopted in selecting what shows it likes and just what must suffer losses despite the rosy conditions under which the shows march in. It's a big season for comment in Chicago, but it's going to be still a bigger season for losses for the New York managers who don't study the Chicago situation, principally the box-office policies, instead of jumping at conclusions, overlooking the fact that Chicago isn't New York despite there appears to be plenty of theatrical money hereabouts.

Last week's estimates: "Hairy Ape" (Studebaker, 1st week). Magnificently handled to bring about the interest shown at premiere. Only booked for four weeks. Second thoughts by critics of great box-office value. Took \$18,000.

"Ruse Russe" (Playhouse, 1st week). Tried for \$5.50 price for opening, but slipped, drawing in neighborhood of \$1,200. Craze not here for entertainment. Big loss for Shuberts and Bryant. Stopped at \$6,000.

"The French Doll" (Powers, 2d week). Bordon again great copy for the newspapers. Can be considered a solid Chicago star favorite. Early part of week kept business at \$5,500.

"The Guilty One" (Woods, 11th and final week). Merely played out its string. "The First Year" heavily billed and should return capacity houses for this theatre. Exit gross for Frederick show estimate at \$9,000.

"The Circle" (Selwyn, 7th week). Error in not removing show at termination regular time. Newspaper campaign failed to stop skidding. Grossed \$8,500 with "Kempy" strongly underlined for Nov. 13.

"Six Cylinder Love" (Harris, 5th week). Improvement in matinees kept comedy over \$14,000. Will be watched after outright "buy" is over this week. Has billing on outskirts, but none within city limits.

"Bombo" (Apollo, 7th week). Running wild. Jolson's personal chatter at finale making biggest kind of hit for confidence of public. Saturday night's business is good for close to what some shows in town pulled on the week. Ranged for \$27,500.

"Good Morning Dearie" (Colonial, 10th week). Only one matinee (Saturday), and that was a handful. Busy moments at this theatre preparing for "The Music Box Revue," opening Nov. 14. Stage already being cut up. "Dearie" struggled for \$14,500.

"Thank U" (Cort, 10th week). Gracefully packing away big profits for both house and company. Is piling up a wonderful clientele. Tipped \$13,300.

"Under False Pretenses" (La Salle, 5th week). Held the previous week's average, with hope increasing for New York success. Leaves Saturday night. Estimated at \$7,700.

"Cat and Canary" (Princess, 9th week). Selling out with regularity and adopting trade-mark of one particular advertisement. Will be here until ball players go south. Another huge profit with \$15,200.

"The Green Goddess" (Great Northern, 5th week). It's great appeal is thoroughly ticked. Big charge in Sunday advertisements. Hit off \$14,500.

"Bill of Divorcement" (Central, 1st week). How far Allan Pollock will go with his personal plans at

this house will be known after this week. Looks dubious for successful outcome. Estimated at \$5,000.

"The Perfect Fool" (Illinois, 10th week). Skidding all the while over early big business, merely attributed to having outlived its stay. Reported at \$17,200.

"Lightnin'" (Blackstone, 61st week). Announcement of final weeks proves there are locals who haven't seen this Bacon hit. Will hold average of \$15,000 if not greater for all final weeks.

"Greatness" (Olympic, 2d week). Although this show registered a Chicago flop it has a much better chance than "False Pretenses" or "The Guilty One" for a New York try. The latter two shows also Chicago premiers. "Greatness" just went over \$7,000.

BROADWAY STORY

(Continued from page 13)

"Molly" will remain at the Globe until "The Bunch and Judy" is ready to come in. The latter attraction opened at the Garrick, Philadelphia, Monday and when it is put into condition for Broadway "Molly" will replace it there.

Two of Broadway's comedies of which much was expected failed to live up to first indications. "It's a Boy" is leaving the Sam H. Harris after a short stay of eight weeks. "Spite Corner" at the Little is holding on fairly well, but not in the measure expected. In both instances the plays were the same kind as housed in the two theatres last season and it is believed that explains why they have not drawn as well as their predecessors. Showmen believe if the shows had been spotted in other theatres they would have landed from the jump, the theory being that most theatres should be given a change in pace from season to season as supplied by a different kind of show. Both "It's a Boy" and "Spite Corner" are excellent comedies of their kind. The latter is showing life and it may stick for a run.

Two of this week's offerings started brightly. "Up She Goes," the Playhouse's first musical piece, opened Monday and was regarded having a strong chance. W. A. Brady produced it. The same manager's novelty, "The World We Live In," first labelled "The Insect Comedy," which opened last week at Jolson's 59th Street, is building up after a fair start, and agencies report the demand increasing.

Its first week was around \$11,000, which is far under what the attraction should have drawn. "Rain," another of this week's premieres, was accorded splendid notices. The Maxine Elliott got the production, by Sam H. Harris. "The Fool" at the Times Square bettered its pace last week when most of the list declined and went close to \$10,000. Indications for this week are for \$14,000, without an extra matinee. "Six Characters in Search of An Author," which arrived last week, was able to do a little less than \$2,500 at the tiny Princess (299 seats). This week it started off well, Tuesday night being nearly \$800, but the limited capacity will not permit more than ordinary grosses. "The Last Warning" at the Klaw stands out as the strongest of the October drama arrivals. Its business last week was \$13,800, which is close to capacity. The "49ers," which arrived this week at the Punch and Judy, appears to be in doubt.

Next week eight new attractions will join the list of the exceptionally heavy premiere calendar replacing about as many current offerings. "Hamlet" will succeed "It's a Boy" at the Sam Harris, the new show being topped at \$330; "Little Nellie Kelly" will come to the Liberty, joining the other Cohan leader "So This Is London" which lead Broadway last week and drew the biggest normal week's gross at \$16,700; "Merton of the Movies" will replace "Captain Applejack" at the Cort; "The Love Child" will be successor to "Queen of Hearts" at the Cohan; the Comedie Francaise company will follow in "The Monster" at the 39th Street for one week; "The Romantic Age" takes the Comedy, "Thin Ice" moving over to the Belmont which becomes available by "Kempy" going to the road. "A Question of Virtue" will relight the Bayes and "Hospitality" the second Equity Players try will follow "Malvaloca" at the 48th Street. "La Tendresse" will leave the Empire after another week with "Greatness" succeeding Nov. 20; "Her Temporary Husband" will leave the Frazee and "The U. S. A." will move there from the Garrick.

Around the subway circuit "The Bat" held its wonderful business again, getting \$14,000 at the Montauk, Brooklyn, for a total of \$23,000 in two weeks there; "Tangerine" drew the biggest individual gross getting nearly \$17,500 at the Majestic, Brooklyn; "The Goldfish" pulled \$8,100 into the Bronx Opera House; "Just Married" played to a little under \$8,000 at Shubert's, Teiler, Brooklyn; "Marjolaine" got \$9,000 at the Riviera and "He" played to \$7,500 at the Broad Street, Newark.

Bonus to Ticket Sellers Off

The 25-cent bonus on each ticket to the Morosco theatre sold by the agencies providing a certain number of seats were disposed of each week, was called off this week. This bonus was a little side money for the boys behind the counters in the agencies who have been pushing the seats. The calling off of the bonus system, however, has started the boys lying off the drive that they have been conducting for the show.

The adoption of this plan to get extra business for "Why Men Leave Home" had it been continued might have resulted in a number of shows following suit, which would have finally developed into a general system and eventually grown to such proportions that the theatres would have to be operating for the benefit of the agencies solely.

Buy Number 21 With Cuts 16

The number of buys running this week total 21, with "Rain" at the Elliott and "The World We Live In" of the new attractions being added. Because of the fact that the latter attraction is the insect comedy, the Jolson, which is housing the attraction, is already being referred to in the agencies as "the bug house." The complete list of buys includes: "The Lady in Ermine" (Ambassador), "Kiki" (Belasco), "Almer" (Bijou), "Springtime of Youth" (Broadhurst), "Gingham Girl" (Carroll), "Sally, Irene and Mary" (Casino), "Rain" (Elliott), "East of Suez" (Eltinge), "Whispering Wires" (49th Street), "Orange Blossoms" (Fulton), "Loyalties" (Gaiety), "White's Scandals" (Globe), "It's a Boy" (Harris), "So This Is London" (Hudson), "The World We Live In" (Jolson), "Yankee Princess" (Knickerbocker), "Rose Bernd" (Longacre), "The Awful Truth" (Miller), "Ziegfeld Follies" (Amsterdam), "The Old Soak" (Plymouth), and "Passing Show" (Winter Garden).

This week the buy for "It's a Boy" finishes and will not be renewed, the piece being scheduled to leave in a couple of weeks with Boston as the next stand.

In the cut rate list the 16 attractions listed are "Kempy," Belmont; "Blossom Time," Century; "Queen O' Hearts," Cohan; "Thin Ice," Comedy; "Capt. Applejack," Cort; "On the Stairs," Daly's; "Her Temporary Husband," Frazee; "Fantastic Fricassee," Greenwich Village; "It's a Boy," Harris; "Yankee Princess," Knickerbocker; "Shore Leave," Lyceum; "Why Men Leave Home," Morosco; "Able's Irish Rose," Republic; "Ranco," Itiz; "Partner's Again," Selwyn, and "Passing Show," Winter Garden.

THE IMMORTAL HOUR

(Continued from page 17)

music. If it attracts at all it will have little but the music to thank.

It is a fairy dream, with all the gossamer, unsubstantialness of dreams. The slim story tells how a more or less demented Celtic king, Eochaidh, meets a fairy in an enchanted wood. He woos and wins her. She soon tires of being a consort ruler of Ireland, however, and returns to fairyland and a lover of her own dream race. The production is made notable by the exceptionally beautiful mounting given it by Paul Schelving and by one or two individual performances.

Gwen Frangcon Davies is an acquisition to London as the fairy. She sings exceedingly well and might have been created by the artist Burne-Jones. W. Johnstone Douglas achieved a success as the King, as did William Haseltine as Madie. Other parts were all well played. The chorus was patchy. Music lovers and a carefully collected "first night" crowd of nobilities gave the opera a warm reception.

The will of Sallie Wells Smyth, known also as Sydney Armstrong, actress, who died at the Roosevelt Hospital Oct. 7, filed this week for probate in the Surrogate's Court, New York, gives her entire estate of "about \$16,000" in personality, after all debts are paid, to her niece, Georgiana Stoddard, of 250 West 78th street, who, is named as the executrix. Mrs. Smyth died after a protracted illness at the age of 62. She had played in a number of Frohman stock companies and was the widow of William G. Smyth, for 20 years manager of David Belasco's booking department, who gained fame as a producing manager before he joined Belasco, and who died of paralysis at his home, 106 Central Park West, New York, on Sept. 15, 1921.

BILLS NEXT WEEK (NOV. 13)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
* before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace

Marion Harris

Ann Pennington

Van Hoven

*W. Faversham Co

Kerr & Weston

(Three to fill)

Keith's Riverside

Lillian Shaw

Henry & Moore

Dixie Four

The Cromwells

H. Holman Co

Montoni Family

M. Wirth Family

(One to fill)

Keith's Royal

Lucas & Inez

The Brantons

"Little Cottage"

Around the Corner

Van & Schenck

A. F. Steadman

Miller & Capman

(Two to fill)

Keith's Colonial

Rich Hayes

Emile Lea Co

Wells Va & West

Tom Patricola

"Spider's Web"

Chic Sale

*Mme. Lelzait

Allman & Howard

Pierce & Ryan

Keith's Alhambra

Joe Dickey

Crawford & Brod'k

Low Cooper

H. & E. Dean

M. & F. Onri

V. Lopez Orchestra

Anna Munson Co

R. & W. Roberts

Moss' Broadway

Margaret & Alvarez

Swor Bros

Golden Gate Three

Jarrow

(Others to fill)

Moss' Coliseum

Van Cello & Mary

Eddie Foy Family

Home & Gaud

Nelson & Sands

(Two to fill)

*Butler & Parker

(Others to fill)

Keith's Fordham

*The Hartwells

Irving Fisher

Booth's School

*Butler & Parker

(Two to fill)

Keith's Hamilton

Redford & W'ch'st

Nixon & Sands

Blossom Seely Co

Rome & Gaud

Sandy Shaw

(One to fill)

Moss' Franklin

L. & W. Roberts

*Jack Little

C. Weston Co

*Tower & Darrell

Frank Conroy Co

(One to fill)

Keith's Greenpoint

Redford & W'ch'st

Nixon & Sands

Blossom Seely Co

Rome & Gaud

Sandy Shaw

(One to fill)

Keith's 51st St.

*"Wonder Seal"

Hartley & Paterson

Alexanders & Smith

Joe Conk Co

Anna Adair

Proctor's 125th St.

2d half (9-12)

*Zemater & Smith

Grew & Pates

Tom Kelly

Four Fords

(Others to fill)

Proctor's 58th St.

Claude Coleman

Watts & Hawley

Swift & Kelly

(Others to fill)

Proctor's 5th Ave.

2d half (9-12)

Strassell's Seal

Foley & Co

Buckridge Casey Co

Moss & Frye

Frank Farron

Dooley & Story

(One to fill)

ALTOONA, PA.

Orpheum

Payne & Ward

"Indian Reverses"

Ward Bros

Oxford Four

(One to fill)

Al Libby

Stella Mayhew

Gordon & Ford

"Ben Bernie's Band"

Rube Clifford Co

(Others to fill)

2d half (16-19)

*Zemater & Smith

*Mlle Collins

Myers & Hanaford

(Others to fill)

Proctor's 23d St.

2d half (9-12)

Rich Six

Jack Joyce

Winifred & Brown

H. Hubert Co

Hall & Dexter

(One to fill)

1st half (13-15)

Foy & Adams

Adams & Griffith

(Others to fill)

Van & Morris

Jan Sothen

W. Lopez Orchestra

*Mlle. Herne Co

(Two to fill)

FAR ROCKAWAY

Columbia

2d half

Garcinetti Bros

V. Berge Co

Eddie Ford Family

Leedum & Gardner

C. Weston Co

BROOKLYN

Keith's Bushwick

"The Wager"

B. & W. Wheeler

(Others to fill)

Keith's 51st St.

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Hartley & Paterson

Alexanders & Smith

Joe Conk Co

Anna Adair

Proctor's 125th St.

2d half (9-12)

*Zemater & Smith

Grew & Pates

Tom Kelly

Four Fords

"Little Cottage"

Harvey Devora 3

1st half (13-15)

Janet of France

(Others to fill)

2d half (16-19)

Frank Farron

Swift & Kelly

(Others to fill)

Keith's 51st St.

*"Wonder Seal"

Hartley & Paterson

Alexanders & Smith

Joe Conk Co

Anna Adair

Proctor's 125th St.

2d half (9-12)

*Zemater & Smith

Grew & Pates

Tom Kelly

Four Fords

"Little Cottage"

Harvey Devora 3

ALBANY, N. Y.

Proctor's

Rob & Tip

Haney & Morgan

James J. Morton

"H'metown Follies"

(Two to fill)

May McKay & Sis

Holland & Oden

"H'metown Follies"

(Two to fill)

Frank Farron

Swift & Kelly

(Others to fill)

Keith's 51st St.

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Hartley & Paterson

Alexanders & Smith

Joe Conk Co

Anna Adair

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Tom Kelly

Four Fords

"Little Cottage"

Harvey Devora 3

1st half (13-15)

Janet of France

SHAPIRO, BERNST

We take pleasure in announcing two of the greatest songs of the profession, and absolutely stamp our guarantee on both of them in the music industry.

THE GREATEST MASTERPIECE BY THE MAN WHO IN THE PAST SEASON HAS WRITTEN "GEORGIA," "GINNY SHORE," "INDIANA."

"WAY DOWN EAST IN MAINE"

By WALTER DONALDSON

WE NEED SAY NOTHING FURTHER ABOUT THIS SONG, AND ANY ACTS SINGING THIS STYLE OF NUMBER GET IN TOUCH WITH US IMMEDIATELY.

THE GREAT COMEDY SONG

"WHERE THE BAMB"

By That Great Team of Writers, LEW BERNSTEIN

Many other novelties of every description, comedies, ragtime, to routine any act without conflict.

SHAPIRO, BERNST

CHICAGO
BILLY STONEHAM
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WILLIE PIERCE
25 South 9th Street

SAN FRANCISCO
FRANK SNOWDEN
Pantages Theatre Building

BOSTON
CHARLES BRADLEY
240 Tremont Street

BALTIMORE
SAM TUMIN
1405 Madison Avenue

LOS ANGELES
BARNEY V
318 Superba The

NEW YORK, GEORGE PIANTADORA

WEIN & CO.**MUSIC PUBLISHERS**

LOUIS BERNSTEIN, President

ings ever offered by this house to the American pro-
gram and predict they will be two of the biggest things
by this season:

THE STARTLING NOVELTY SYNCOPATED BALLAD BY THE BOYS WHO
HAVE WRITTEN NUMEROUS SUCCESSES:

"LOST**(A WONDERFUL GIRL)"**

By BENNY DAVIS and JAMES F. HANLEY

THIS SONG IS ALSO IN FEMALE VERSION FORM ENTITLED:

"LOST**(A WONDERFUL MAN)"**

AND IS ONE OF THE NEWEST AND MOST NOVEL IDEAS THAT HAS
EVER BEEN WRITTEN.

HIT OF THE DAY:

"100 BABIES GROW"

OWN and WALTER DONALDSON

blues, jazz numbers and ballads, enough great songs
to sing with anybody on the bill.

WEIN & CO.**Broadway and 47th Street
NEW YORK CITY**

CINCINNATI
DOC HOWARD
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MINNEAPOLIS
VINCENT MARQUISE
329 Lindley Skiles Building

ST. LOUIS
STEVE CADY
Pineate Building

SEATTLE
STANLEY HUMBLE
809 30th Avenue

DETROIT
NED NICHOLSON
9 Park Bldg., 22 Adams St., N.

I, General Professional Manager

LONDON

(Continued from page 2)

The entire stage is used only for exteriors and big spectacular sets. Smaller sets and interiors occupy a series of little stages which slide into position either from "back stage" or from the wings. They take up only half the stage room, the director relying upon his lighting to make the public believe the scenes are correctly centered. While the action of the play is going on at one side of the stage the other half is being prepared for the next scene.

Sir John Martin Harvey will present his new version of "Everyman," which is called "Via Crucis," at the Memorial, Stratford-on-Avon, Dec. 15. The version used is Hoffmann Stahl's, translated by the Hon. Sybil Amherst and Christopher Home.

The London productions of "Whirlwind into Happiness" at the Lyric, and "The Lady of the Rose," Daly's, will provide the Christmas attractions at two of the big Manchester houses.

Having failed to come up to expectations financially "The Return" concludes its run at the Globe Nov. 11. Marie Lohr will reopen the theatre Nov. 18 with a new comedy by Alfred Sutor, entitled "The Laughing Lady." The piece will be produced by Sir Charles Hawtrey.

The new Ian Hay play, which Robert Lorraine will produce shortly, is now titled "The Happy Ending." Besides the actor-manager himself the cast includes Fred. Kerr, Miles Malleson, John Williams, Jean Cadell, Elizabeth Irving (the last representative of a famous family), Gladys Gaynor, Elizabeth Roslyn, and Ethel Irving, who will make her reappearance on the legitimate stage after some time in vaudeville.

Whether it is a success or not "Glamor" can only stay at the Apollo for three weeks, as the theatre will be required by Maurice Moscovitch for his production of A. Schomer's "Devil Dick." This is now described as a problem play in prolog and three acts, the action being relieved by a strong vein of comedy.

Herman Darewski was publicly examined, in bankruptcy Oct. 25. Liabilities were returned as £84,659, of which £52,045 is expected to rank, and assets at £238. Debtor's position was attributed to losses on two provincial houses (Southend-on-Sea), £23,376; interest paid and owing to money lenders and others, £8,500; losses in connection with a series of dances at a West End hotel, £2,500. Darewski is at present presenting a musical act in vaudeville.

Norman MacDermott will stage "Brer Rabbit" as a Christmas attraction at the Everyman.

Countess Anna de Bremond died here in poverty last week. She had an adventurous career during which she gained a certain notoriety as a "hot stuff" novelist and also made appearances in vaudeville and the legitimate. She was the heroine of an episode in which the late W. S. Gilbert played the other leading part. She wrote to the author asking for an interview for a newspaper to which she was then contributing. Gilbert replied that his charge for an interview was 25 guineas, to which she replied she would write his obituary for nothing. Gilbert then wrote to a leading daily explaining his reason for asking the price was that having information detrimental to the lady he thought it the best way to avoid a meeting. The countess, her claim to a title of any sort was obscure, brought an action for libel and was awarded one farthing damages, having her own costs to pay.

Having been on several occasions a sub-lessee of the Savoy, Robert Courtneidge has now become the lessee proper.

The big attraction at the motor show gala ball and supper will be a cabaret show given by members of "The Smith Family" company, at present appearing at the Empire. The proceeds will go toward the endowment of a cot in the Middlesex Hospital to the memory of Marie Lloyd. In this cabaret show Harry Tate, Ella Relford, Connie Ediss, Mabel Green, Anita Elson, Charles Brooks, Basil S. Foster, Robert Nainby, Billy Carill, and the Tate company will appear, as well as Charles Austin, Lorna and Toots Pounds, from the Palladium revue, "Rockets." Alice Lloyd will also appear.

The first genuinely public performance of Shelley's "Cenci" will be given by Sybil Thorndyke at the New, Nov. 13. When the play was originally produced at the Grand, Islington, 35 years ago, the performances could not be called really public, as the price of seats, £1, was prohibitive in those days, and those paying it became automatically members of the Shelley Society.

A play dealing with life in Russia during the revolution will be pro-

duced in the West End shortly, but for some reason or another great care is being taken to hide the identity of the theatre. The play is entitled "The Beating on the Door" and is by Austin Page, the author of the war play, "By Pigeon Post." The cast includes Franklin Dyllal, Authole Stewart, Arthur Watson, Mary Jerrold and Doris Lloyd.

A memorial is to be erected to the memory of Marie Lloyd. It was at first intended to build a small isolation hospital for the Astors' Orphanage, but later the prior claim of the vaudeville profession was admitted and subscriptions will go to the Variety Artists' Benevolent fund, with a small percentage to the Actors' Orphanage, which looks after several vaudeville orphans. What form the memorial will eventually take is not yet decided, but it will probably assist the good work of the V. A. B. P. Institution, "Brinsworth." Alice Lloyd is writing Marie's life story for a Sunday publication.

F. V. St. Clair, O. B. E. (Order of the British Empire), died in Manchester at the age of 62. Apart from being a capital comedian and songwriter, he was a recognized authority on musical hall matters and contributed largely to the professional and lay press.

"George A. Birmingham," author of "General John Regan" and of the new comedy which Sir Charles Hawtrey will presently produce, is in reality Canon J. O. Hannay. He has just been appointed chaplain to the British Embassy at Budapest.

Rowland Buckstone, who died here recently, only left an estate valued at £234.

Despite the fact that she made over £250,000 during her career Marie Lloyd's estate will probably not realize more than £1,000. Most of what she made she gave away, and when the end came her property was mortgaged. By her will she provided only two legacies, £900 to her brother, John Wood, and £100 to her maid, Mrs. Wilson. The income from the residue of her estate, if any, goes to her daughter by her first mortgage, Marie Courtney, and upon her death to East End charities.

PARIS

Paris, Oct. 28.

The Folies Dramatique, redecorated, after being a picture theatre for several years, will be in-

(Continued on Page 40)

SOUTH AFRICA

By H. HANSON

Cape Town, Sept. 28.

The 1922 Musical Comedy Co. finished Sept. 23 at Opera house with "Oh! Oh! Delphine." Season was success.

Ruby Miller, English, supported by Charles Carson and Co., opened at Opera house Sept. 26 with "The Edge of Beyond," under direction of African Theatres, Ltd.

Tivoli, under the able management of John S. Goldstone, has been doing good business. Week Sept. 20: The Snellings, acrobats, fair; Fred Gilmour, whistler, fair; June Mills, clever American comedienne, assisted by Wm. Innes, good. Miss Mills, paying return visit, got hit of bill. Rex Romaine and Stella Esdalle, good; Gladys and Frank Alber, good; Bert Terrell, Dutch comedian, clever and went big; Miller and Canning, novelty opening with bar act to finish, present good turn.

Week Sept. 27: Zellini, clever dumb show, big hit. Jack Straw, comedian, assisted by Geo. Carroll. Act can easily be condensed with better results. Some good stuff, but drawn out. The Snellings, Fred Gilmour, Miller and Canning, Herbert la Martine and Teddy Sherry (return) repeat previous success. The Clever dancing act, Gladys and Frank Alber, comedy entertainers.

Week Oct. 4: The D'Ormondes, Jack Straw, Zellini, Gladys and Frank Alber, Wm and Ivy, Fred Morris, B. Barnett.

The Alhambra, under new control of Manager Collins, attracts with good pictures and well organized orchestra. Sept. 18-20, "Wedding Bells" (Constance Tabadge); 21-22, "Savage" (Pauline Frederick); 23, "Wedding Bells"; 25-27, "Conflict" (Priscilla Dean); 28-30, "Four Dare Devils"; Oct. 2-4, "The Oath" (Miriam Cooper). Grand: Sept. 18-20, "The Torrent" (Eva Novak); 21-23, "White Circle" (Wesley Barry); 25-27, "Price of Silence" (William Farnum); 28-30, "The She Devil" (Theda Bara).

At Wolframs: Sept. 18-20, "Just Pals" (Buck Jones); 21-23, "Live and Let Live" (Harriett Hammond); 25-27, "Someone in the House" (Vola Vale); 28-30, "The Jungle Trail" (William Farnum).

FINSBURY EMPIRE

London, Oct. 24.

J. W. Rickaby, one of England's foremost burlesque character comedians, secure in the absence of Frank Van Hoven, has annexed a few of the American performer's sayings, such as calling attention to the fact he now wears silk socks, and so on. It is not at all necessary for so clever an artist as Rickaby to resort to this sort of thing, as he is capable of scoring strongly without it. Rickaby returned from Australia last May via the United States, where he quickly assimilated the American style of synecopation, excellently done, barring the retention of the cockney dropping of his "h's."

It is an especially big bill at Finsbury Park this week. Headed by Leona Lamar, her first appearance in London, it is supplemented by such native headline favorites as Rickaby and Gertie Gitana. In addition Jack Rose is placed down next to closing with his "nut" specialty, which is a veritable clean-up. If Rose remains here he will quickly establish himself as a favorite. Following Miss Lamar he felicitously burlesqued her act by utilizing the familiar "Attoboy" mind-reading travesty, calling out to his pianist: "Watch out—what's this?"—"It's raining—what's this?" etc! It fitted in nicely.

Miss Lamar's "thought transference" turn was accepted at first in stony silence until she warmed up her audience by her intriguing work, and it is probable that before the middle of the week she will be the talk of the neighborhood. She might overcome a tendency to talk too rapidly, which, with her strong American accent, makes her almost unintelligible.

Gertie Gitana, singing soubert, is one of England's music hall institutions. She has grown a trifle stouter in later years and this, with the separation of her eyebrows, which used to connect, has much improved her appearance. She sings her songs "with gestures" which bear no relation to the meaning of the lyrics, and in her third number plays a saxophone. This was the logical finish of her act, but she followed it with a fourth and then, not content, announced "by request" an old favorite ditty, "Nellie Dear," for a fifth.

The Royal Bartle Quartet opened the show. It consists of a man in Scotch kilts, who plays the concertina. He is assisted by a woman who warbles indifferently and two girls who also play concertina; one does a bit of piano thrumming and the two girls dance neatly. They also prolonged their turn unnecessarily.

Barrett and Knowles, two men, straight and "nut," with the straight man doing a bit of piano accompaniment, did fairly well. The comedian has a style of his own and the straight feeds adequately. The

AUSTRALIA

By ERIC H. GORRICK

Sydney, Sept. 25.

Her Majesty's, "A Night Out"; Criterion, "The Bat"; Royal, "The Peep Show."

After a short return season of "The Whitehead Boy," the Abbey Theatre Players produced "Tactics," a farce in one act by Thomas King Moylan, as a curtain raiser to "Mixed Marriages," a play in four acts by St. John C. Ervine, at the Palace Aug. 19. Arthur Sinclair was ably supported by J. O'Rourke, Maureen Delany, Sydney Morgan and Nora Desmond in "Tactics." "Mixed Marriages" is constructed on the vexed question of Catholic marrying Protestant. The action takes place in Ireland during troublesome times. It is a comedy drama. The acting was superb. The financial support accorded the company by the general public has been very poor. It is a great pity that company has not had the success it so richly deserved.

Business big at Tivoli; twice daily. Wee Georgie Wood big draw. He opens in a sketch entitled "Black Hand George," full of quaint humor. From the sketch he goes into impersonations of a small girl, Scotch cabman and Scotch laddie. He stopped the show. In Melbourne, Wood packed them in twice daily for 10 weeks. Madder and Mike opened poor. McLean and Huetts scored big with dances. Fred Bluet, in character songs, went over for a wow. Fifi and Eddie De Tine in a sketch entitled "The Wrong Flat" scored, closing intermission. Louis Bloy, banjolist, liked. Madeline Rosister, colored, hit with songs and dances. The Nicholls closed and held them in.

Business fair at Fuller's this week.

closing turn is Three Nitos, two male comedy acrobats in eccentric make-ups and a woman in black tights and short skirt, who fills in with cartwheels, back somersaults, etc. Their comedy pantomiming and tumbling are clever and funny.

As the audience filed out the comment was that it is the best bill at the Finsbury in some time. The last visit of a Variety correspondent to the Finsbury Park Empire was during the absence of the regular leader, as a result of which the musicians were considerably at variance with the work upon the stage. The musical director, Jacques Bruske, is back on his job and there was no fault to find with the orchestral portion of the entertainment Monday night.

LONDON COLISEUM

London, Oct. 23.

The resident star at the big Stoll house, Lydia Lopokova, has taken second place to members of the Comedie Francaise company who are here on a month's visit. The opening week has Marie Leconte, who appears in a one-act play, "Venise," by Robert le Fiers. This is the usual story of the young wife with an admirer, but she is only a theatrical first. Her husband is an art connoisseur and rushes off to see a collection of pictures. In his absence the lover tries to persuade the wife to listen to him. A picture just purchased by the husband arrives and the wife and her lover go into raptures over it, thinking it is Venice. So intoxicating are the memories of the city that she is almost inclined to listen to her wooer, but the return of the husband with the information the picture is in reality one of a low quarter of Paris brings her back to earth and kills the lover's chances. The piece is practically a couple of long-drawn-out duologues and aroused little enthusiasm, even from the French-speaking members of the audience.

Lydia Lopokova remains as big a favorite as ever in a repertoire which embraces an item from "The Sleeping Princess" and a ballet, "Les Elegantes." This latter item is a capital little dance comedy capitalily danced and mimed.

Frank is Dent with a good position on the bill shows how good a juggler he can be when he is allowed the time. His act has a new Oriental setting and is quickly a favorite with the audience. Romano Brothers give a fine living statuary show and their exposition of the famous blows of champion pugilists is an exceedingly popular novelty. Kiddy Kennedy, described as the "Lovely Little Lump of Talent," is all that and one of the daintiest comediennesses seen here for some time. Sara Melita provides the classical music portion of the program and sings well in selections from several popular grand operas.

The event of the program is Little Tich, a comedian who never flags in London. He did three numbers, one an impersonation of a Roman gladiator, another as a cricket enthusiast, and the third his idea of a Spanish grande dame. One of the chief beauties of Tich is that he always gets his stuff over without ever having to resort to vulgarity or suggestiveness. Jack Pleasants, the other comedian on the program, is of the usual type but went well.

Jim Gerald revue opened for season. Takes up second half. Clean and mounted well. Gerald is featured comedian. Songs all published hits. Ern Crawford likable straight. Chorus are good lookers and work hard. Verna Bain, dances, opened. Little Lorna, impersonations, scored big. The Videos, skaters, did well. Ancestor, juggler, fairly. His closing trick of keeping 13 plates spinning, only thing. Rastus and Banks, colored, songs and dances ran away with show.

Strand, "The Three Musketeers"; Empress, "The Sheik"; Crystal Palace, "Old Curiosity Shop," films.

Melbourne

Her Majesty's, "The Naughty Princess"; Kings, "My Lady's Dress"; Royal, "Parlor, Bedroom and Bath."

Tivoli—Lee White and Clay Smith, Lure and Shaw, Mozella, Doris Gilling, Rose Lee Ivy, Klime, & Klifton, Marzon and Florence, Malcolm Scott.

Bijou—Rev. Frank Gorman, Hartley and Wright, Honolulu Duo, Miller and Rainey, Beresford and Raine, Phillips revue.

Palace—Ada Reeve in "Spangles," Strand—"Over the Hill," film.

Adelaide

Royal—Opera Co. King's—Vernon Sellars, Effie Fellows, Baron, Sam and Elsie Goldie, George Storey, Hector Napier, Hal Rale, Davey and Ritchie, Flora Cromer.

Prince of Wales, Fuller's stock. Town Hall, D'Alvarez.

Grand, "Reported Missing," film.

Brisbane

His Majesty's, "Scandal"; Royal, Stock.

Cremorne—Elliott and Godley, Edwards and Parkes, Sam Stern, Colin Crane, Leo Stirling, City Four, Carme and Kellaway, Verna Benson and Marjory Daw, Tivoli.

Empire—Mr. Paul, Eleven Wonders, Maurice Sterndale, Bert Wiggins, Brull and Hemsley, Burton and Dwyer, Emerald and Dupre, Duddy and Wright, Allan Shrimpton.

Strand, "Over the Hill," film.

Newcastle

Victoria, "Sunbeams," Edgar Beyron, Maude Courtney and Mr. C. Odiva's Seals.

Strand, "Broken Blossoms."

Broadway, "Sawing a Woman in Half."

Auckland

His Majesty's, Nicola; Town Hall, "The Vice-Regals."

Opera House—Pastor and Meria, Hirst and Vernon, The Jacksons, Pagden and Stanley, Carlton and Stanley, Tommy Hughes, Saunders and Roberts, Belle Mora.

National, "Four Horsemen," films.

Wellington

Opera House, Stock; Town Hall, Toscha Seldel; Kings, "Disraeli." His Majesty's—Delavale and Vockler, Molinaris, Ling and Long, Elton Black, Yorke Grey, George Dean.

A Revival of "Scandal" opened big in Brisbane last week. Doris Duanne and H. R. Roberts' head the cast.

Big Bill (Wm. J. Kelly from the States) is taking in the sights of this city. Bill has been playing the races, and so far has come out on the winning side. He is hoping his luck holds up forever.

Louis Bennison opens in Melbourne shortly in "The Great Lover." This play did big business when produced in this city some little time ago.

Great preparations are being made by Williamson-Tait for the opening of Oscar Asche in "Calro." The show will be the biggest attraction handled by the firm.

Jennie Hartley leaves for America this week. Miss Hartley has been a very big success on the Fuller circuit.

"The Merry Widow" is to be revived in Melbourne early next month. Gladys Moncrieff and George Gee head cast.

Fred Barnes, Ethel Hook, Gene Gerrard, Hunter and Bob, Louis Seymour, and Burr and Hope have been engaged by Harry Musgrove for a tour of the Tivoli circuit.

Dick Burton, of Burton and Dwyer, has a glass eye replacing the optic he lost in New Zealand some time ago. Mr. Burton was standing on a pier watching a woman fishing. Without warning the woman jerked back the line and the hook became embedded in Burton's eye. The act laid off for a considerable time. Seeing Dick Burton on the street you could never guess the eye was false, so well did the surgeon do his work.

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

Mrs. Sidney Drew is headlined at the State-Lake this week and this may be due, in a measure at least, to her former appearance in moving pictures, for the recent policy of this theatre has been to combine vaudeville and motion pictures as closely as possible. Mrs. Drew is seen in "Predestination," a comedy sketch, which has a novel handling of the triangle theme. Elizabeth Murray is the second feature and offers songs and dialect stories which are rotated so that talk brings her act to a close. Though her hair gets a little grayer as the years pass, her ability to entertain has not faded and she has not resorted either to blue material or blues. Patsy Shelly and band, third feature in the lights, was not a part of the first show Sunday.

Rialto and Lamont, recently seen at the Kedzie, opened the show with a ladder act, in which the boob comedy of one of the team is prominent. Dufer Brothers, on second, danced splendidly and introduced English character comedy, which scored. Anderson and Graves, on third, present a comedy talking act with its scene the two rooms and bath of a couple who reside up in the air to beat the high cost of living. It is a novel idea, splendidly handled. "Elizabeth Murray held fourth place and gave the performance impetus. Mrs. Sidney Drew and Co. followed. George Austin Moore, on "next-to-closing," entertained with song and Southern character stories, getting substantial applause returns. "A Study in Sculpture," with the Four Nightingales, closed the show and duplicated its recent successes in Chicago.

If Chicago's only vaudeville house playing strictly big time acts twice daily and preserving the big time prices does not continue to do a business it will not be the fault of the shows, for the programs of the Palace so far this season have not only been first class vaudeville, but to date every bill has had a name feature that meets all requirements of "draw." The current bill opened with a capacity matinee Sunday.

Gus Edwards' Song Revue is this week's headliner, and has the choice position of "next-to-closing," and held the attention for an hour and three minutes in spite of the fact that the show got started a quarter of an hour late. There were two opportunities in this period for the audience to indicate that it had enough. Eighteen minutes before the feature gave way, Gus Edwards inquired if the audience had enough, and there was an applause response. Gus Edwards is known as a de-

veloper of stars from the ranks of juveniles, but if he keeps on he will make an adult in Tom Smith, formerly of Smith and Austin, who is being booked on the same bills, and who "skylarks" through the revue which follows his act. Tom Smith contributes quite as importantly to the song revue as "Sandy," one of the Edwards proteges, does to the vaudeville that precedes the revue. He is constantly bobbing in and provides a strong comedy element to an offering that might be lacking in this regard. Harry Newman, who is the company as well as pianist for the Smith act, also has a part in the revue. Gus Edwards also features Alice Furness.

There is that intimate touch given the performance by Gus Edwards that is so popular nowadays. He made reference to Green Mill and Marigold Garden, also Lou Houseman, which evidenced that he was no stranger to Chicago, and at one time had the spotlight directed on Louise Groody, of "Good Morning Dearie," who was in a box at the matinee, and proudly referred to her as a former member of his organization.

Bill, Genevieve and Walter open with a bicycle act in which comedy is the main feature but in which the standard tricks of cyclists are retained. A "Happy Hooligan" comic provided many good laughs. "Sandy" was second and finished with his usual success. Fred Summer and Co. in "The Show-off" gave the performance a legitimate turn and provide distinct comedy value to the program. Frances Kennedy, monologist, scored with clever jests and closed with a song, after which she did a burlesque dance. Some of her witticisms are up to the very minute; all are well delivered.

Niobe, aquatic marvel, makes an act of the museum sort fit into first class vaudeville admirably. This act played around here some ten years ago and was just developing and at the same time having a tough time of it. Niobe now comes back a full-fledged feature in the two-a-day, and well deserving of the spot and billing. Tom Smith held the stage 19 minutes and finished an applause hit. Dufer Brothers and Sisters closed the show, following the headliner, and presented all styles of dancing combined into a delightful offering, elaborate both from a scenic and costume standpoint.

The Majestic promises to duplicate the big business of last week with the new show which opened Sunday which has Beckwith's Lions as its most important feature, although the first honors in the lights out front go to "Graduation Days," a school act belonging to Roy Mack. At the fourth performance Sunday Bayes and Fields registered the applause hit of the bill. At this particular performance there was mild appreciation of all acts rather than enthusiastic approval, such as is expected of a packed house on a Sunday night. Bayes and Fields were the single exception. Beckwith's Lions are a splendid attraction and would be appropriate to close the best vaudeville shows in best houses. Althea Lucas and company and Georgia Howard, on respectively

numbers one and two, could fill such position in two-a-day shows.

Althea Lucas and company of one man offers ring and trapeze feats with a pretty setting to which a couple of birds in gold cages contribute. Georgia Howard, another classy act, follows with a routine of violin solos, singing and dancing while playing that instrument. Robert Henry Hodge and company have third position with a comedy sketch which holds attention.

Leo Haley started slowly with talk, but his singing was better received and his dancing and imitations enabled him to finish big. "Graduation Days," on fifth, has improved since recently reviewed at the Academy. The comedy went over nicely. The Billie Gerber revue, in which Miss Gerber is assisted by Virginia Rucker, and the accordion

under the Rush Ling Toy name is a splendid feature, and the tricks are performed so rapidly that there is no time to applaud. His protean act is wonderfully well done. The changes made without going behind the screen are amazing. Florence Campbell is the first of her sex to win a reception hand on late appearance in the eight shows that have been at the Engelwood. She leads all the numbers in the show as it now stands, but the audience does not tire of her. The pruning will possibly have to reduce the work done by Fred Ardath and Joe Morris, though just where to put the knife will be a problem. The show now runs 15 or 20 minutes too long.

There are three sets of real twins, a pair who pass easily as twins and a pair of real brothers on the Loew road show of five acts which is being seen at the Rialto this week and to which Jones, Limick & Schaefer have added five acts to make up the program necessary for that house. The real twins are the St. Clair Twins, headlined; Norman Brothers, of the act of Jeanette and Norman Brothers, and two boys in Manuel Romaine's act. The pair

a dandy aerial act and the LaVarrs do wonderful hand balancing.

The five acts booked in locally are satisfactory entertainment. Lambert's stands out most. He is one of the best of xylophone players and only needs to do some character portrayal. E. J. Moore and Co. score with magic. He company is a plant in the audience. Hinkle and Mae are well liked. The man has a beautiful baritone voice. Crystal and Anderson contributed the least to the general value of the bill.

The Star on Milwaukee avenue had good business last Friday night and the program was interesting, for many of the acts were unknown to the booking colony. This house is the largest trout theatre for Billy Diamond.

Phillips, Glendell and O'Keefe, two fellows and a girl dancing combination, offered a nicely dressed act. Tacoma, one man talking and acrobatic routine, did some clever stunts. Joe and Josie Ryan, man and woman black and tan comedy, singing and talking, presented material which is a little suggestive for small time. Edwards and Kelly, man and woman, carrying special drop, pleased with singing, comedy and talk.

Gypsy Corine, a nifty-looking single woman, scored with character songs. Junior Follet, the Peddler school act, consisting of four girls and three young men, measured up to the average of such offerings. Morris and Block, two men, registered with a comedy act. Katherine Sinclair and Co., one woman and two men, routine of hand balancing and foot juggling, which makes a satisfactory number of that kind.

Chicago, Nov. 8. The Kedzie show is made up of six acts and short subject pictures, which are shown both preceding and following the vaudeville. The show seen the "last half" of last week was good entertainment, and

CORRESPONDENCE

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playing team of Minetta and Redell, is an interesting act in which singing and various styles of dancing performed by the two girls alternate with instrumental selections. The act has been elaborately staged by Tom Powell. Bayes and Fields, a blackface combination of a comedian and straight, fit ideally into such a bill and carried off applause honors "next to closing." Beckwith's Lions closed the show.

Having laid off a week since playing the Garrick, Weber and Friedlander's "Main Street, Folliott" has undergone such extensive remodeling that it is practically rebuilt. It opened at the Engelwood this week. The title which was selected, doubtless with the idea of playing up the two Fred J. Ardath rube acts—the pig act and the painting act—is not appropriate to the new show, which gets clear away from the original idea. The two Ardath rube acts are combined in one. Ardath is appearing in two other skits in "one," and then closing the show in a travesty of "The High Life in Jail" order, in which he has the assistance of the entire company excepting LaFollette, a recent acquirement.

Art Landry's Commodore Band and Jed Dooley and Co. are the most noticeable absentees from the former show. LaFollette and his big company and Burns and Foran replace the two acts gone from the show, and Violet McKee, a new girl dancer, has been added. The first part is now composed of "The Birth of Jazz," which gives a flash of the chorus. Burns and Foran, male dancers; Fred J. Ardath and Charles Clark in a skit, which brought big applause Monday night. Fourth come the Dolce Sisters, singing in an elaborate set, with a pianist on stage. Jean Dolce assists in the Ardath-Clark skit and is hurried with the acts appearing in this order.

Morris and Campbell have fifth place and Joe Morris, skating stunt, at the conclusion of the act, stopped the show at this performance. Rush Ling Toy (LaFollette), presenting "A Night in the Orient," concluded the olio, but following it was a number, "The Golden Strut," led by Florence Campbell, which had the chorus in gala attire doing cakewalk steps.

The second part has little dissimilarity from the first in its construction. There are vaudeville acts—the "Hiram" act of Ardath and his company of clever rube comedians; "The Arrest," the protean travesty of LaFollette, and the closing travesty on "The Crime Wave," with Ardath doing a Dutch comic. Ardath does a monolog at one stage of the second part, and Burns and Evans, Violet McKee and Estelle Dudley contribute a dancing interlude in connection with a song led by Florence Campbell.

LaFollette is a distinct addition to the show. His magic offering

who pass for twins easily are Frazer and Bunce. The brothers are Paul and Walter LaVarr.

The Rialto show this week is not quite up to that of recent weeks, lacking, as it does, a real punch. The St. Clair Twins, though billed as late features of George M. Cohan's "Mary," fail to live up to what is expected of a headliner. Frazer and Bunce are scoring the vaudeville hit of the bill and Lambert the artistic hit, but on top of these Paul and Walter LaVarr, a dumb act, score the applause hit.

The five acts which constitute the Loew road show are headed by the St. Clair Twins, who with a girl piano player and a man singer offer rather an imposing dancing act. The fact that one twin is a boy was not suspected until he removed his wig. The other four acts are Manuel Romaine and Co., Eddie Herron and Co., Jeanette and Norman Brothers and Paul and Walter LaVarr. The singing and dancing of the Romaine act deserve praise. The Herron sketch is laughable but might not meet requirements of strict censors. Jeanette and Norman Brothers have



CARL EMMY
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there was capacity at one time during the evening.

The Three Regals opened with a display of feats of strength in which teeth work is the feature, having a special set showing a blacksmith shop and being costumed as smiths. The act has played the house many times previously, but scored quite as big a hit this time.

Drisko and Earl offered a talking vehicle, "Back to Summerville," mostly comedy, but with a near-dramatic touch at one point, which is satisfactory entertainment. The singing and cornet playing that is a part of the act on the smaller time is evidently eliminated for the medium time houses, although the man displayed his cornet without playing it. The vehicle is so constructed that it

enables these players to more than please.

Adelaide and Dwyer are a dainty and cute miss who assumes the role of a kid and a pianolog comedian. The act opens in one with the fellow hunting a burglar and discovering the girl. She does a song and then a toe dance. The man announces "it is now my turn" and does a pianolog. The girl is boosted atop the piano by the chap and sings a number, with the piano player chipping in. Another dance by the girl brings the act to a close.

Nancy Boyer and a company consisting of two men followed in a sketch presented in a house set in which Miss Boyer takes the role of a country girl of high ideals, but with a sharp tongue, who has business dealings with a hard-boiled old lawyer who has been instructed to take her home away from her as per a contract. There is an ingenious intermingling of comedy with pathos in the playlet and splendid opportunity is given Miss Boyer, who has histrionic power to draw the interest of the theatregoers.

Bert Lewis, on "next to closing," sang five songs in all and did a

monolog, holding the position nicely. His talk did not go very well at first and directly he asked: "What's the matter with my stories? Are they too clean?" There was no noticeable change in the character of his material following this sally, but somehow or other there was more appreciation from out front. Lewis sang a song about capturing the heart of a vamp which Mr. Dwyer had sung before in the show, but this did not spoil it.

Henry Catalano and company brought the performance to a close with a review which is perhaps the most meritorious offering of the kind that T. Dwight Pepple has sponsored. Catalano has the assistance of a prima donna, three dancing girls and a piano player, and the routine goes to a special set, quite elaborate, after Catalano opens in one. For a finish there is a Spanish number with the entire company participating and Catalano making his final entrance as Rodolph Valentino.

closing, were a decided hit, stopping the show. Jack Norton and Co. in "Recuperation" kept the house laughing hard with Norton's crisp mannerisms, clever comedy and falls. "Recuperation" is full of action.

Leo Beers was the class of the show with his individual style at the piano, and his songs were all sure fire. The Jack George Duo opened. The old-time blackface comic and girl doing straight elicited

big laughs with good material nicely put over. George's preacher bit had the house howling. This act opened, but certainly belongs farther down on any bill.

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PANTAGES THEATRE BUILDING

The Orpheum presents an excellent bill this week, with plenty of comedy and class and no holdovers. John Hyams and Lella McIntyre in "Honeyuckle" topped the bill; Percy Bronson and Winnie Baldwin also received heavy billing. The former were received with much warmth. They proved to be strong favorites.

Percy Bronson and Winnie Baldwin a new act by Bryan Foy and Monte Brice, "A Happy Medium," runs 20 minutes on full stage, disclosing gold eye and numerous pretty drapes. Is a spiritualistic travesty. Bronson and Baldwin taking turns announcing each other. They come on as departed spirits for their numbers, with Bronson doing a nance and rouse and Miss Baldwin including a combination Shakespearean jazz reminiscent of their former act. The act has good comedy and dialog, and went over most entertainingly.

Val and Ernie Stanton, next to

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THEATRE PROPERTY

Pledged to the highest bona fide bidder at absolute auction sale free from encumbrance. The Lowell Opera House at Lowell, Massachusetts, now open and playing road attractions, for the past seven seasons it has played Stock Companies and is adaptable for vaudeville or for moving pictures, has a seating capacity of fourteen hundred. The theatre building is a brick structure in first class condition inside and out, the electrical equipment and the plumbing and the interior decorating have all been thoroughly renovated within three years at an expenditure of more than \$15,000; also a four story building the first floor of which is used for the entrance to the Opera House and for a spacious rental store, the three upper floors use some eighteen rooms. The land with this property comprises 13,122 sq. ft., with a frontage of 48 ft. on Central Street; there is also an open passageway leading from Central Street to the stage door of the theatre. It is but 160 ft. from the theatre entrance to the corner of Central and Appleton Streets with four important lines of trolley cars, and within 450 ft. of Tower's Corner, one of the busiest centers of the City of Lowell, with an additional line of trolley cars. Central Street is one of the principal thoroughfares of the city, is smooth paved and affords ample automobile parking space convenient to the theatre. The Public Service Board of the City of Lowell has recently ordered the White Way lighting on Central Street extended past this property into Charles Street. The sale will take place upon the premises regardless of any condition of the weather on Monday, the 20th day of November, 1922, commencing very promptly at three o'clock in the afternoon. A pamphlet describing the property in more detail can be had upon application at the office of the Auctioneers, where all inquiries MUST be made. A deposit of \$10,000 will be required at the time of the sale, the balance within fifteen days.

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Eunice Prosser, closed with an exclusive dance routine. The girls are graceful toe dancers. Doubling with Adolphus they win big returns with their pirouettes in air, which earned much admiration. The act is worth feature billing.

Carl Gantvoort, baritone, with Fulton Barr at the piano, offered classical songs with pleasing but not extraordinary voice in the second spot to good appreciation. Gantvoort has fine appearance and his Irish number and "Danny Deever" recitation were effectively delivered. He replaced the Snowden Sisters.

Josephs.

Pantages, after a couple of weeks of excellent business, fell down to

the pace of former weeks, although the current bill has considerable entertainment. Burt Shepherd opened with a choice routine of whip cracking in which some expert strokes are executed from targets placed on woman assistant.

Fargo and Richards followed with talk quietly handled but good for laughs. The girl provided most of the comedy through sly character. Their getaway bit on telephones, though not new, brought excellent returns. Billy Kelly and Co. have an excellent comedy vehicle. Kelly's clever semi-rube style and nifty dancing proved to be the most entertaining comedy sketch in months. Clifford Wayne and Co. were third, with Master Karhs displaying keen versatility. His blackface number alone made a decided hit. The other youngster also showed to advantage with whistling and acrobatic feats. Combined with the woman's excellent voice and clever handcliffs of Karhs and father this elaborately presented act proved the biggest hit of the show.

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Direction of SMITH & FORKINS

heavily next to closing. The canine's souse and Vokes' manner in presentation won much admiration.

The Lamys, the woman harpist lending color to their excellent casting feats, closed in great style.

The Golden Gate has a perfectly chosen bill, moving speedily and containing numerous high spots. Victor Moore, Emma Littlefield and Co. went over with their customary success. Billy Frawley and Edna Louise, who recently closed with "Be Careful, Dearie," are playing a return date here and put their goods over with much style and dash for a decided hit.

Wilson Aubrey Trio opened with a good bar-routine. The comedy wrestling is good for howls. Montanna and his banjo, No. 2, proved a riot and exhausted his entire repertoire, which the audience demanded. Elfrida Wynne, George Simondet and Co., mixed sextet, with light operatic and classical singing, registered through Miss Wynne's and Simondet's voices, which practically held up the entire act.

Bessye Clifford closed to keen appreciation with posing and beautiful colorful effects.

NEW ORLEANS

By O. M. SAMUEL

Enthusiasm ran high at the opening performance of the St. Charles Players in "Polly with a Past." The play of George Middleton and Guy Bolton ideally fitted the stock company, which seems especially adapted to light comedies. The initial audience was large, containing many who supported permanent companies in the past.

Leona Powers shone in the Ina Claire role. An actress of feeling, knowledge of the intricacies of repression, infection and technic, she was a commanding figure. Miss Powers possesses a wealth of personality and seems destined for big things in the theatre. Lee Sterrett earned second honors in the matter of histrionism, rising above his male confreres. Oris Holland was another to score largely. Foster Williams, leading man of the organization, seemed nervous and ill at ease, which may have militated against his work. Antoinette Rochette stood head and shoulders among the feminine members other than Miss Powers.

As to the financial success of the St. Charles Players at the St. Charles, the Saengers, who are sponsoring, have the money to stick along if the game seems worth while. The company is thoroughly competent, and it is just a matter of whether Mr. and Mrs. New Orleans want stock. If they do it is here for them.

Light attendance at the Orpheum's opening performances notwithstanding Singer's Midgets were headlining. Few people were aware of the fact, due to the canned advertising policy of the circuit which has taken the publicity direction away from the resident managers. Here was a \$4,000 act treated in the same manner as one costing one-fourth as much. That co-sponsorship will mean about \$3,000 to the box office.

The show was the best in weeks. Laura and Billy Dreyer opened to only mild attention. They offered the same act as last season, which may have been the reason. Planders and Butler started things nicely. Miss Butler's beauty was an appealing factor, and, coupled with a fresh, youthful voice of fine tonal qualities, success for the turn was assured.

Frank Wilcox aroused laughter with an implausible sketch that borders on travesty. It resolved itself into clowning, and from that angle struck on all sides. The finish got a royal share of applause. Wilcox made the mistake of juggling the

curtain for bends, letting down the general impression. It always militates against speed, the all-important factor toward good impression.

Fenton and Fields began neatly, stopped themselves with an ancient melody at the start, but later picked up to such an extent the end found them the applause hit of the program.

Singer's Midgets proved a revelation. The massive moment had them staring in stupefaction while noting Singer had disclosed an almost entirely new act. More so now than ever before it is the surest of the sure fires.

Jimmy Savo had a herculean task, but acquitted himself creditably withal. Following the Midgets was a man-sized job, but Savo exerted himself to hold the pace.

Sawyer and Eddy were the tag, doing rather well considering the position.

WASHINGTON, D. C.

By HARDIE MEAKIN

The big business getter for the week will undoubtedly be the Weber and Fields unit at the Shubert vaudeville house, the Belasco. Opening with the usual Sunday matinee a near-capacity crowd greeted the reunited comedians. The Sunday night house was a complete sellout, with persons offering premiums to secure tickets. The week will undoubtedly be the banner one of the season.

Dave Lewis, company manager with the unit, and Ira La Moote, house manager for the Shuberts, both stated that the show was not closing and that both stars would remain without question throughout the remainder of the season.

Otis Skinner in "Mister Antonio" will have a good week at the Garrick. Opened Monday night to an excellent house. The Cosmos bill consists of Vera Burt and Saxio Holdsworth, Jack Conway and Fred Taylor and Co. in "The Cellar," the Harts, Movak Sisters, Sammy Duncan, feature film.

Loew vaudeville at the Strand has "The Attorneys," Frear, Baggott and Frear, Hayes and Smith, Olga and Nickolas, Connors and Berney, feature film.

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"Human Hearts"; Loew's Columbia, "When Knighthood Was in Flower"; Loew's Palace, Viola Dana in "June Madness"; Crandall's Metropolitan, "Nero."

The President Stock Co. is continuing "Turn to the Right" for a second week, business being exceptionally good, with indications pointing to a mighty long season for the company. "Smilin' Thru" next.

The first showing of "Fashions for Men," the new play by Ferenc Molnar, who wrote "Liliom" and "The Devil," takes place next Monday at the Garrick, to be followed by "Nobody's Fool," with Henrietta Crossman.

Vessella is the guest conductor this week at Moore's Rialto.

Mark Gates, house manager of the Columbia, and Lawrence Beatus, Loew's general representative, have practically "lived" at the theatre during the past two weeks, due to the big business being done by the "Knighthood" picture.

Earle Dorsey, dramatic critic of "The Herald," a local morning daily, is the father of a boy. Mrs. Dorsey and the baby are getting along splendidly.

Roland S. Robbins, manager of the local Keith house, went to Cleveland for the opening of the new big-time vaudeville house. During his absence John Chevallier, assistant manager, is in charge.



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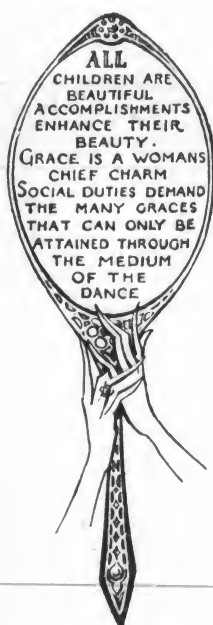
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P. S.—"SOME HIT!!!" "A PICTURE WITHOUT A FRAME"—Harry Von Tilzer

BOSTON

By LEN LIBBEY

The placing of William Faversham and Patricola on the same vaudeville bill is the nearest guarantee of capacity houses one could find. It proved to be the case at the local Keith house this week, and the Monday afternoon performance saw a better house than has prevailed for several weeks.

Faversham with his playlet has the spot position on the bill, but Patricola, who has always been a favorite here, was away strong, getting a hand even before she opened with her act. The show was of a higher standard than those seen at the house since the winter season

opened, ran smoothly all the way through and was well timed.

The Four American Aces opened with their short but sensational casting exhibition. The finish of this act is a thriller and it got a gasp out of the audience. Could, of course, hold a much better position on any big time bill than opener, but placed there to balance the show.

The Two Sternards, xylophonists, were on second and ran through their stuff with speed and good result.

Eddie Weber and Marion Ridnor woke the house up with their dancing act. This pair work fast, have some excellent material and put everything they have into their work all the time. The finish of the act was a whirlwind and the house was keen for them at the end, giving them an excellent chance to encore if they had wished to.

The Kenney and Hollis act is in next position. They are using the same comedy back drop and some of their material is new, but are still depending on their sure-fire hit stuff to get them over the strongest.

The Braggiotti Sisters are using a new act this week, the third they have appeared in at this house. The costumes are better than those used

for the other weeks and the dances played to be held for an early presentation at the Majestic. Rumor has it while in the east Mr. Wilkes made arrangements for an early Broadway showing of "The Rear Car," which is gliding into its fourteenth and last week here. Dramatic wise-aces predict that it will sweep that other Broadway off its feet.

Irving Berlin will be here for New Year's Eve. So will Constance Talmadge.

MEMPHIS, TENN.

By WALTER D. BOTTO
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
LOEW'S STATE—Vaudeville.
LYCEUM—Pete Pate's Musical Stock.
LYRIC—Margaret Anglin, Nov. 8 and 9.

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(Phone 25 Penn)

One of Singer's midget elephants broke loose on the main street here while playing an engagement at the Orpheum and caused a stampede before he was corralled by his trainer.

Shubert representatives were in the city consulting with the owners of the Lyceum theatre here. It is said they would like to have the house for their vaudeville.

Jack Dempsey will be at Pantages week of Nov. 11.

The Shelby County grand jury refused to indict the theatre and picture show managers for running the theatres on Sunday.

Nat Lewis

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LOS ANGELES

By EDW. KRIEG

Roland Rushton, director, late of New York and London, succeeds Miss Wilhelmina Wilkes as director of the Majestic theatre. Miss Wilkes will take charge of the Wilkes organization in San Francisco.

Art Hickman, leader of the famous orchestra of the same name, is here on business. He is representing two big realty firms. Although very busy at times Mr. Hickman and his partner, Ben Black, find time to write songs. Hickman will be remembered as having written the famous fox trot, "Rose Room," which netted the composer \$46,000 or more.

If there's an influx of ambitious scenario writers here soon the blame can be put on a well-known local author. Johnson McCulley, the fictionist, the other day addressed the New York newspaper club on the subject of original stories for the screen.

Lyle Clement is the new leading man for the Chattanooga stock company. Mr. Clement, who spent the summer here, left several days ago and is rehearsing for the season's opening Sunday.

Deane Worley, general manager of the Wilkes circuit, is now making his headquarters in San Francisco. Mr. Worley for some time past has sat behind a mahogany roll top desk near Broadway and Forty-second street.

If he doesn't lose his Gladstone on the way, Thomas Wilkes will soon be in our midst with a lot of new

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ALBANY, N. Y.

By THOMAS S. BURKE

HARMANUS BLEECKER HALL—Proctor Players in "Kick In." Next week, "The Man Who Came Back."

PROCTOR'S GRAND—Vaudeville and pictures. MAJESTIC—Mutual burlesque and pictures.

MARK STRAND—First half, Thomas Meighan in "The Man Who Saw Tomorrow." Second half, Charles Ray in "The Tailor Made Man."

LELAND—Entire week, House Peters and Claire Windsor in "Rich Men's Wives."

CLINTON SQUARE—Entire week, Pauline Starke in "Wild Irish Rose" and Rodolph Valentino in "A Rogue's Romance."

The old homestead of Billy Florence, of Albany, famous on the vaudeville stage 50 years ago, now a two-story frame building occupied as a saloon, is to be transformed into a modern business structure, an Albany real estate dealer having purchased the property last week and announcing he would spend \$90,000 in remodeling it.

Robert G. Vignola, director for Cosmopolitan Pictures, was in Albany last week saying good-bye to his relatives and friends in this city preparatory to leaving for a trip around the world. Vignola is scheduled to sail from New York Nov. 25.

The Strand is helping to put the drive of the Federated Clubs of the Y. W. C. A. "over the top" this week. Manager Uly S. Hill announced that a percentage of all tickets sold at the Strand during the week will be donated to the association.

Clara Joel, leading lady of the Proctor Players at the Hull, was one of the "taggers" for the Disabled Veterans of the World War in the "Forget-Me-Not" drive on Saturday.

This will be Marie Steffen's last week with the Proctor Players, Miss Steffen, who joined the stock company as ingenue at Troy during the

summer, will go to her home at Dayton, Ohio, next week for a rest.

A board of trade has been organized by film men here to adjust differences between the exchanges, of which there are now 12 in Albany, and the exhibitors. Officers of the board are: President, C. R. Halligan, Universal; vice-president, B. A. Gibbons, Vitaphone; secretary, Miss Marie Wheeler, Merit, and treasurer, M. Kempner.

Harry Murphy is again managing the Rain-Bo room at the New Kenmore, his brother, Robert P. Murphy, directing the hotel part of the business. Although it was reported the Kenmore would put on a floor show the latter part of this month, Harry Murphy informed Variety's correspondent this week that he will not stage a show in the Rain-Bo room until the holidays, when, he says, a revue will be put on.

"The Albany Follies" will be staged at Proctor's Grand all next week with local talent making up the cast. Manager Joseph F. Wallace says between 30 and 40 girls will be given tryouts for the stage. During the week the "Times-Union" will conduct a popularity contest between the members of the "Follies," the six girls voted the most popular receiving gold wrist watches. The girls who show the most talent will be given vaudeville engagements.

INDIANAPOLIS

By VOLNEY B. FOWLER

The season will have to be started all over again in Indianapolis. Both legitimate houses will have been dark three weeks when "For All of Us" starts a half-week stay at the Murat and "To the Ladies" comes to English's for the first half of the week beginning Nov. 13.

PARK—"The Painted Flapper" all week.

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Jud Cline, publicity man, and Herb Jennings, manager of the Palace, woke the town up with a stunt last week. They talked the Polk Milk Company, largest dairy firm in the city, into letting them tag 50,000 milk bottles delivered to residences with tickets bearing the words: "Good morning. Have you heard Ibach's Entertainers at the Park this week?"

The Circle is helping the L. S. Ayres & Co. department store celebrate its fiftieth anniversary this week with a style show, the most pretentious ever attempted locally. Fifty models are strutting to a special score.

The Broadway has revived amateur night and discovered it's as popular as ever in Indianapolis. The rookies perform after the regular burlesque performance Wednesday nights.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Robert B. Mantell in Shakespearean plays.

EASTMAN—Rupert Hughes's "Remembrance," all week except Wednesday. The Boston Symphony Orchestra.

FAY'S—Monroe Brothers: Seven Happy Girls; Rogers, Roy and Rogers; Harry Janis; Doran and Olaf; Harry Carey in "Good Men and True," film feature.

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GAYETY—Sam Howe and "Joys of Life."

PICTURES—Gloria Swanson in "Her Gilded Cage," all week, Piccadilly; "Grandma's Boy" and "The Lying Truth," Regent.

Harold Lloyd in "Grandma's Boy" packed the Regent. The film was held over for the first half of this week.

The Rochester Players are presenting "Miss Lulu Betts" for the second week at the Corinthian. This is Rochester's Little Theatre. "Jack and the Beanstalk," a marionette production, enjoyed success for three Saturday mornings.

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20 Casino Boston.
"Finney Frank" 13 L O 20 Gayety
Omaha.
"Flashlights of 1923" 13 Gayety
St Louis 20 Gayety Kansas City.
"Follies of Day" 13 Empress Chicago
20 Gayety Detroit.
"Folly Town" 13 Miner's Newark
20 Orpheum Paterson.

"Giggles" 13 Palace Baltimore 20
Gayety Washington.
"Greenwich Village Revue" 13
Empire Toledo 20 Lyric Dayton.
"Hello Good Times" 13 Empire
Brooklyn 20 Miner's Newark.
"Hippity Hop" 13 Olympic Cincinnati
20 Gayety St Louis.
"Howe Sam" 13-15 Colonial Utica
20 Gayety Montreal.

"Keep Smiling" 13-15 Cohen's
Newburgh 18-19 Cohen's Poughkeepsie
20 Empire Brooklyn.

"Knick Knacks" 13 Gayety Montreal
20 Gayety Boston.

"Let's Go" 13 Columbia Chicago
20 Star & Garter Chicago.

"Maid of America" 13 Columbia
New York 20 Casino Brooklyn.

"Marion Dave" 13 Empire Toronto
20 Gayety Buffalo.

"Mimic World" 13 Star & Garter
Chicago 20 Empress Chicago.

"Radio Girls" 13 Gayety Pittsburgh
20 Colonial Cleveland.

"Reeves Al" 13 Gayety Washington
20 Penn Circuit.

"Social Maids" 13 Gayety Boston
20 Grand Worcester.

"Step Lively Girls" 13 Gayety
Milwaukee 20 Columbia Chicago.

"Step on It" 13 Gayety Kansas
City 20 L O.

"Talk of Town" 13 Majestic Jersey
City 20 Hurtig & Seamon's New York.

"Temptations of 1922" 13 Orpheum
Paterson 20 Majestic Jersey City.

"Town Scandals" 13 Grand Worcester
20 Miner's Bronx New York.

"Watson Billy" 13 Casino Philadelphia
20 Palace Baltimore.

"Watson Sliding Billy" 13 Hurtig &
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"Williams Mollie" 13 Casino Boston
20 Columbia New York.

"Wine Woman and Song" 13 Colonial
Cleveland 20 Empire Toledo.

"Youthful Follies" 12 Lyric Dayton
20 Olympic Cincinnati.

MUTUAL CIRCUIT

"Baby Bears" 13 L O 20 Band Box
Cleveland.

"Band Box Review" 13 Lyric Newark
20 Majestic Wilkes-Barre.

"Broadway Belles" 13 Majestic
Scranton 20 Bijou Philadelphia.

"Follies and Scandals" 13 Garden
Buffalo 20 Park Utica.

"Georgia Peaches" 13 New Empire
Cleveland 20 Peoples Cincinnati.

"Heads Up" 13 Band Box Cleveland
20 Garden Buffalo.

"Hello Jake Girls" 13 Olympic
New York 20 Star Brooklyn.

"Jazz Babies" 13 Peoples Cincinnati
20 Gayety Louisville.

"Jazz Time Revue" 13 Plaza
Springfield 20 Howard Boston.

"Kandy Kids" 13 Majestic Albany
20 Plaza Springfield.

"Laffin Thru 1922" 13 Empire Hoboken
20 Gayety Brooklyn.

"Lid Lifters" 13 Star Brooklyn 20
Empire Hoboken.

"London Gayety Girls" 13 Park
Utica 20 Majestic Albany.

"Mischievous Makers" 13 Howard
Boston 20 L O.

"Monte Carlo Girls" 13 L O 20
Olympic New York.

"Pace Makers" 13 Gayety Louisville
20 Broadway Indianapolis.

"Pepper Pot" 13 Lyceum Columbus
20 New Empire Cleveland.

"Playmates" 13 Bijou Philadelphia
20 Folly Baltimore.

"Pell Mell" 13 Broadway Indianapolis
20 Lyceum Columbus.

"Runaway Girls" 13 Gayety Brooklyn
20 Lyric Newark.

"Smiles and Kisses" 13 Golly Baltimore
20 L O.
White Pat 13 Majestic Wilkes-Barre
20 Majestic Scranton.

PROVIDENCE, R. I.

Manager Harry Crull, of the E. F. Albee Theatre, Providence, accompanied by a group of theatrical and sporting men, attended the opening of the new Keith's playhouse at Cleveland Monday. The party were guests of Mr. Albee.

Eddie Cantor, star of "Make It Snappy," which closed at the Shubert-Majestic, Providence, last week, and his entire company, were guests of William H. Hall, manager of the new Arcadia ball room at that resort Friday night. Mr. Cantor and Lew Hearn are old friends of "Bill" Hall.

SAN DIEGO, CAL.

By ALLEN H. WRIGHT

The Broadway theatre, one of the chain known as the Bush theatres, which has been operated for some years as a motion picture house, is undergoing alterations and will soon reopen as the home of a local stock company to be headed by Alfred Cross, former leading man of the old Strand Players here. Leo Peterson, an experienced theatrical man from South Dakota, will be business manager of the house, associated with G. A. and Kent G. Bush, the owners. Mr. Cross hopes to have his opening performance on Nov. 26.

W. W. Whitson, who operates the Plaza, Kinema and California in San Diego, has recently taken over the Rialto. The Rialto will now be operated, as are the other three, under arrangement with the West Coast Theatres.

The Colonial Players, headed by Charlotte Treadway and Ferdinand Munier, who put on a playlet in connection with the motion picture program at the Colonial, used as their offering for the week beginning Oct. 28 a one-act drama written by Jack T. Millan, San Diego's city treasurer. The title of this one is "The Way Out."

Monroe Salisbury, who in his earlier motion picture career worked in local studios in the filming of several features, returned during the week of Oct. 23 as a number on the vaudeville program at the Savoy (Pantages), where he gave two dramatic readings and a brief curtain talk on his screen work.

PICTURES.—Plaza, "Broadway Rose"; Rialto, "Damaged Goods"; Eabrillo, "To Have and to Hold"; Colonial, "The Trail of the Axe"; Superba, "Fifty Candles"; Pickwick, "Sherlock Holmes".

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BALTIMORE
 By **ROBERT G. SISK**
FORD'S—"Merton of the Movies."
AUDITORIUM—"The Demi-Virgin."
LYCEUM—"Getting Gertie's Garter," sixth week.
MARYLAND—Sophie Tucker with Keith vaudeville.
ACADEMY—Herman Timberg unit.
GAYETY—Burlesque stock.
FOLLY—Fell-Mell show, Mutual burlesque.
RIVOLI—"Sherlock Holmes."
CENTURY—"While Satan Sleeps."
CENTURY ROOF—Cabaret.

Frank McCune, who started the season as manager of the Academy of Music, playing Shubert vaudeville, left Baltimore Monday to report back to the New York office. His managerial shoes were filled by John B. Campbell. Mr. McCune said in leaving that he either expects to go ahead of the Gertrude Hoffmann unit or manage another house in the Shubert chain. Several weeks ago he was made publicity manager of the house and Mr. Campbell was put in his place as manager.

The Cevennes, playing at the Maryland this week with their wire act, were compelled to miss the Monday matinee because the flooring to which their apparatus was attached pulled up. Luckily, the apparatus was tested before the curtain went up on their act and no one was hurt. Things were repaired and their night appearance was O. K.

Bookings in immediate sight in Baltimore include David Warfield

In "The Merchant of Venice," "Sally," "Rose Briar," the new Billie Burke play, all of them coming to Ford's, and "The Rose of Stamboul," the new Fay Bainter play, and "Lillom" coming to the Auditorium.

The performance of "Getting Gertie's Garter" at the Lyceum Wednesday night was the 50th and marked a new high record for Baltimore. This farce is in its sixth week, and although many comments have been made on the poor acting and the generally mediocre production, its suggestiveness has been successful in packing the Lyceum to the doors at \$1 top price. For the past three weeks the notice that the show was in its last week was up, but each time it continued. Its termination is half way expected at the end of this week. "The Nightcap" will go on as the next production, with the Belasco play "Daddies" to come along after that.

Harry A. Henkel, Erlanger representative at Ford's theatre, said that business at his house this year has been 300 per cent. over that of last year, and that at the present time it is entirely satisfactory. Leonard B. McLaughlin, manager of the Auditorium, Shubert house, said that his recent business has been tip top, citing the "Hotel Mouse" week, Eddie Cantor's week, "Daffy Dill" with Frank Tinney and "The Demi-Virgin" as drawing big houses. The Lyceum business has never been cause for complaint since "Gertie's Garter" went in and the Maryland has been doing a uniformly good business since the fall weather set in. Its summer season was satisfactory. This house books excellent Keith bills and has the largest

individual clientele of any Baltimore house. The Academy, with Shubert vaudeville, had four bad weeks at the beginning of the season, but with the "Plenty of Pep" unit business began to climb slowly, until the Weber and Fields unit last week broke the house record and took away about \$12,000. The Gertrude Hoffmann unit did mighty well in the house, considering the handicaps it has been laboring under, and the Herman Timberg show got off to a good start this week. But the Shuberts' greatest handicap in the Academy continues to be that many Baltimoreans cannot reconcile themselves to the fact that one of the finest houses in the city should have been turned into vaudeville. Under John B. Campbell's management things seem to be booming.

"The Demi-Virgin," playing at the Auditorium here this week, got the most publicity that any house has received in Baltimore in ten years. Most of this came on Tuesday afternoon from the "Evening Sun," which had 12 representative citizens of Baltimore review the play and write their opinion of it for the paper. An Episcopal minister, a city official, a debutante, a literary critic and a salesgirl were invited among others, and their capsule opinions were published:

Mrs. Benjamin W. Corkeran, from the mother's viewpoint: "It is coarse, blatantly vulgar and continually on the ragged edge of situations which are not supposed to be discussed by decent people in public."

Henry H. Dinneen, from the father's viewpoint: "The Demi-Virgin" is, by virtue of its suggestions, salacious. Nothing more and nothing less."

Miss Elizabeth Carter Hull, debutante: "That delicate art of suggestion is now quite extinct. What will we do when saluted with legs, lingerie and looseness?"

Miss Katherine H. Mahool, business woman: "It's doubtful if any homes will be mused up or any erstwhile angels fall as a result of these performances, but—"

Miss Evelyn Wright, salesgirl: "Some parts of the play I enjoyed. Altogether, though, I felt too embarrassed."

G. Edis Porter, literary critic: "The play is about as harmless as a near beer jug or a shower bath. Compared with the average home life in our day it is less than one-half of 1 per cent."

The Rev. Dr. Romilly F. Humphries, minister: "There was some enjoyable, legitimate humor, but the conversations and retorts were often coarse and vulgar."

Mrs. William Milnes Maloy, club woman and active in politics: "I did not enjoy it. I do not like it and I feel sorry for the men and women who, for the sake of a livelihood, must repeat the vulgarity and profanity with which the show abounds."

G. Kidgley Sappington, attorney: "The play is in many ways entertaining and amusing, but at times stoops to vulgarity, an unnecessary insult to the intelligence."

Daniel J. Leden, collector of water rents and licenses: "Some of the players seemed to leave nothing on but a collar button. I am not entirely unsophisticated, but I was shocked."

Dr. Lewellys F. Barker, physician: "A crude near burlesque, caricaturing life in the moving picture colony at Hollywood."

Miss Mary Alice Dandy, school teacher: "The most brazenly immoral thing I ever sat through."

ST. LOUIS

By **JOHN ROSS**

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GAYETY—"Step On It" (Columbia burlesque).
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MISSOURI—"Clarence," film.
DELMONTE—"The Sign of the Rose," film.
FOX-LIBERTY—"My Friend the Devil."

The Benson Victor Orchestra will appear at New Grand Central (pictures) week beginning Nov. 11.

Frank E. Jones, veteran manager, was buried from his home in Overland, St. Louis county, last week. He was 76, and had retired from active show business in 1904. He managed the old Pickwick for 25 years, at which such celebrities as Augustus Thomas, now dictator of theatrical production; Della Fox, Noel Poepping, Dorothy Morton, Guy Lindsay and many others made their debuts. He is survived by a daughter, Mrs. C. E. Hamilton, of Overland.

Col. Bray, of W. V. M. A., passed through St. Louis last week on tour of inspection.

Columbia burlesque shows have switched from Mo. P. to C. & A. railroad out of St. Louis for Kansas City. It seems that Mo. P., owing to government mail contract, have been delaying their departure and arriving late in K. C. C. & A. gives them plenty of time for matinee.

Helen McLean, with Frank Finney Rayne, Gayety, last week, fell ill but refused to lay off. Her songs were taken over by different members of the company. A male performer playing this city several weeks ago lost five shows while suffering with the same illness—throat trouble—with high fever, but not Helen.

Zack Harris has been appointed manager of Shubert-Empress, succeeding Art Smith. The change was



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a surprise and is causing some comment in theatrical circles here. Smith left for New York last Monday and did not know, at that time, his future. His family did not go with him.

Rialto (Junior Orpheum) business very good, matinee picking up. Singer Midgents billed for November 19.

Hilda Englund and Co. will present a double bill, "Easter," by August Strindberg, and "Pater-noster," by Coppee, at the Little Theatre of the Artists' Guild, Nov. 10-11.

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and Fred Dunham pulled "The Blindness of Virtue" at the Denham, out. Local critics characterized the play as "a clumsy, awkward affair," for which the Wilkes Players should not be taken too strictly to account. Fair business only.

Mitzl in "Lady Billy" at the Broadway, drew very good business. Denver theatregoers, as a rule, seem to prefer the light, artistic show to the heavier kind. Mitzl matinees did capacity. Balance of the week varied between four-fifths and capacity.

"The Emperor Jones," with Charles S. Gilpin, opened at the Broadway Sunday night to capacity. It had been widely advertised and press-agented. However, business slumped down disappointingly about the middle of the week. At \$2.50 top business for the week approximated \$6,500. The Broadway will be dark, with the exception of a feature film, until Nov. 26, when "The Merry Widow" will reopen it.

It was not a strikingly good week for the vaudeville houses, although both the Orpheum and the Empress staged fair bills. The Orpheum was rather top heavy with musical acts, with the result that the "nut" monologue of Ernest Hlatt's, free from music or anything remotely resembling it, made a real hit. Beth Berl and Anatol Friedland dined honors, one with music and dancing and the other with just music.

The Empress played to about its usual business, Harry Downing and Co. in "A Bouquet of Originality" getting by in good shape.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Lightnin'." EMPRESS—"Remnant." Drama Players Stock.

GARDEN—Bridges Musical Stock. GAYETY—"Frank Pinney's Revue."

ORPHEUM—Vaudeville. MAINSTREET—Vaudeville. PANTAGES—Vaudeville.

GLOBE—Vaudeville. PHOTOPLAYS—"Rich Men's Wives." Newman—"Broadway Rose." Liberty—"When Knighthood Was in Flower." Royal (second week); "Love Is an Awful Thing." Mainstreet.

The heaviest advance sale the Shubert theatre has enjoyed for many years occurred this week for "Lightnin'," which opens Monday. The engagement is at \$2.50 top. The company is headed by Thomas Jefferson and Bessie Bacon, daughter of Frank Bacon, co-author of the play. The engagement is for two weeks, but only one week has been announced.

The Salon Singers, an all-Kansas City act, is the headliner at the Pantages this week. It is composed of the following musicians, Arch Cannon, Roger Bromley, Miss Gail King and Miss Adelaide Buchanan. The act has been booked for a tour of the Pantages circuit.

The most elaborate display seen in any of the theatres this season is used by Jimmie Cooper's "Beauty Revue" at the Gayety this week. The entire lobby was enclosed with huge frames containing colored pictures of the principals and scenes from the revue, and in the center a large automatic electric machine showed additional views.

The Drama Players stock company at the Empress, working with the Kansas City Post put over a new publicity stunt this week. The paper runs a department daily head-

ed "Lobbying." It is edited by "Ace" and contains brief snappy comment of things and people in the theatrical world. This week the Drama Players accepted the clipping of the "Lobbying" as good for admission, one seat for every clipping.

MONTREAL

HIS MAJESTY'S—"The Dumbbells." Next week, "Marjolaine."

PRINCESS—Florence Walton; Leon Leitrim; Lydell and Macy; Charlotte Lansing; Marino and Martin; Fern and Maree; Joe Roberts; Mme. Jewell; Louise and Mitchell.

ORPHEUM—Robins Players in "Fog of My Heart."

GAYETY—Mollie Williams show. ST. DENIS—Cecile Sorel and Albert Lambert (second week). Next week, Russian Grand Opera Company.

LOEWS—Vaudeville and pictures.

IMPERIAL—Vaudeville and pictures.

PICTURE HOUSES—Capitol, "To Have and to Hold"; Allen, "Sherlock Holmes"; Regent, "Pink God"; Strand, "The Half Breed"; System, "Lonesome Corners"; Midway, "Just Tony"; Malsonneuve, "Manslaughter"; Mount Royal, "The Cradle Buster"; Papineau, "One Clear Call"; Belmont, "Nice People"; Plaza, "Le Blasphemer"; Crystal Palace, "Alf's Button."

A testimonial benefit performance for W. A. Tremayne, dramatic director, who was recently seriously injured in an automobile accident, will be held at the Windsor Hotel on the 23d. The combined services of all the amateur dramatic and musical organizations coached by Mr. Tremayne have been enlisted.

Loew's Court, formerly one of the leading east end theatres here, is now dividing its time between stock burlesque and prize fights.

The repertoire of the Russian Grand Opera Company, which opens a fortnight's engagement at the St. Denis on the 13th, will include "Boris Godunoff," "The Demon," "Pique Dame," "La Juive," "Eugen Onegin," "The Czar's Bride," "The Snow Maiden," and others.

NEW BRITAIN, CONN.

The Lyceum theatre, which has been closed for the past several months following the failure of the Cornelian Stock Company under the management of James Cornelian, reopened with motion pictures last Thursday under the management of John Glackin, local theatre manager, for the Lyceum Amusement Corporation.

Negotiations have been entered into, it is understood, whereby the theatre will run with motion pictures and several acts of vaudeville commencing within the next few weeks. With steadily increasing employment in local manufacturing plants, local managers look forward to a good season.

James Cornelian, former manager-actor of the Cornelian Stock Company, who was forced into bankruptcy several months ago by members of his company, who claimed unpaid wages, and who since the blow-up of his company had been employed on the farm of P. S. McMahon, well known "PS" of Burnstein days, his financial backer, is now reported to be in two places—St. Louis and New York. Cornelian's liabilities were some-what in the neighborhood of \$5,000, and there being no assets, creditors filed a petition.

Hoy's Revue last Saturday closed a two weeks' engagement at Fox's theatre here, and are now performing at Bridgeport, after which they are scheduled for Pawtucket, R. I. and New York. Fox's has returned to the regular schedule of pictures and four acts of vaudeville. The revue drew well.

PHILADELPHIA SHOWS

(Continued from page 14)

tion of playgoers. The slow start here is hard to explain, except that theatregoers here are very wary about attending shows that lack a Broadway O. K. It was word-of-mouth advertising that boomed "Merton."

"The Demi-Virgin" dropped to its lowest mark in its final week, thus absolutely belying promise of first week. "Just Married" opened at the Adelphi Monday, and is being touted to make a long stay, with 15 weeks mentioned as the time.

"The Hotel Mouse" was a dismal failure at the Shubert, the fourth flop the house has had. A weak start was never overcome. It is slated for the shelf after a tour of the subway circuit. "Daffy Dill" this week.

A third opening this week was "The Bunch and Judy," which had its premiere at the Garrick, making the fourth actual first-night here, with "Merton," the fifth show, also a try-out bound for New York. "The Bunch and Judy" had a big opening night, but the advance sale was a bit in doubt, it being a case of people shying at new shows until the word passes around. Two weeks is all for this one, with nothing announced.

The fourth and final opening this Monday was "The Goldfish," which started an engagement of four weeks at the Walnut. Marjorie Rambeau is very popular here, and this rather long run (for this season) is believed to be wise in this case. The next booking at the Walnut is "Annie Christie" on Dec. 4. So far Eugene O'Neill has not drawn here.

Estimates of the Week "Nice People" (Broad, second week). Notices were so-so, and business, while fair, was not encouraging enough to give out much promise for the projected five weeks, \$9,500.

"Daffy Dill" (Shubert, first week). Tinney show is figured to put house on its feet in its two-week engagement, with "Tangerine" following in to mop up. "Fine first night for 'Daffy Dill.' 'The Hotel Mouse' was frost; \$5,000 was the best it could do.

"Sally" (Forrest, 6th week). Miss Miller's illness did not hurt show in any marked fashion, and announcement of final week brought rush to box office. Business just skimmed \$30,000. "Good Morning Dearly" in next.

"Bunch and Judy" (Garrick, first week). Opened splendidly and is figured to run "Sally" week and neck. Only in for two weeks. "Merton of the Movies" boosted its gross to \$13,500 in final week, a fine pick-up.

"The Goldfish" (Walnut, first week). Rambeau comedy in for four weeks, and opened well. Jump for Walter Hampden last week was feature. Gross of several hundred dollars to the good of \$16,000.

"Blossom Time" (Lyric, third week). Schubert operetta has caught on and second week's gross beat its first by about \$500, reaching \$13,000. Nothing announced.

"Just Married" (Adelphi, first week). Vivian Martin farce said to be in for 15 weeks, but this seems unlikely in view of short runs this year and many flops. Advance sale only fair, but opening night good. "Demi-Virgin" less than \$4,000 in final week.

SPORTS

(Continued from page 10) the country for the berth, will engage a playing manager for next season.

The Knickerbocker A. C. of Albany, N. Y., will stage bouts indoors in the Capital City during the Winter. The club has secured a lease on the Rathbone-Sard stove factory in North Albany, and has announced that it will remodel the building so as to have a seating capacity of between 4,000 and 5,000. The first bout will be within two weeks.

About the nearest thing to professionalism without actually becoming that is the interjection of the money thing into college football, through teams from colleges out of town playing football for a gate at the Polo Grounds, New York. Last Saturday Syracuse University and Penn State played a game at the Polo Grounds, New York. An admission was charged. Neither college had sufficient supporters at home to fill the vastness of the baseball stands and the ground itself is no better fitted for a football game than the athletic field of either college. Thousands upon thousands of dollars have been donated to Syracuse University for its athletics. The colleges might say they selected New York as a "neutral" ground. But as they charged a gate the possible gross must have figured.

That's getting the money thing into the minds of the college boys; it's removing the college spirit, the finest thing about any college, and this playing on "neutral grounds" is probably making many a college boy who now has the proper spirit rebel through his desire to see the

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Murphy of the fire department, paid a visit to the theatre Friday evening to look over the performance. After the show the mayor undertook to give out a bit of criticism on his own, stating to the papers that the show lacked pep. "From what I was told regarding the performance, I believe some parts of the show must have been cut out. The Adam and Eve scene and the hiring of the stenographers bit struck me as raw." The mayor announced, after checking up the observations of the official censoring party, that there was nothing to warrant interference, and that no action would be taken.

This week sees a resumption of business at the Majestic after a dark seven days. Thurston, always a big draw here, is duplicating his record this week. Teck splits the current week, with Harry Lauder due first two days and Junior League Follies, an amateur production by local four hundred, on balance of the week. This annual production is really big time stuff, the cost running into thousands. Max Scheck is directing the ensembles and dances.

"Abraham Lincoln" is due for the Majestic next week. This show holds one of last season's records here, having grossed \$20,000 on its last week stand in Buffalo. "The Demi-Virgin" will be in opposition at the Teck.

DENVER

By A. W. STONE

Lew Dockstader made a real old-time hit with the matinee and night audiences at the opening of the Orpheum's third-of-a-century celebration last week.

Lew held third place in the billing, but easily took first place in the affections of the audiences. He got his localized and international jokes across in great shape in his sketch, "The Dizzy Heights."

Henry Walthall also scored a hit here in his playlet, and Emma Carus came in for her share of appreciation. The entire bill made a genuine hit, in fact. Business good.

"A Very Good Young Man" the Denham offering of the Wilkes Players last week pleased the audience but not the critics. Result, a fair week's business, receipts running near \$6,000.

The fine acting of Gladys George

The appearance of the Virginia Pearson act at Loew's this week comes as a surprise, it being previously understood that the turn had been booked for the Lafayette. Wise ones about town are saying also that the switch of "The Fast Mail" out of the Lafayette several weeks ago is directly connected with the fact that another Buck Jones feature was scheduled for Loew's the same week.

The Irene Castle tour cancellation left the local Michael Kraft management high and dry when word was received Thursday that the engagement scheduled for Friday was off. The local managers hurried to New York, evidently in an effort to save the date, but the ball remained dark Friday, with the "Refund" sign up. Miss Castle is gaining a reputation locally, her last engagement here at Shea's Hipp having been noticeably marked by evidences of temperance.

Following a number of complaints from women's clubs and individual citizens regarding "Space of 1922" at the Teck last week, Mayor Schwab, accompanied by Chief Burdett of the police department, and Chief

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game but lack of funds to bear the expense of transportation and hotel. The Army and Navy football game is legitimately held in New York or Philadelphia, as a big center, where the thousands attracted to that game must have hotel accommodations, since they go to it from all parts of the Union.

Princeton, Harvard and Yale have agreed upon no intersectional football and have agreed to hereafter play upon their own fields. The Princeton-Chicago game at Chicago last Saturday was the final one of a two-year understanding between the two universities, Chicago having been east last year. That winds up the intersectional thing among the biggest colleges, and the others might follow the lead set by the largest, to either play football at home or not at all.

It's improbable the big football games can play in New York, the centre of gambling, without having gambling over the games, right on the grounds, with the gamblers having the argument that since the colleges are out after money at the gate, why should not they go after it on the inside. Just how they might manipulate the inside is their own secret.

Variety last year in its Sports Department pointed out that money was entering the football field, through some players receiving cash bonuses, besides free tuition. Long afterward the dailies found it was so and went after it. The dailies should never have occasion to report that gamblers might be after football players on college teams. The farther away the college teams keep away from New York the less likely that will happen. It would be a worse blow to college athletics than it ever could be to baseball.

The third week of the pennant race in the New York State Basketball League finds a majority of the teams still making changes in their line-ups. Albany, which has not been making a good showing on account of Barney Sedran's illness, has signed Jerry Conway to play center, releasing the husky, but slow, Leo Duval. Duval is expected to catch on with Amsterdam, another team which has proved a disappointment to date. Tommy Cosgrove, Amsterdam's regular pivot man, is down with an attack of in-

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fluenza, and several men tried out in his place have been found wanting. Cosgrove is a New York policeman. The Carpet City five has a new captain, Walter C. ("Wobby") Hammond. Hammond has been at the helm in Amsterdam before. He is a star baseball player, performing with Cleveland and Kansas City last season. The Indians purchased him after the Pittsfield team, of which he was manager, won the 1921 pennant in the Eastern league. Hammond probably will not play regularly with the Amsterdam quintet, but will be in uniform ready to step in when an emergency arises. Schenectady has a new center, "Stretch" MacIntyre, who saw service with Troy in the State league for a short period several years ago. George and Matt Brucker, former Union college stars, are with the Dorp five, which is captained by Jimmy Clinton. Clinton has been

playing professional basketball around New York for many years, but he still can step along at a fast pace.

Harrison A. Schermerhorn of Troy has been elected captain of the Fordham baseball team for 1923. During the World War he served overseas with the Twenty-seventh Division, and was wounded in action twice. Schermerhorn plays first base and the outfield equally well.

Ray West of New York was knocked out by Tommy "Stockings" Conroy, the Troy lightweight, in the seventh round of a scheduled twelve round bout at the weekly show of the Collar City A. C. at Troy, N. Y., Monday night. The fight had been a tame affair until the fatal round, when Conroy, being the target of the fans' yell of "Give us some action," sailed after the New York boxer with a barrage of lefts and rights to the body. West weathered the attack for a few moments, only to receive a right to the heart, followed by a left to the jaw that sent him to the mat for the count. The knockout came after a minute and fifty-five seconds of fighting in this round, the first real action of the entire bout. Tommy Madden of Brooklyn sent "Smiling Kid" Nolan, a negro boxer reputed to be the "champion light heavyweight of New England," to the floor in the opening session of another mill that was slated for twelve rounds. Madden greatly impressed the Troy fans the short time he was in the ring. He displayed cleverness and ability to hit.

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PARIS

(Continued from Page 24)

augured as a home of melodrama, with a revival of "La Mome" by Albert Acremant and Michael Carre, produced by Charles Beal.

Rehearsals are well in hand at the Gaité with "Le Rosier" the new operetta by Henri Casadesus, with G. Folk, Oudart, Burnier, Julien Detours, Mlle. Montange, Jane Montange, and the dancers Miles Vronska and Florjy.

"Le Blanc et le Noir" is the title of the play by Sacha Guitry, now being rehearsed at the Variétés. Max Maurey has engaged the popular comedian of bygone days, Germain, who will reappear after many years' absence.

"La Sonnette d'Alarme" new comedy by Romain Coolus and

Hennequin will follow "A tout, coeur" at the Athénée.

"Le Balser aux encheres" (Kisses by Auction) by Mme. Regina Regis, music by Kufferath, is to be the next show at the Apollo.

"Quand la Cloche Sonnera" the new work of Henri Busser will be created at the Opera Comique the end of this month.

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MAKE UP

Est. Henry C. Miner, Inc.

manager of the Opera, has entered on his duties here.

"La Belle de Cadix" (title not yet official) will be the first novelty of the new management at the Mogador. This operette by Maurice Mauger, music by Andre Galliard, will be given for the new year, after "Peer Gynt," the cast probably including Vanni Marcoux, Paul Bernard, Lagrenée and Joubé (the latter having now resigned from the Comedie Francaise).

The resolution taken by Henri Bernstein to punctually commence the press show of "Judith" at the Gymnase was faithfully observed, and it is to be hoped the daring innovation of closing the doors after the rise of the curtain will be followed by other managers. Several actresses and journalists, including the owner of a local daily, were made to wait outside an hour because they arrived late, but they were all "big" enough to recognize their own fault and the lesson may have useful effect on future "repetitions generales." At the Gymnase press show last week we were assembled before the time indicated, and the management kept its word by commencing on the strike of the clock. It is perhaps the first occasion in Paris when a new show of such importance has commenced on time, and it was gratifying not to be disturbed during the first act by the invertebrate late arrivals.

Following the closing of the automobile exposition, which attracted many visitors, and also a cold snap, the receipts at the local places of amusement fell off last week. The

taking at the principal theatres last Tuesday evening were (in francs, including taxes and poor rate):

Apollo (Marche d'Amour), 4,201; Arts (Tiger), 3,211; Antoine (L'Inconnue), 3,795; Athene (Atout coeur), 5,517; Ambigu (Le Griffon du Foyer), 6,187; Bouffes (Dede), 11,255; Boulevard (Un Ange Passa), 760; Chatelet (La Course au Bonheur), 7,918; Comedie Francaise (Ruy Blas), 8,333; Theatre Champs Elysees (Vilna Jewish theatrical troupe), 5,173; Comedie des Champs Elysees (Ibsen's Les Revenants), 1,734; Cluny (Le Chef de Gare), 1,263; Capucines (L'Homme du Soir), 5,876; Cigale (revue), 7,212; Daunou (Ta Bouche), 1,285; Deux Masques (mixed), 810; Dejazet (Cherchez la Conscience), 1,418; Edouard VII (Sacha Guitry's Une Petite Main qui se place), 7,236; Eldorado (Le Crime du Bouif), 4,454; Femina (L'Heure du Berger), 1,811; Folies Bergere (revue), 22,113; Gymnase (Judith), 13,199; Gaite (Monsieur Dumollet), 4,770; Grand Guignol (mixed), 2,301; Marigny (revue), 4,537; Michel (La Pomme), 4,707; Nouveautes (Chouchou, polds plume), 7,523; Odeon (La Dent Rouge), 3,637; Opera (Le Roi d'Ys), 22,521; Palais Royal (La Merveilleuse Journée), 7,835; Porte Saint Martin (Madame Sans Gene), 8,877; Theatre de Paris (Raffles), 5,761; Potiniere (revue), 2,792; Renaissance (Danseuse Rouge), 3,569; Sarah Bernhardt (La Dame aux Camellias), 4,157; Scala (Le Chasseur de chez Maxim's), 2,445; Trianon (Le Paradis de Mahomet), 1,471; Varietes (La Petite Chocolatiere), 6,135; Vaudeville (L'Avocat), 9,028; Vieux Colombier (Paquebot), 4,094.

NEW YORK THEATRES

SAM H. HARRIS Attractions
MUSIC BOX THEATRE
WEST 45th ST. Evs. 8:15. Mats. Wed. and Sat.
SAM H. HARRIS Presents IRVING BERLIN'S
"MUSIC BOX REVUE"
Staged by HARRARD SHORT.
WITH A GREAT CAST:

Maxine Elliott's Theatre, 59th St. E. of B'way
Thurs. 8:15. Mrs. Wed. Sat.
SAM H. HARRIS Presents
"RAIN"
with JEANNE EAGLES
Founded on W. Somerset Maugham's
Story, "Miss Thompson."

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 & 46th St. Evs. 8:30.
Mats. Wed. & Sat., 2:30.
CHARLES DILLINGHAM Presents
LOYALTIES
By JOHN GALSWORTHY
"SEASON'S BEST PLAY."—Tribune

LITTLE W. 44th St. Evs. 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. Evs. 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.

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.
Evs. 8:20. Mats. Thurs. & Sat., 2:30.
INA CLAIRE
AND CO., including BRUCE McRAE in
ARTHUR RICHMAN'S New Comedy,
The Awful Truth

ELTINGE THEATRE WEST 45th STREET.
Evs. 8:30. Mats. Wed. & Sat., 2:30.
A. H. WOODS Presents
FLORENCE REED in
"EAST OF SUEZ"
By W. SOMERSET MAUGHAM

BELASCO West 44th St. Evs. 8:30.
Mats. Thurs. & Sat., 2:30.
DAVID BELASCO Presents
LENORE ULRIC
as **KIKI**
A New Character Study by ANDRÉ PICARD

LYCEUM West 45th St. Evs. at 8:30.
Mats. Thurs. and Sat., 2:30.
DAVID BELASCO Presents
FRANCES STARR
in **"SHORE LEAVE"**

VANDERBILT W. 45th 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 Montague Glass & Jules Eckert Goodman.
Prices: Evs. \$2.50. Mats. Wed. & Sat.

New Amsterdam Theatre—W. 42d Street
Evs. 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 FOOL"
CHANNING POLLOCK'S
New Play Produced by the Selwyns

MOROSCO THEATRE West 45th St. Evs. 8:30
Mats. Wed. & Sat. 2:30
"AN ABSOLUTELY SAFE BET."—Alan Dale.
WAGENIALLS
and
KEMPER
Present
WHY MEN LEAVE HOME

EVERY HOPWOOD'S GREAT COMEDY
HUDSON 43rd St. & Broadway
Evs. 8:30. 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

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

A STORY IS TOLD

"UNDER A CRAZY QUILT"

YOU WILL LAUGH AT WHAT GOES ON

BILLS NEXT WEEK

(Continued from page 23)

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages (Sunday opening)
The Gladiators
Wilson and Addie
Carlyle and Lamal
MacFarland Sisters
Walter Brower
Choy Ling Foo

WINNIPEG
Pantages
Nelson's Catland
McCormack & W
Howard E Chase
Weston & Elaine
"Blitz & Pieces"

REGINA, CAN.
Pantages
(13-15)
(Same bill plays
Saskatoon 16-18)
Arnold & Barnes
Ryan & Ryan
Jewell & Rita
Haverman's Lion
"Miss Nobody"
Harry Tighe

TRAVEL
(Open week)
Leach Wallin Trio
Kaufman & Lillian
Alex Chernoff
Morgan & Gray
C Cunningham
Byron Bros

SPOKANE
Pantages
Alex B & Evelyn
J & E Mitchell

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

LOS ANGELES
Pantages
Kitamura Japs
Maybelle Phillips
Perdo & Archer
Abbott & White
K Fuller's Band
Golden Bird

SAN FRANCISCO
Pantages
(Sunday opening)
Selma Braatz
Hirere & King
Clifford Wayne
Klutings Animals
Sidney S Styne
Kajiyama

OAKLAND, CAL.
Pantages
(Sunday opening)
Iurt Shepherd
Fargo & Richards
Billy Kelly Rev
Vokes & Don
Five Lameys

Welderson Sis
Pantages
Jean & Valjean
Rome & Edwards
Florette Jeffrie
"Fate"
Rives & Arnold
Larry Harkins

L.G. BEACH, CAL.
Pantages
Carson & Kane

AMERICA'S FOREMOST THEATRES AND HITS. DIRECTION OF LEE AND J. J. SHUBERT

WINTERGARDEN B'way & 50th St.
Evs. 8:10. Mats. Tues. Thurs. Sat.
LAST FOUR WEEKS
The **PASSING SHOW OF 1922**
PRESENTING
WILLIE and EUGENE HOWARD
-GREATEST MUSICAL HIT OF AGES-
"BLOSSOM TIME"
Second Triumphant Year
CENTURY THEA. 62d Street and Cent. Park West
Evs. 8:30. Mats. Wed. & Sat., 2:30.

49th St. Thea., W. of B'way. Evs. 8:30.
Mats. Wed. & Sat. at 2:30.
SUPER MYSTERY PLAY
WHISPERING WIRES
-HAS THE TOWN TALKING-
NATIONAL THEA. 41st W. of B'way
PHONE BRYANT 1564
THE CAT AND THE CANARY
-Matinees Wednesday and Saturday-

SHUBERT THEATRE 44th Street.
—West Broadway—
Evs. 8:30. Mats. Wed. & Sat., 2:30.
Greenwich Village Follies
Fourth Annual Production

CENTRAL THEA. 47th & B'way.
SHUBERT VAUDEVILLE
Week Beginning MONDAY MAT., Nov. 13
Smashing Broadway Revue
All-Star Cast
And HIGH CLASS ACTS
MATS. 2:30 to 5:00 (Except Sat. and Holidays)
EVES. 8:00 to 11:00 (Ex. Sat., Sun. & Holidays)

AMBASSADOR THEA. 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 WALTER WOOLF
and a Pre-eminent Cast

F. RAY COMSTOCK and MORRIS GERT Present
TENTH MONTH Balieff's THIRD EDITION
Chauve Souris
SAT. THEATRE From MOSCOW—Direct From LONDON-PARIS.
NEW PROGRAM
CENTURY ROOF THEA. 62d St. & C.P.W.
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

BIJOU THEATRE W. 45th St. Evs. 8:30.
Matinees Wednesday & Saturday.
GRACE GEORGE in
NORMAN TREVOR "TO LOVE"
By PAUL GERALDY, Author of "THE NEST"

DALLAS, TEX.
Majestic
Mankin
Emile Burton Co
Grace Huff Co
Diamond & Bren's
Mabel Ford Rev
FT. SMITH, ARK.
Majestic
L. & B Dreyer
Caites Hand
Arthur West
Flanagan & M'rlson
FT. WORTH, TEX.
Majestic
Kay Hamlin & Kay
Philson & Duncan
"Young America"
Fritz Scheff
Maker & Redford
HOUSTON, TEX.
Majestic
Brownie Sis
Herbert Brooks
Edith Tallaferra
F & T Sabini
Rufoff & Elden
LITTLE ROCK
Majestic
Ormsbee & Remig
Caites Bros
Oliver & Oip
Arthur West
Flanagan & M'rlson
2d half
F & A Smith

Francis Doherty
U S Jazz Band
Leighton & Duball
Carl Rosini
OKLAHOMA CITY
Majestic
(Tulsa split)
1st half
Frank Sheppard
Four Musketeers
Hob Hall
Kane Morey & M
(One to fill)
SAN ANTONIO
Majestic
Dallas Walker
Reed & Tucker
Harry Langdon Co
Marion Weeks
Eight Blue Devils
TULSA, OKLA.
Majestic
(Okla. City split)
1st half
B & H Skatell
Hardy Bros
Great Howard
Harry Jolson
Frisco
WICHITA, KAN.
Orpheum
The Herberts
Worth & Willing
Duggan & Steger
Elizabeth Brice
Luster Bros

ASTOR THEATRE

Broadway at 45th St.

TODAY AT 2:30—TONIGHT AT 8:30

WILLIAM FOX Presents

"THE TOWN THAT FORGOT GOD"

The Most Thrilling Flood Scene Ever Shown in Any Moving Picture.
Directed by HARRY MILLARDE Who Staged "Over the Hill"

MARK

STRAND

Broadway & 47th St.
"A NATIONAL INSTITUTION"
Direction: Joseph Plunkett
MARY PICKFORD
in "Tess o' Storm Country"
FORKINE BALLEET
STRAND SYMPHONY ORCHESTRA
CARL EDUARDE.....Conductor

OSWALD

WOODSIDE KENNELS
WOODSIDE L. I.



MIKE—ANDY

NAIO and RIZZO

Presents
A MUSICAL BREEZE
Direction JESS FREEMAN

DOROTHY

DODD

in vaudeville

John Keefe
"SPITE CORNER"
LITTLE THEATRE, NEW YORK CITY
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.

Goetz & Duffy
Billy Swede Hall
Robinson & Pierce
Great Alexander

SALT LAKE
Pantages
Juggling Nelsons
Tyler & Crolius
Ross Wyse Co
"Stepping Stone"
Page Hack & M

OGDEN, UTAH
Pantages
Four Bones
Hudson & Jones
Davis & McCoy
"In Chinatown"

DENVER
Pantages
Wilfred DuBois
Marion Claire
Valentine Vox
Johnny Marvin
Fein & Tennyson
Rigdon Dancers
COLORADO SP'GS
Pantages
(13-15)

KANSAS CITY
Pantages
Gordon Wilde
Ward & King
"Endor Sports"
Bob Willie
Artists in Miniature

MEMPHIS
Pantages
Crane Sis
Caledonian Four
Willard Mack
Willard Jarvis Rev.

INTERSTATE CIRCUIT

DALLAS, TEX.
Majestic
Mankin
Emile Burton Co
Grace Huff Co
Diamond & Bren's
Mabel Ford Rev
FT. SMITH, ARK.
Majestic
L. & B Dreyer
Caites Hand
Arthur West
Flanagan & M'rlson
FT. WORTH, TEX.
Majestic
Kay Hamlin & Kay
Philson & Duncan
"Young America"
Fritz Scheff
Maker & Redford
HOUSTON, TEX.
Majestic
Brownie Sis
Herbert Brooks
Edith Tallaferra
F & T Sabini
Rufoff & Elden
LITTLE ROCK
Majestic
Ormsbee & Remig
Caites Bros
Oliver & Oip
Arthur West
Flanagan & M'rlson
2d half
F & A Smith

Francis Doherty
U S Jazz Band
Leighton & Duball
Carl Rosini
OKLAHOMA CITY
Majestic
(Tulsa split)
1st half
Frank Sheppard
Four Musketeers
Hob Hall
Kane Morey & M
(One to fill)
SAN ANTONIO
Majestic
Dallas Walker
Reed & Tucker
Harry Langdon Co
Marion Weeks
Eight Blue Devils
TULSA, OKLA.
Majestic
(Okla. City split)
1st half
B & H Skatell
Hardy Bros
Great Howard
Harry Jolson
Frisco
WICHITA, KAN.
Orpheum
The Herberts
Worth & Willing
Duggan & Steger
Elizabeth Brice
Luster Bros

MARION DAVIES
CRITICISM WHEN DAILY
SAY AT 2:30
WALKERS SERVICE
KNIGHTHOOD WAS IN FLOWER
Sat., Sun. and Holidays, 2:15, 5:15 & 8:30

THE YOUNG RAJAH

Jesse Lasky presents Rodolph Valentino in a drama from the play by Althea Luce and the novel by John Ames Mitchell, the latter having enjoyed a vogue 20 years ago. Directed by Philip Rosen. Scenario by June Mathis.

Amos Judd.....Rodolph Valentino
Molly Cabot.....Wanda Hawley
Amos Judd (as a boy).....Pat Moore
Joshua Judd.....Charles Ogle
Sarah Judd.....Fanny Midgely
Horace Bennett.....Robert Ober
Slade.....Jack Gidding
John Cabot.....Edward Johnson
Narada.....Joseph Swickard
Maharajah.....Hertram Grashy
Tehjunder Roy.....J. Farrell MacDonald
General Gadi.....George Perlot
Prince Munnud.....George Field
Miss Van Kovert.....Maude Wayne
Stephen Van Kovert.....William Boyd
Dr. Fettiplace.....Joseph Harrington
Caleb.....Spotiswoode Aliken

This mystic tale loses something in the telling on the screen. The novel was a lot more plausible. The screen version savors of camera trickery and the whole thing loses in sincerity and conviction. The device of having a luminous spot appear on the brow of the hero as he goes into a trance strikes one as a crude arrangement. It brutally reminds one that the whole affair is a piece of fiction, this to the sad damage of the illusion.

The book was infinitely more p-suasive in its appeal to the imagination. The screen is much too literal, even to the flashbacks which show the Hindoo uprising and political plottings in India. They were faintly suggested in the novel, but on the screen they are mere theatrical display, having some value as a series of spectacles, but exceedingly stagy and unreal.

It's not an especially fortunate part for Valentino. His successes have been made in roles which called for hectic romance with a dash of paprika in their flavoring. This one is a milkshake after the cocktail of "The Sheik" or even of the Toreador of "Blood and Sand." Nevertheless, the star has a pull, as testified Monday night when the Rivoli was well filled in spite of the rain. The picture probably won't repeat "Blood and Sand," but it should be a satisfactory entertainment and a profitable release. It's nearly 20 years since the popularity of "Amos Judd" in no form and the name probably doesn't mean much.

The flashbacks to the Oriental part of the story make violent and disturbing contrast to the modern American locale, and the finish has been twisted into a happy one to the damage of the work, although there is no disputing the good judgment in a commercial way of the arrangement as a general rule. If memory serves, the novel finished with the death of Amos, while the film takes him back to India, restores him to the throne of his native principality and gives a hint of future wedding bells.

The story opens in the Connecticut home of Caleb Judd. To the farmhouse come two mysterious strangers and a boy, bearing a letter from Caleb's brother, a merchant in Calcutta. There has been a revolution in a native state; the ruler has been slain by the successful pretender and his son has escaped and is to be brought up by Caleb. The strangers are high officials of the former royal court. They give a vast fortune in money and jewels to Caleb in trust for the boy, who remains in ignorance of his origin.

He grows up and enters Harvard, becoming a leading athlete and leader of the wealthy set. He is regarded with suspicion by the other youths because of his foreign air and a strange gift of seeing into the future. He falls in love with Molly Cabot, who is divided in her affections between him and an American youth who turns out to be something of a bounder. At length Amos' suit triumphs and the wedding day is set, but Amos has a vision that he will die before the marriage day.

There is a fadeback to India. The usurper is a tyrant over the people, who are suffering. He learns (through disclosure through an American newspaper) that the rightful heir is alive, and he sends a crew of assassins to America to put him out of the way. But other forces assemble to protect the prince, the mystic religious leader with powers of clairvoyance has a vision of the danger to the young Rajah and he sets out to prevent injury to the prince. The usurper's hirelings capture Amos and are about to do away with him when the priest and his followers appear, killing the leader of the assassins and conducting the prince back to India, where he is acclaimed by the people as their savior and restored to his throne after the pretender has committed suicide.

The epilog shows the Rajah in his garden, mourning for the love which he had deserted at the call of duty, but the vision of prophecy, which has never been wrong, appears to show that ultimately they will be reunited.

Rush.

VILLAGEBLACKSMITH

A William Fox Special, founded on Longfellow's poem, with the screen script by Paul H. Sloane and directed by Jack Ford. It is rural melodrama in about six reels. Presented at the 44th Street theatre for a run, Oct. 29, 1932.

John Hammond.....William Walling
The Blacksmith's Wife.....Virginia True Boardman
Alicia.....Ida Nan McKenzie
Alicia, as child.....Dave Butler
Bill, as child.....Gordon Griffith
Johnnie, as child.....Pat Moore
Ezra Brichman.....Tully Marshall
Square's Wife.....Helen Field
Anson.....Ralph Yearlesley
Anson, as child.....Henri de la Garriquer
Alicia Martin.....Francis Ford
Rosemary Martin, as child.....Helen Field
Doctor Brewster.....Mark Fenton
Giles Craney.....Lon Poff
A Village Gossip.....Eddie Gribbon
Flapier from the City.....Lucille Hutton

A real weep-inspiring melodrama that has trials and tribulations piled one on the other until the first scenes, when all the complications work out for the ultimate happiness of the Village Smith and his family. It is a picture that the majority of picture house audiences will love and rave over. It has almost all of the tear-compelling strength of "Over the Hill" and it is well enough done on the screen to make it a really worth-while feature from the standpoint of the big pre-release theatres.

The picture is presented in the form of a prolog and main story, there being about a 50-50 split in the two themes, with the opening portion holding the greatest interest. Because of the division in the story it is necessary to have two sets of players for the smith's children, those that appear in the prolog having supposedly aged considerably when the second portion of the tale is told. In matching up the players for these characters splendid work was done.

Being founded on the Longfellow poem will undoubtedly prove something of a draft in a box office way for the picture. The poem is utilized in the sub-titles from time to time as the melodramatic action develops in keeping with it.

The story opens showing the smith at his forge under the spreading chestnut tree, and his family of wife, two sons and daughter are introduced in their home and school life. In opposition is the family of the squire, who was an unsuccessful suitor for the hand of the girl that married the smith, he in turn having married a vinegary cousin who has led him a wretched life, and therefore he has harbored a grudge against his successful rival through his years.

It is the squire's son that eggs on the youngest of the smith's brood to climb a tree from which he falls and cripples himself. This accident inspires the older brother's ambitions to become a great surgeon, so that he may cure his kin. The accident is the second of the family's trials, the first being the death of the mother. Then as the story develops the elder brother is almost killed in a train smash, which incidentally is counted on to be one of the real thrills of the picture, but so badly done that it got a laugh from the first night's audience. The daughter is accused of the theft of church funds, after her father has suspected her of being unduly friendly with the son of the squire.

In the end, however, the girl is cleared of both suspicions; the elder brother recovers from his accident and operates successfully on the younger; and the picture ends with the marriage of the youngster and the daughter as well, while the smith and his elder son look on proudly.

William Walling plays the smith with much feeling and scores heavily, while as the squire Tully Marshall manages to warrant hisses for his villain. Of the other adult characterizations those enacted by Francis Ford, Carolina Rankin, Mark Fenton, Lon Poff, Cordelia Callahan and Virginia True Boardman were worthy more than passing mention. The village gossip bit of Eddie Gribbon's was a fine piece of character work. He is coming along in great shape as a character actor.

In the two sets of characters for the children the first comprised Ida Nan McKenzie as the daughter, Gordon Griffith the elder son and Pat Moore as the younger. The latter immediately won a place for himself in the hearts of the audience, and as far as he was concerned the audience felt that they did not want him dropped from the cast when the prolog ended. The squire's son was played by Henri de la Garriquer.

In their second stage of development these characters are played by Virginia Valli, Dave Butler and George Hackathorne as the smith's family, while the son of the squire

is Ralph Yearlesley, who developed into a real heavy. Miss Valli's performance, however, was the prize piece of work. She has a more greatly in her second work in the last year and certainly appears to be starring material at present.

The production is an adequate one, and in keeping with all the late pictures that have come along it has a storm scene. It seems as if all the directors are trying to outdo each other with the wind and rain stuff, and had this picture appeared before the others—"The Old Homestead" and "The Town that Forgot God," not forgetting "One Exciting Night"—the storm scene would have been a wallop indeed.

In all, "The Village Blacksmith" looks like a feature that will clean-up as strongly as did "Over the Hill." It gets an audience in the throat at the beginning and never releases its grip until the final minute.

Fred.

TO HAVE AND HOLD

A George Fitzmaurice production, presented by Adolph Zukor. Mary Johnston's famous novel has been re-animated by Gaila Berger. This Paramount picture is current this week at the Capitol, New York, with the following cast:

Lady Jocelyn Leigh.....Betty Compton
Captain Percy.....Bert Lytell
Lord Carnal.....Theodore Kosloff
Lady Jocelyn, as child.....Helen Field
King James I.....Raymond Hatton
Patience Worth.....Claire Dubrey
Red Gill, a pirate.....Walter Long
Lady Jocelyn, as child.....Anne Cornwall
Paradise.....Fred Huntley
Lord Cecil, Jocelyn's brother.....Arthur Rankin
Duke of Buckingham.....Lucien Littlefield

The costume play is enjoying quite a vogue. Here's another with sword play and all that sort of thing prominent throughout. Whether by design or accident it follows Douglas Fairbanks' "Robin Hood" on the market, permitting the latter to pave the way.

The Mary Johnston novel is familiar to almost everybody. In type it thrilled with its romantic climaxes depicting the trials and tribulations of Lady Jocelyn Leigh (Betty Compton) and Captain Ralph Percy (Bert Lytell) in winning their happiness and the dissolute King James I's patronage. The monarch is in love for four and a half reels on re-warding his favorite, Lord Carnal (Theodore Kosloff), with the hand of the fair lady. The latter would not have it, and sails to the Virginias to become the bride of some settler. Captain Percy marries her out of pity at her plight to prevent her return to England. Lord Carnal follows with a king's warrant for her return. She is imprisoned; her lover dungeoned; escape, strategy, sword play and lots of other things follow. The suspense is maintained even until the actual scene of the forced marriage between Lady Leigh and her unwelcome Lord Carnal. Enter Captain Percy for a duel for the lady's hand (their marriage was annulled by court decree), and in besting the most expert sword in England wins a reprieve.

There are a number of interesting details in the production. Of course, the court masque scene of King James could not have been anything so Hollywood-esque as depicted despite the monarch's w. k. love of regal revel. Here, however, Kosloff is given a chance to do a couple of his Russian whirly and dizzy spins that have been neglected since posturing before the camera. A battle scene between a pirate galleon and a king's vessel was a thriller, with another storm scene standing out.

It is lavish production throughout, with the cast intelligently depicting itself in keeping with the action. In addition to Miss Compton and Mr. Lytell, the central figures, W. J. Ferguson does a neat character bit. Kosloff and Raymond Hatton as King James I stand out in the support.

Abel.

OLIVER TWIST

A Sol Lesser production, with Jackie Coogan starring in a screen version of Charles Dickens' "Oliver Twist." Directed by Frank Lloyd. Presented at the Strand, New York, two weeks beginning Oct. 30.

Oliver Twist.....Jackie Coogan
Fagin.....Lon Chaney
Nancy Sikes.....Gladya Brockwell
Bill Sikes.....George Siegmann
Mr. Brownlow.....Lionel Belmore
Mr.umble (the beadle).....James Marcus
The Widow Corney.....Aggie Herring
The Artful Dodger.....Edouard Trosch
Charlotte.....Taylor Graves
Noah Claypole.....Lewis Sargent
Charlotte.....Joan Standing
Mr. Grimwig.....Joseph H. Hazleton
Sowerberry.....Nelson McDowell
Rose Maylie.....Eather Halston
Mrs. Bedwin.....Florence Lake
Monks.....Carl Stockdale
Toby Crackitt.....Eddie Boland

Jackie Coogan in a costume play. That about sums up the production of Dickens' "Oliver Twist" as presented by Sol Lesser. It is a series of characterizations from the pages of Dickens, but hardly enough of Jackie Coogan to please the picture fans. Just how the picture will appeal to the majority of fans is a question. Of course, there is a certain element of non-fan Dickens lovers who will be attracted to the theatre by this picture.

Although there are a number of names with picture value in the supporting cast, there is hardly anything in their performances that stands out. They appear to be rather lacking when weighed against some of the stage characterizations that have been presented of the better known roles of the Dickens work. This is particularly true of the interpretation of Fagin present-

ed by Lon Chaney and the Bill Sikes of George Siegmann.

As to the picture itself, Dickens without the lines seems to be something other than Dickens. Jackie Coogan manages to endow the role of Oliver with real youth, and one perhaps feels more for the youngster than one would for a more mature girl playing the role, as has been the case in the past; but still and all it isn't a Coogan picture in the full sense.

There is this, however: the production with the coupling of the names of "Oliver Twist," a standard classic, Charles Dickens and Jackie Coogan makes a rather imposing combination for the average picture theatre, and it is on the strength of this combination that the picture will have to be sold to the public. It won't sell itself by word-of-mouth advertising by those that view it. The exhibitor will have to go out and create the demand; otherwise he cannot look for an unusual box-office return.

From a production standpoint the feature is well done, and Frank Lloyd, who directed the work, is to receive no small measure of credit. In lightings and the sets reproducing the old London streets the picture is superb.

Fred.

ALIAS JULIUS CAESAR

A Charles Ray production, released through First National. Written by Richard Andros, directed by the star. About six reels.

Julius Caesar.....Charles Ray
Helen.....Barbara Bedford
Harry.....William Scott
Tom.....Robert Fernandez
Dick.....Fred Miller
Nervy Norton.....Eddie Gribbon

This is a typical Ray comedy, with more laughs in it than any picture that Ray has turned out for more than a year while he was making productions for First National release. It was one of those pictures that in the old days made Ray a favorite and one of the type which he failed to make for a long time.

It is a laugh producer of rare quality, with the starring honors such that they should have been divided between Eddie Gribbon and Ray himself. Gribbon is there forty ways with the tough hick stuff, as the crook in this picture. He is the foil for Ray all the way and makes possible the laugh-getting that the star does. Without Gribbon there would have been fewer laughs for Ray.

The story is one that was palpably manufactured for the screen. Ray has the edge on three other young men in the affections of Helen. He deserts a golf foursome to be in her company and the three others decide to even things up with him. They get him into the locker-room and stage a race for the showers. Ray is the first in, and then the others steal his clothes and lock him in so he can't attend a dance that night. Ray, however, makes his escape clad in a shower sheet, and is pinched as a nut who is parading as Julius Caesar. In the jail house he is clad in a discarded cop's uniform, and the coon janitor of the place believes him an officer, leaving the cell open so that he and the crook who works society affairs (Gribbon) can make their escape.

As soon as the crook gets loose he starts operations and turns up at the very dance where Ray goes to square things with the girl. The action from that point is all at the society function, with Gribbon wandering through and cleaning up all the jewelry in the place and slipping it to Ray, whom he has pressed into service as an accomplice. Finally the real cops arrive, round up Gribbon and leave Ray to work out his salvation with the girl.

Barbara Bedford plays opposite the star and manages to impress nicely. But all the way through it is a Ray-Gribbon picture, which for laughs would be hard to beat outside of an out-and-out Chaplin or Lloyd slapstick comedy.

Fred.

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"The Skipper's Scheme"	"The Toonerville Tangle"
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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg.

DETROIT, MICH.



ENGLISH FILM NOTES

London, Oct. 28. Sinclair Hill is about to start on a new picture for Stoll. This will be "Open Country." The cast includes David Hawthorne, who has just played Rob Roy for Gaumont; Bertram Burleigh, and Dorina Shirley.

Having completed "Dalstone Lane," Artistic is about to start work on another W. W. Jacobs story, "The Monkey's Paw." This is one of the earliest things Jacobs ever wrote, and a version of it was played in vaudeville by the late John Lawson, of "Humanity" fame. It has been filmed previously.

Down at Shoreham, Wilfred Noy is completing his filmization of Silas Cocking's story, "Facing Fearful Odds." Gladys Jennings, Mavis Lane, and Tony Fraser are in the cast.

When the new Clarke Picture, "The Silver Sea," is completed, Guy Newall will begin work immediately on "The Starlit Garden." The stellar role will, as usual, be played by Ivy Duke.

Atlas Biocraft Co., Ltd., a new British firm said to be backed by powerful theatrical interests, has a company of players in Venice making a film from an original story by Monckton Hoffe, entitled "The Man Without Desire." The company is of the international order, with Novello, Chris Walker, and Dorothy Warren representing Britain; Yazkova, Russia; Sergicari, Italy. The founders of the company are Adrien Brunel and Les Mander. Brunel is well-known in the producing world and was responsible for the direction of the A. Milne comedies.

"Beehive" is the brand of a new company formed to make comedies of the bathing girl order. George Whurst, late of Hepworths and a producer of "A Sister to Assist," is directing the features.

Having completed "Shifting Sands," with Peggy Hyland as his star, Fred Le Roy Granville is busy with his next picture for Granville Productions, "Hennessey Moresby."

Sooner than risk a failure with "The Next Best Thing," Herbert Wilcox has ruthlessly scrapped the 7,000 feet of negative made in vain. The cost of this sacrifice is estimated at £10,000. This feature is an "Astra" Graham-Wilcox production, the usual director being Graham Cutts. Mae Marsh plays the lead.

Decl M. Hepworth left Southampton for New York on the Majestic, Oct. 18. His visit concerns the future development of Hepworth plans in America.

Brangers Exclusives have secured a Master picture, "The Green Graven," which features Catharine Burt, chiefly supported by Gresham Scott, Valia, and Ivo Dawson. It will be released under the auspices of the British National program.

Jeffery Bernard, managing director of the Stoll Film Co., announces that the firm will abandon its "block booking" plans and go out for making "super" features. Following on the already established Hollandia, special attention will be paid to American requirements. The big feature from this firm will be "The Four," and George Ridgely will also contribute a further Sherlock Holmes series of 15 two-reelers. When he has finished his present work for Ideal, Tom Terriss will join the Stoll producing staff. Other interesting feature in the future program of Stoll's is the filmization of Temple Thurston's version Eugene Sue's book, "The Wandering Jew." In this Matheson Lang will play the part he created on the ultimate stage.

Almost since the armistice stories have kept cropping up to the effect that big German pictures were to be plotted here for long runs. The idea was always the theatre named. It was said the first of these, "Barry," shown in America as "Passion," will open at the Scala on Nov. 11.

"Spotting" as an advertising medium is not likely to last long. Although nothing has been done here, authorities of Newcastle have decided it is an offense under the very act.

The interior of St. Paul's Cathedral has been filmed by Pathé on half of the Restoration Fund. When issued the picture will be about 1,000 feet.

Denison Clift's new picture for Ideal will be a filmization of H. H. Hutchinson's latest novel, "This Redom."

The Majestic Palace, Leeds, where George opened his election campaign, is unique among cinemas in this country. It was built at a

cost of £312,000 and employs a staff of 200. Its restaurant provides lunch and dinner, an Italian chef furnishing meals for 450. There is a huge dancing hall and a £6,000 organ assists an orchestra.

The Haldane Picture Co. has completed two pictures, "Double Justice" and "The Other Woman," and is working on a third at the Barker studios. The same players appear in all three, the organization being virtually a stock company. They are George Foley, Harry Lorraine, Hummerstone Wright, John MacAndrews, Micky Brantford, Neil Emerald, and Molly Wright. The producer is Bert Haldane.

The Samuelson company is making "The Hotel Mouse," with Lillian Hall Davies as the "star." This is a film version of a comedy produced at the Queen's last year by Sir Alfred Butt.

A new scheme is afoot for the showing of pictures here. Instead of giving special "trade" shows probably months before release, some of the leading firms are considering a plan whereby new pictures will be shown to the public at a series of selected cinemas throughout the country. In this way they will turn the general public into critics. Newspaper criticism will remain on the "first night" basis, but the new plan will do away with the iniquitous "film marking" private reports. The "key" centers in the trade are London, Manchester, Liverpool, Birmingham, Leeds, Newcastle, Glasgow, and Edinburgh. At each center it is proposed to give the features a special run of a week or more. Associated First National is the progenitor of the scheme, and Ideal is expected to follow in its footsteps.

Following on "Through Three Reigns," at the New Gallery Kinema, the Ideal picture, "A Bill of Divorcement," in which Fay Compton and Constance Binney are featured, goes in for an indefinite run.

Hollandia is at work on a filmization of Henry Arthur Jones' play, "The Hypocrites," the leading parts in which will be played by Wyndham Standing and Marguerite Marsh. Following this they will do a version of the late George R. Sims' famous melodrama, "The Lights of London."

The little town of Glastonbury with its population of 4,251 all told, having had the original production of the opera, "The Immortal Hour," and many pageants, has now gone in for film making. The story deals with the early history of the town and commences with the coming of the saintly Joseph of Arimathea. Joseph was played by the venerable Archdeacon Farrar; an abbot was played by the local publican, and all the other parts were played by townsfolk. Before commencing business they had lectures on film-acting and they made their own costumes. The picture is in two reels and will be released by their own renting firm, the Steadfast Co.

"Way Down East," which was shown at the Empire, has returned to London and is being shown indefinitely and exclusively as far as the West End is concerned at the Marble Arch Pavilion. It is also being featured in five big suburban kinemas.

For the time being International Artists are using the Gaumont studios for the interiors of "God's Prodigal," which Edward Jose is making. The company is headed by Donald Crisp. The support includes Madge Stuart, until recently a Stoll star, Pauline Johnson, Victor McLaglen, Olaf Hytten, Madge Tree and Irene Rooke.

E. Bruce Johnson of the American First National is here for the convention of the British First National. At a dinner, which celebrated a successful conference, he and David P. Howard were the guests of honor. Ralph J. Pugh being in the chair. Speeches were eulogistic but to the point. Percy Philpott, the general sales manager here, paid a high tribute to his staff and guaranteed to keep up the traditions set by the American end. At the conclusion of the evening Bruce Johnson was presented with a photograph of the First National Cricket team, winners of the Kino Cup.

Walter J. Russell, who had been managing the Kingsway, Sheepshead Bay, L. I., since the house opened, has resigned. He came on from Chicago to take charge of the house, which is one of the string that is controlled by A. Schwartz and H. C. Miner.

The Park, Hudson, N. Y., passed to Mrs. John Gannon and Robert Teasdel Nov. 1. Previous owner was William Place.

FILM ITEMS

A. W. Windom of Parkersburg, W. Va., has purchased the Lyric, Marietta, O.

Monterey, Va., now has its first exclusive picture house, built by K. H. Trimble.

The Famous Players Canadian corporation is reported to have secured the Hippodrome, Toronto, from M. Shea for pictures and that it will also take a lease on the Regent theatre.

Jack Greenberg has been appointed Philadelphia exchange manager for the American Releasing Corporation, succeeding Edgar Moss. Greenberg had formerly been the Philadelphia representative for Selznick.

Lon Young has been appointed director of advertising and publicity for the Warner Brothers' productions, succeeding Eddie Bonns, who has been appointed director of exploitation for Goldwyn.

Maurice Tourneur's production of Hall Caine's "The Christian" (Goldwyn) is slated for release Jan. 21, 1923.

The Park, Bath, N. Y., was totally destroyed by fire October 29. Loss to building, \$25,000; furnishings, \$6,000.

The Manor, Brooklyn, will be closed for six weeks while its capacity is increased.

COAST FILM NEWS

By EDWARD KRIEG

Los Angeles, Nov. 8. Probability of the return of Rex Ingram to Los Angeles to make the film production of "Scaramouche" is indicated from advices obtained from the East. Mr. Ingram had wanted to make this picture in France, but he feels that it can likely be filmed quite as advantageously and more economically in California.

Antonio Moreno, film star, was arrested for speeding in Eagle Rock. When arrested he gave as his excuse that he had a toothache and was hurrying to the club to put some medicine on it. Moreno will have to tell his woes to the judge.

"Thelma," Marie Correlli's novel, is being put on the silver sheet. Jane Novak is portraying Thelma.

Jackie Coogan's next picture will be a circus story and will have to do with such fascinating things as trained elephants, acrobats, clowns and hot dogs. Eddie Kline, Buster Keaton's pet director, will wield the megaphone on this picture while Buster vacations in New York.

Jane Murfin and Larry Trimble, who produced "The Silent Call," are due in Hollywood shortly.

Leah Baird at last comes out and tells the world the name of her first big special, just completed at the Culver City studios of Thomas H.

Ince. It will be called "When Civilization Failed."

Ruth Renick is in New York.

Patsy Ruth Miller probably holds the long distance working record for ingenues. Since Jan. 1 she has played in eight pictures.

C. Gardner Sullivan has four stories which Thomas H. Ince shortly will place in production.

Charles Maigne is directing Mary Miles Minter.

Four "heavies" are supporting Hilliard (Fatty) Karr in his comedies, whose combined weight is 900 pounds. They are Bruce Mitchell, director, who weighs 240 pounds; "Tiny" Sanford, "villain," who weighs 250 pounds; James Holleran, vice-president of the company, 210, and Ward Hayes, "gag" man, 200. And with Karr, who tips the scales at 300, the company has represented in these five men a total weight of one ton.

"Baby Peggy," Century comedy star, celebrated her fourth birthday on Halloween with a birthday party.

Harry Lamont has finished with Gloria Swanson in "His American Wife," and is now doing a "bit" with Pola Negri at Lasky's.

ADOLPH ZUKOR PRESENTS A

George Fitzmaurice PRODUCTION

"To Have and To Hold"

"Worthy to stand beside 'Robin Hood.'"

"More thrilling than a Pearl White serial."

—N. Y. Herald

From the novel by MARY JOHNSTON.

Scenario by OUIDA BERGERE.



WITH

Betty Compson and Bert Lytell

IN New York, "To Have and To Hold" has just opened at the world's largest motion picture theatre, the Capitol, packing it to capacity. The critics have been lavish in their praise. This picture has taken its place alongside of "Blood and Sand" as one of the biggest box-office pictures ever made.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK CITY

This is the 3-col. ad. Mats and electros at exchanges

TWO BROADWAY THEATRES DO \$40,000 WEEKLY GROSS EACH

**"Oliver Twist" and "Sin Flood" Pile Up Big Figures
Former Holds Up at Strand for Second Week—
"Robin Hood" Tops Special**

Business in the picture houses along Broadway was very fort last week. Not forte. The Capital, with "Sin Flood," and the anniversary week program offered a week late, did \$40,000, while at the Strand the first week of "Oliver Twist," with Jackie Coogan as the star, just topped the \$40,000 figure. It was a remarkable week for the Strand and the picture was held over for the second week on the strength of the box office showing that it made. The second week is holding up well, especially as it had election day on Tuesday, when the house gave an extra midnight show.

The Rivoli and Rialto both had fair weeks. At the Rivoli the Thomas Meighan picture, "The Man Who Saw Tomorrow," managed to get \$21,425, while at the Rialto, "The Impossible Mrs. Bellevue" drew \$19,630. This week the Rivoli, however, is having the biggest business that it has enjoyed since Valentino's "Blood and Sand" played the house. The "Blood and Sand" records were broken on Sunday by "The Young Rajah," which is the current Valentino offering. On Monday the figures again topped the mark, but naturally the holiday eve helped as also the holiday on Tuesday.

Another surprise came with the jump in business that was registered at the Apollo last week, where Griffith's "One Exciting Night" is holding forth. The two specials, "The Town That God Forgot" and "The Village Blacksmith," at the Astor and 44th Street, respectively, both did great business for the opening week.

"Robin Hood," at the Lyric, is doing the top business of the features that are in as a special exploitation run. Last week, according to report, the feature did practically a capacity business at each performance. If the popularity of the Fairbanks special has not had the effect of diminishing the interest in "When Knighthood Was in Flower," at the Criterion, which got a gross of over \$11,000. The bidding for the Marion Davies picture for the Broadway showing in the regular picture houses after the Criterion run is getting more spirited with all the houses in the ring to secure the picture if they can possibly do so.

At the Cameo, where the American Releasing Corporation has the house under a rental for the exploitation of their features, the little house with its limited capacity showed "The Queen of the Moulin Rouge" and did good week's business, getting around \$4,500.

The estimated business on the week closing last Saturday night is:

Rialto—"The Impossible Mrs. Bellevue" (Paramount). Seats, 1,962; scale, 55-85-99. Moved down after a week at the Rivoli, getting \$19,630 on the week.

Rivoli—"The Man Who Saw Tomorrow" (Paramount). Seats, 2,200; scale, 55-85-99. Thomas Meighan, star. This picture was evidently shot on the market in the wake of "Manslaughter" in the hope that the foregoing Meighan production would carry it along. Not a particularly good picture, but it drew \$21,425 on the week.

Strand—"Oliver Twist" (First National). Seats, 2,900; scale, 30-50-55. With Jackie Coogan as the star the picture pulled a great week's business for the Strand, getting a little over \$40,000 on the week, with the production being held over for the current week.

Apollo—"One Exciting Night" (D. W. Griffith). Seats, 1,200; scale, mats., \$1 top; eves., \$1.50. Business jumped for some unaccountable reason last week with the gross going to \$7,800.

Astor—"The Town That Forgot God" (Fox Special). Seats, 1,131; scale, mats., \$1; eves., \$1.50; 2d week.

For the initial week on Broadway this picture showed a good return, getting in the neighborhood of \$8,500.

Cameo—"The Queen of the Moulin Rouge" (American Releasing-Smallwood). Seats 550; scale, 55-75; 2d week. Got close on to \$4,500 the first week, which is a good showing for this house with its limited seating capacity and the 55-cent matinee and 75-cent night scale. The picture is holding over.

Capital—"Sin Flood" (Goldwyn). Seats, 1,300; scale, mats., 30-50-\$1; eves., 55-85-\$1. A combination of anniversary week for the house and a picture that was hailed as a Goldwyn special managed to get around \$40,000 last week.

Criterion—"When Knighthood Was in Flower" (Cosmopolitan-Paramount) (Seats, 886; scale, mats., \$1.50 top; eves., \$2) (6th week). Still doing a turn away at the regular two performances and getting some of the overflow from the matinees for the supper shows. With reserved seats for the three performances. The picture managed to draw \$11,050 on the week, which is a little under the business of the week preceding. The supper show idea does not seem to have caught on at all.

44th Street—"The Village Blacksmith" (Fox Special) (Seats, 1,323; scale, mats., \$1; eves., \$1.50) (2nd week). Opened last week on Thursday, following the run of "Monte Cristo" which closed around \$5,000. On the first four performances the picture got around \$1,500.

Lyric—"Robin Hood" (Fairbanks-United Artists) (Seats, 1,400; scale, mats., \$1; eves., \$1.50) (2nd week). Opened on Monday of last week and while there was some paper out during the week the business uniformly held up.

"ROBINHOOD" TOPS IN LOS ANGELES, \$17,000

Other Houses with "Knighthood" Well Up at \$14,700

Los Angeles, Nov. 8. Business at all the big picture houses down town is holding at about an average with the exception of Grauman's Rialto where "Knighthood" is in for a run. That house is far ahead of the regular business done there.

The top money, however, is being drawn by the new Hollywood theatre which the Graumans own, where "Robin Hood" is in its third week. The new house and picture combined are the attraction. Last week the picture drew \$17,000, which was the top business for the Los Angeles vicinity.

The estimated business:

California—"The Sin Flood" (Goldwyn). Seats, 2,500. Prices, mats., 25-55; eves., 35-75. Grossed \$12,500.

Grauman's Rialto—"When Knighthood Was in Flower" (Cosmopolitan). Seats, 680. Prices, mats., 55-85; eves., 85-1.10. Marion Davies featured. Drew \$14,700 in its third week.

Kinema—"Lorna Doone" (Tourneur-Ince). Seats, 2,000. Prices, mats., 25-55; eves., 35-80. Madge Bellamy in big type. Week's takings \$14,000.

Grauman's "Golf" (Vita) and "The Cowboy and the Lady" (Paramount). Seats, 2,100. Prices, mats., 20-35; eves., 40-55. Larry Semon featured in comedy, and Mary Miles Minter and Tom Moore in drama. Receipts \$13,500.

Mission—"What's Wrong With the Woman" (D. A. Goodman). Seats, 880. Prices, mats., 35-55; eves., 55-80. Barbara Castleton underlined. Gross, \$7,800.

Grauman's Hollywood—"Robin Hood (United Artists)". Seats, 1,700. Prices, mats., 50-100; eves., 75-150. Douglas Fairbanks' special. Took \$17,000 in third week.

Loew's—"Rags to Riches" (Warner Bros.). Seats, 2,800. Prices, mats., 25-40; eves., 30-75. Wesley Barry featured. Business boosted by publicity tie-up with Salvation Army Rags to Riches clothes campaign. Takings about average.

Superba—"The Wolf Law" (Universal). Seats, 650. Prices, mats., 25-35; eves., 35-50. Frank Mayo starred. Took \$3,750.

LOOP FILM TRADE HAS QUIETEST OF WEEKS

**"Knighthood" Maintains Margin Over \$15,000 Stop—
"Homestead" Big**

Chicago, Nov. 8. Probably the quietest week in loop film business was the past week. Rumors were floating around the Roosevelt regarding what was to happen to the "Knighthood" film, which the Cosmopolitan people are holding at the Roosevelt, with various announcements creeping into the papers about "Manslaughter" coming into this house Nov. 13. It is said that there is a \$15,000 stop clause on the Hearst film for the Roosevelt, with no chance of this film falling below that mark before the holidays.

The Fairbanks film, "Robin Hood," failed to register sensationally at Cohan's Grand, with a special exploitation man sent on to boost business.

Estimates for last week:

"The Old Homestead" (Paramount) McVickers. (Seats 2,500; mats., 45; nights, 59.) Continued with capacity houses. Film said to be playing for 17½ per cent. gross. Gross run \$30,000.

"Oliver Twist" (Chicago). (Seats 4,200; mats., 59; nights, 65.) This Jackie Coogan film was a steady builder-up of business, with Friday, Saturday and Sunday playing virtually to capacity. School children helped bring the receipts up to \$33,000.

"Knighthood" (Cosmopolitan) Roosevelt. (Seats 1,275; mats., 39; nights, 50.) Fifth week and holding up to around \$18,000.

"Kentucky Derby" (Universal) Randolph. (Seats 886. Mats., 35; nights, 50.) This film was a weak beginner, but continued to build up and registered around \$6,000 for its first week.

"Robin Hood" (United Artists) (Cohan's Grand. Third week. (Seats 1,600; scale, \$1.55, \$1.10, 55.) Business in this film fell to around \$9,000; underlined to go out around November 13.

DENVER'S GOOD WEEK

Denver, Nov. 8. First release houses along Curtis street handed out some surprisingly good reports for the week just ended in the way of attendance and receipts. This was in distinct contrast with the week before, when the really first class stuff was conspicuously absent. Weather averaged fair, with spots of cold and wet and mere splashes of sunshine, but the fans thronged most of the houses.

"Under Two Flags," with Priscilla Dean, duplicated in proportion the success it has made in Eastern houses. It was shown at the Isis, a Fox house, which literally packed them in most of the week. Western fans are partial to stories of action, preferably in a Western setting, and to society stuff with stunning modern costumes. They don't care much for the pastoral drama or the film with a sea atmosphere, strange to say. "Under Two Flags" was neither. It has the action and got a fine reception.

"To Have and to Hold" played both the Rialto and the Princess Sunday, being withdrawn from the latter house the next day to make place for a return showing of "Manslaughter." This by design, however, as "To Have and to Hold" drew capacity at both houses Sunday, with a good prospect of big business throughout the week.

The Broadway will show "The Gray Dawn," pictureization of Stewart Edward White's Saturday Evening Post story, as a State right attraction this week at 25 cents top. The Broadway is admittedly in the wrong location to draw for a picture, being several blocks off Curtis street and hardly within shouting distance of the business district. Hence the low price.

Last week's estimates:

Isis (Seats 1,776. Scale, mats., 25, nights 35)—"Under Two Flags" (Fox). Best drawing card Isis has had in months. Special concert by concert organ. Gross close to \$3,000.

Rialto (Seats 1,050. Scale, mornings to 2 p. m. 25, mats. 35, nights 40)—"To Have and to Hold" (Paramount). This picture a real hit, with standing room only the order every night and most matinees. Gross about \$8,500.

Princess (Seats 1,250. Scale, mats., 35, nights 40)—"Manslaughter" (with exception of Sunday, when Princess played "To Have and to Hold" also) (Paramount). Return showing of film. Fair business. Gross little more than \$7,000.

Colorado (Seats 2,485. Scale, mats., 35, nights 40)—"Kindred of the Dust" (Bishop-Cass). Proved popular with the audiences, but, owing to the rather large seating capacity of the house, the gross receipts can be charged a little better than fair. Around \$6,000.

America (Seats 1,530. Scale, mats., 35, nights 40)—"Lorna Doone" (Bishop-Cass). The America has a steady clientele, most of which sticks with the house no matter what the picture. "Lorna Doone," however, brought in a lot of transients, gross being around \$7,500.

DETROIT HOLIDAY HELPS

School Teachers' Convention and Closing of Schools Bring Business

Detroit, Nov. 8. "Grandma's Boy," with Harold Lloyd, proved the best box office attraction of the photoplays last week. In fact, business the second week exceeded that of the first and it opened the third Sunday to better business than the first. It could easily remain for another few weeks, but Manager Shafer of the Fox-Washington is lifting it on Saturday on account of the number of other pictures booked to follow. Another big hit of the past week was "East Is West" at the Capitol.

Business was helped all around the last half of the week by the school teachers' convention, which brought 2,500 members here, and schools closed Thursday afternoon until the following Monday. Theatres all noticed a big jump in business on Thursday and Friday especially.

B. & W. Washington—"Grandma's Boy" with Harold Lloyd. Ray Miller's Band an added attraction. Receipts approximately \$9,000.

Adams—Thomas Meighan in "The Man Who Saw Tomorrow." Proved good attraction. Receipts approximately \$10,000.

Madison—"The Valley of Silent Men." Good business. Receipts close to \$12,000.

Capitol—"East Is West." Excellent business. Estimated receipts \$18,000.

Brooklyn—"Strand"—"Hands of Nara," with Clara Kimball Young. Did not pull as expected. Approximately \$7,500.

LOW PRICES BOOM SAN FRAN'S TRADE

Good Attractions Also Help T. & D. Theatre Attendance

San Francisco, Nov. 8.

All the downtown houses started off to good returns on Saturday and Sunday, but fell off to a slump at mid-week. The Tivoli which led the field last week through the combination of a popular star and play and some good publicity stunts will not gross what the other leading houses did because of the difference in prices. However, the first week of "East Is West" played to heavy business and started off with renewed strength in its second week. The business at the T. & D. house has been exceptionally good the past few weeks, due chiefly to the excellent attractions and the somewhat lower prices.

The California offering also received extra exploitation through its Cosmopolitan connections, the Hearst papers giving advance space. Business ran second to the Tivoli so far as actual strength is concerned. The general depression cut the receipts.

Of the bigger houses, the Warfield and the Strand were hardest hit. Business during the past three weeks touching bottom. The Warfield's attraction was the strongest in some time, having a more everyday theme. Monte Cristo's run was forced and the result came about in lower takings.

Last week's estimates:

California—"The Face in the Fog" (Paramount) (seats, 2,700; scale, 50-75-90. Lionel Barrymore, star. Also Lupino Lane (Fox) comedy. The feature received excellent comment before and after the opening at the California but because of the general theatre depression, suffered. Estimated \$12,000.

Granada—"The Sin Flood" (Goldwyn) (seats, 2,940; scale, 50-75-90). All-star cast headed by Helene Chadwick, Richard Dix and James Kirkwood. Dix and Kirkwood good bets here. Estimated \$11,000.

Imperial—"Monte Cristo" (Fox) (seats, 1,425; scale, 35-50-75). Third week. Took slump along with other houses. Business could have been saved probably by another picture as Cristo did not show sufficient strength for lengthened run. Got \$7,500.

Strand—Double feature bill with Viola Dana in "They Like 'Em Rough" and Bert Lytell in "The Man Who" (both Metro) (seats, 1,700; scale, 40-55). Got \$7,000.

East Is West (First National) seats, 1,500; scale, 25-40. Constance Talmadge, star. This star is always assured of returns here and combined with the well known title showed considerable strength from start, surpassing the good business of preceding week and leading its competitors. Gross, \$12,000.

Loew's Warfield—"On the High Seas" (Paramount) (seats, 2,800; scale, 30 to 75). Dorothy Dalton and Jack Holt, stars. Mitchell Lewis mentioned in billing. This is the first Paramount picture to play house since change of policy. Pulled \$9,000.

Frolic—"Confidence" (Universal) (seats, 1,000; scale, 10-30) Herbert Rawlinson, star. \$2,300 on the week.

BIG FILMS BRING BIG RETURNS IN BUFFALO

Split Week at Hipp Does Well While Loew's Stands 'Em Up Also

Buffalo, Nov. 8.

Business continued good all last week at picture houses. All theatres were offering fine cards. Hipp turned in another big week, although offering first split week bill in some time. Loew's stood them up again and went to overflow practical business even. Show was splendid combination of pictures and vaudeville. Lafayette caught great part of turnaway from other houses. Turned in good week as a result. End of week particularly strong in all quarters.

Shea inaugurated new organ Sunday and turned away business all day, with the box office lines reaching half a block along street.

Loew's reports biggest Sunday in history of house. Much of this business due to fact that practically every house is now open Sunday evening, local rialto resembling white way more than in many years past. Criterion got under way with special Sunday night picture program, but is reported to have done only mild business for opening.

Last week's estimates:

Hipp—"To Have and to Hold," first half, and "The Man Who Saw Tomorrow," last half. (Capacity, 2,400; scale, mats., 15-25; nights 25-50.) Started with excellent Sunday business but dropped off for part of week. Meighan feature, second half, brought home the bacon and had them clamoring for more. Well over \$12,000.

Loew's State—"The Ghost Breaker" and vaudeville, headed by Mamie Smith. (Capacity, 3,400; scale, mats., 20; nights, 30-40.) One of best all around bills seen at this house in some weeks. Smith and her jazz hounds real draw, although film held out strong by reason of recent newspaper notoriety of star. \$13,600.

Lafayette Square—"Hands of Nara" and vaudeville. (Capacity, 3,400; scale, mats., 20-25; nights 30-50.) Both film and vaudeville mark but managed to turn in net gross, despite drawbacks. Mine doing organ stuff but seems to be dropping back as a drawing card due to opposition organs at other houses.

Olympic—"The Girl Who Raved" and "White and Yellow" (Capacity, 1,500; scale, mats., 15 nights, 15-25.) Running under Universal management, but this fact being kept in the dark in anticipation of big splash Sunday for re-Universal opening with "Huma Hearts." "Hearts" opened strong on Sunday, with prospect of good week in view. Last week's business still in dumps, with little being done to put the card over. Probably under \$2,000.

WASHINGTON GOING AT AN EVEN PAC

"Knighthood" Maintains Its Close to \$15,000 Mark

Washington, Nov. 8.

"When Knighthood Was in Flower" is still continuing to attract big business to Loew's Columbia. The receipts during the past week may have slipped a little from those of the first, when \$15,000 was easily reached, but to such a slight degree that it was barely noticeable.

Other houses seemingly going along about an even gate, Crandall Metropolitan and Loew's Palace both attracting about the same gross. Moore's Rialto, with Wesley Barry in "Rags to Riches," did what might be termed fairly good business.

Estimates for the week:

Loew's Columbia—"When Knighthood Was in Flower" (third week) (Capacity, 1,200; scale, 35 mats.; to 50 nights.) Receipts hitting close to \$14,000.

Loew's Palace—Wallace Reid "The Ghost Breaker" (Paramount) (Capacity, 2,500; scale, 20-35 mats. 20-30-40-50, nights.) A laugh feature that again attested the popularity of this star. The reports Reid's illness brought unlimited values at the theatre. If Reid leaving the pictures a sure money getter of course not the enormous business of a special but a steady week, will be lost to the screen. Looks to have done about \$9,000.

Crandall's Metropolitan—Gates Post in "The Masquerade" (Capacity, 1,700; scale, 20-35 mats. 35-50, nights.) This picture got unlimited amount of word of mouth advertising. Enjoyed a good week with a possible \$8,500 gross.

Moore's Rialto—Wesley Barry "Rags to Riches." (Capacity, 1,300 scale, mornings, 25; afternoons, 30; evenings, 50.) They jived the here, and the picture, although gross did not materially grow, hitting about the average figure for house of \$7,000.



DETROIT EXHIBITORS ANGERED AT SALE OF FILM TO MASONS

Showmen Say "Robin Hood" Was Rented to Fraternal Order and They Never Had a Chance to Bid—Reprisals Threatened

Detroit, Nov. 8. Detroit exhibitors are up in arms against whoever is responsible for having sold the first-run on "Robin Hood" to the Shadukiam Grotto, a Masonic order, who have leased the Orpheum theatre. They have paid \$30,000 for the first run and expect to play it for five weeks. They opened Nov. 6. At a meeting of exhibitors this week a resolution was adopted condemning the action of Fairbank's managers, not so much because of this one picture, but because of the precedent that is being set in letting fraternal organizations become competitors to the regular picture houses.

In the instance of "Robin Hood" none of the other first-run houses were asked to bid on the picture nor were they given consideration, despite the fact that United Artists has always had a first-run on their big specials from the picture houses.

"If United Artists and other producers are going to sell the Masons their pictures first run without even considering the regular picture houses, what is going to prevent other fraternal organizations going into the picture houses and bidding for pictures," said Phil Gleichen of the Broadway-Strand, who has just played three United Artists pictures and who has booked "Tess of the Storm Country."

"The Masons do not intend to run the Orpheum during the summer. They simply have leased it for the best months of the year. Next summer, when producers want runs on their pictures, they will not have the Masons bidding on pictures, but will then come to the regular picture houses. The policy of the Fairbanks management is absolutely all wrong, and the time is here when theatres who buy pictures the year round must take some definite stand on this sort of thing."

FILM INTERESTS POOL HOUSES IN WICHITA

One Picture Place Turned
Into Stock—No Vaudeville

Chicago, Nov. 8. A corporation known as the Consolidated Amusements Company has been organized at Wichita, Kan., to operate the Wichita, Palace, Miller and Princess theatres in that city. The incorporators of the new company are: L. M. Miller, M. D. Shanberg, H. M. Wolf, Stanley M. Chambers, Howard V. Wheeler and W. E. Brown, an attorney.

The Princess theatre becomes a stock house under the new arrangement and the Consolidated Amusements Company will put North Brothers there starting November 20.

The Miller interests in Wichita have been affiliated with Mr. Shanberg of the Midland Theatre Co. of Hutchinson and Salina for some time and recently Mr. Shanberg became interested in the Wichita theatre, which led to the formation of the new concern.

In connection with the formation of the new company several rumors were set to rest. It was denied that vaudeville is planned for the Palace, which has a stage, and that the Wichita would close temporarily for remodeling. It is explained that some employees at the Wichita had been given a two-week vacation notice, which gave rise to the rumor.

The new deal means that three houses will play pictures and one stock under one company management. "The Consolidated is not connected in any way with the Crawford interests in Wichita," it was explained.

SHAW DIVORCE

Los Angeles, Nov. 8. S. Brinsley Shaw, motion picture director, is being sued for divorce by Hazel Shaw, at Raleigh, N. C. Marie Mosquini, a film actress, was named by the wife as the co-respondent. Miss Mosquini, who is here, denies all the allegations.

'KNIGHTHOOD'S' \$11,000 FIRST BOSTON WEEK

"Nice People" Goes Into Orpheum on Heels of Hollis Engagement

Boston, Nov. 8. "When Knighthood Was in Flower" at the Park did a whale of a business the first week in here. It is reported the picture did close to \$11,000 for the first week, with plenty of strength noticeable at the opening of the second week. Everything is being done to crash this picture over and it is being given plenty of advertising and publicity. The Hearst papers are going strong for it and it is a good bet that it will do big business during the stay here.

Business in the film houses all over town was very good during the past week. The weather was about right for the picture houses and things ran about normal down through the list.

It begins to look as though the finish was near for Griffith's "One Exciting Night" at the Tremont Temple. The film is being advertised as on the end of the local engagement, although no definite date has been set for its departure. This depends more or less on the business that is done, but it is not believed there is enough punch to the Griffith picture to offset the advertising and plugging that are being given the Cosmopolitan picture at the Park.

On the heels of the departure of "Nice People" from the Hollis the film was booked into the Orpheum for the week. This picture was released at the State just before the legitimate attraction hit the town, but was pulled when injunction proceedings were started. There was an agreement that the picture should not be shown in any city where the play was to appear, or advertised for appearance, until after the show had had its run.

Loew's State (Capacity, 4,000. Scale, 25-50).—Using "The Man Who Saw Tomorrow," with Thomas Meighan, for the topliner, with "Pink Gods" as the underline. Did good business last week with "To Have and to Hold."

Tremont Temple (Capacity, 2,000. Scale, 50-150).—Griffith's film "One Exciting Night" showing signs of weakness and will probably wind up here very soon.

Park (Capacity, 2,400. Scale, 50-150).—Ran about \$2,000 a day with the "Marion Davies picture" "When Knighthood Was in Flower" for the first full week, with good business at the start of this week.

Modern (Capacity, 800. Scale, 28-40).—Big business looked for this week with John Barrymore in "Sherlock Holmes" as the feature. Did about \$5,000 last week with "Slim Shoulders" and "The Country Flipper."

Bacon (Capacity, scale, attraction and business same as Modern).

BUFFALO BILL FILMS ON

Denver, Nov. 8. The suit in the Denver District Court against the Colonial Amusement Co. and the Universal Film Exchange, Inc., by the W. F. Cody ("Buffalo Bill") Historical Pictures Co., to restrain the former from releasing and exhibiting Buffalo Bill pictures, or from showing pictures or likenesses of the famous frontiersman, was transferred to the Federal District Court for hearing.

The transfer was authorized by Judge Julian H. Moore, of the Denver District Court, and the hearing will be before Federal District Judge J. Foster Symes.

Pending decision on the injunction petition, no Buffalo Bill pictures will be shown in Denver, by agreement.

NO WORK, NO PAY

London, Nov. 8. Players here are much worried by a new plan which is being adopted by some leading producing firms. This is to the effect that artists on location will only be paid for the days on which they actually work, although the companies find hotel expenses.

This, of course, will only affect the smaller people, who can least afford it, the "stars" receiving weekly salaries or a lump sum for the production.

HIT AT VAUDEVILLE IN FILM HOUSES

Kansas City Pop Managers
Book Strong Shows Against
Newman

Kansas City, Nov. 8. The policy of occasionally offering feature pictures at slightly advanced prices over the house scale (35-50) at the Royal has not proven a financial success.

Lack of business may be attributed to the strong opposition put up by the pop vaude houses. The Mainstreet featured "Prisoner of Zenda" and put out a lot of extra advertising, while the Pantages offered the George Arliss film, "The Man Who Played God," at the top of its bill. Both of these houses are boosting their pictures strong, and it is hinted that this action is in resentment of the Newman plan of using special vaudeville and concert acts at the Newman.

Another angle which is cited as having its effect on the big downtown houses is that several of the leading residential theatres are getting the same pictures a few weeks after the first runs and showing them at greatly reduced prices. As an illustration, the Isis last week had "The Masqueraders" and "Orphans of the Storm" at family prices, and the Center was showing "The Four Horsemen" for 10-25.

As a result the fans are saving their money and waiting for the neighborhood showing. Along the same line is the fact that many of the weekly releases are shown in Kansas City, Kan., day and date with the Missouri side showing. As the two cities are really just one big town, it hurts the business on this side of the line. The Newmans have a 30-day protection on all their pictures, but it does not apply to the Kansas side, and houses there take advantage of the Missouri managers' heavy billing and keep their patrons at home.

The Newman is continuing its policy of eight entertainment events with the picture. Last week it was "Burning Sands," which failed to create any unusual interest, but the bill was a strong one and business picked up a little after Tuesday.

In contrast to the ordinary openings of the Newman and Royal, with heavily advertised bills, their third string house, the Twelfth Street, had capacity business. Sunday with "Flesh and Blood," and the fans played it steadily through the week.

The week's estimates: Newman—"Burning Sands" (Paramount) (seats 1,980; scale, mats, 35; nights, 50-75). Milton Sills and Wanda Hawley featured in this "desert thriller," billed as "A man's fighting answer to the 'Sheik'." From its reception interest in Sheik productions is rapidly declining.

Other events were Eileen Von Blene and Melvin Stokes, presenting excerpts from "Blossom Time"; the Coon-Sanders Novelty Orchestra, featuring an Alton musician; a Snub Pollard comedy, "The Old Sea Dog"; a news and novelty reel, and the Newman concert orchestra. No wonder the vaudeville houses are fighting. Business not up to normal, about \$13,600.

Royal—"When Knighthood Was in Flower" (Paramount) (seats 890; scale, 50-75). Marion Davies starred. Picture elaborately presented with special musical score by William Frederick and Victor Herbert and an orchestra of twenty. First of the week business somewhat off, but built toward the last, and picture held for the second week. Gross around \$9,500.

Liberty—"Remembrance" (seats 1,000; scale, 35-50). Claude Gillingwater is easily the star of the picture, but shares honors with Patsy Ruth Miller, a new ingenue. Miss Miller is a snappy little body who will be heard from. The picture is long on the sentimental stuff, but lacks the appeal of the "Old Nesj" by the same author. Business about \$5,500.

Fifteenth St.—"Flesh and Blood" (seats 1,100; scale, 10-25). Lon Chaney, featured in the billing, is a favorite here and capacity was the rule Sunday, with business holding up fairly well during the week. Gross close to \$2,400. Opposition at the popular vaudeville houses: "Prisoner of Zenda," Mainstreet; "The Man Who Played God," Pantages; "Wolf Law," Globe.

VALENTINO OBLIGES

Rodolph Valentino made a personal appearance at the Rivoli theatre Sunday night on the occasion of the showing there of "The Young Rajah." It was an impromptu affair, the star of the picture having come to the theatre to see himself on the screen, the audience recognizing him, demanded his appearance on the stage through applause, and he complied.

At the Famous Players this expression of good will on the part of the star was taken to indicate that the differences between him and the company would be straightened out in the near future.

SAYS IT'S SOLVENT

Independent Supply Shows Assets
in Excess of Debts

The Independent Movie Supply Co., Inc., has filed its schedules in accordance with court requests as a result of involuntary bankruptcy proceedings brought against it in the Federal District Court, specifically denying it is insolvent. The assets are estimated as exceeding the liabilities. William H. Rabell, president of the company, alleges the corporation has \$87,610.65 in assets and owes \$51,330.20. Of the assets \$40,653.26 consists of open accounts due. Stock on hand is valued at \$34,816.45.

The Independent company, 729 Seventh avenue, New York, caters to many large picture circuits. The creditors include the Nicholas Power Co. and the General Electric Co., the largest claimants.

John J. Townsend, the referee, is calling a meeting of creditors to consider a proposed offer of composition to pay 10 per cent. cash and 90 per cent. in notes, redeemable monthly. Wilson Lee Cannon, the receiver, meantime is continuing the business.

RUSH OF DUPLICATE FILMS CROPPING UP

Two "Flying Dutchmen"—
Two "Omars" and Couplet
of Dickens' Stories

There seems to be a rush to duplicate productions of feature pictures in the last few weeks, with the chances that there may be some lively battles staged in the near future. Three instances of duplicate productions have cropped up in the last week.

The first was when word came from the coast that a production of Capt. Frederick Marryat's "The Phantom Ship" has been completed and was on its way to New York. Chester Beecroft, who represents the Nordisk Film Corp. in this country, came to the fore with a production of the picture that he has had in this country for a number of months which is based on the same story and which carries the same title; also a sub-title that it is "The Flying Dutchman," of Wagner's operatic writings. The score of the famous composer was used in conjunction with the film abroad.

Atop of this comes the information that, after more than a year, the two "Omar" productions are to find their way to the screen. The First National is to present the Richard Walten Tully production of "Omar the Tent Maker," with Guy Bates Post. E. P. Earle's production of "Omar Khayyam" is also about to be released. Early this week it appeared as though the latter would find its way to the theatres via Hodgkinson, but a last-minute hitch cropped up and the producers withdrew the production from that organization on Tuesday. It is possible that the existing difference may be patched up by the end of the week. In the event the picture is placed with another organization, with which negotiations have been carried on, the production will have a Broadway pre-release within the next four or five weeks.

The third instance of duplication is not the stories filmed, but the fact they are both by the same author and both with a boy star. It is the case of Jackie Coogan in "Oliver Twist," by Charles Dickens, and the production of Dickens' "Great Expectations," which was also made abroad by the Nordisk company and has the European Jackie Coogan in the principal role. This picture has been taken over by an American distributing organization, which intends battling the Coogan production.

"KNIGHTHOOD" BIDS UP

Competitive bidding for exhibition rights to "When Knighthood Was in Flower" is sending the price of that production skyrocketing. In Newark two exhibitor factions are after the production and offering \$9,000 for two weeks on the picture. The Paramount exchange for the territory is holding the price for the two weeks to \$15,000 for the first run in the Jersey town.

The New York City bidding is becoming equally active within the last few days without any dates positively sold following the run at the Criterion.

ONE PHILA. FLOP, BUT MANY STRONG SPOTS

"Silver Wings" Dies—"Under
Two Flags" and "Old Home-
stead" Big

Philadelphia, Nov. 8. The complete flop of "Silver Wings" at the Stanton was the outstanding surprise feature in the film situation here last week. Touted to approach if not equal the long run of "Over the Hill" at the same house last fall, this Fox feature received much special exploitation and advertising.

By Tuesday its failure was admitted by the Stanley Co. and its run clipped short to a single week, with "Old Homestead" booked in beginning Monday. This was the first flop of the season at the Stanton, which held both "Monte Cristo" and "Manslaughter" for four weeks to fine business.

"The Old Homestead" was started off with a bang with half page advertisements in several of the dailies by the Paramount people. The picture is figured to complete an engagement of four weeks before it plays any other downtown houses here.

Aside from the flop of "Silver Wings" business was good in the bigger film houses here last week. "To Have and to Hold" held up splendidly at the Stanley.

The Aldine had some off nights with "The Prisoner of Zenda," but business was so satisfactory that it has now been decided to keep this feature in for four weeks, the best this house has done in the matter of runs since "Foolish Wives."

The Kariton also did fine business, having "Under Two Flags" for the first of two weeks. The picture drew from other sources than the usual society and classy shopping clientele of this house. This is the second Universal feature that has done well at the Kariton, the first being "The Storm."

This week's openings were "Clarence," which had the best Monday gross of any picture at the Stanley in two or three months, and "The Old Homestead." This is the first time this fall that so small a number of big film openings has occurred in any one week.

The Stanley company has definitely reverted to its last year's policy of featuring the added attractions. The critics have been asked if they would make mention of the musical and small film attractions and special advertising space is being given them.

Last week was also an excellent one in the smaller downtown houses. The Palace had "On the High Seas," the Victoria Tom Mix in "For Big Stakes" and the Arcadia "Love Is an Awful Thing." All three did much better than average business.

Estimates of last week:

Stanley (Capacity 4,000. Scale, mats, 35-50, nights 50-75).—"To Have and to Hold" (Paramount). This romance rather caught the popular fancy, won fine notices as a whole and rounded out a week to a gross of about \$22,000. "Clarence" this week will probably pass that gross, with "The Man Who Saw Tomorrow" and "The Eternal Flame" to follow in the order named.

Stanton (Capacity 1,700. Scale, mats, 35-50, nights 50-75).—"Silver Wings" (Fox). Failed from the start and defeat was made to withdraw it at the end of the week by Tuesday. "The Old Homestead," booked in Monday, is expected to stay four weeks, with "Nero" as the probable successor. "Silver Wings" was less than \$7,500.

Kariton (Capacity 1,100. Scale, 50 straight).—"Under Two Flags" (Universal). Ouida romance did well at this house. Did about \$7,000. Is remaining a second week.

Aldine (Capacity, 1,500. Scale, 50-75).—"The Prisoner of Zenda" (Metro). Seems to have put house on feet, though no turning business was done after first few days. However, demand is so steady and so promising that picture will stay four weeks in all, giving way on November 20 to "Broadway Rose," another Metro. \$10,500.

GEO. BACKER ESTATE

Excluding a disputed \$40,000 alleged debt, George Backer, builder of office structures, who built the Godfrey Building, 729 Seventh avenue, New York, the first structure ever erected for the exclusive use of film concerns, and who at various times was financially interested in picture productions with George W. Lederer, Harry Raff, Lewis J. Selznick and others, left a net estate of \$494,321.07 when he died May 8, 1921, according to a transfer tax State appraisal of his property, filed in the Surrogate's Court, New York.

Mr. Backer directed his net estate to be divided as follows: Sarah Backer, widow, of 801 Riverside Drive, all household furniture and personal effects, valued at \$4,439.54, absolutely, and a life interest in the remainder of his property, or \$489,881.57 after which the principal is to be divided equally between his children, the issue of any deceased one to take parent's share.

CLIFTON'S WHALE FILM SHOWN IN PROVIDENCE

"Down to Sea in Ships" Has
Good Deep Sea Atmos-
mosphere

Providence, R. I., Nov. 8.
Elmer Clifton's "Down to the Sea in Ships," a typical New England photodrama of the golden days of whaling, opened a three weeks' engagement at the Shubert-Majestic Theatre, Providence, last Saturday night before a capacity house. It was the premiere production of this picture, said to be one of the most costly pictures of recent staging.

The romance told in the John L. E. Pell scenario is based on facts and New Bedford, Mass., gives much of the atmosphere. Ten whaling captains of years of experience were an advisory council for the cruise that was made to the Caribbean Sea to hunt whales last winter. Harry F. Gilbert, writer of the Plymouth anniversary pageant, composed the music.

In the story a Quaker girl is in love with a 'worldly' young man who does not meet with the approval of a Quaker father. But youth will 'carry on' and he finds his way out of all these difficulties by shipping on a whaler to show his courage, and merit the captain's condition of 'first sinking a harpoon into the side of a whale' before obtaining the heart and hand of his daughter.

Marguerite Courtot and Raymond McKee have the leading roles and are supported by William Walcott, J. Baston Thornton, William Cavanaugh, Leigh R. Smith, James Turler, Curtis Pierce, Austin Gorham, Patrick Hartigan, Clara Bow, Ada Clarice Vance, Juliette Courtot and an ensemble of representative old New England whaling families.

FIGHT FOR HIGH SCALE

Hodkinson Threatens Suit to Pre-
vent 25 Cent Admission

Denver, Col., Nov. 8.
Claiming a verbal agreement outside the written contract, Harlan Bartels, sales manager for the W. W. Hodkinson Corporation, has registered a protest with the management of the Broadway, here, over the proposed showing of the picture, "The Gray Dawn," at 25 cents top.

The verbal agreement, according to Bartels, provided, for 50 cents top.

The price at which the Broadway has advertised to show the film is characterized by Bartels as "absurd." He claims it will injure business for the picture throughout Colorado and the entire Western territory.

William B. Hene, business manager of the Broadway, has thus far refused to back down. He told Bartels that since there was nothing in the contract relative to the price to be charged the latter is "this theatre's own business."

Injunction proceedings are threatened, but to date have not materialized. The picture was scheduled to be shown a week, starting Sunday, Nov. 5.

STAGE IF IT'S NEEDED

Chicago, Nov. 8.
The New Tiffin theatre at North avenue and Paslov opened North and Karlov avenues opened on Monday night of last week and has been doing good business to date. It is a big house, ranking with the leading-outgoing theatres. There is no stage, but there is a platform where it is possible to present acts.

JACKIE AS BUSTER BROWN

Los Angeles, Nov. 8.
Jackie Coogan's production which will follow the picture now in the making will be "Buster Brown." The feature will be based on a combination of the Outcast cartoons and the play of the same title which enjoyed great road vogue some years ago.

Continue 5 and 10

Minneapolis, Nov. 8.
Present policy of 5 and 10-cent pictures will continue at the Bijou, one of Minneapolis' oldest playhouses, which last week passed into control of Glenn I. Terry and William Rothberg of Minneapolis. Local men took over the lease from Herman Fehr and I. H. Herk.

MASSACHUSETTS' DEFEAT OF CENSOR IN U. S.—CASEY

Referendum Vote in Bay State Defeats Proposal
Three to One—Boston's City Censor Calls Result
Victory for Free Speech—Beaten by 188,636
Votes

Boston, Nov. 8.
The Massachusetts censorship bill, sponsored by the church and reform elements and bitterly opposed by the national picture interests, was killed by nearly three to one by state-wide referendum vote in yesterday's election. The reform element was swamped all along the line, the bill for state enforcement of the Volstead act being snowed under three to two.

The actual figures were 310,739 against the measure, while 122,103 voted for it. There was more interest in the censorship fight than in the battle against the Volstead law enforcement measure, with 5,000 more votes being registered on censorship.

In the defeat of the movie censorship bill, 92 per cent of the newspapers of Massachusetts were lined up in opposition to censorship together with the American Legion, business interests, all labor organizations and also the majority of the Democratic leaders working under cover. The defeat came as a distinct surprise to the reform element and is a decisive victory for the screen. City Censor John M. Casey of Boston, one of the outstanding censoring officials of the country, was bitterly opposed to reform element censorship, and in a statement issued to the press today he said:

"The overwhelming plurality means, in my opinion, the death knell of state boards of censorship in the United States. As usual, Massachusetts leads the way in stifling legislation that means the curtailing of liberty and free speech, whether printed or on the screen."

"The vote proves that the theatre going public can be trusted in their selection of amusement. The vote also proves that we were right in demanding by initiative and referendum that the amusement public be given the opportunity to determine the issue once and for all as to whether they favored state censorship or the present adequate restrictions covering indecency, etc."

The censorship bill was originally passed by the Massachusetts legislature and the film theatrical forces raised the 50,000 signatures throughout Massachusetts necessary to prevent the law from becoming operative until the voters had passed upon it by popular vote at a state election.

The campaign in the Bay State was handled by C. C. Pettijohn and Jack Connolly for the Hays organization. The two have been in Boston for more than two months, with headquarters in the Copley Plaza Hotel. A special account was created in the Seaboard National Bank in New York for the purpose of financing the campaign. The campaign account was in the name of Pettijohn and kept completely apart from the activities of the Hays organization.

The Hays organization despite the declaration of executives was really the backbone of the fight. Both Pettijohn and Connolly are Hays men and on the payroll of the organization. Pettijohn is the New York special representative on legislative matters while Connolly is the Washington man and handles the motion picture affairs for the organization in the nation's capital.

Connolly was the logical man for the Boston situation being a native of Massachusetts and having been active in political work here. He and Pettijohn deserve the credit for having won in a situation where it was generally conceded the odds favored defeat. No one in the picture industry figured that they would be able to pull the chestnuts out of the fire, especially with Senators Lodge and Walsh and Congressman Walsh all bitterly opposed to Hays personally.

The fight was carried on from Boston without the Hays faction appearing in the fray locally. There were numerous committees organized from local bodies and the support of the labor, war veteran and

Catholic organizations was gained as against the measure.

Massachusetts was looked upon as the crucial spot in the fight against censorship. Had the forces opposing the measure met with defeat a wave of censorship would have probably swept the country, it is certain that New England states other than Massachusetts would have followed the lead of the Bay State and enacted measures for censorship of the screen.

The defeat of the measure by referendum is going to save the motion picture industry more than \$1,000,000 annually counting possible censorship fees and the amount that it would be necessary to expend in combating measures that would have been proposed in the states, following the footsteps of Massachusetts had the measure been adopted there as the will of the people.

Cohen's Statement

"The defeat of motion picture censorship in Massachusetts at the hands of the voters in that state yesterday is a triumph for Americanism and the inherent right of free speech and free expression," said a statement by Sidney Cohen, president of the National Exhibitors' Association. "Thinking Americans everywhere regard the censorship of the screen with mingled feelings of suspicion and disgust. They know that it threatens the freedom of speech and the freedom of the press, so inseparably associated with the founding and development of our republic. They know that the motion picture screen is the visualized development of the press—the screen press of America. They know that the control of this great medium of expression which brings its visualized messages to millions of people daily, speaking through the universal language of the eye, is a menace to liberty and opposed to Jefferson's immortal expression that a 'free press is liberty's greatest bulwark.'"

"The American people will not submit to a political censorship of the press in any of its divisions. They know it invites disaster. The open deliberate action of the people of Massachusetts on Tuesday in defeating censorship of the motion picture proves this. This verdict for a free press and a free screen will have a salutary effect in all parts of the country and will eventually eliminate censorship everywhere and leave the screen with its wonderful powers for public service free and untrammelled in the service of the people of nation, state and community."

"We congratulate the people of Massachusetts on their sound American verdict on this question. The motion picture theatre owners of Massachusetts, aided by the motion picture owners of America, with the co-operation of other divisions of our industry and many freedom-loving people and organizations in Massachusetts are responsible for this great victory for press and screen freedom, thus insuring the preservation of popular rights against all menacing influences."

ROW OVER TITLE

San Francisco, Nov. 8.
A "newspaper" war was carried on here last week between Max Graf, head of Graf Productions, and Harry Revier, also a San Francisco film producer, over the title "The Modern Madonna." The battle has not yet ended and may go into the courts, but meanwhile both producers have benefited considerably with free advertising.

It develops that Robertson-Cole has agreed to distribute Revier's latest picture under the title of "The Modern Madonna," which title Graf claims belongs to his company. The picture was originally called "The Broadway Madonna," but was later renamed "The Black Domino" by R-C over Revier's objection. Finally R-C decided to use the present title.

Graf's initial production being released by Metro is entitled "The Forgotten Law," but worked in production under "The Modern Madonna." As it is based on the story of that name by Caroline Abbott, Graf felt that Revier's picture was going outside the limit when it took this title.

STATE SURVEY

Department of Labor Issues Questionnaire on Assembly Places

A complete survey of all places of public assembly in New York State is being made by the Department of Labor, which has issued a questionnaire to all theatres, vaudeville, burlesque, legitimate and picture, fight clubs, dance halls and "all places where 100 or more persons may assemble for amusement or recreation" that are maintained, rented or leased for a pecuniary gain.

The questionnaire is a four-page affair which carries 169 questions that must be answered by the owner or manager of the theatre or other public place and sworn to before a notary and in addition it is required that a sketch or plan of the building be attached to form which will show the location of stage, platform, projection booth, balconies, grade exits, stairs and dressing rooms, as well as giving the dimensions of the building.

A complete history of the building is provided for in the questions asked as well as seating capacities, the number of standees permitted, number of performances daily, the time of opening and closing and whether or not smoking is permitted.

Following the general history as outlined above there are sections of the questionnaire covering exits, lighting, heating, fire fighting equipment, local fire department, lobby, auditorium, balconies, toilet rooms, stage, sanitary conveniences for dressing rooms or stage, projection booth, boilers and additional occupancy of the building in which the theatre or place of assembly is located.

The forms are to be filled and mailed to the office of the Industrial Commissioner. It is known as "Standard Inspection Form to be used for all places to which article 17 of the labor law is applicable, as defined in section 2, subdivision 12, chapter 405 of the laws of 1922."

To theatre managers in Greater New York the arrival of the form came as a general surprise, as all theatres have their plans and specifications on file with the building department of the municipality and those records are at all times available. To a number of people it appears that the sending out of the form will materially increase the income of architects or printers of blue print plans, as there is no theatre manager who is personally qualified to draw a plan of his theatre such as is required by the form.

The various theatre manager and exhibitor associations have taken the receipt of the form under discussion and will get legal advice on the necessity of filling out the same and returning it.

Just what purpose the record is to serve when it is completed is not made clear at this time, and there is general speculation as to what use will be made of it. It will serve to give any of the tax bureau a general line on capacities and possible business from the seating capacities and the number of performances daily. The only question that has been overlooked in the form is for the scale of prices at which the theatres operate.

WANT MAYER FILMS

A luncheon to Louis B. Mayer and Reginald Barker was given at the Ritz last Monday, which practically developed into an auction for the future Mayer productions which are to be made by his trio of directors, Reginald Barker, Fred Niblo and John Stahl. The first of the Barker productions has just come to New York. It is entitled "Hearts Affaire," founded on the novel "Timber," which Barker directed.

At the luncheon there were present R. A. Rowland and H. O. Schwabe of First National, Jimmy Grainger of Goldwyn and Atkinson of Metro. All expressed the hope their organizations would get "Hearts Affaire" for release.

John Stahl, who was to be present, was called out of town by telegram early on Monday to the bedside of his mother, who was reported near the point of death.

COBB DEFENDS N. Y. SCREEN CENSORSHIP

Answer Attack of Humane Society on Alleged Exhibition of Cruelty

Watertown, N. Y., Nov. 8.
Declaring that he was "somewhat amused," former Senator George Cobb, chairman of the state movie censorship commission, today replied to the attack made upon him by resolution of the local S. P. C. A. for his stand toward films in which animals are subjected to cruelty. Cobb, home for over election, asserted that the resolution "incorrectly represents the situation."

He dealt specifically with the pamphlets issued by the American Humane Association through Dr. Stillman and said: "In the first place, the pictures referred to by Dr. Stillman, and concerning alleged cruelty to animals and children, were never presented to the commission for passage. They were evidently old films which were on the screen prior to the time the commission took office, August 1, 1921. More than 30,000 films which are from time to time exhibited in the state we are required under the law to issue permits for without a showing."

"One wildcat picture, in regard to which Dr. Stillman wrote me, showed two boys capturing a vicious wildcat with a snare, the animal placing its head in a crocheted stick."

"There was no cruelty in this action. I wrote Dr. Stillman that no scenes of killing were shown and that unless all capturing of wild animals were to be prohibited the films showing it would have to be licensed."

"As a matter of fact, the motion picture commission is the only organization having power to prevent cruelty being shown on the screen, and it has done wonderful work in this respect. This fact Dr. Stillman or any representative of the S. P. C. A. can ascertain by visiting our office and examining the eliminations made."

METRO-PARAMOUNT DEAL

Contract Calls for Distribution of
Entire Product for Brazil

Brazilian distribution of the entire photoplay output of Metro Pictures Corporation has been contracted for by Paramount, as the result of negotiations concluded recently between Arthur Loew, foreign manager of Metro, and E. E. Shauer and John L. Day, respectively foreign manager and Brazilian exchange manager for Paramount.

The contract agreed upon calls for Brazilian distribution by Paramount of the Rex Ingram productions, such as "The Prisoner of Zenda" and "Trifling Women"; for Robert Z. Leonard's presentations of Mae Murray films, "Broadway Rose" and "Jazzmania"; Viola Dana pictures, directed by Harry Beaumont; the special stories series of photoplays; film plays made under the personal supervision of Max Graf; Fred Niblo productions, presented by Louis B. Mayer; Bull Montana comedies, produced by Hunt Stromberg; Stan Laurel's comedies, made by the Amalgamated Producing Corporation, and all others scheduled for release during the season of 1922-1923.

GRIFFITH'S PROLOG

D. W. Griffith is adding prologs with 20 girls each to his road companies of "One Exciting Night." The first of these shows framed is to open in Chicago. Dave Bennett has the staging of the attractions in hand.

LLOYD'S LEADING WOMAN

Chicago, Nov. 8.
Harold Lloyd passed through Chicago one day last week, and while here he made inquiries which gave weight to the report he is looking for a new leading woman.

Tourneur at Work

Los Angeles, Nov. 8.
Maurice Tourneur has started work on "The Island of Dead Ships" at the United Studios. This production is the first of four which M. C. Levee has a contract to deliver to First National.

Boost for McVickers

All Paramount stars passing through Chicago have a request from Jesse Lasky to stop off here and make a personal appearance at McVicker's theatre.

Friday, November 10, 1923

PICTURES

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BRITISH PRODUCING
ON THE INCREASEImpressive List of Subjects in
the Making — Lady Diana
Manner's "Virgin Queen"London, Oct. 26.
The winter having arrived in
earnest, British production seems
to be looking up.

Artistic is making "The Monkey's
Law," Manning Haynes, director;
Atlas Biograph, "The Man Without
Desire," Adrien Brunel, director;
British Productions is on a series
of historical subjects, with "Lieut.
Barling" as director; British Super
films is just finishing "The Right
to Strike," with Fred Paul as direc-
tor, and is beginning work on "The
Hotel Mouse"; Davidson is making
"Winners of Fortune," director,
Arthur Rooke; Dalay Productions,
a new firm, is about to begin on
When a Prince Woods; Gaumont
is making "The Scientist," Capt.
C. Calvert, director; George
Clark is in the seventh week of
"The Maid of the Silver Sea," Guy
Jewell, director; Gramhams-Wilcox
is making "Paddy, the Next Best
Thing," director, Graham Cutts;
Granville Productions, "Hennessy"
McGresby; Fred le Roy Granville,
director; Ideal is busy on "Green-
sea Island," Thomas Bentley, di-
rector, and "Harker Lights," with
Tom Terriss directing; Masters are
making "Sporting Subjects," with
our directors, and "The Green
Caravan," director, Edwin Collins;
Progress is making "Facing Fearful
Days," Wilfred Noy, director; Qual-
ity is turning out a one-reeler
every week, George A. Cooper, di-
rector.

Although not actually taking, all
of the producers are busy, casting
in the cutting and assembling
stages, with plenty of work sched-
uled; J. Stuart Blackton is per-
sonally producing "The Virgin
Queen," with Lady Diana Manners
as his star; Walker Boyd Produc-
tions, another new firm, is making
"There and Back," director, Martin
Walker; Walter West is directing
his own film, "Hornet's Nest";
Felix-Pearson is in the ninth week
of "The Romany," Martin Thorne-
ton, director.

At the same time very many pic-
ture producing firms have ceased
to exist or are not working. Some
of them, however, have plans to
commence operations again at an
early date. Among those reating
are: Adelqui Millar Productions,
Alliance Films, Barkers, British
Amateur Films, British and Oriental,
British Photoplays, Famous Play-
ers-Lasky (British), Glen Film Pro-
ductions, Hardy, Harma-Clarendon,
He of Man Films, Minerva, Raleigh
Productions, Regulus, Seal,
Seven Plays, Torquay and Paigh-
on Photoplays, Union, Thespian,
and Zodiac.

To those working must be added
British & Colonial, which is mak-
ing short historicals with George
Hagwell producing, and a new
firm, Albert Phillips Films, which
is making a comedy "Fatty's Over-
me," the star being apparently the
player who has given his name to
the brand.

GEO. WALSH DIVORCE

Tobias A. Keppler, recently re-
turned from the coast, where he
went to patch up the marital dif-
ferences between George Walsh and
Irene Owen, reports his client, Miss
Owen, will press her divorce suit on
grounds of desertion and will not
name Estelle Taylor as in the recent
litigation, which has now been
dropped. Miss Taylor has also
withdrawn her suit for slander
against Mrs. Walsh.

Miss Owen is to have custody of
even-year-old Patricia Walsh.

WILLIAMS TO COAST

J. D. Williams quietly slipped out
of New York on Tuesday for Los
Angeles. He will remain on the
coast for several weeks lining up
a new producing combination for
his proposed releasing idea.
Around New York it was stated
that Williams had promoted a big
financial support for his new ven-
ture and that offices were to be
opened in the Strauss Building
when he returns to New York.

Kerrigan's Mother Dies

Los Angeles, Nov. 8.
Mrs. Sarah McLean Kerrigan,
mother of J. Warren Kerrigan, the
film star, and W. W. Kerrigan,
manager for Mary Pickford, died

A. B. C. TO GET "TESS" AT ANY COST;
LEOW WOULD HEAD RIVAL COMBINE

Meeting of Exhibitor Franchise Holders of A. B. C.
On Wednesday Results in Vote to Obtain Pick-
ford Feature, no Matter at What Terms—Loew
Circuit Reported to Have Topped All Prices Ever
Offered to Get Picture

A determined battle is waging
between the Marcus Loew circuit on
one side and the exhibitors repre-
sented in the Associated Booking
Corp. on the other for Mary Pick-
ford's "Tess of the Storm Country."
Two weeks ago it was exclusively
reported in Variety that the A. B. C.
might offer "Tess" as their initial
release. The report started a storm
in exhibitor circles in New York,
with the big circuits immediately
entering a protest against any of
the releasing organizations doing
business with the exhibitor booking
combination.

Last week Marcus Loew is re-
ported to have appeared before his
producing associates in the Will H.
Hays organization and asked them
whether they were prepared to
recognize and do business with a
booking combination in New York
which would practically create a
situation in this city like that pre-
vailing in Philadelphia, where the
Stanley company practically con-
trols the bookings.

Loew's Stand

According to the information at
hand, Mr. Loew's stand was that of
an exhibitor and not that of a
producer when he made his address
to his associates, and he is supposed
to have further stated that in the
event the producers and distribu-
tors would recognize a booking
combination he was prepared to
form one. The opinion of those
present was that they would not
consider booking to any exhibitor
combination, but that they would do
business with the individual ex-
hibitor irrespective of any booking
affiliation that he might have.

After that the Loew circuit is
said to have made an offer for the
"Tess" picture to the United Artists
at a price that topped any they ever
paid for a feature attraction coming
from that releasing organization.
They did not, however, secure the
picture up to Wednesday of this
week.

On that day the A. B. C. franchise
holders met at the Hotel Astor in
the morning and discussed the sit-
uation in regard to the offer Loew
had made for "Tess," and in the
afternoon they viewed the produc-
tion, after which they are supposed
to have voted to secure the produc-
tion by meeting any bid that the
bigger circuits would make to keep
it away from them.

The exhibitors are particularly
incensed at the Loew organization,
not only for the opposition they be-
lieve is being created against their
A. B. C. organization, but because
of the fact that Loew is broadening
his activities in New York and en-
tering the territory which hereto-
fore has been that of exhibitor
members of the T. O. C. C.

Bronx Deal of Loew

When the Chamber of Commerce
met on Wednesday afternoon there
was discussed the fact that Loew
was taking under lease the new
house which Hy Wink is building
at Burnside avenue and the Con-
course in the Bronx, his taking of
the Leselbaum house in East New
York and the getting of a new
being built theatre in Williamsburg
section.

The exhibitors in those territories
feel that through buying Metro pic-
tures they are placing a profit in a
rival exhibitor's pocket. A special
meeting is called for next Tuesday
by the T. O. C. C. on this special
question, and it would not be sur-
prising if a general ban would be
placed on Metro pictures, that at
least is the wish of these exhibitors

that are in danger of getting Loew
operating in their territories.

Late Wednesday evening there
had been no decision on the question
of who really was to have the right
to run the "Tess" picture first in
New York. It is known that the
star, Mary Pickford, has a leaning

might favor their combination.
Whether or not that would meet
with the approval of the executives
of the distributing organization that
handles her pictures, as well as
those of her husband, is a question.

Row on "Knighthood"

The fact that the Paramount has
refused to do business with the
A. B. C. specifically on "When
Knighthood Was in Flower" has led
to an inner battle in the organiza-
tion. Nathan Burkan, who is at-
torney for the A. B. C., likewise
represents William R. Hearst, the
producer of the picture, and it may
be that he will be requested by his
one client to see if he could in-
fluence the other in regard to this
production. In the Paramount ex-
change in New York it is openly
stated that the A. B. C. will not get
any pictures of that organization as
a combination, but that the exhib-
itors will be free to do business as
individuals despite the fact that
they might hold an A. B. C. fran-
chise.

TRAIL OBSCENE FILMS

Federal Jail Promised for Owners
of Indecent Subjects

Minneapolis, Nov. 8.

Minneapolis police department
sleuths and operatives from the
Women's Co-Operative Alliance are
trying to find the owners of two
reels of film confiscated by the po-
lice in a raid on a stag party re-
cently in Moose hall. The films
are: "Raising Cain" and "Adam and
Eve."

Wrappers on the two reels of film
and the film can have furnished the
police with clues concerning the
identity of the owners. If they can
be found, A. C. Jensen, superinten-
dent of police, announced, they will
be turned over to federal authorities
for prosecution.

"The films are rank," Chief Jen-
sen said. "They are of foreign make
and I have been advised by Lafay-
ette French, Jr., United States dis-
trict attorney, that prison sentences
are in store for the owners if found."

FEDERATED LOSES SUIT

A judgment for \$6,250 was
awarded to Andrew J. Callaghan
Productions, Inc., against the Fed-
erated Film Exchanges of America
arising from a settlement of a suit
February 21. The Federated agreed
by stipulation to reimburse the Cal-
laghan company \$11,250 in \$1,000
monthly installments in settlement
of a breach of contract litigation
pending since 1920. Federated sat-
isfied \$5,000 of the amount and de-
faulted on the \$6,250 balance, which
by mutual agreement at the time
becomes due in a lump sum when
any installment is not satisfied.

The suit involved four Bessie Love
subjects, the first three of which
were titled "Bennie May," "The
Midlanders" and "Penny of Top-
hill." Callaghan, the producer,
agreed to release through Federated
for a period of seven years. The
plaintiff sued for an accounting,
damages and an injunction, alleging
their contract had been breached.

AUTOMATIC INSPECTION

Dr. Maxwell Vidaver has invented
a film inspection machine that is
being adopted by several film com-
panies even before the marketing
corporation has been organized.

Dr. Vidaver, a brother of Nathan
Vidaver, well-known theatrical at-
torney, claims a girl can operate two
machines where formerly two
operators were necessary for one.
Each machine automatically
detects and records any breaks in
and notifies to exchanges by ex-

SELZNICK SUIT

Sixteen Reissues Involved—Viola-
tion of Agreement Alleged

In a suit filed in the New York
Supreme Court by Edward M.
James against Lewis J. Selznick
and the Select Pictures Corp. to
recover \$25,000, the complaint re-
veals about 16 Select reissue films
(Norma and Constance Talmadge
subjects, Alice Brady and Clara
Kimball Young).

The suit is concerned with the
Kempson Pictures Corp., formed by
Jacob L. Kempner and Louis Jacob-
son to market 16 Selznick reissues
on a 45-55 percentage agreement,
Selznick to get the short end. It is
alleged that Selznick represented
to Kempner and Jacobson that he
is doing this out of friendship to
the twain, and that he turned down
a \$200,000 proposition in favor of
doing business with them on a per-
centage agreement. On the
strength of these statements James,
who is an attorney, induced one of
his clients to invest the \$25,000, the
complaint states. Samuel Schwartz-
berg is acting for the plaintiff.

Selznick recently notified the
Kempson company they had
breached their contract. James al-
leges that Selznick really entered
into competition with them, in viola-
tion of his agreement, by reissuing
old features on his own, selling 52
at the rate of \$5 a picture per week
to each exhibitor.

An order to show cause why a
permanent injunction should not be
issued to restrain the cancellation
of the contract and to restrain
Kempson Pictures Corp. from turn-
ing over any moneys to the defend-
ants was argued this week before
Justice McAvoy. Decision was re-
served. The complainant prays
that a trust be impressed on Sel-
znick's 45 per cent interest in favor
of James.

TWO FOR ONE BARGAIN
OFFERED IN PICTURES

Buy Territory of One and An-
other One Is Thrown
In for \$1

A two-for-one proposition in the
sale of State rights came to light
this week in the letter that was
sent broadcast by A. J. Mack, sales
manager of the Smart Films Co.
The letter was addressed to the
independent exchange managers
throughout the country. The two
pictures offered are screen versions
of "Jane Eyre" and "Lena Rivers."
The offer is that one of the pro-
ductions will be sold to the ex-
changes at a fair figure for their
territory and then the other picture
will be thrown in for a single dol-
lar in addition.

The "two-for-one" plan is one
that has been worked out as a sales
stimulus in certain chain drug
stores through the country and in
a number of towns has been taken
advantage of by the legitimate the-
atre in the week stands to build-
ing up the opening night gate, but
this is the first occasion that it
has been applied to film salesmanship
as far as is known.

MacDERMOTT SUIT

The separation suit which Miriam
Nesbitt MacDermott started against
Marc MacDermott, picture and
vaudeville actor, has been trans-
ferred to trial in New York County
on an order signed by Justice Mor-
schauer in the Supreme Court,
White Plains. The transfer was af-
fected through Mrs. MacDermott
being a local resident, with home
address on West Ninety-third street,
New York.

The plaintiff asks \$10,000 annual
alimony and \$5,000 counsel fees.

REID OFF FOR REST

Los Angeles, Nov. 8.
Despite the stories to the effect
that Wallace Reid was to visit the
Mayo Bros. at Rochester, Minn., he
has just left for the mountains near
San Francisco, after having been
treated here by specialists.
He will remain there several
weeks to rest.

HISTORICAL FILMS
BELITTLE ENGLAND?

So Allege British Screen Folk
as Applied to U. S. and
German Pictures

London, Oct. 30.

At a recent luncheon given by
Incorporated British Renters, at
which many members of the House
of Lords and House of Commons
were present, together with leading
members of the trade and theatrical
and literary "stars," a general at-
tack was launched against Ameri-
can and German ideas of British
history as shown on the screen.
Nothing that could be said against
these productions was left unsaid.

The ball was set rolling by Clem-
ent Edwards, M. P., in proposing
the toast, "The British Film Indus-
try as a National Asset." He was
followed by Hilaire Belloc, M. P.,
who is famous as a novelist and
historian. In the course of his
speech he outlined his idea of the
historical film de luxe. It was to be
in three parts—London Bridge, the
people, customs, buildings, etc., from
the Roman conquest to today; St.
Paul's Cathedral from its inception
and the various phases of religion,
and legislation from the "good old
days" when a king was an absolute
power up till the present time. The
only trouble about the Belloc
scheme is that it would take about
a billion of money and the allotted
span of a man's life to accomplish.

Sir George Aston, scholar and
historian and member of the learned
Selborne Society, followed and
classified untrue propaganda films as
being a curse like militarism and
measles. He also acknowledged
that he knew nothing about the
business. James Seddon, M. P.,
went over the ground which has
been trodden by speakers for years
and sounded a clarion call, "patriot-
ism not the pay-box." It is not
thought that banners with these
words will be hung outside many
kinemas. H. K. Armstrong, the
chairman of Incorporated British,
spoke in moderation, but predicted
the speedy death of sex and "purple
patch" features. Elliott Stannard,
the son of "John Strange Winter,"
the novelist, who is the leading
scenarioist here, delivered himself of
a learned lecture on inaccuracies
both in historical fiction and pic-
tures.

Hannan Swaffer, one of the lead-
ing newspaper critics, provided the
sensational of the afternoon by a
violent attack on a big historical
film now showing in London. He
classified American historical produc-
tions with those of Germany as at-
tempts to belittle England. Speak-
ing of the latter country, he in-
stanced the production of a film life
of Nelson, for which a leading
Anglo-American "star" was engaged
to play the part of Lady Hamilton.
On arriving at the studio she dis-
covered the producer wished her to
pose in a state of absolute nudity
in a scene representing a low, dis-
orderly house. She came home,
Swaffer was a very angry man, but
finished on a note of comfort. Eng-
lish history, he said, was safe in the
hands of Englishmen. The whole
function was more like a political
meeting than a film luncheon, such
affairs generally being sessions of
a mutual admiration society with
bouquets being hurled about indis-
criminately.

WARNER DUE IN EAST

Los Angeles, Nov. 8.
H. M. Warner is leaving for New
York. He will arrive there on Nov.
14. During his stay here he has
been supervising production at the
Warner Brothers' studio here.

WARNERS' FOREIGN DEAL

London, Oct. 24.
Gus Schlesinger, general manager
of the foreign department for War-
ner Bros., has been here several
weeks arranging for the distribution
of the future products of that con-
cern. He has just closed a deal
with Arthur Clavering, managing
director of the Film Booking Co.,
whereby the Clavering concern will
distribute.
Schlesinger will remain in Lon-
don ten days longer and then leave
for a three months' trip on the Con-
tinent, during which he expects to
place the Warner products through-
out Europe.



Love Sends A Little Gift Of Roses

Musio by
JOHN OPENSHAW

Words by
LESLIE COOKE

Andante espress

Take thou my gift, my and of be - fer - ing joy or ros - es,
Take thou my gift, my and of be - fer - ing joy or sor - row,

Cull'd from my gar - den, sweet with twi - light dew;
Think ere my roses fade and fall a part;

If just one flow'r that on your breast re - pos - es,
With each sweet bloom up that you may scorn to - mor - row,

Life shall send for - ev - er for hold no or
I shall send to you for joy no or

Refrain a tempo

Love sends a lit - tle gift of ros - es, Breath - ing a pray - run - to my
pos - ies, Torn from my heart as twi - light clos - es,
on - ly this One heart to grow a lit - tle

Ask ing this, Two eyes to glow with love's own dim splen - dour,
ten - der, Two eyes to glow with love's own dim splen - dour,
Two lips to give in sweet sur - ren - der Just a kiss,
just a kiss. D.C. just a kiss.

Successfully
featured
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Acts—

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the Key of C, D, E \flat and F.

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Trio (Tenor, Baritone and Bass) Trio (Soprano, Alto and 2nd Contralto)
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VARIETY

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48 PAGES

BIG MONEY FOR B'WAY SHOWS

CABARET PERFORMER QUILTS CABARET AND \$750 SALARY

Brooke Johns Prefers Vaudeville After Seeing His Name on Palace's Boards—Doubling This Week—At The Tent for Months

Brooke Johns has resigned as the single-handed entertainer at The Tent restaurant, a cabaret at 7th avenue and 51st street, where he had been consecutively engaged for seven months. Upon leaving the restaurant Johns left a \$750 weekly salary also, that having been the weekly amount the cabaret paid him.

The performer is quoted as giving the reason for leaving The Tent his debut into vaudeville, and feature billing given him outside of Keith's Palace, where he opened last week with a band in a regulation cabaret act.

This week Johns and the band are held over at the Palace, doubling at Keith's Riverside, causing the turn to play four times daily.

Johns came to New York from out of town cabaret entertainment. Opening at The Tent, where dress clothes were demanded of patrons, a report was started in circulation (Continued on page 2)

N. Y. STATE CENSORS LOOKING FOR NEW JOBS

Watertown, N. Y., Nov. 15. Chairman Geo. H. Cobb of the New York State Picture Censoring Board is reported looking for a new job, to commence after Jan. 1. Mr. Cobb is a resident of this city.

Al Smith will be New York's Governor for two years from Jan. 1. An immediate change is anticipated in the censoring board by its members. Just what the possibilities of the future censoring may be are not hinted at, but it is hardly thought probable Governor Smith will give the rural complexion to the board Governor Miller did through the Miller appointees.

COPYRIGHTING ITS "ADS"

St. Louis, Nov. 15. The Gayety, a burlesque house playing Columbia wheel attractions, is copyrighting its advertising matter.

The house last week with "Step On It" did \$8,000 gross.

LEADING SONGWRITERS BECOMING PUBLISHERS

Reduction in Sheet Music Prices Responsible—Up Against Staffwriters

An unusual number of representative songwriters have or are about to join the ranks of music publishers for one reason or another. The general cause is the desire to sidestep the uncertainties of attempting to buck the staff writers of the various music houses with their individual political inner workings.

Alex Gerber, heretofore a Witmark star writer, and Abe Olman are reported entering on a publishing venture in association with Al Beilin, former professional manager of the Broadway Music Corporation. Another erstwhile professional manager, Maurice Ab- (Continued on page 2)

MRS. VALENTINO'S ACT

Picture Star Prevented from Appearing on Stage, But Wife May

Mrs. Rudolf Valentino (Winifred Hudnut) is reported arranging a dancing act, with a partner, for vaudeville. The turn is said to have been submitted to booking offices, without decision reached.

Valentino, under his Famous Players' contract, now in the courts, is prevented from appearing publicly anywhere but in F. P. pictures. Valentino's representatives assert he has received a large offer for vaudeville. A couple of Broadway cabarets have been after Mr. and Mrs. Valentino. One was agreeable to a salary of \$3,500 weekly for the star to dance with his wife for a \$2 cover charge in a restaurant of 400 seats.

The present Mrs. Valentino has had stage experience. Valentino's former wife, Jean Acker, has made a few appearances since their divorce, billed as Mrs. Valentino.

EIGHT HOUSES DOING FULL CAPACITY

Three New "Smashes"—Score of Legit Attractions in New York Getting the Money—Entire List Buoyed Up—Newest Plays Lead All

MANAGERS COUPLE HITS

Broadway is in better shape at present than at any time for the past year. The upward trend in business during Election Day week held true early this week. At the beginning of November, (Continued on page 15)

DANCE HALL PLACES DO \$18,000 WEEKLY

A new type of agent has come into the theatrical field. He concerns himself with the booking of talent into high grade dance places in Greater New York. He is dis- (Continued on page 2)

SPARSE BOOKINGS

Spokane, Nov. 15. There is nothing booked at the Auditorium in the way of a road attraction after "The Gold Diggers," playing here Friday and Saturday (the first Belasco show to appear in this city in seven years). "Take It From Me" played the Auditorium for one night.

Pictures have been the enforced policy taken on by George W. York, the local manager, after the Auditorium had served as the home of all road attractions stopping off at Spokane for the past 20 years.

EQUITY CAFETERIA

The program of the Equity Players at the 48th Street, New York, is advertising an Equity Cafeteria, to shortly open, with the announcement a portion of the receipts is to be turned over to the Actors' Equity Association.

Band and dancing are promised as extra attractions.

AUDITORIUMS IN TEXAS FOR 'CIRCLE'—ALL THEATRES PICTURES

Selwyn Southern Company Forced Into Halls—\$30,000 Expected on Week of Nine Performances—Field's Minstrels Did It

CONGRESSMAN-ELECT FORMERLY AN ACTOR

William P. Connery, Jr., 7th Mass. District, Formerly in a Cohan Show

Lynn, Mass., Nov. 15. William P. Connery, Jr., secretary to Mayor Harland A. McPhetres of Lynn, and former actor, was elected Congressman from the Seventh Massachusetts district on the Democratic ticket, defeating Congressman Frederick P. Butler, Republican, by 6,000.

Connery is a World War veteran, having served overseas as regimental color sergeant of the 101st Infantry, 26th "Yankee" Division. Before enlisting in the army at the time of the war he played on the legitimate stage as a member of George M. Cohan's company. While overseas Connery was the Pollyanna of his division. He composed parodies and sang them in camp to his (Continued on page 2)

RABBIS DISAGREE

Two Jewish Expressions on "Merchant of Venice"

Baltimore, Nov. 15. "The Merchant of Venice," which David Belasco presented at Ford's Tuesday night, came up against an editorial in "The Jewish Times," a local publication with about 10,000 circulation, which admonished Jews to remain away from the show. This publication is widely read by the lower class Jews in Baltimore and is not expected to have any great effect on the show. Up on Eutaw place, in an aristocratic section, Rabbi Wessel preached a sermon on the play, and told his hearers to go see it, saying it is something not to be missed. It was reported at the theatre that over 50 per cent of the box office advance sale had been to Jews.

The southern company of "The Circle," which has been swinging successfully through the south, has mapped out a novel booking for New Year's week. It will play auditoriums in Texas stands, being forced to use the halls because no theatres are available in the state. Virtually all houses formerly presenting road attractions are showing pictures, or have changed policy and no legitimate shows have been offered for some time.

"The Circle" will travel in a special car for the Texas tour. Six cities will be visited for a total of nine performances, there being three matinees. The admission scale will be \$3 top and \$30,000 on the week is expected. Most of the (Continued on page 2)

JOLSON AND WHITEMAN PLAN CONCERT TOUR

Al Jolson and Paul Whiteman are planning a concert tour to begin when Jolson's Shubert contract expires. According to report, Whiteman and Jolson will play at least 20 weeks of the concert tour accompanied by Whiteman's Band. The tour will be under the direction of Harry Askin, manager of John Phillip Sousa and Band.

Armories and halls will be played. Jolson is reported to have drawn 5,000 people in Boston last season at two Sunday performances. This is reported to have determined Jolson upon a concert career.

Whiteman was to have played six weeks of concert bookings around the East but the tour was cancelled following Askin's withdrawal after a disagreement over terms.

COSTUMES

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ENGLISH VARIETY STARS FORMING OWN OPPOSITION TO MANAGERS

Organizing Road Companies to Play Against Established Circuits—Move in Protest Against Demand for Guarantee on Sharing Terms

London, Nov. 15.

A group of English variety stars is meeting secretly and organizing touring companies with themselves at the head for the purpose of playing through the country in opposition to established circuits. The plan is in protest against a demand on the part of the managers that leading stars shall guarantee a profit to the theatres when they play with their own companies on sharing terms, a system that has grown up lately.

The present situation had its beginning in salary troubles some months back. Vaudeville stars could not sign at their recognized salaries. To a large extent straight bookings on a salary basis at a figure satisfactory to the performers stopped.

For a time performer and manager debated the issue without getting anywhere, but something like a settlement came into view when the managers made a tender to many of the leading stars that they play on percentage terms, the performer supplying his own supporting bill and assuming all costs of the program and liability for the payment of salaries.

This proposal met with general acceptance, and the practice became quite common. In practice it worked out splendidly for the stars, who, more often than not, made more money on percentage than their salary demands called for. This state of affairs applied on the prevailing terms, but these terms were not as satisfactory to the managers as to the stars.

The next move came from the managerial side when the managers declined to do further business on the percentage plan unless the star would assume a guarantee of profit for the theatres played as well as liability for the show's cost.

That was the situation, and it came to a deadlock. On the surface the deadlock still continues, but out of sight the players are holding secret meetings to canvass the situation and to organize a plan to form their own touring companies playing vaudeville in legitimate houses and town halls in opposition to the established circuits.

The work of gathering information as to available stands for the actor-manager companies is progressing, and it becomes evident that unless the managers recede from their position they will have to meet opposition from the actors themselves.

INTERNATIONAL DEALS

Two English Troupes Negotiating for Engagements in Paris

Paris, Nov. 15. Several international transactions are pending involving the interchange of noted stars to foreign capitals.

Sybil Thorndyke is seeking to arrange for a visit to the Paris Comedie Champs Elysees to play "Medea" in December. Henry Oscar and Edward Strling are bringing an English troupe to that house for an engagement starting this month and offering a series of Shakespearean productions. Ernest Cove is mentioned as manager of the enterprise.

Paris sources report a deal on for an engagement of four weeks in London of Zaccanti, the Italian tragedian. The project is for December.

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SQUARING ROMANCE

Prince Sued by Actress on Promise to Care for Her.

Paris, Nov. 15.

Carolina Little, described as a former American actress, having sung in comic opera in England and America, is suing the descendant of an illustrious family in the Paris courts for alleged breach of contract.

Miss Little is reported in the Paris press as being ten years senior of the Prince and for years the couple visited fashionable resorts together until 1914 when the young man sent a letter of adieu offering 10,000 francs a month of one year and afterwards 2,000 francs a month for life, with an additional 200,000 francs and certain furniture as a parting gift.

Counsel for the prince maintained such a contract had no standing in French legislation as it had its origin in an alliance which the law can neither sanction nor protect; moreover even as a donation it would be void because not being in conformity with the law.

The prince was now married, explained Miss Little's attorney, and had forgotten to keep his written promise; it was thus a breach of contract, particularly as the lady had given him the best years of her life. The Court adjourned the case for consideration.

HALE'S OWN SHOW

"Dede" Closing at Garrick, London

London, Nov. 15.

The fortnight's notice has been posted for the closing of "Dede" at the Garrick. Its successor will be a new play staged by Tommy Reynolds and starring Robert Hale. Hale is personally backing the piece, called "Biffy."

Charlot & Murray will stage another piece at the Garrick February 5.

STOLL REVUE WITH ROBEY

London, Nov. 15.

The revue Oswald Stoll intends producing with George Robey as the star will have some American principals, and probably staged by Seymour Felix, also American.

The principals to be engaged on your side are expected over here within a month, along with Felix. They will be selected probably by Jean Bedini in New York.

"SMOKE RINGS" HELD OVER

London, Nov. 15.

Albert deCourville's production of "Smoke Rings," booked into the Holborn Empire for a week, has been held over for this week, its second time.

It is reported deCourville may do the next show for the Empire, following "The Smith Family" in that house.

YIDDISH ACTOR COMING

London, Nov. 15.

Waxman, the Yiddish star, sails tomorrow (Nov. 16) on the "George Washington" to produce repertoire in New York.

According to announcement here, he will be supported by Fisher White, an English actor now appearing in America.

DONER'S BIG SUCCESS

London, Nov. 15.

Ted, Kitty and Rose Doner scored sensationally at the Victoria.

QUIT'S CABARET

(Continued from page 1)

Johns was a society man with a yen for entertaining. This report was widely spread, according to the story, and was widely believed. With the dance band craze reaching vaudeville, Johns followed others onto the big time.

It is reported the Johns and band turn is being managed with each of the members of the act on a salary basis while in vaudeville.

FRENCH MELO SUCCESS

"Vertige" Scores at the Theatre de Paris—Produced by Volterra

Paris, Nov. 15.

"L'Amant," renamed "Vertige," four-act melodrama by Charles Mere, was produced by Leon Volterra at the Theatre de Paris Nov. 8, and is accepted as an unqualified success.

The plot has to do with the love intrigue of Count Cassel and the beautiful Russian Natacha, forced by political pressure to marry the aged and brutal General Mikaloff when he was a powerful governor.

Cassel is unaware of Natacha's identity when they meet and fall in love. Natacha becomes the count's mistress and visits him frequently. A friend who knows the real situation brings about the meeting of Cassel and Mikaloff at a cabaret supper. The general is astounded at Cassel's resemblance to a young Russian lieutenant whom Mikaloff had murdered years before, falsely suspecting him of an intrigue with Natacha.

Mikaloff threatens to kill Cassel, suspecting the affair with Natacha. In an agony of jealousy the drunken general mistreats his wife, but she refuses to elope with Cassel, preferring to protect her lover by remaining by the side of her brutal husband.

Cassel follows the couple to Nice and enters their villa in the night, challenging the husband to a duel. Both sign statements pretending suicide. While Cassel is writing Mikaloff treacherously attempts to shoot him, but the bullets had previously been "blanked" by Natacha. Cassel returns the murderous shot, killing the general and releasing Natacha from married bondage.

Brule, who played "Raffes" at the same house, remains, playing the young count. Jean Toulout is strong as the violent Mikaloff, and Madeleine Lely is a beautiful Natacha.

BUY "JUDITH"

Bernstein's Spectacular Drama Taken by Shuberts

Paris, Nov. 15.

The Shuberts have closed for an option for the rights to Henri Bernstein's play, "Judith," which is current at the Gymnase, and it is announced they will produce it in America.

The piece has scored a conspicuous success in Paris, where it was produced Oct. 14. It tells the Old Testament story of Judith, representing her as a complex human type of woman in an emotional conflict between duty to her people and love for the invader of her land whom she betrays. The production at the Gymnase is lavish, the designs being by Bakst.

Alhambra Signs Requel Meller

Paris, Nov. 25.

Requel Meller has been re-engaged for the Alhambra here for the month of February. She has been appearing at a cabaret for the past few weeks, her salary being 2,000 francs a performance.

DANCE HALLS DO \$18,000

(Continued from page 1)

inct from the cabaret agent, having a wide theatrical acquaintance, but no dependent clientele. When a dance hall needs talent to boost the gate on off nights, such as Monday and Thursday, this agent is called upon to book three or four acts for the evening, many being featured burlesque singles and vaudevillians.

The average metropolitan dance place grosses between \$5,000 and \$7,000 on an average 85-cent admission and a nickel a dance idea. Of this, around \$1,500 goes to the musicians, although resorts like the Roseland pay over \$3,000 for orchestras, but gross \$15,000 to \$18,000 a week.

Two or three off-nights out of seven leaves little left for a good week's business. Special entertainments are arranged to draw on the off days, the carnival and Mardi Gras ideas being insufficient in themselves, minus professional talent, to attract.

In some locations Wednesday night proves a weak sister, despite it being popularly "beaux night."



FRANK VAN HOVEN

Playing two halls in New York City this week, Keith's Palace and Keith's Colonial—too busy to write my advt.

OPERETTE DOES POORLY

Aime Simon Gerard Saves Piece From Complete Flop at Femina

Paris, Nov. 15.

"Annabella," three-act operette, score by Charles Cuiviller, book by Maurice Magre, began poorly at the Theatre Femina Nov. 9. The day was not entirely lost, however, for Aime Simon Gerard, as the unwilling love slave of an amorous Oriental wife, revealed himself as a polished artist and partly redeemed the piece.

The three acts tell the story of a French dancing couple who journey to the Orient in the 18th century on their honeymoon. They are captured by pirates and sold into slavery, the handsome bridegroom, Mirilfor to Fatima, wife of a chieftain, and Annabella to her husband, Trebizond. The couple remain faithful to each other, Mirilfor spurning the advances of Fatima, and Annabella declining the favors of Trebizond.

The assume disguises, each impersonating the other. In this way Mirilfor hears the impassioned love making of Trebizond and Annabella listens to Fatima's pleadings. They are released from their predicament by the French consul.

Whiteman Open for London?

London, Nov. 15.

The H. B. Marinelli agency in New York has cabled the Grafton Galleries (cabaret) offering Paul Whiteman and his band to appear there.

Cochran Returning Nov. 25

Charles B. Cochran expects to return to England on the "Majestic," sailing from New York Nov. 25.

SONGSMITH-PUBLISHERS

(Continued from page 1)

rahams, formerly with Waterson, Berlin & Snyder, is reporting teaming with Al Jolson and Bud De Sylva, the latter to sever their Harms' connections. Jolson currently is operating the Sunshine Music Co. with Harms, Inc., as selling agent.

Pete Wendling and Max Kortlander have an interest as publishers in the B. A. Music Co. Grant Clarke and Edgar Leslie, since they affiliated as partners with Stark & Cowan, have pulled a number of good stunts for the house. Otto Motzan is starting on his own as the Golden Rule Music Co. So are Con Conrad and Cliff Friend. Jack Yellen and Milton Ager are hitting their stride with an efficient business man for a partner, Ben Bornstein. The Jean Schwartz-Eddie Cantor connection is still brewing also.

Another reason for these new publishing organizations is the reported reduction of the retail price of sheet music to 20 and 15 cents, which would necessarily mean a royalty minimizing.

NO THEATRES IN TEX

(Continued from page 1)

auditoriums will accommodate 4,000 or more persons.

The Selwyns were convinced that the only manner to play the territory and accepted it, following the recent surprising business drawn by the Al G. Fields minstrels, which grossed \$10,000 in two days at Houston, where it played in an auditorium.

SACHA GUITRY'S NEW PLAY IS SHOCKER

"Blanc et Noir" Deals in Comedy Fashion with White Wife's Black Child

Paris, Nov. 15.

Sacha Guitry's new play, "Le Blanc et le Noir," disclosed late last week at the Theatre des Varietes by Max Maurey, is something of a shock even for Parisians, dealing as it does with the birth of a black child to a white wife in a vein that is half comedy.

Because Des Morges, while sojourning in a Pyrenees mountain resort with friends named Clarksons, frequently makes excursions into Spain on the plea of business necessity, his wife, Marguerite, suspects that he is unfaithful and the absences are spent with a woman rival.

In exasperation and pique, she writes a note to a famous tenor whom she has heard sing at her hotel, but whom she has never seen, and appoints a rendezvous in her room. The meeting is supposed to take place in the dark. Marguerite never knows that the tenor is a negro. In due course, the wife is confined and a negro child is born. The astonished Clarksons take charge of the child before the mother sees it, but when Des Morges gradually comes to understand the situation he is horrified and prepares to bring suit for divorce as soon as the wife recovers.

Meanwhile the Clarksons arrange with an orphanage to substitute a white child for the newcomer. This plan is complicated for the moment when Marguerite's parents arrive and unknown to the Clarksons substitute the nurse's infant child daughter for Marguerite's negro son. This temporary tangle is disposed of when the orphanage sends a white child before Marguerite recovers and she believes the child actually hers. Des Morges becomes so fond of the little one from the orphanage he relinquishes his plan to divorce Marguerite and they become reconciled.

Germain, an old Paris favorite, who has not been seen for many years, plays the old doctor splendidly. Raimu appears as Des Morges and Jane Marnac is excellent as the wife. Miss Compton has an amusing part as the English dancer, Peggy Clarkson, whose French husband retains his wife's name.

LAURA GUERITE DOES POORLY

London, Nov. 15.

Laura Guerite fared poorly on her first appearance at the Alhambra this week, the victim of unsuitable material.

After the Monday matinee her position was switched from after intermission to the second spot on the bill.

ACTOR-CONGRESSMAN

(Continued from page 1)

buddies, bringing much cheer to the wounded.

Following the Armistice Connery organized a troupe of players and made a tour of the rest areas and camps along the battle front, doing much to keep up the morale of the boys. Upon his return to the United States he was on Keith's circuit for a year, touring the country. Later he gave this up and, returning to Lynn, opened up a candy shop, which he still continues to run. In 1921, when Mayor McPhetres was elected, he chose Mr. Connery as his private secretary.

Mr. Connery is the son of ex-Mayor and Mrs. William P. Connery, Sr. He is married, his wife the daughter of the late Professor Joseph O. D. de Bondy, former organist at St. Jean de Baptiste Church. Before her marriage she was on the stage and professionally known as Antoinette le Gault.

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NEW THEATRE INVESTMENTS VIEWED AS DIBEND DELAY

**Orpheum and Loew Sell Off, Bear Market Hastens
Decline—Former at 18 3/4, Latter at 18 1/8—Hint of
Pool's End Disturbs Famous Players**

All the amusement stocks got into a low ground this week in the general slump that came into the entire market. Relatively they made a fair showing, but they did give way enough. Loew got as low as 18 1/8 at the worst of the selling Tuesday afternoon and Orpheum broke under 19, standing at 18 3/4 for several hours. Wednesday, when a half-hearted rally appeared, Loew was up to 18 3/4 and Orpheum got to 19 flat. Famous Players receded to 38 1/2 Tuesday and rallied to 39 1/2 Wednesday at its best.

Pool Rumors

The sharp break in Famous Players was without explanation. The directors held their dividend meeting Monday and voted to declare the regular \$2 quarterly rate, payable Jan. 2 to holders of record Dec. 15. The only reason for the Famous Players' performance visible on the surface was the surrounding weakness—ample reason, to be sure. It is possible that the dissemination of market advice by the agencies to the effect that numerous old pools were retiring from activity contributed to the slump of the film stock. How much truth there is behind the general reports nobody knows, but "confidential advices" were quoted to the effect that a number of "stale" pools had taken their profits and were retiring, and this view was broadcasted by several information bureaus in the Street. No specific mention of Famous was made, and in the picture trade the impression seems to be that while the Famous Players' pool may have taken incidental profits it was by no means dissolved, and when the price got right would resume operations. There undoubtedly was large selling of Famous Players, as witness the Monday turnover of 16,000, but there is no means of guessing how much of it was liquidation of long stock and how much short selling. Probably it was a mixture of both.

One picture man who is a constant trader pointed out this week that at 88 Famous Players was paying nearly 10 per cent., and a holder could come close to making money by carrying it and collecting dividends to pay interest charges, with a margin over for profit.

The situation in Orpheum and Loew—of course, in addition to the general considerations of weakness in the trading sentiment—seems to have something to do with plans for acquisition of new theatres. Both circuits worked themselves into an unenviable position two years ago by over-extending themselves. That situation had just corrected itself in part when information began to come out that Orpheum proposed to build a group of new houses, one in the Chicago loop and one in St. Paul. Similarly Loew has just committed itself to the purchase of three theatres in Astoria and Brooklyn, involving the investment of probably \$3,000,000. At least, reports have been published generally to that effect without co-addition.

Effect on Dividends

That the investments in both cases are sound does not bear on the immediate market situation as far as the speculative trader is concerned. From his viewpoint the whole matter is bound up in the question, "When will dividends be resumed?" It has been the tenor of Times Square gossip this two months back that both Loew and Orpheum could pay next February's dividends and had earned sufficient money in the last year to meet the regular rate of \$2 a share a year. But if these profits go back into the business in the form of extended realty holdings, where does the dividend-hunting shareholder get off? The merits of the new investments are beside the mark, as the

speculator sees it. No question is raised as to the benefits of the policy in the long run, but the moves will consume dividends for a long time ahead, and the speculator isn't a patient, waiting animal. According he sells out without examining the economics of the business move, but having an eye concentrated on the ticker.

The new investments ultimately may be the best thing that could happen to Loew and Orpheum. The policy of turning dividends back into the business has been a fixed program of the Keith New York Theatres Co., which has opened a new theatre year, but has never paid a dividend. It is said the company can go on building a theatre a year out of the New York Palace profits, and some day it will turn a handsome yield. But Keith's is not a widely distributed stock and has not any speculative angle. With Loew and Orpheum it is otherwise.

One result of the market smash was the suspension of operations of Technicolor on the Curb. Two lots of 100 each were reported during the entire week at 25 flat instead of 7,000 or 8,000 at a premium of 1 or more Goldwyn was another that gave way. It made several new lows since its listing, the extreme being 5 1/2. When it was traded in on the Curb it got as far as 4 for a time.

STOCK EXCHANGE

The summary of transactions November 9 to 15, inclusive:

Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L.	1,100	96 1/2	96	96	—
Loew	300	6 1/2	6 1/2	6 1/2	—
Goldwyn	3,700	20 1/2	19 1/2	20	+ 1/2
Orpheum	700	22 1/2	22	22 1/2	+ 1/2
Boston sold 25 Orpheum at 23.					
Friday					
Fam. Play-L.	3,400	94 1/2	92 1/2	93 1/2	- 1/2
Loew	200	6 1/2	6 1/2	6 1/2	—
Goldwyn	1,000	20 1/2	19 1/2	20 1/2	—
Orpheum	300	22 1/2	21 1/2	21 1/2	- 1/2
Saturday					
Fam. Play-L.	2,400	93 1/2	91 1/2	91 1/2	- 1/2
Loew	400	6 1/2	6 1/2	6 1/2	—
Goldwyn	2,300	19 1/2	18 1/2	19 1/2	—
Orpheum	900	21 1/2	21 1/2	21 1/2	—
Monday					
Fam. Play-L.	16,100	92	88 1/2	89 1/2	- 1 1/2
Loew	600	6 1/2	6 1/2	6 1/2	—
Goldwyn	2,000	19 1/2	18 1/2	19 1/2	—
Orpheum	4,100	21 1/2	19 1/2	21 1/2	- 1/2
Boston sold 635 Orpheum at 21 1/2.					
Tuesday					
Fam. Play-L.	5,500	90	88 1/2	88 1/2	- 1 1/2
Loew	500	6 1/2	6 1/2	6 1/2	—
Goldwyn	1,100	19 1/2	18 1/2	19 1/2	—
Orpheum	1,800	19 1/2	18 1/2	19 1/2	—
Boston sold 500 Orpheum at 19 1/2.					
Wednesday					
Fam. Play-L.	9,300	91 1/2	89 1/2	91 1/2	+ 1/2
Loew	200	6 1/2	6 1/2	6 1/2	—
Goldwyn	6,400	18 1/2	17 1/2	18 1/2	—
Orpheum	1,300	19 1/2	18 1/2	19 1/2	—

Summary covering week ending Saturday:

THE CURB

Thursday—No sales.				
Friday—Sales	High	Low	Last	Chg.
Technicolor, w.l.	100	25	25	—
Saturday—No sales.				
Technicolor, w.l.	100	25	25	—
Wednesday—No sales.				
Technicolor, w.l.	200	25	25	—

FUND FOR HERO

**Sergeant Woodfill Given \$10,000 on
Palace Stage**

The fund collected in the twenty-nine of the Keith, Moss and Proctor houses in Greater New York for Sergt. Woodfill, World War hero, was presented to the hero on the stage of the Palace, New York, Saturday night, November 11 (Armistice Day).

About \$10,000 was realized through collection in the houses toward the fund to alleviate the financial distress of the soldier. The mortgage on the Woodfill home in Ft. Thomas, Ky., amounting to \$4,800 was lifted, a life insurance policy paid up for \$5,000 and a purse of \$3,500 in cash handed to the man whom Gen. Pershing called "the greatest hero of the World War."

The presentation was made by Gen. Bullard, commanding officer of the Service of Supplies at Tours, France. The presentation committee also included Supreme Court Judge McCook, Father Duffy, Mrs. Oliver Harriman, E. F. Albee, Maj. Gen. O'Han, commander of the New York National Guard, 27th Division, and many other notables.

MENLO MOORE AT HOME

Reports from Chicago that Menlo Moore was again seriously ill in New York were unfounded. He left the hospital two weeks ago and is convalescing at his home.

DOLLY SISTERS LEAVING

**Monte Carlo Restaurant Would Like
to Engage Isadora Duncan**

The Dolly Sisters will leave the Monte Carlo, New York, restaurant in two weeks, when their contract at \$2,000 weekly expires.

The same cabaret would like to engage Isadora Duncan to present her classical dances on the restaurant floor. It is said the management has sought to open negotiations with Miss Duncan.

GLYNN SELLS ALL

Three Houses Going Into Loew Circuit

Mike Glynn who sold out his interests in the Ward & Glynn houses, Astoria, Alhambra and Century, and will build at least one new house on Long Island in the vicinity of Patchogue, which will be booked through the Keith office.

The Loew circuit will come into possession of the Ward & Glynn houses through the Charles Schwab interests. The Astoria, which has been playing independent vaudeville and Shubert vaudeville units, will play Loew circuit vaudeville when the houses go into the Loew office.

The Alhambra, Brooklyn, may continue with the present stock policy, but is more likely to play pictures on account of Loew's Metro connections. The Century will continue with the present policy of straight pictures.

A. CLEVELAND'S INHERITANCE

Adolph C. Kienl, one of the transfer tax state appraisers attached to the local office of the state tax commission, was this week by Surrogate Chohan of New York appointed appraiser of the estate left by Harry B. James, late husband of Anna Cleveland, vaudeville and picture actress, for the purpose of assessing whatever taxes may be due to the state under the inheritance tax laws.

Mr. James, who was a wealthy steamship, lighterage and pier owner, married Miss Cleveland July 8, 1920, and died June 7, 1921, leaving a will, executed October 25, 1921, in which he named her sole legatee and co-executrix of the estate. Abram S. Gilbert of 235 West Seventy-fifth street and Julius M. Mayer of 25 East Thirtieth street were named as co-executors, Mr. Mayer renouncing his appointment.

Miss Cleveland, who now resides of Waterville, N. Y., was the former wife of William W. Belknap. She divorced him in 1920. The interlocutory decree was signed March 31 of that year and the final decree on July 2.

Mr. James was 47 years old when he died of nervous disorders at the Neurological Institute, and was laid to rest at the Forest Hill Cemetery, Utica, N. Y.

He was associated in several enterprises with former Congressman George W. Loft, and was particularly interested in transportation matters in New York harbor. Among the corporations that he was a director of were the Brooklyn and Manhattan Ferry Company, the Dyckman Street and Englewood Ferry Corporation, the Electro Coach Corporation, the Harbor Motor Trucking Corporation and the Seaboard Warehouse Corporation.

ST. MALACHY'S ELECTRIC SIGN

An electric sign was recently put on the side of St. Malachy's church, located on Forty-ninth street, near Eighth avenue. The rectory of the church abuts the Forty-ninth Street Theatre. The sign is made of illuminated letters in the form of a cross, but there is a rectangle at the base of the sign which reads "Actors' Chapel." Services are held nightly.

It is the first Catholic church known to employ theatrical methods and the second in the theatre zone. The Methodist church on Forty-eighth street, next to the Ritz theatre, has had an electric sign lighted for about a year. Both edifices cater to professionals.

"L'AVOCAT" IN MONTREAL

Montreal, Nov. 15. Brieux's "L'Avocat" will be played next week at the Theatre des Nouveautés. It is locally looked upon as a theatrical event, since the Brieux play is pronounced his most brilliant, and is now on a sensational run in Paris.

IN LONDON

London, Nov. 5.

An American impresario was giving final instructions to his London manager regarding the production of one of his plays which he could not remain to see. "There's just one thing more," he said. "When the show is produced, don't cable 'Play a huge success.' Press and public unanimous in appreciation. Please send money."

"The Nine o'Clock Revue," at the Little, is being financed by Wolfe Barnato. This show, an innovation in theatrical entertainment, is doing remarkably well except at matinees. Matinees were not thought of until the show turned out a success. The usual capacity is £175.

"The Windmill Man" will be revived as the Christmas attraction at the Victoria Palace. The cast remains very much the same as last year, and Oswald Waller will once more play the title role. Owing to the Drury Lane management refusing to release Ivan Berlyn the part he created will be played by Bert Coote, who will also produce.

"The Last Waltz" is settling down to a successful run at the Gaiety. The takings are over £3,000 a week.

Produced on the "commonwealth" plan by a company of players with little over £20 capital John Drinkwater's play, "Mary Stuart," has caught on at the Everyman and looks to be in for a long run. This may change the fortunes of the theatre as the same author's "Abraham Lincoln" changed those of the Lyric, Hammersmith. Meanwhile London's third "intellectual" theatre, the Regent, is up to now showing little justification for the change from vaudeville.

It has now been decided to produce Gay's "Polly," the sequel to "The Beggar's Opera," at the Kingsway, about Christmas time. Clifford Bax is responsible for the revised book, and Frederic Austin has composed the music.

John L. Nathan, one of London's most famous theatrical costumers, died Oct. 28 after a short illness.

Walter Augustus Pink, known throughout the theatrical world as "Wal Pink," died in Sheffield Oct. 27. The cause of his death was double pneumonia. He motored down to see the production of "Smoke Rings," which he had written for Albert de Courville, and caught a chill which resulted in the fatal illness. For many years he had been responsible for the greater part of all the big Hippodrome shows, and his other musical comedies, revues, and sketches were numberless. He was one of the founders of the Variety Artists' Federation and always one of the hardest workers in the cause of charity.

Lady Becham has taken a short lease of the Duke of York's and will present her son's (Adrian) operatic version of "The Merchant of Venice" for one month commencing Nov. 20. This opera was originally produced at the Grand Brighton, some weeks ago.

"Old Bill M.P." finishes shortly at the Lyceum and will be followed by a revival of "Albert Chevalier's 'My Old Dutch' Nov. 13. This will run for a month and will be followed by pantomime.

Percy Hutchison and Frank Curzon will produce R. C. Carton's new play, "The Incurable," at the Royal, Brighton. From there it will go to Scarborough and York, the latter theatre being owned by Hutchison, after which it will be seen in the West End.

Edna Best will again be the Peter Pan in the annual Christmas revival at the St. James.

An unproduced play by Oscar Wilde has been published. This is "For Love of the King," and has a Burmese setting. It tells the story of a beautiful half-caste girl who sacrifices her life for a king she loves.

Although credited with having been wealthy, the late George R. Sims only left £7,000. The will was a simple typewritten document and left everything to his wife, Elizabeth Florence Sims, an actress who before marriage appeared in several of her husband's plays.

Unable to find a suitable theatre, Robert Courtidge has been compelled to postpone the West End production of Noel Coward's new play, "The Young Idea." He hopes to fix up a West End house for it during the next fortnight. In the meantime the play is doing well on tour.

Maurice Moscovitch will produce "Devil Dick" at the Apollo, Nov. 16; "Glamour" finishing Nov. 17. An attempt is being made to find a new home for the latter piece.

Jack Buchanan will make his debut as a manager with "Battling Butler" at the New Oxford during

the first week in December. The piece is a musical comedy in three acts, with a sporting interest. The cast will include Austin Melford, part author of the book, and Douglas Furber, writer of the lyrics; Jack Buchanan, Fred A. Leslie, Fred Ross, and Phyllis Timmuss.

A playlet by William J. Locke precedes the picture "Orphans of the Storm" at the Scala. It is played by two artists as well known in the legitimate as they are on the screen, Mary Dibley (Mrs. Gerald Ames) and Douglas Munro.

Immediately it closes at the Duke of Yorks "The Broken Wing" will go on tour with the entire West End company and production.

Owing to the intervention of her medical man, Kylie Bellew will not stand for election as a Brighton independent candidate. Instead she has been ordered a long rest. She is said to be suffering from pernicious anaemia.

June Mills and William Innes returned from their South African tour recently and have reopened in London at the Metropolitan. They go to Glasgow for pantomime under the management of Howard Wyndham.

Gordon Bostock has several plans for future seasons in the West End. He has a number of new plays scheduled for next year. These include "Duley," a comedy by George S. Kaufman and Marc Connelly, and "The Dream Maker," which William Gillette played in New York. Bostock will probably make the Duke of York's his headquarters.

Paul Davidson, who recently attempted to establish a Jewish theatre at the Scala, is at the head of a movement to found a Jewish Repertory house in Glasgow. Glasgow has a very big Jewish population. At the moment there is no established Jewish theatre in Great Britain.

The new premises of the Actors' Club, which is presided over by Cyril Maude and Gladys Cooper, will open Nov. 6. These premises for many years belonged to the Vaudeville Club, which has since become the Knickerbocker. It is hoped to make the Actors' one of the biggest Bohemian clubs in London. It is fully leased.

J. A. E. Malone and Donald Calthrop sailed this week for America.

Clarice Mayne will play the Prince in the third Wylie-Tate pantomime "Cinderella" at the Hippodrome. Stanley Lupino will be the Buttons, Bert Errol and Dolly Harmer will be the Ugly Sisters, Daisy Burrell the Cinderella; Daisy Wood, Dandini; Knox and Nervo the Broker's Men, Fred Whittaker the Cat. A Tiller Troupe of 40 dancers will be in the show, as will the Magic Lake, with its 60 disappearing swimmers, and a crystal coach drawn by 20 tiny white ponies.

J. Bannister Howard and Leslie Henson have got into a race horse-owning partnership. The two owners of their colors are named "Battles" and "Tons of Money."

The Queen's Hall and its surroundings are pitfalls for those not certain of their whereabouts. The other day a woman went to see "Cabaret Folies." There are three shows running in the building and she ran to it. After wandering about for some time she made her choice of interior doors, walked down a passage, pushed open another door and entered on a scene of light and gaiety. She was quite content until a burst of laughter and applause apprised her of the fact she was unwittingly taking part in a Maskelaye and Cook illusion.

Application for discharge from bankruptcy was made by R. G. Hunter, theatrical manager. The discharge was suspended for three years. He was adjudged bankrupt in 1921 with no assets and liabilities of £5,251. He had failed previously in 1910, and since that time, excepting a period when he served in the army, he had been engaged in producing vaudeville sketches and revues. In 1919 he, in partnership with another person, started the New Era Film Co. with the object of making patriotic films. He attributed his present failure to liability for the costs of an action he brought without success for infringement of copyright of a revue, "A Mixed Grill," which he wrote and produced at the Empire, and also to losses on various productions during the war.

A memorial to the late George Formby has been unveiled in Warrington Cemetery by D. J. Clarke of the Argyle Music Hall, Birkenhead. It takes the form of a stage front and is 10 feet high. Drop curtains are drawn back, displaying a bas relief of the comedian. Side columns support bas reliefs of tragic figures.

(Continued on page 19)

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SHUBERTS CUTTING DOWN UNITS; ADDING STRAIGHT VAUDEVILLE

Units May Be Reduced to 15 or Less—Remainder of Circuit to Be Filled With All Variety Bills—Changes to Occur as Rapidly as Possible

Lee Shubert admitted this week several unit shows playing the Shubert vaudeville time had proven failures and will shortly leave the circuit. The open weeks created by the vacancies, said Mr. Shubert, will be filled with straight vaudeville programs, the policy that prevailed in the majority of the Shubert houses on their vaudeville circuit of last season.

I. H. Herk, president of the Affiliated Booking Corporation, which operates the Shubert unit chain, was with Mr. Shubert at the time, and agreed with him in the statement; also in Shubert's remark that the failure of the units going out was wholly due to the producers of the shows.

"If a succeeding show draws \$3,000 or \$4,000 less than the show the week before in the same house, it must be the fault of the show, mustn't it?" said Mr. Shubert in explanation. "We have told the producers to fix their shows and they have failed to do so. We (Shuberts themselves) had four unit productions, 'The Whirl of New York,' 'The Whirl of the Town,' 'Oh What a Girl,' and 'The Rose Girl.' Now we have three. 'The Rose Girl' was a bad show in our estimation and we have taken it off."

Neither Shubert nor Herk mentioned what units would be lost shortly to the circuit. When it was put to them that a report said about 15 units would remain, they replied that was about correct, according to present figuring. They also stated that there would be six or seven of the theatres playing straight vaudeville bills.

Among the unit shows that will remain on the circuit will be the Arthur Klein unit, "Hello Everybody" (Gertrude Hoffman), Davidow & Le' Maire's "Troubles of 1922" (George Jessel), the three Shubert units mentioned, the Jones & Morris unit, "Spice of Life," I. H. Herk's "Weber and Fields" unit and Herk's Herman Timberger unit. What other units will be retained to fill out the reported 15 to be held are problematical.

All of the Weber & Friedlander units are reported closing. It is said L. Lawrence Weber informed his partner, William B. Friedlander, a couple of weeks ago to prepare to consolidate the W. & F. units into one road show if business did not improve. It is not reported to have improved. Up to last Saturday the Weber & Friedlander unit experiment, with production investment for all shows included, besides weekly losses to date on the unit circuit, amounted to \$168,000. It is said. Weber & Friedlander started the season with four units. Two were recently consolidated, "Laughs and Ladies" and "Main Street Follies." The other two are "Steppin' Around" and "Facts and Figures." The latter show is at the Harlem opera house this week with Eva Tanguay as the extra attraction. It may close at the end of the week; also "Steppin' Around," now playing the Jersey split.

James C. Morton and Family, the feature of "Steppin' Around," and Dan Healy of the same unit have handed in their notice claiming back salaries due and dissatisfaction with the management as the reasons for their withdrawal.

It was denied by Messrs. Herk and Shubert that the State, Cleveland, is charging units \$400 for advertising, but they said the producers are correct in saying an extra \$1,000 is deducted from the show's share as a payment toward the \$5,000 weekly guarantee or rent paid for the Loew's State in that city. The house is averaging about \$13,000 weekly, with the units playing it 50-50. The producers have claimed that with their share, \$5,500 less the \$1,000 and the \$400 extra, they have been unable to earn a profit at the State, which is capable of drawing the circuit's biggest gross, \$40,000 weekly at the scale.

No information is obtainable as to the vaudeville acts that will compose the Shubert straight vaudeville shows. The Shuberts are said to

hold contracts with a number of acts intended for productions and may draw upon those for the straight variety programs.

The report the Garrick, Chicago, might withdraw from the Shubert unit circuit and again house the Shubert legit musical productions was also denied.

BURT GREEN DYING

End Expected at Any Time—Noted Vaudevillian

Burton Green, noted vaudevillian and husband of Irene Franklin, is dying of Bright's disease and heart affliction at his home in Mount Vernon, N. Y. Late Wednesday afternoon the nurse in attendance stated physicians had given up hope and that death was a matter of only a few days.

Mr. Green has been ailing for several years. He collapsed with a nervous disorder prior to a tour of the Orpheum circuit in 1920. Miss Franklin ended her bookings on the coast when Mr. Green was again stricken. When the couple went "abroad last spring illness again overcame him and they returned home without Miss Franklin appearing abroad.

Irene Franklin and Burt Green rose rapidly in vaudeville and were among the most popular headline attractions in a generation. They have been an ideal professional couple, Green acting as accompanist to Miss Franklin and the composer of her song numbers. His lyrics and melodies were inspired by his wife and fitted her style perfectly.

This season Miss Franklin took to the stage while Mr. Green remained at home in an attempt to recuperate. She was about to open at the Palace, Chicago, Monday, when news came that her husband was rapidly failing. She speeded east and arrived at his bedside Tuesday. The Greens have two children.

Keith's Try-outs at 125th Street

The weekly try-outs of the Keith circuit, formerly held at the Harlem opera house, New York, will take place hereafter at Proctor's 125th Street.

Mark Murphy will be in charge as before. The try-out nights will be Monday and Thursday.

UNIT NOTES

Georgie Price was added to the Max Spiegel "Plenty of Pep" Shubert unit show at the State, Cleveland, Monday, as the extra attraction. This is the first week an extra act had been added to a unit playing the State since it started six weeks ago.

Nolan Leary has been engaged for "Yes Means No."

Regal and Moore replace the Cleveland Bronner Ballet in "The Midnight Rounders."

Ruth St. Denis may be engaged as a special attraction for Shubert units.

The Commodore Band opened on Sunday at the Engelwood, Chicago, as a special feature with a Shubert unit. It played the Covent Garden in a distant part of the city Saturday and Sunday and attempted to double Sunday. Taxicabs were kept in front of the theatres all day and the two shows were made all right at the Engelwood, but the 9 o'clock show Sunday night at the Covent Garden was missed.

The Royal Pekin Troupe closed with the Shubert unit "Success" at St. Louis, Nov. 11, replaced by Abe Reynolds and Ben Holmes. The Royal Pekin Troupe then left for Canada to play on the "Pantages" time but was stopped at the border, not having the necessary papers required of Chinamen for admission into Canada.

UNIT'S JERSEY SPLIT DROPS OUT THIS WEEK

Jersey City and Union Hill Returning to Independent Vaudeville

The Central, Jersey City, and Lincoln, Union Hill, N. J. (split week), playing the Shubert vaudeville units, will drop out of the circuit and revert to their former independent vaudeville policy beginning next week.

The Astoria, L. I., another current unit stand, will play Loew circuit vaudeville the last half of the week, beginning Nov. 30. J. H. Lubin will book acts and pictures the last half, the house continuing to play the units the first half. The Astoria has secured its vaudeville through the Fally Markus office for the past three seasons. The recent Loew-Schwab affiliation took over Mike Glynn's holdings in the three Ward & Glynn houses.

The Central followed the Harlem opera house on the Affiliated route, taking the units the first half of the week and splitting with the Lincoln. Both houses played independent vaudeville booked by Fally Markus the balance of the week.

Beginning Monday five vaudeville acts and pictures on a split week basis will be the policy of the house. The units have been playing the Jersey split on a guarantee arrangement each house guaranteeing the attraction for \$2,500 each half. The drop in business lately determined the switch back to vaudeville and pictures, the houses being unwilling to continue the guarantee.

ALBEE'S PRIZE PLAY

Amateur Playwright Will Have Keith Showing.

Providence, Nov. 15.

With a prize as the premium the management of the E. F. Albee theatre has announced the "Albee Prize Play Contest," in which any Rhode Islander, with the exception of professional writers, may enter.

The winning production will be played one week at the Albee, in Providence, after which it will be given a tour on the Keith circuit. Competitors for the prize are given the choice of subjects but manuscripts must be submitted before Jan. 1.

The object of the Albee management is to stimulate a keener interest in the stage among students in institutions of higher learning. The play is to be produced during the 1923 winter season. A board of judges will be shortly selected.

DOUBLING!

Three Big Time Turns Each Playing Two New York Houses This Week

Three of the acts on the current bill at Keith's Palace, New York, this week are doubling, i. e., playing another theatre.

The Duncan Sisters are also at the Orpheum, Brooklyn; Brooke Johns and band are appearing daily, besides the Palace, at Keith's Riverside, and Van Hoven has the shortest trip, back and forth between the Palace and Colonial.

JAIL AS DEPOSITORY

Chicago, Nov. 15.

The Empress, Grand Rapids, Mich., keeps its moneys in the jail. It is the custom of treasurers of theatres to take the money after settling the night's receipts to the vault in some hotel adjacent to the theatre, but the Grand Rapids Empress is convenient to a prison and uses the jail instead. The "story" developed through the nose for news of Sam Lewis of Lewis and Cody. He played Grand Rapids and had occasion to want \$100 after the show, made application to the treasurer and was piloted to the jail, where he got it.

Fred Folette has been appointed road manager of Barney Gekard's Shubert unit show, "Town Talk." He succeeds Jake Lieberman.



JEAN BARRIOS

This week (Nov. 12) Orpheum, Kansas City, Mo.

"Jean Barrios in a series of glittering gowns including one a mass of rhinestones. Barrios offers a feminine impersonation in an astonishing clear soprano voice which brings gasps from the audience."

—HERALD.

ADDED FEATURE ACT FORCED INTO UNIT

"Zig Zag" Given Ultimatum on Lean and Mayfield—Bad Report Received

The addition of Cecil Lean and Cleo Mayfield to the Arthur Pearson

"Zig Zag" unit at the Central, New York, this week came about as follows: The house manager of the Grand opera house, Hartford, it is said adversely reported the "Zig Zag" show when it played last week.

The Shuberts, on hearing this, got in touch with the Affiliated Theatres Corporation and informed one of the officials the "Zig Zag" show could not play the Central. The Shuberts' cancellation of "Zig Zag" for the Central carried with it the placing of one of their own shows, "Whirl of New York," in the Central instead. The Affiliated official is said to have objected strongly to the cancellation of the "Zig Zag" show, and suggested it could be strengthened sufficiently for the Central, New York.

The exchange of words over the matter of the "Zig Zag" show coming into the Central is understood to have brought a counter argument from the Affiliated official in question, who informed the Shuberts he had heard the "Whirl of New York" wasn't exactly a world beater, according to road reports.

It was finally suggested that "Max and Moritz," the monks, should be played, but the Shuberts objected to the monks on the ground they had played the house too recently.

Cecil Lean and Cleo Mayfield were then suggested by the Shuberts at a reported salary of \$1,500.

The argument reached a head when it is said the Affiliated official was finally flatly informed the "Zig Zag" show could not open at the Central unless Lean and Mayfield were engaged.

DESERTION CHARGE OFF

Ohio's Governor Refused to Grant Requisition Papers for Bob Anderson

Cincinnati, Nov. 15.

The case against Bob Anderson of vaudeville, arrested at the local Keith's several weeks ago on the charge of desertion preferred by his wife, has been dropped through the Governor of Ohio refusing to grant requisition papers for Anderson.

It is reported Anderson has since amicably adjusted the matter with his wife.

\$1,750 FOR HUSSEY'S 2-ACT

Buffalo, Nov. 15.

Jimmy Hussey, with his younger brother, is appearing here at the Lafayette for a week as a special attraction.

Hussey is receiving \$1,750 for the engagement. He has an offer to play the Miles houses in Pennsylvania following.

The Lafayette is under a vaudeville and picture policy, booked by Gus Sun (vaudeville).

CLARK AND VERDI SEPARATE

Chicago, Nov. 15.

Clark and Verdi, Italian act, have dissolved a partnership of 16 years standing.

They were with a unit show, Reid's "Carnival of Fun."

SIR JOSEPH'S GROUCH; HOWARD BROS. BLAMED

The Great Ginburg Didn't Appear at Winter Garden—Public Disappointed

The Great Sir Joseph Ginburg has a grouch. It's not a small time grouch, but a genuine 14-karat musical comedy grouch and it's aimed against the Shuberts. The Great Sir Joseph was knighted some years ago by Gene Sennett in the latter's Bronx cabaret. Later "His Highness" was popularized by Bert Kelly in a Chicago amusement parlor. Recently Willie and Eugene Howard, for laughing or other purposes, announced the Great Sir Joseph would positively appear in the flesh at a Winter Garden Sunday concert, to be introduced by them. This procedure wasn't exactly according to the rules of Bronx royalty, but Sir Joe agreed to the proposition and sent his other suit to the tailor's for the event. Meanwhile Bert Kelly had advertised for the missing knight and, locating him, had forwarded transportation to Chicago. Also an offer of a raise of \$2 or \$3 monthly in salary. Ginsberg was feverishly considering the return when Willie Howard made his Winter Garden suggestion. Joe the Great promptly wired Kelly he would have to have \$125 more weekly because of his impending debut in the \$2 class here.

Sunday came and Sir Joseph stood proudly in the Winter Garden lobby lamping the incoming audience. There could be but one answer—the Great Sir Joseph was packing them in. He knew in his heart his appearance with the Howard brothers would make that combination. Besides it would give them that needed touch of class to mingle professionally with royalty, even if the title was a little tarnished.

Back stage a couple of burly grips interrupted Sir Joseph's progress. When he endeavored to convince them he was genuine they scoffed. His condensed illustration of his ability brought no results. They suggested the psychopathic ward at Bellevue. The mystery deepened through the non-arrival of the stars. Meantime the show started. Near its conclusion, Sir Joseph, emotional almost to the bursting point, finally located Eugene Howard. The brothers had slept late. They were not on the bill and the Shuberts had decided the Winter Garden audience wouldn't appreciate the Bronx knight alone. They thought it would be more fitting to stage his debut in Carnegie Hall, the Hippodrome or Sheep's Meadow in Central Park.

Were it physically possible the Great Joe would have told each and every auditor on their exit from the performance why he had disappointed them, but the copper on beat shoed the Great Joseph on his way.

Willie Howard passes the buck to the Shubert management. Joseph the Great can't get to the Shuberts. He knows the American public are filled with a burning desire to see him cavort outside a ham and eggery. He can do from 10 minutes to five hours.

Now Bert Kelly has probably passed him up. Meanwhile his grouch and his temperament are having a tough battle with his pride, his patience and his keen business ability. Unless something breaks shortly Sir Joseph threatens to double up with Dave Clark and go into concert work.

DENGUE FEVER CONTAGIOUS

New Orleans, Nov. 15.

Clairette Hamel of the Hamel Sisters has been out of the act through an attack of dengue fever, but is on the way to recovery. Ethel Gilmore had been ill with the malady, but has now recovered.

The fever is still prevalent in the south and southwest. Physicians state only cooler weather will eradicate it. It is mild and harmless, but very contagious. The spread is caused by mosquitoes carrying the germ.

LORRAINE BROX DIVORCED

Lorraine Brox (Three Brox Sisters) of the first "Music Box Revue," now in Chicago, was granted a divorce decree by Justice Fawcett in the Brooklyn, N. Y., Supreme Court. Miss Brox is Mrs. Eunice L. Genter in private life. W. L. Genter did not defend the action.

The plaintiff's sisters, Kathleen and Dagmar, accompanied Lorraine to New York to testify.

"AS YOU WERE" STARTS CAREER ON ERLANGER TIME AT 70-30

Booked Until April—Some Stands Arranged on 75-25 Basis—Shubert's Secretary Eliminated

The former Jenie Jacobs' Shubert vaudeville unit opened its road season under Erlanger office bookings, Monday at Wilkes-Barre, Pa. It has been routed until next April, playing one and two-nighters; also split week and week stands, including southern territory. Blanche Ring and Charles Winniger head the road show.

"As You Were" is playing the Erlanger time at sharing terms of 70-30 and 75-25, according to the size of the towns.

Bert Baker and Co. did not start on the new tour with the production. Mr. Baker releasing Miss Jacobs from her contract in preference to taking the travel. The Pasquall Brothers also remained behind.

Jack Morris, private secretary to Lee Shubert, and who held 25 per cent of the show when a unit is no longer interested in it. Mr. Morris declared his quarter interest was in profits only and declined to assume any of the unit losses.

The Shubert office this week stated that it would take up half the salary of Bob Nelson, added to the Jacobs unit in Newark week before last, and the salary of the Ellsworth, a dancing team, added to the show at Philadelphia last week. Full salary for each had been deducted from the company's gross at both theatres. The Newark house is operated by Max Spiegel, while the Philadelphia unit theatre is a Shubert house.

The Jacobs show on the Erlanger time can "break" at the terms if playing to a gross of \$7,000 on the week.

ACTORS' STATEMENT DOUBTED

Ogdensburg, N. Y., Nov. 15.

That four vaudeville actors who represented they had been left stranded in the city by the action of their manager in cancelling their engagement here were simply trying to "work" local people for additional funds was the statement today of District Attorney W. D. Ingram, after he had investigated the matter.

The thespians told the District Attorney they were "broke" and asked him to see if he could compel a New York booking agency to provide them with transportation, as their contract called for.

Upon calling the parties in New York the District Attorney was advised the players had been given sufficient money to take them there. The quartet arrived here from Massena, where they played Saturday night.

NATALIE AFTER SEPARATION

Martin A. Ferrari (vaudeville) is being sued for a separation by Miss Natalie (Natalie and Sascha Platov, vaudeville). The complainant's name in private life is Dorothy Natalie Dawidoff; Ferrari's is Martin A. Ferrari Dawidoff. The latter is represented by Eli Johnson. Only a summons has been served, the complaint with its detailed allegations to follow.

Two weeks ago Ferrari, through Mr. Johnson, began a New York Supreme Court action for \$100,000 alienation of affections against Sascha Platov, his wife's professional partner. Platov has not as yet filed answer to that suit.

COUPLE MAY REMARRY?

The final decree of divorce in Florence Courtney Jessell's suit against George Jessell has been signed. Both are touring with Jessell's Shubert unit, "Troubles of 1922."

Reports of a reconciliation and remarriage have for long been rife among friends of the respective principals.

VANCOUVER'S ORPHEUM CUTS

Chicago, Nov. 15.

The Orpheum at Vancouver, B. C., is cutting from a full week stand to four days, playing seven vaudeville performances in the period. The first two days of the week will be given up to road attractions.

This takes up a week's lay-off on the Orpheum's route, but lessens the full week by three days.

UNIT SHOW FIGURES FOR LAST WEEK

Central, New York, Tops with \$12,500—Harlem O. H. Does \$9,000 in First Week

The Central, New York, was reported as topping the Shubert unit list last week with an estimated gross of \$12,500. The Weber & Friedlander show, "Facts and Figures," was the attraction, and the show had an added feature in Irene Castle. The Castle salary was reported as \$3,000 for the week.

Loew's State, Cleveland, was reported second last week, with the Jack Singer show, "Hello, New York," with a gross business of \$12,000. The State, Cleveland, had the new Keith Palace, opening there last week as opposition.

Keeneys, Newark, with Joseph Galtes' "Gim'me a Thrill," and Mickey Walker, the welter-weight champion, as an added attraction, did about \$10,000.

The Harlem Opera House, New York, in its first week as a Shubert unit house, did \$9,000 with "Spice of Life."

Weber and Fields did approximately \$6,500 at the Belasco, Washington; the Crescent, Brooklyn, did \$7,800, with "Steppin' Around," and "Oh, What a Girl!" did \$8,300 in Cincinnati.

Other Shubert unit grosses reported were "As You Were," \$6,500, at the Chestnut Street, Philadelphia; "Whirl of New York," \$5,530, at the Criterion, Buffalo; "Plenty of Pep," \$5,00, at the Aldine, Pittsburgh; "Frolles of 1922," \$5,300, at Academy, Baltimore.

The figures above are estimated from reports from the different Shubert unit stands, the Affiliated and Shubert offices declining to give out figures.

JUDGMENTS

(First name is judgment debtor; creditor and amount follows.)

Valeska Suratt; Joseph; \$281.43. E. Wilbur Traver; McBride Theatre Ticket Offices, Inc.; \$72.14. Clinical Film Co., Inc.; A. R. Mariner; \$2,650.02.

Chris M. Greer; Tyson & Bro.; \$321.43. Gus Hill; F. V. Peterson; \$10,123.10.

Phillips Amusement Enterprise; City of New York; \$45.82. Travers Amusement and Construction Co., Inc.; same; same.

Lucille Fried, also known as Lucille Harrison; S. H. Lagusker; \$275.20.

American Burlesque Association; Columbia Building and Theatre Co.; \$95.05.

Hilda Spong; Menger, Ring & Weinstein, Inc.; \$74.75.

Leading Photo Play Exhibition; City of New York; \$45.83.

L. S. & I. Amusement Corporation; same; same.

William Sheer; Marcus Loew Realty Corporation; \$990.20.

Mark & Stone Amusement Co.; City of New York; \$134.80.

Newburgh Amusement Co., Inc.; same; \$164.46.

Puck Film Corporation; same; \$194.12.

U. S. Drama Co., Inc.; same; \$164.40.

Werba-Luescher Opera Co., Inc.; same; \$134.80.

U. S. Amusement Co.; same; \$41.65.

Jane and Ervin Connelly; E. Leigh; \$372.80.

Same; same; \$65.30.

William Courtenay; Independent Beef Co.; \$53.02.

Am. Song Publishing Co., Inc.; City of N. Y.; \$461.38.

Made in America Industrial Film Exhibits, Inc.; same; same.

Chartered Theatre Corp.; same; same.

Multicolor Film Improving Co., Inc.; same; same.

Film Importers' Corp.; same; same.

Flamingo Film Co., Inc.; same; \$1,203.43.

Hepworth Am. Film Corp.; same; \$609.79.

Playgoers Film Co., Inc.; same; \$609.79.

Pioneer Pictures, Inc.; same; same.

EVA TANGUAY TAKES LOEW'S STATE RECORD

Big B'way House Did \$29,000 Last Week—Nearest Was "Blood and Sand"

Loew's State, New York, reached its high box office mark last week when doing \$29,000 gross with Eva Tanguay as the drawing attraction. The previous record at the State was held by the "Blood and Sand" (Valentino) picture, that did \$26,000.

Miss Tanguay will again head a Loew bill when appearing all of next week at Loew's Metropolitan, Brooklyn. This week the cyclonic star is at the Harlem opera house, strengthening a Shubert unit show.

SCHENCK-LUBIN NUPTIALS

Moe Schenck, of the Loew circuit booking staff is honeymooning at Atlantic City following his marriage, Nov. 8, to the daughter of J. H. Lubin, the Loew booking chief.

The Schenck-Lubin nuptials following young Schenck's bachelor dinner at Javanagh's the week previous were given unusual publicity in the New York dailies.

Mr. Schenck will return to his desk in the Loew office next Monday.

JOSEPHINE DUNFEE OFFENDED

Syracuse, Nov. 15.

"Melody Land," produced with local talent as a benefit for the Syracuse Elks' Christmas basket fund, opened at the Wieting Tuesday night, but without Josephine Dunfee of this city, professional, in the cast. Charging that Edward H. Coates, producer, offended her, Mrs. Dunfee withdrew.

BILLY SUNDAY SIDESTEPS

Cleveland, Nov. 15.

An attempt has been made to secure Billy Sunday for a week's engagement at Shubert's State (unit vaudeville).

The house offered the evangelist \$2,500 if he would appear for six minutes at each performance. The offer was politely, but definitely, turned down.

NEW ACTS

"Lonesome Cottage Inn," with Poole and Staples and Mykoff and Vanity.

Frank Whittier reviving "In Wrong."

Frank Dixon (Dixon and O'Connor) in a new act called "Manhattan Broadway."

Murray and Maddox in "Chow," by Paul Gerard Smith.

Wellington Cross is to be featured in a new act called "Yes Means No," which Lewis & Gordon are readying. The turn has a cast of five, three women and two men.

The "Feast of Lanterns" is the name of M. Goldin's newest dance production staged by Walter Brooks. The players include Helen Romanoff, Chona Paula, Beatrice Drew, Victor Sticksy, Margaret Gorey, Tettebaum Sisters and Max. Walter L. Rosemont wrote the special numbers.

Franklyn Farnum's "Everybody Step," dance production, with Christine Marson, "Bubbles" Wilson and jazz band.



HATTIE JAXON OF COLEY and JAXON

Presenting the "Minstrel and the Maid"

ALWAYS WORKING

Direction

West, Simon Agency

East, Harry Weber

ENDURANCE ACT NOW OPEN FOR NEWCOMERS

Rice Brothers Separate—No Limit to Stage Time

Chicago, Nov. 15.

The original Rice brothers are no longer together and the staying qualities of vaudeville acts may now be tested with a view of establishing a new record.

The not-leaving-the-stage record was held by Sam and Morris Rice for long years. They often worked as long as an hour and have been known to hold the centre of the stage for one hour and 45 minutes.

Sam Rice with a new partner is continuing the act with material written by Andy Rice, another brother. Morris, who withdrew from the act, is in the merchandise business in Chicago with another brother.

MRS. FREEMAN'S DIVORCE

Chicago, Nov. 15.

Mrs. Grace Freeman will be granted a divorce from Winfield Scott Freeman, of Los Angeles, grand nephew of Gen. Winfield Scott, Mexican war hero, it was indicated by Judge Harry L. Miller after listening to testimony in which cruelty was charged.

They were married April 8, 1907, when she was 15, separating May 4, 1915, she said, and have one child.

Mrs. Freeman is the daughter of Frank Hickey, New York song writer, and made her stage debut in Chicago in "The Belle of New York."

UNPROFESSIONAL CONDUCT

Chicago, Nov. 15.

Ike Bloom of the Ike Bloom Frolles, the attraction at a South side cafe, has started suit and will enter complaint against Johnny Ryan and Gene Metcalfe, who, according to Bloom, solicited work, were engaged for four weeks at a salary of \$75 each weekly and then failed to appear on the Saturday night on which the engagement was to open.

SHOWMEN GOING AFTER NUDE STAG DANCERS

Sourbier of Indianapolis Makes Fight to Suppress Them—Reflect Upon Show People

Indianapolis, Nov. 15.

A fight to break up an epidemic of nude dances at banquets of business men which has prevailed in Indianapolis for several months, casting a reflection upon decent people in the theatrical business, has been launched by Edward G. Sourbier, Republican member of the Board of Public Safety. Sourbier is head of the Sourbier Amusement Enterprises, with holdings in several mid-Western cities.

Sourbier learned of a party of automobile salesmen at which two women were said to have danced nude, the husband of one passing the hat. He told Chief of Police Herman F. Rikhoff about it and asked that something be done. Rikhoff had two police lieutenants investigate, and said they reported there was nothing upon which they could make arrests.

Then Sourbier went on the war-path, threatening to take the matter to the county grand jury if the police did not act. He conferred with Mayor Shank, who was inclined to side with Rikhoff. In the squabble, which is far from settled, a rumor was current that Sourbier might carry on his fight as long as he could, and then resign. It also was reported the mayor, displeased at a ruction in the official family, might ask Sourbier to get out.

Sourbier told a Variety correspondent the job was interfering with his private business anyway, and he did not care much whether he was on the board or not.

Meanwhile the Indianapolis Church Federation is trying to get the chief to take some action against the Broadway theatre, which is running burlesque and calling it burlesque. The federation fussed so much during the last two or three years that burlesque was billed as "musical extravaganza" when the Park was on the Columbia and American circuits.

The federation complained to Rikhoff that there were a number of vulgar scenes in the shows of the past two weeks. Rikhoff sent Inspector Walter White, Captains Roy Pope and Paulsell and Lieutenant Johnson to see the show, and they reported that while there were some objectionable bits which Manager Edward Sullivan cut at their suggestion, there was nothing to warrant an affidavit.

Rikhoff relayed this information to the federation, but the Rev. C. H. Winders, executive secretary, was not inclined to accept it. Winders was invited by the chief to file an affidavit, the chief frankly telling the churchman he did not think he was "sincere." Winders declined to file charges.

Rikhoff finally wrote a letter to Sullivan telling him "off-color" matter must be eliminated.

Variety's correspondent saw the bill both weeks, and to him the stuff complained of appeared to be low comedy which might not be acceptable to a "polite" audience, but was nothing to warrant anyone's arrest.

ILL AND INJURED

Orville Mayhood, director of the Century theatre orchestra, New York, was struck in the leg by a taxi last week, but continued to direct the orchestra until last Thursday when Lee Shubert learned of the injury and forced him to have an x-ray taken. It showed the fibula bone had been broken. Mr. Mayhood is now confined to his home under the care of his physician. Al Goodman is directing the orchestra in his absence.

Marguerite Lane, assistant to Edward L. Bloom, was removed to the Lenoxville Hospital last Thursday to receive treatment for stomach trouble. Miss Lane only had been out of the hospital two weeks when she suffered the relapse.

Ruth Carney, also Mrs. Babe Ruth, are at St. Vincent's Hospital, Seventh avenue and 13th street, New York.

Gladys Greene, dancer, opened Monday at the La Salle Garden, Detroit, her first appearance since spraining her ankle at Pantages, Salt Lake City.

Joe Niemeyer is recovering from a fall on the stage at the Tremont, Boston, which prevented him from doing his specialty with "Little Nellie Kelly," but he is able to continue with his part.



BOBBY 'UKE' HENSHAW AND 'ENCORE' FIFTH WEEK ON ORPHEUM CIRCUIT

This Week (Nov. 12) State-Lake, Chicago.

Next Week (Nov. 17) Orpheum, Duluth.

Thanks to MR. SAM KAHN

Direction: BILL JACOBS

Opening in Europe at Empire, Liverpool, April 9, 1923

CARELESS ACTS ON SMALL TIME WILL HAVE NAMES PUBLISHED

E. F. Albee Issues Letter of Warning—Family Time Managers Complain—Mun't Belittle Small Houses

Beginning immediately the Keith office says it will publish through the trade papers all letters from managers complaining of artists who do not give their best efforts, and who show a lack of interest in their acts and appearance when playing what is termed the "family time" or "fill-in weeks."

The names of the artists complained of will be used. The managers of this type of vaudeville houses have filed numerous complaints with the Keith people. Big time acts filling in between full week stands are the principal offenders, according to the complaints. The letter appended addressed to vaudeville artists playing split weeks or family time, particularly in the smaller cities and towns, explains itself:

Nov. 11th, 1922.

I have received many complaints from managers regarding the lack of interest taken by vaudeville artists both in their act and in their appearance. Those who come off week-stand theatres and fill in their time in the above-mentioned houses are the principal offenders. They look upon them as what they term "fill-in weeks." They may have accepted a cut in salary in order to break a jump or for some other reason. These are the people who are principally complained of. They cut their acts and dress unbecomingly, with no interest in either their entertainment or their personal appearance, and I want to advise you that it is a detriment to the theatre, to yourself and to the vaudeville business at large when you do not take the same interest and do not give the same entertainment in the smaller cities and in the three-a-day or split-week theatre, as you would give in the Palace theatre, New York, or any other theatre of a similar character.

In the future, please give a little consideration to these managers, most of whom are struggling along as Keith, Proctor, the Orpheum Circuit, Fox, Loew, Pantages and others struggled along in the early days when they only had a few houses; and also keep this in mind, that the manager of one or two houses today is liable to be the manager of a big circuit in the future and he will have in mind the rights that he is subjected to by the vaudeville artists at the present time.

Do not belittle the small house, the small town, or the man who has only one or two theatres. Give him your heartiest and best support and you will be doing the very thing that is most required in our business—encourage the building of more theatres in order that more vaudeville artists may be enabled to work.

In the future, I shall publish through the press all letters from managers complaining of these artists, and I shall not hesitate to use the artists' names. We are doing everything possible to improve our business, and those who antagonize this interest by doing the things complained of above are themselves reducing the value of their standing as vaudeville artists both in the eyes of the public and those whom they hold contracts with. E. F. ALBEE.

DEATHS ABROAD

Paris, Nov. 1.

Paul Bosq, French journalist and novelist, aged 78.

Geza Cardonyi, Hungarian author, died at Budapest.

Jean Verney, brother of the French comedian, Max Dearly, at Colombes, near Paris.

Katherine Mary Chaever Meredith (wife of James S. Meredith, senior partner of Edison, More Co., of Detroit), well known in New York as a story writer under the pseudonym of Joanna Stans, died at Veules-les-Roses, France.

George Alexander, an American painter and designer, late of Philadelphia, died in Paris Oct. 30.

Charles Leonard Fletcher is at the Misericordia Hospital on East 86th street, New York.

\$11,000 STOLEN

Three Days' Receipts in Pantages Theatre Vault

Kansas City, Nov. 15.

The money vault of Pantages was successfully entered early Monday morning by robbers who got away with some \$11,000 in cash. The robbery occurred between midnight and 4.30, while no watchman was on duty.

The robbers used an acetylene torch and burned a large hole through two steel doors of the vault. The money, in small bills, was the receipts from the Friday, Saturday and Sunday shows and was larger than usual on account of the big business Saturday and Sunday by Jack Dempsey.

The management reports that the loss was fully covered by insurance.

MEMPHIS THEATRES APPEAL

Memphis, Nov. 15.

Chancellor Peres decided in favor of the State of Tennessee against the Consolidated Enterprises, Inc., in the injunction application to stop Sunday shows. He gave the defense the right to appeal, but served no temporary injunction pending the action.

The Chancellor based his decision on the action of the Supreme Court and the law passed in 1893 regarding Sunday observance. Regular Sunday performances will continue while awaiting the final decision.

TWO WEEKS' NOTICE UPHELD

The actors' privilege of a two weeks' notice on a contract was again sustained last week when Bert Leigh and Elizabeth Leigh were given judgment for the full amount asked for against Jane and Erwin Connelly, who head a vaudeville act now playing for Keith's.

Mr. Leigh sued for \$342.10, this amount including an I. O. U. for \$42.10. Miss Leigh sued for \$50, both suits representing salary due on two weeks' notice.

ORPHEUM LEAVING DULUTH

Chicago, Nov. 15.

The Orpheum, Duluth, will cease to play Orpheum bills when the lease expires in January.

The house has never been a winner.

IN AND OUT

Emma Carus substituted for Irene Franklin at the Palace, Chicago, this week when Miss Franklin was called to her home at Mt. Vernon, N. Y., through the decline of her husband, Burt Green.



MARGARET YOUNG

Who began a ten-week engagement this week at the SIDE SHOW, SEVENTH AVENUE AT 52d STREET, New York City, where she will be pleased to welcome her many professional friends.

BILLINGS BOYS' BAND

Montana Town Following Keith's Band Plan—Town Boys Unruly

Chicago, Nov. 15.

Last week while William B. Sleeper was in his home town, Billings, Mont., the citizens became aware of his association with the B. F. Keith's Boys' Band of New York, now numbering over 700 youthful musicians.

The men of Billings interviewed Mr. Sleeper. Following, they subscribed \$12,000 toward the formation of a local band along similar lines, to occupy the Billings boys, who are said to have been somewhat unruly. It is thought by the natives the charm of music and constant application will tame them.

NORA BAYES FOR SIX WEEKS

Nora Bayes opened as a strengthener on the circuit this week with the Henry Dixon vaudeville unit, "Midnite Revels," at the Majestic, Boston.

Miss Bayes, who recently closed with the Max Spiegel musical production, "Queen of Hearts," holds a six-weeks' contract with the Affiliated at a reported salary of \$3,000 weekly.

Her route includes St. Louis, Cleveland, Cincinnati, Detroit, and a return to New York. She will be with different units as a strengthener, the house and show splitting her salary, according to report.

Miss Bayes' salary is divided equally between the show and the theatre. The show is working on a 60-40 basis, the house counting on a \$13,000 gross. Last week the Watson Sisters' unit did about \$9,000.

HARRY MUNDORF ABROAD

Representing the Keith office, Harry Mundorf left New York about ten days ago for another trip over Europe to locate available vaudeville material on the other side for importation.

Mr. Mundorf was abroad last year, remaining five or six months.

CUBANS DIDN'T DEPOSIT

New Orleans, Nov. 15.

Singer's Midgits have abandoned their proposed Cuban engagement. The act's management demanded a deposit be made over here, which the Cubans failed to do.

BIRTHS

Mr. and Mrs. Joe Freels, at their home in Pittsburgh, Oct. 24, daughter. The parents last season were with Dixon's "Big Revue" on the Columbia wheel.

Mr. and Mrs. Jack Glogau, son. Mr. Glogau is a songwriter and professional manager of the Harry Von Tilzer Music Co.

Mr. and Mrs. Irving Yates, at their home in New York, Nov. 9, son. Mr. Yates is of the Jordan & Yates agency.

Mr. and Mrs. Henry Clive, November 8, at their home in New York, daughter. The mother was professionally known as Ella Cunningham, and prior to her marriage was in "The Demi-Virgin."

PAN FRAMES NEW SHOW WITH ST. PAUL START

Numbered 285 1-2 in Circuit's Schedule—Composite Selection

Chicago, Nov. 15.

The installation of Pantages shows at the Palace, St. Paul, this week instead of Shubert units, required the booking of an extra Pantages show which is known as 285 1-2. The new show is not a combination of new acts booked for the circuit but a combination of new acts and acts previously booked into shows 285 1-2 and 286.

Two of the acts at Minneapolis last week went direct to Winnipeg this week and four acts moved on to St. Paul. The new show was booked from three points—New York, Chicago and Minneapolis—under the general supervision of Alexander Pantages.

The deal with Finkelstein & Rubin regarding St. Paul (and possibly Minneapolis) was effected by J. J. Cluxton, an important representative of Pantages. After the deal was closed the Chicago office was advised of what had been done and from here the word was broadcast to New York.

The numbering of Pantages shows is an idea of Bob Burns, publicity representative. When there are changes on the circuit it is necessary to number extra shows "one-half" and on one occasion a few years ago a second extra show required the numbering of one with "a quarter"—show empty-um and a quarter.

When the local international office lost Minneapolis and St. Paul and La Crosse, Wis., was left without a supply of vaudeville for Sunday shows A. J. Cooper, of the Riviera, turned to J. C. Matthews, who booked a show on short notice for Nov. 5.

Two of the acts booked out of New York for Pantages road shows, 285 1-2 and 286, were cancelled after one opened at Minneapolis and the other at the Chateau in Chicago. It seems that one act had played the circuit previously under another name at smaller money, which annoyed Alexander Pantages.

NEW KEITH'S, AKRON, OHIO

Akron, O., Nov. 15.

Erection of a B. F. Keith vaudeville theatre with a seating capacity of 2,400 will be started early in 1923. The location is between Main and High streets.

Keith vaudeville is now played at the Feiber & Shea Colonial here.

MARRIAGES

Priscilla Parker to Philip F. Hall, non-professional, New York, Nov. 1. Miss Parker is a niece of and appeared with Mile. Doree.

Berthe Biber to Irving Pollack at Laurel Gardens, Nov. 21. Miss Biber is secretary to Max Gordon, the agent.

Eva Davis and Tommy Merola, at Vancouver, B. C., Nov. 8. The couple are members of the Lyric Musical Comedy company.

Edward Purcell Farrell, associate editor of the "Morning Telegraph," to Florence Edith Ennie, of Saratoga Springs, Nov. 14, at St. Peter's Catholic Church in the Spa by the Rev. Father Patrick F. Scully.

Louise Sun, daughter of Gus Sun, to Samuel Stackman at the home of her father in Springfield, O., Nov. 11.

INCORPORATIONS

Albany, N. Y., Nov. 15.

Jersey Coast Resorts Corporation, Brooklyn; realty and amusement parks; capital, \$60,000.

William Steiner Productions, Inc., Manhattan; pictures.

Tyndal Stereo-Kinema Corporation, Inc., Manhattan; picture machines; capital, \$5,000.

Welcome Amusement Corporation, Manhattan; theatres; capital, \$10,000.

Rose Danceland, Inc., Manhattan; capital, \$9,000.

Tom Henlin, Inc., Manhattan; pictures; capital, \$5,000.

Autodine Corporation, Manhattan; restaurants; capital, \$100,000.

Clare Holding Company, Inc., Manhattan; theatrical and pictures; capital, \$5,000.

Plattsburg Hotel Co., Inc., Plattsburg; hotels, restaurants, etc.; capital, \$100,000.

A dinner will be tendered Ted Lauder by his associates in the Keith office at the Hotel Plaza, Dec. 24.

OLD HOME WEEK

Albee, Providence, Bill of All Rhode Islanders

Providence, Nov. 15.

The all-Rhode Islanders at the E. F. Albee this week makes this an old home week locally, with Will J. Ward, Raymond Bond, Capt. Jack Mullen, Fred O'Connell, Mr. and Mrs. George Spink, George Morton, Lovenberg Sisters and Neary, Ray Welch's Orchestra and Allan Cross and Eddie Healy on the bill.

Harry Crull, recently taking charge of the Albee, put over the week. Mr. Crull has made a great leap into the theatrical popularity class since assuming the Albee theatre reins. He's the personification of what this town thinks of a live wire.

WAYNE CHRISTY IN KEITH'S

Wayne Christy, former New York booking manager for the Gus Sun circuit, will have book in the Keith office, New York. Mr. Christy was assigned temporarily to the personal staff of J. J. Murdock of the Keith office this week.

Christy was in charge of the New York Gus Sun office since its inception, resigning two months ago. W. J. Todd succeeded him in the Sun booking office.

ENGAGEMENTS

La Torrell, for "Yarmark."

Lloyd Garrett, formerly with George White's "Scandals," joined Ann Pennington at the Palace, New York, last Sunday.

OBITUARY

RICHARD K. FOX

Richard K. Fox, proprietor of the "Police Gazette" died Nov. 14, at his home in Red Bank, N. J., from arterio sclerosis. He was 76 years old and is survived by his wife, daughter and two sons.

Mr. Fox recently returned from California where he went after recuperating from a serious illness. The deceased has been long prominent as an authority on boxing and other sports, being the arranger of the match between John L. Sullivan and Jake Kilrain. He presented a diamond studded belt to the winner.

The deceased was born in Belfast, Ireland, coming to the United States in the 70's with 50 cents in his pocket. He acquired the "Police Gazette" after it had gone under through other management. At its publisher, he gave away \$1,000,000 in medals and prizes, mostly for pugilistic contents.

EDWARD J. POLI

Edward J. Poli, son of S. Z. Poli the New England theatrical man, died Nov. 11, following an operation for appendicitis. The deceased was the only son, 27 years old and unmarried. He was associated with his father in an executive capacity in the management of the latter's interests.

Burial was from his home in New Haven, Nov. 14, with a solemn requiem mass at St. John's Cathedral. He is survived by his parents and four sisters.

WILLIAM GILCHRIST

The funeral of William Forrest Gilchrist, former New York dramatic critic and editor, was conducted in Poughkeepsie this week. Mr. Gilchrist was born in New York, Nov. 10, 1840. He began his newspaper career as a reporter on the New York "Herald" in 1860. He later was connected with the "Evening Telegram," "Star," "Herald," the "Times," the "World" and the "Tribune." He also was widely known as a lecturer. His wife died many years ago.

The father of Art Landry died at the age of 75 at his home in Minneapolis Nov. 11. The deceased was a famous opera singer in his day and later a vocal teacher.

The mother of Fred E. Johnson, manager of the Court, Wheeling, W. Va., died Nov. 7 at the age of 76, at the home of her daughter, Mrs. E. E. Cleveland in St. Paul.

The father of Dave Ringie died last week.

The mother of Nick Elliott died Nov. 10 in New York. Mr. Elliott is the manager of the National Winter Garden, New York.

The mother of Edward Nello (Juggling Nello) died Oct. 29, aged 70, at her home at New Bedford, Mass.

Margaret Haven, contralto, died Nov. 14.

CARNIVAL MEN INDIFFERENT TO CLEAN-UP CAMPAIGN

Think It Will "Blow Over" Like Others Before It—
Meanwhile Country Officials and People Securing
Erroneous Impressions

What does the carnival manager think about the campaign against dirty and undesirable shows, crooked gambling devices and unlawful concessions of all kinds?

For the most part he is non-committal and prefers to keep his own counsel. Some are loud in their vows of co-operation and esteem for the crusade which, so far has made little headway, and which, whatever measure of success it may meet with, is certain to materially harm the carnival company of the average type.

It is bound to also harm the business in many ways through the closing up of territory which is sure to come about from the misinterpretation of the volumes of written matter which have been published in connection with the agitation.

Town after town has been closed during the past few years and whole counties have legislated to keep out this bugaboo among amusements. State legislators are pushing forward measures to close entire states to the carnival and kindred shows. As things stand at present, it would mean but the slipping of some cog to put the carnival completely out of business.

Will the Concession Survive

Newspaper articles, editorials and stories have been sent broadcast over the country. These have been printed and reprinted in hamlets, villages towns and cities. The national magazines have printed stories exposing the methods of grafters and denouncing the immoral girl shows. Some of these stories have been far-fetched and others written by writers obviously lacking all knowledge of their subject. Concessions have been hurled together, tied up with one string and condemned as being crooked with no explanation being given of their methods of working.

All of this has been confusing to the layman, whose knowledge of concessions never was over strong. The propaganda articles have been misunderstood and misinterpreted until all concessions have become bad.

Merchandise Wheel Legitimate

The merchandise wheel, although obviously a game of chance, has always been accepted as legitimate.

Its operation has been tolerated almost everywhere. Each player receives a package of chewing gum or an illustrated postal card, thus covering the law of giving something every time, while the winning player receives a worth while prize.

During the past few years it has been the custom to give away intermediate prizes, which although a profitable proposition and a stimulant to business, has its bad features, inasmuch that it bears towards the percentage idea.

There is no question and the carnival owner and manager, as well as the concession man know it, that there will be more trouble with merchandise wheels than in the past. Many a town hitherto open to the merchandise wheel will be closed tighter than ever before.

The merchandise or stock wheel was considered the most profitable concession in the carnival business. Higher rentals were always available from the stock wheel. It cost more to operate, owing to the expensive "flash" which adorned the front. The local official in his ignorance of concessions and their methods of working is going to close up all concessions, in which case there will be many towns in which no concessions will be allowed to operate at all.

It is not unusual to see the stock wheels closed while set spindles, drop cases and other thieving stores run full tilt.

The manager who would be straight is asking himself the question: "How am I going to watch 'em all?" There are few concessions, even of the legitimate type, that are not adjustable to the "gaff" and on a big and busy day it is no easy matter to watch 100 or more concessions and their agents, who, gamblers at heart, are only too eager to "step." A gaff can be

switched on to almost any game imaginable, from a cat rack to a houp-la.

When the squeeze is on, the house wins and pays out lavishly and liberally to its satisfied appearing "sticks" (boosters), while, when the squeeze is off, it is the suckers' turn.

A concession may be legitimate—if such a thing is possible; it may be operated legitimately all season, but one never knows when the agent or man behind is going to "run amuck" and go bad.

A carnival manager has a good, steady job watching his shows and ticket boxes, but on a big day at a big fair it is almost impossible to properly keep track of everything on the grounds.

Grifters Without Hearts

Snooping county detectives and alert state constabulary, if they happen on the fair grounds, will more than likely close up every concession for the sake of two or three "steppers." A show which has hitherto borne a good name is brought into disgrace through the actions of their grifters, whose only thoughts are for themselves and who care less for the carnival and its reputation than they do for the poor victims they trim on fair grounds or carnival lots.

The carnival manager who has always upheld grift, the carnival owner who has always run a grifting and crooked show, and the smaller fry who operate set spindles, drop cases and other gambling games appear not to be disturbed in the slightest by the campaign now being waged against them.

They seem to have no fear of its ultimate result and openly admit their intention of taking out their shows next season with the same old line-up of strong joints.

Said one well known grafting manager, when discussing the subject: "They've been trying to do away with the grift since before I started in the business, and that's over 40 years ago. It's stronger today, if anything, and although a town here and there closes up, there is always somewhere else where with a little experienced 'mending' things can be fixed. Next season may be a tough one and there is no doubt but what it will be. It may mean extra expense for railroad costs, as shows may have to do a lot of railroading to escape bad territory and get into the good."

"Things will be bad for a time, but the grift campaign, like all others that have gone before it, will prove but a nine-days' wonder. Something else will come along to hold the attention of the law and order boys and the carnival, the circus and the grift that goes with it will be forgotten and allowed to rest."

"Human beings are the same all the world over, and as long as there are local middlemen, chiefs of police and other officials who will take your money and the free tickets for your show, it may, and it will, get some hard kicks, but gambling will continue to exist as it did in the days of the ancients."

Big Managers Silent

The managers of the bigger and better shows are particularly reticent on the subject. A few have expressed their sentiments in writing and declare themselves wholeheartedly against undesirable attractions of all types. Although no official information is obtainable, it is more than likely the big shows will make no changes in either policy or methods of working. With these carnivals most of the season is taken up with fair contracts, leaving them very little independent time.

At the big fair there is a chance to get by, whatever may be done about the concession question, but for the small shows compelled to hop-scotch until, may be, the middle of August things are going to be mighty tough.

The present campaign may or may not result in the complete abolition of all crooked concessions. But it will stir up trouble and agitation and may go too far. Whatever

good it may do, the campaign against crooked concessions and immoral shows will react and harm those whom it had neither object nor intention of harming.

Like all other things, it will take time. Meanwhile, the innocent may suffer for the guilty. It may mean real hard sledding, and many may give up in despair, but the fittest will survive to form the nucleus of the new carnival world.

CARNIVAL LICENSE REDUCED

Dover, O., Nov. 15.

Carnivals in the future cannot show in Dover within 1,500 instead of 500 feet from the nearest inhabited dwelling without written permission from property owners within that range.

Under an ordinance amending the present amusement ordinance the fee is reduced for carnivals from \$25 to \$15 a day. Each additional concession of the carnival will be charged \$2.50 a day extra instead of \$5 a day. Independent shows of only one concession will be charged \$5 a day, as at present.

CLEAN AND PROPER MUSIC

Acts playing the Keith houses were notified this week in future old and dilapidated orchestras and incomplete scores will not be tolerated.

The notification came through the Keith agents, following instructions for the agents to inform the acts of the condition regarding music.

The order says all acts must have clean and properly arranged music as well as complete scores hereafter.

CIRCUS MEN COMING

The Sells-Floto circus, last of the Muggivan-Ballard properties to close, ended its season in Ardmore, Okla., last week and has been packed away in the Peru, Ind., winter quarters.

Ed Ballard and Bert Bowers have written to friends in New York they will come to the metropolis as soon as the season's business is cleared away. They are expected before the end of next week.

NAT'L CHAMPS FOR VAUDE

Gene Sarazen and Jack Hutchinson, two of the greatest golf players in this country are entertaining a project that may conclude in a vaudeville engagement.

The plan is to have the professional linksmen play a theatrical engagement in the towns where the country clubs at which they perform exhibition matches are located.

SHRINERS' CIRCUS IN N. Y.

Mecca Temple, A. A. O. N. M. S., whose headquarters is in the Times square district, will stage a big indoor circus Nov. 20-27 at the 71st Regiment Armory, New York.

The receipts are to go into the Shriners' building fund.

AND STILL THEY COME

The California Ramblers' orchestra, formerly at the Post Lodge, a restaurant on the Boston Post road, near New Rochelle, N. Y., will enter vaudeville via the Keith circuit, opening the last half of this week at Proctor's, Yonkers, N. Y.

Booked through Casey Agency.

Markus' Two in Lakewood

Sol Brill has taken over the Strand and Palace (2), Lakewood, N. J. The houses have been playing straight pictures. Beginning this week, the policy will be vaudeville the last four days of the week, supplied through the Fally Markus office.

Jabez White, the bantamweight boxer of Albany, who has fought all the topnotchers in the 115-pound class, including three or four scraps with Champion Joe Lynch, is in New York and it is understood will apply to the State Boxing Commission for reinstatement. White was set down for refusing to go through with a scheduled bout with Jack Sharkey, the boxer contending the man who signed him for the bout had no authorization from him to do so. He was suspended for a year by the boxing board. If White is reinstated he will handle his own business, it is reported.

H. W.'S WINTER CIRCUS

18,000 Boys Sponsoring Indoor Show at Coliseum.

Chicago, Nov. 15.

Eighteen thousand young men, members of the Order of Builders for Boys, which is composed of sons of Masons, will sponsor the winter edition of the Hagenbeck-Wallace Circus which is to appear at the Coliseum for an 11-day engagement starting Tuesday night, Nov. 21.

The windows have been billed as for a regular circus engagement and the H-W paper is being used with "Winter Edition" on the dates.

All the H-W animal features, including John Hellott, famous trainer, will be here for that engagement.

MUSIC MEN

Felix Bernard, co-writer of "Dardanella," who sued Fred Fisher, Inc., for royalties due, must pay the publishers the \$1,000 bond posted on the injunction motion. Although Bernard voluntarily discontinued his action for an accounting in favor of a new suit, the Appellate Division of the New York Supreme Court has decided that his discontinuance constitutes a defeat as concerns this particular action. Bernard is suing for about \$30,000 royalties alleged due in the Brooklyn Supreme Court in a new action.

Arthur Glendale and Menlo Mayfield have written "To Have and To Hold" around the Paramount picture of that name. Joe Mittenhal, Inc., is publishing.

The fact that a Kresge chain store on Fulton street, Brooklyn, N. Y., is selling all the latest "hits" in sheet music at 15 cents has caused considerable comment in the music industry. The publishers want it understood that this is not a forerunner of a general retail price cut in sheet music, but is a private battle between that particular Kresge store and the new McCrory syndicate store that opened nearby Saturday. The publishers neglect to state how the Kresge people were able to obtain hit music to retail it at 15 cents. All remained discreetly silent on that point.

It is the general opinion in the industry that sheet music from its trebled retail scale over the pre-war 10 cents has come down. A 20-cent figure seems most likely, with a possible two copies for 35 cents. Fifteen cents retail is impossible, it is said in the trade, although the Namm's department store (Brooklyn) is cutting its price currently to 14 cents a copy to meet both Kresge's and McCrory's competition. Even granting that they obtain hits at 12½ cents wholesale the margin of profit is so small the suspicion is raised some one is cutting on the scale.

Sheet music, incidentally, took a national drop in sales last week after a very auspicious start. The reason is ascribed to the fact that tunes are being published that have little lyrical appeal and are too tricky and intricate for the average home piano thumper to read.

L. Wolfe Gilbert, author of "Robert E. Lee," states he is being forced to publish a reissue edition of that song as a result of his new "Natches and the Robert E. Lee" composition, which contains 16 bars of the old melody. Gilbert has the rights to the old number, originally published by Kerry Mills, later sold to Maurice Richmond, Inc., and now owned by the author-publisher.

Frederick W. Vanderpool, Witmark staff composer, and Otto Kahn were guests of honor recently at a luncheon given by the Lions Club of Newark, N. J.

Stark & Cowan have issued a trade folder, "Why Music Business Is Good With Us," in which the photographs and biographies of their staff writers are published. These include Grant Clarke, Walter Donaldson, Pete Wendling, Lou Handman, Edgar Leslie, Archie Gottle, James V. Monaco and Violinsky.

Al Hellin and Willie Horwitz, respectively professional and assistant manager of the Broadway Music Corporation, severed connections with the firm this week. Leo Friedman, general sales manager, is now in active charge, with Will Von Tilzer personally looking after the professional end.

Jack Mills, Inc., has taken over the Bert Grant catalog of four songs. Mr. Grant has given up publishing and is now on the Mills professional staff.

The Harold Barlow Big City Shows closed the season at Manhattan, Kan., Nov. 4. The show will winter there and a new show will be organized for next season, to be known as the Barlow Bros. Shows, which will play the smaller towns, fairs and picnics. The Big City Shows will continue playing the bigger towns and fairs.

OUTDOOR ITEMS

Ed Norwood, story man ahead of the Ringling Bros.-Barnum and Bailey shows, has written a book called "The Adventures of Diggidy Dan." It tells of a clown who lived for one hundred years and a day. It is mainly about animal life, although obviously for children it cannot but please and entertain the grown folks as well.

C. J. Sedlmayr, owner and manager of the Silbon-Siegrist Shows, is at his home at Kansas City. The shows are in winter quarters in some buildings in the suburbs of that town.

John S. Berger, former carnival agent and promoter, is at San Diego, where he is making the preliminary arrangements for a big industrial exposition to be held there this winter.

Ben "Blondy" Powell, for 30 years ticket seller with the Barnum and Bailey-Ringling Bros. and Buffalo Bill Show, is seriously ill at the Bridgeport hospital, Bridgeport, Conn.

"Foodies" Hannaford is to star in First National pictures this winter. Hannaford is signed to return to the Sells-Floto circus, which opens the Chicago Coliseum the latter part of March.

The Sparks Circus is playing to excellent business in Florida, and will probably stay out until after Christmas.

The Barnum and Bailey-Ringling Bros. closed the season at Greensboro, N. C., Nov. 10, after 31 weeks, covering 30 different states and in Canadian provinces. The total mileage covered was 15,381 miles.

Fire destroyed stables valued at \$10,000 and five trotting horses worth \$25,000 at Charter Oak Trotting Park, on the State Fair grounds at Hartford, Conn., when Alexander Onward, a pacer, valued at \$10,000, well known on the half-mile track, was lost.

The Oriental Temple, Nobles of the Mystic Shrine of Troy, N. Y., is to sponsor an indoor circus, to be staged at the local Armory week of Jan. 15, 1923. There will be side shows and circus acts, with cash prizes given away to lucky ticket holders, and an automobile contest.

Anderson-Grader Shows are in winter quarters at Superior, Neb. The shows are located on a vacant lot near the C. B. & A. depot. The show opened the 1922 season at Vancouver, Wash., in February, and was routed through Washington, Oregon, Idaho, Montana, Wyoming, into Nebraska, where the shows closed Oct. 21. Daily rain in the spring, coal and railroad strikes, and heavy wind storms during the fair season ruined all chances of a profitable season.

The management says that several additions will be made to the show, which will open in April.

Thomas P. McConney, of Atlantic City Boardwalk fame, has promoted a monster indoor event to be held Dec. 1 to 9 at the Mechanics Building, Boston. The show, which is under the auspices of the Massachusetts League of Women Voters, will include a scenic reproduction of Atlantic City's boardwalk, including a style show with living models, with a midway and concessions. McConney has organized a number of like shows throughout the country, most of which have been successful.

Concessionaires, who made long jumps and spent big money to play the State Fair of Louisiana at Shreveport, were disappointed over the outcome, some of them stating that the fair was a blank from a financial point of view.

All kinds of money gambling devices were operated at the Negro Fair at Raleigh, N. C., week before last. Dr. Love, president of the National Association of Colored Fairs, made protest in writing to T. A. Wolfe, of the Superior Shows, which furnished the midway attractions, requesting that the money games be eliminated from the midway.

The S. W. Brundage Shows closed the season at Enid, Okla., Oct. 30. The show made a home run to St. Joseph, Mo., a distance of 333 miles. This was the 234 annual tour of the show. The management claims that, although business was not phenomenal, the season on the whole was profitable.

COLUMBIA WHEEL MANAGERS' BUSINESS MODERATELY UP

Returns Somewhat Mixed and Spotty with Some Attractions Improved, Others Slightly Off—Average 15 Per Cent. Better

None of the new stands added to the Columbia wheel route at the beginning of the current season has turned out satisfactorily thus far. The Imperial, Chicago, dropped out about three weeks after the start of the season, and the Columbia shows were transferred back to the Star and Garter, where they played last season.

The Gayety, Louisville, went out after a six-week's experiment with the Columbia shows, and the Lyceum, Scranton, dropped off about four weeks ago.

Of the remaining three additions, the Gayety, Milwaukee, has been running along at \$4,000 weekly, with that figure the top-notch one for the best Columbia shows, and dropping below it with the second grade shows. The Gayety, Minneapolis, and Empress, Chicago, the other two new ones, have both been doing but fairly.

The Gayety, Louisville, Gayety, Milwaukee, and Gayety, Minneapolis, were former American wheel houses operated by the Amalgamated Burlesque Enterprises. The Lyceum, Scranton, is an independent house controlled by Louis Eppstein, and also played the American shows last season. The Imperial, Chicago, was a stock burlesque house, and the Empress, Chicago, played the Pantages shows.

Of the regular Columbia wheel houses the Majestic, Jersey City, is about the weakest on the route at present, and has been since the start of the season. A number of Columbia shows have dropped to \$3,500-\$4,000 at the Jersey City house, with several getting \$3,000 or less.

The Columbia, New York, is running along somewhat below last season's weekly business. One reason for the lowered grosses is the scaling down of the admission prices. Another is the generally bad matinee business this season, with the unseasonably warm fall held as responsible.

The Casino, Philadelphia, also has been quite a bit below last season's weekly quota.

Business on the whole throughout the circuit is rated by the Columbia people as about 15 per cent. better than last season, however, Cincinnati, Cleveland, Detroit, Buffalo, St. Louis, Pittsburgh and the Middle West doing a consistently better business than the previous season. Mercantile and labor conditions generally improved in the sections mentioned have contributed largely toward improvement.

COLUMBIA GROSSES

"Follies of Day" High Last Week With \$9,400 in Chicago

Barney Gerard's "Follies of the Day" did the top business of the Columbia wheel last week in Chicago, at the Columbia, with a gross of \$9,400. An extra show Election night added considerably to the week's takings.

The Columbia, New York, was second with a gross of \$8,650, with "Hello Good Times." The Columbia, New York, did not sell out as usual the extra midnight show Election night. The \$8,650 gross is but fair for the Columbia for a holiday week, with an extra show previous season's takings for extra performance weeks at the Columbia running to around \$10,000.

The two low spots of the Columbia last week were Jersey City, which did \$3,725, with the "Big Wonder Show," the Election holiday not assisting the gross materially, and Milwaukee, which did \$3,706, with "Let's Go."

KELLY BACK TO BURLESQUE

Low Kelly returns to the burlesque field again next week after a brief flyer in the legit with Julian Eltinge's "Vanishing Lady." Kelly will join the James E. Cooper Columbia wheel show, "Big Jam-boree," in Milwaukee. He will be co-featured with Frank Hunter.

Kelly was featured with the Jack Singer Columbia shows for about 10 years, up to last season.

NEW SHOW REMADE; OLD TITLE REVIVED

"Big Wonder Show" Becomes "Bowery Burlesquers"—Too Much Musical Comedy

For the second time this season a Columbia wheel show will be remade because in the opinion of the circuit heads, censors and the producers, it runs too much along legitimate musical comedy lines, and does not sufficiently fulfill the requirements of a burlesque show.

"The Big Wonder Show" is the attraction. In remaking it Hurtig & Seamon will follow the principle advanced by the Columbia observers and censors—that this is a hokum season, and the burlesque public wants burlesque, not musical comedy nor farce.

The present book of the "Big Wonder Show" will be discarded and while the present cast will be retained, the whole plan and scope of the entertainment will be revised to conform with the burlesque idea.

With the change of the entertainment will come a revival of the former title, "Bowery Burlesquers." This is the second time within as many years that Hurtig & Seamon have tried to drop the old "Bowery" title. It was the idea of the firm that "Bowery," as a title had outlived its usefulness and was especially inappropriate with a show that made pretensions to class.

The other show remade on the Columbia wheel this season because of the same reason—too much "musical comedy plot"—was the "Social Maids," also a Hurtig & Seamon attraction.

The general policy of the Columbia from now on will be to have the shows shape up as real burlesque entertainments. This doesn't mean, according to a Columbia executive, a return to rough-house methods, but calls for plenty of hoke comedy and with as much "class" as the producer can surround his show with. The more class the better—but the "class" must not overbalance or crowd out the comedy end. Regardless of anything else, the shows must have laughs this season, the Columbia executive said, and preferably laughs arising from low comedy.

REPRODUCING "ROCKETS"

Hurtig & Seamon Given Job by Columbia Co.

Hurtig & Seamon were assigned by the Columbia Amusement Co. Tuesday to reproduce the "Rockets" show which Bedini & Bernstein staged for the Columbia several weeks ago, and which closed after two weeks of playing.

The same scenic compliment the former "Rockets" carried will be utilized by Hurtig & Seamon for the new show. This comprises the production stuff, scenery, props and costumes of George White's last season's "Scandals."

Purchased from White, it cost the Columbia \$3,800, but the necessary repairs to cut down the scenery and drapes to fit the stages of the Columbia burlesque houses called for a further outlay of \$12,000, which raised the production cost of "Rockets" to about \$15,000.

"Rockets" will have a new cast and book. Among those engaged are Harry (Dutch) Ward, Pat Kearney, Willie Cohan, Sonia Mehoff, Kitty Glasgow.

WRIGGLY DANCER WEEKLY

The Olympic, New York, playing the Mutual wheel, has arranged to have a "classical" dancer as an extra attraction with each show for the rest of the season. Princess Dover, at the Olympic this week, will hold over next week, following which Mlle. Fifi, another wriggly dancer, opens at the Olympic for an indefinite run.

MUTUAL'S DEFENSE TO TAYLOR'S ACTION

Alleges "Footlight Follies" Inadequately Produced—Taylor Asks \$20,000

The Mutual Burlesque Association, Inc., has filed answer to Chas. H. Taylor's \$20,000 suit for the loss of his five-year franchise on the minor burlesque wheel.

The Mutual, through House, Grossman & Vorhaus, in addition to generally denying all allegations, sets forth that Taylor's "Footlight Follies" show was inadequately produced as regards scenery, costumes and wardrobe; the company, was incompetent; that the minimum 16 chorus girl requirement was violated, only 13 being present at the attraction's showing the week of Sept. 12 last at the Empire, Cleveland; that the costumes were shabby, the production "crude and lacking in novelty," and unrehearsed, and that at the end of the week's engagement it (Mutual) notified Taylor he must revise his show within three weeks meantime ceasing its presentation. A further partial defense avers that they offered to continue bookings upon the show's revision.

Taylor sued through Frederick E. Goldsmith for \$20,000 on the contractual guarantee of \$200 weekly profit for 20 weeks per season. His franchise ran five years.

NEW COLUMBIA SHOW

Will Replace Howe's on Columbia Wheel

The Sam Howe Columbia wheel show, "Joys of Life," will play its final Columbia engagement at the Casino, Boston, week of November 27, following which it will be disbanded. The winding up of the season in Boston, as the result of the cancellation of Howe's Columbia franchise, means that the Howe show misses the Columbia, New York, engagement, which would have been the date following Boston ordinarily.

A new production will replace the Howe show on the wheel. Several producers are mentioned in line for the replacement show, with indications pointing to Hurtig & Seamon receiving the assignment. The matter is not to be settled until Sam Scribner returns to New York the latter part of the week.

OPEN WEEK NOW

Penn One-Nighters Drop Out of Columbia Wheel

The Penn Circuit of one nighters dropped off the Columbia wheel route Saturday. It included one night stands in Allentown, Reading, Lancaster, Harrisburg, Altoona, Pa., and Cumberland, Md.

The Columbia shows, while praised by the press of the different burlesques comprising the Penn Circuit, didn't click at the box-office, and after a four weeks' tryout the Columbia decided to call the week off.

The Penn defection leaves the Columbia with an open week.

MICKEY WALKER ADDED

Mickey Walker, the new welterweight boxing champ, is making hay while the sun shines as an extra attraction with theatrical attractions. This week Walker is at the Howard, Boston, as an added feature with a Mutual wheel show. Last week he was an extra with a Schubert unit at Keeney's, Newark, N. J. Walker is reported receiving \$1,500 at the Howard, with the house shouldering the full salary.

Last season the Howard played Jack Dempsey at \$2,500 for a week, and later Harry Will's for \$2,000.

OFFICE FIXTURES SOLD

The furniture and office fixtures of the American Burlesque Association were sold last week by court order to satisfy a small judgment secured by the Columbia Theatre and Realty Co. The judgment represented money due for rent of offices in the Columbia building.

John Keit, superintendent of the Columbia building, bought in the furniture and fixtures.

Gladys Yorke as Understudy

Last week Gladys Yorke played the role taken by Gertrude Lavetta in "The Follies of the Day" at the Star and Garter, Chicago. Miss Lavetta was ill and Miss Yorke was her understudy.

BURLESQUE REVIEWS

MAIDS OF AMERICA

Percy.....Jack Shutta
Herman, Bus.....Fred Reeb
Harold.....George Leon
Hop H. Ead, Dreamer.....Don Trent
Captain Kiddo.....Sidney Page
Guard.....Gus Legert
Goddess of Fortune.....Alfaretta Symonds
Senorita Mendoza.....Florence Drake
Cupid.....Mildred Franklin

"Maids of America" at the Columbia this week is one of J. Herbert Mack's attractions. This season the comedy roles are three in number, but the show hasn't developed a successor to Shorty McAllister.

The book by Billy K. Wells is a hodge podge of new and old material, the old stuff dating back to pioneer days of burlesque, but given an up-to-the-minute modern production.

The latter department compares favorably with anything on the circuit. The sets and costumes are elaborate and lavish, and the good-looking chorus of 10 ponies and eight show girls are always pleasingly arrayed.

Wells has cheated in several places on the book, as, for instance, a full stage scene labeled "A Hotel Lobby." In this scene Fred Reeb, a "Dutch" comedian, is cast as the night watchman. All of the ancient "haunted house" hoke, even to the Orpheus bit disguised as a "nut," is trotted out. Sidney Page contributes a well played "Jekyll and Hyde" bit here.

The burlesque opens with a prologue in which two of the comedians are transported to the land of mirth, melody, etc., by the Goddess of Fortune. Upon this slender structure the first scene is laid. A full stage set follows, taking considerable time to pick up after the draggy start. The eternal controversy as to whether a burlesque show should open with the girls, in this instance would seem to be with the boys.

In "one" following a comedy scene having to do with the "Interruption" of Reeb, who was intent on reading a letter rammed on and into the carfare home, "I-live-in-San-Francisco" bit. A belated anti-climax didn't modernize this any.

"Peacock Alley," closing act one, was the flash of the evening. The stage was beautifully draped in a gold eye with borders etc., to match. Specialties were introduced. The chorus in opera wraps dressed the stage becomingly for the graceful song and dance of Florence Devere, the pretty soubrette-ingenue. This girl is a revelation for burlesque. Her dancing and handling of a French and "vamp" bit were unusual. She is a pretty brunet who looks like a real find.

A saxophone duet of "Gallagher and Sheen" by Page and George Leon, one of the comedians, passed mildly, though excellently played. It may have been a former vaudeville act, but one of the members has been transformed into a hair-lipped comic. He did well with the role.

The other comedian, a tramp, was Jack Shutta. He proved the weakest of the trio, badly hampered by an unusually hoarse speaking voice and indistinct enunciation. Shutta had much of the fat allotted to him, scoring best as a dancer. He shakes a nimble hoof, with real buck and winging. His smile overworked.

Don Trent, the character man, won honors always. He shone resplendently as a "hop head," "old roue," and in several other roles. His contribution was large. He is a finished artist and a corking acquisition to this attraction.

The rest of the cast were up top. Alfaretta Symonds, a pretty blond prima donna, with a sweet singing voice, and a sweet smile, led numbers and played intelligently. Miss Symonds' modiste did her no favors when she kept her in basket dresses continually throughout the first act. Her appearance in black knickers was a revelation following. She should stick to the figure lines.

Mildred Franklin was the soubrette, a pretty performer, who helped swell the average.

Gus Legert played several bits and minor roles acceptably, while Page aided in the straightening. One of the high lights was a song recitation by Miss Symonds, "A Tale of China." The lyrics were enacted in pantomime by the different principals, unfolding a Chinese romance and tale of thwarted love that ended in a suicide by the maiden, who had killed her sweetheart, unaware of his identity. It was a novel and dramatic touch well developed. This scene alone revealed the possibilities of the cast.

A comedy talking interlude in "one" between Shutta and Leon developed a bunch of laughs through a "misunderstanding" about the contents of several boxes. Back to back the men open different boxes containing different objects. Each thinks the other refers to the object each one extracts from the boxes. The mix-up in articles of intimate attire was well handled and funny.

Ray Perez staged the dances and ensembles and did a neat job.

"Maids of America" contains enough of former Wells burlesque material to escape dullness, but the ensemble is composed of holdover scenes from last season's "Maids" and some old bits that Wells must have gone clear to the bottom of the trunk after.

HELLO JAKE GIRLS

Jake Moxie.....Harry (Hello Jake) Fields
Fillem Up.....Tom Duffy
Patsy.....Chas. Page
One Lump.....Chas. Walsh
Fervid Caneish.....F. McCallan
Ima Bell.....Dorothy Owens
Vera Nice.....Florence Drake
Dixie, some gal.....N.....Dixie Mason

There are several reasons why "Hello Jake Girls" stands out as one of the best shows on the Mutual wheel. The first is it has a real comic in Harry Fields. He's a burlesquer who knows his business from start to finish—knows how far to rough it up and how to make it gingersly without making it too dirty. And he's always funny, working for laughs all the time and getting 'em unflinching.

Another important element that boosts the show above the rank and file of the Mutual circuit is the chorus. There's a front line of eight soubrettes and some who make most of the Columbia show choruses look like candidates for the old woman's home. They're young and they're wild-full of tabasco, shimmering everything and shaking this and that to a fare thee well.

A good cast assists Fields. It includes Chas. Page, second comic, who does a Patsy Bolivar and dances well, both step and acrobatic; Dixie Mason, a lively dancing soubrette, who does rolling splits and cartwheels like an expert and who works in the bits in a way that enhances the comedy values, and Tom Duffy, a character man, with a list of parts that calls for as many changes as the average protean artist might carry for an elaborate vaudeville turn. All of the bits Duffy plays are well handled.

Harry Fields does his scrappy "Hello Jake" stage Jew throughout. The show is arranged according to the familiar pattern, but there are several comedy bits that have been given a genuinely new twist.

The scenery means about as much as any other Mutual show, but the costuming is abundant in the matter of changes and the color schemes are attractive.

Besides are Florence Drake, soubrette; Dorothy Owens, prima, and Chas. Walsh, straight. Walsh and Page have a singing and dancing specialty in "one" that pleases. Miss Drake shines on appearance and leads numbers acceptably. Miss Owens carries several classy costumes with distinction. A lighter class of vocal numbers than the ballads she is now doing would be more suitable to her vocal qualifications.

Princess Dover was the extra attraction. The Princess is a tall, lithe dancer who is really an excellent exponent of the classical stuff. She's also a looker of the first water. During her specialty the Princess deviates from the "classical" for a brief period and "gives the boys what they want," which means she does one of the coquiest cooches since the days of the old London. And, boys, she can certainly shake it up to perfection!

Tuesday night the Olympic did capacity. Harry Fields, who is a favorite of the stock and wheel engagements, was probably the main reason for the draw, with Princess Dover pulling a considerable amount of the patronage. It was "Amateur Night," which also may have helped a little.

Wilbur Replacing Spencer

Clarence Wilbur joins the Billy (Beef Trust) Watson show next week, succeeding Billy Spencer as "Grogan."

Arthur Hammerstein in a statement a week said he was not responsible nor obligated to support his stepmother, Mrs. Oscar Hammerstein. He also said that before she consented to marry his father she caused his father to transfer his entire estate to her. Two years ago Sol Bloom offered her \$1,000,000 for the Manhattan opera house, giving her an equity of \$500,000, which she refused.

Everly Nesbit faces a jail sentence for contempt of court for failing to answer a summons issued on complaint of Henri Martin, cafe owner of Atlantic City. Martin complained that she had violated her contract by acting as hostess in the Palais Royal, a rival cafe, some weeks ago. She testified that she was a co-partner with Max Williams, owner of the cafe, and only went there as a guest.

Mayor Hylan's office has issued notice that the child in "Six Characters in Search of an Author" and the children in "Better Times" would have to be withdrawn after Saturday. Three children were ordered out of "Rain" earlier in the week.

Herbert Rawlinson, pictures, was granted a divorce from Mrs. Minerva Rawlinson, better known as Roberta Arnold of the "Temptation" stage, in Los Angeles last week.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE Thirty-four in This Issue

CABARET

Liquor prices around New York have dropped within the past month, solely due to a heavy supply of good booze. Scotch in five-case lots may be had at \$85 (dealer's price), with single cases \$90. Rye is quoted at the same figures. It should be explained that these quotations are given by a dealer representing a holder of large stores of liquor. The small handler might be obliged to make a larger price per case through circumstances, but the variation should not be over \$10 even on single cases at the most. Still buyers of liquor in small lots for home consumption who want to be assured they are purchasing the real stuff do not quibble over a few dollars, more or less.

Champagne does not seem to be in abundance, though the holidays are approaching. The usual brands are at \$100 a case, with some Debeck, 1911, held at \$120. This is a drop in champagne prices within three years from \$175 and \$200 a case. Gin is selling at \$35, but, as before, the gin is not guaranteed. However, with gin no one is particular. Dealers say it is all about the same and doesn't make much difference.

The light wines with the talk about them are now getting more attention. They are held at \$40-\$45 a case, including sauternes, sherries (also Spanish sherry) and port. All are of the first grade, imported.

Beer, guaranteed 3½ per cent, is at \$35 a barrel (120 bottles). Imported beer (dark), around \$70 a barrel.

Scotch in large quantities may be had at \$80 a case and extraordinary orders as low as \$75.

A special instance this week was the offer of 100 cases of Canadian Scotch (in fifths) at \$78 a case.

Booze on a boat was sold last week. Scotch or rye, at \$3 for a single bottle. It's the best kind.

White Horse marked 1921 should be avoided, but White Horse, 1922 (marked on the label), is about the best Scotch now around, although some Johnny Walker lately came in that is excellent.

Several new brands, or at least with strange names to New Yorkers, and all Scotch, is proving uniformly good. About the best of all the Scotch coming over the Canadian border and not excepting Dewar's Special, is Sandy Duncan.

A dealer last week, offered a cargo of Scotch on a boat at \$70 a case, went out to the boat to test it and found it cut. That was real bootlegging.

Opposition to light wines and beer may develop from unlooked-for quarters. In the middle west it is understood there is a secret organization of bootleggers, or liquor dealers. It is known that out there is one man who has made as high as \$100,000 on a single shipment, with from \$5,000 to \$15,000 a shipment to him, through a premium of so much a case, considered an ordinary business detail. This has been done with no risk to the broker, the liquor sold by him having been marked for shipment out of the country, although where it finally landed he did not concern himself to find out.

Besides the native bootleggers, and maybe federal people also, there are the Canadian distillers, besides the foreign liquor makers. Just how far they would stand with the dries to keep Prohibition in effect in the states is problematical. The belief is that they would go a long way, also the bootleggers at home. A New York lawyer was offered a retainer of \$50,000 to act as counsel by the year for a small group of bootleggers in New York. He declined the offer, but it's a slight indication of how much money may be raised by the dries from the liquor dealers alone to promote total prohibition. It has been estimated the foreign distillers will give up anywhere between \$5,000,000 and \$10,000,000 to such a fund.

A story of competition among cabarets in Chicago, reaching New York, tells in the telling the foolishness and unethical practices of restaurant producers in that burg. It not alone is creating much feeling among proprietors that can do the competitors no good, but it is costing cabarets more money for people through one producer stealing from another. Paying principals more than they are worth and increasing their salary as an inducement for them to break contracts is a small, petty and ruinous method from any point of view. The case involved is a Chicago cab-

aret with a responsible proprietor who knows the restaurant business but didn't believe it was necessary to be on the alert regarding the show end of his establishment after he had secured signatures of principals to contracts for appearance in his floor shows. A professional cabaret producer of that city of much longer experience and hitherto bearing a good rep for business dealings with proprietors and actors, sent for three of the people under contract to the other restaurant, induced them to sign for him at an advance in salary and permitted them to breach their contracts with the first place, without notification of any kind. That's a tough and rough way of doing business for anybody to try, whether there is an unknown grouch or not behind the entire transaction.

The government appears to be working mostly for the bootlegging trade when it adopts any new measure to restrict whisky distribution. The latest is the edict against boats landing at an American port carrying liquor. While that ruling has been temporarily held up against ships of foreign countries, through injunction proceedings, it remains in force against shipping under U. S. charter. And it has advanced the price to release plucked liquor around the New York docks. Previously the scale was about \$5 a case. It has advanced to \$2 a bottle. The procedure is not any more dangerous, but the government, in its zeal to place the Democratic party in power at the next election, found another way for the grafters to increase their secret hordes of hard cash. It may be a little more severe on the bootleggers, but they are so accustomed to being held up that any new rate imposed is but a matter of the moment. Booze is being manufactured around New York and in a locality not 30 miles away almost while you wait. A liquor order will be filled in this place within two hours. There's a case for Campbell's in every drink, but no graft for the ferrets, so they have studiously avoided detecting this undertaker's delight, probably on the theory the way to get it is to get it quick.

"Snapshots of 1922," the latest production on the Century Roof, Baltimore, has been given its send-off and is proving quite an attraction. It is not elaborate, but is tastefully done, and the girls in the chorus have been provided with spick and span costumes. Stockings are taboo with the crowd and some have been revealed as triumphs of the bare flesh. A company of 25 people includes seven principals who have specialty acts. There are five big ensembles, "China Boy," "State Street Blues," "Flowers," "Knock, Knock, Knock" and "Way Down East in Maine." The principals are Lillian Pearl, Constance Almy, Geraldine Karma, Cassie Freyer, Mary Young, Frances Marchant and Marie Duvall. Miss Duvall has better things ahead of her than cabaret singing. Lilly Lewis produced the show. The biggest ten strike which she has made is in getting together a chorus of girls that are each individual beauties, and who work well together.

A caravan of six booze "wagons," all loaded to the axles, was seized by prohibition officers east of Malone recently. The fleet, the largest to have its guns spiked along the border in some time, carried a cargo of 2,174 quarts of liquors. Included in the load were 292 quarts of whiskey and 49 quarts of champagne, the remainder being beer. A man and his wife, claiming to be residents of Glens Falls, N. Y., were nabbed, but the other rum runners escaped. When the dry officers sighted the liquor fleet, the "sailors" aboard opened fire, which was returned by the agents. No damage was done to the "boats" and no casualties were reported. The pilot in the vanguard of the fleet ran his "ship" into a ditch, jumped "overboard" and disappeared in nearby woods. He evidently signaled the rest of the "crew," who likewise deserted their "vessels" and escaped. The fleet consisted of three Cadillac, two Buicks and a Dodge, all in fair condition.

A "balloon contest" is an amusing and new kind of cabaret draw created by Ike Bloom of Chicago at his popular "Mid-Nite Frolic" in 22d street in that city. Mr. Bloom has the balloon thing every Sunday evening. Gold-plate prizes are given the winners. The girls of dancing

mixed couples attach a balloon to each foot, with the men without them. The girl or girls finishing the dance with the two balloons intact receive the prize. The usual case is that the first girl exploding a balloon (and out of the contest, though continuing to dance) secures the impression somehow another girl caused the explosion. Thereafter as she revolves around the floor the ousted one maneuvers to explode the balloons of the other girls so that no one shall receive a prize. Often she succeeds. The Bloom cabaret opened a new floor show last Saturday. "The Mid-Nite Frolic" is probably the only cabaret in the country which changes its floor show every six weeks.

Federal Prohibition Agent Eli J. Terwilliger was arrested on the Pok-o-Moonshine road near Elizabethtown, N. Y., by state troopers, who allege they found him with a Troy car owner in a new Paige car containing a load of liquor. When the troopers first approached him, Terwilliger is said to have made a motion to pull a gun. He displayed his badge and told the officers he was a prohibition agent, explaining that he had captured the car near the border and was taking it to Elizabethtown, where he intended to arraign the driver. When asked why he had passed through Plattsburg without arraigning the alleged prisoner before United States Commissioner Pattison, Terwilliger did not give a satisfactory reply. The troopers then lodged him in the Elizabethtown jail with his companion. Terwilliger, according to the district attorney of Clinton county, made a complete confession, but declared it was his first offense at running booze.

Police inspection districts in New York are of limited areas, bounded by certain streets and avenues. Enforcement of police orders and laws appears to be left to the discretion of the inspector in command. Whereof, witness: Whereas in one inspection district in New York city the inspector is most vigilant and tyrannical, across the border lines of his district, on two sides of it, the very things he forbids in cabarets after hours go on uninterruptedly just across the lines. Which condition has led to cabarets when they are closing in the restricted inspection district recommending cabarets outside the district which remain open seemingly as long as they please, with music and dancing. As a police inspector usually is concerned only in his own district, the inspector of one is indifferent as to what may go on or be allowed in another.

Evelyn Nesbitt is in legal difficulties in Atlantic City. She faces a jail sentence because of her failure to answer a summons issued by Vice-Chancellor Robert H. Ingersoll on complaint of Henri Martin, cafe proprietor. Miss Nesbitt asked to be released from her contract with Martin on the ground that she was asked to abet him in the sale of liquor. Despite the court's order of suspended action until the following week, Miss Nesbitt immediately went over to the Palais Royal, a rival establishment, where she acted as hostess. She testified in court that she was a co-partner of Max Williams, owner of the Palais Royal, and went there only as a guest. Persons attending the cafe, however, reported Miss Nesbitt sang, danced, entertained and acted in every way like a professional hostess.

Tait's Cafe and the "Little Club," which was part of it, are now a thing of the past in San Francisco. Last Saturday the building reopened at the Palais Royale, under the management of a trio of Los Angeles cafe men. The building has been extensively remodeled and will have three floors. On the main floor is a coffee shop, the second floor, previously a balcony, will hold the main cafe called the Palais Royale, with Chris Mann's orchestra, and on the third floor, the former home of the Little Club, is the "Plantation," where Fanchon and Marco and revue hold forth. A cover charge of 50 cents is charged in the Palais Royale for the dancing privilege, while in the "Plantation" the cover charge is \$1, and on Saturday nights \$1.50.

Variety has before predicted, and does so again, that light wines and beer will do more to make this country temperate than all prohibition laws or reforms. With wines and beer the United States will follow France and Italy, and hard liquor will slowly but surely disappear, with coming generations cheerfully unaware of its taste. Tests have been made by those

(Continued on page 38)

SPORTS

A house record which will probably never be beaten was established at the Pantages, Kansas City, Armistice Day, with Jack Dempsey as the draw. The vaudeville house seats 2,252 and in addition to the seats the aisles, lobby and every other available place were occupied. Four shows were given and the same condition prevailed at all times. Sunday five shows to the same capacity. The coming of the champ had been strongly circled and the thousands seeking admission was the result. There was no advance in the scale, the regular house prices of 50 cents with boxes and logo seats at 75 cents being retained.

Jack Kearns, Dempsey's manager, in an announcement replied to the offer of a London syndicate for a match between the champion and Joe Beckett. Kearns is asking \$250,000 for Dempsey's share, with a privilege of 50 per cent. of the gross receipts, and \$10,000 for training and expenses. Kearns expects an early reply to his cable. Dempsey and Kearns are tiring of the show game and will be glad when their present 20-week contract with the Pantages circuit is completed. Their present act is short but entertaining. Kearns is making a short talk on the physical advantages of boxing and giving a brief outline of the career of the champion, who is introduced in a striking pose on the darkened stage. A three round exhibition workout is then given. At Saturday's performance an unintended real knockout came near making the affair serious. Johnny Lee was working with Dempsey when the latter uncorked a short right hook to the chin. There was more steam behind it than intended and Lee went down, completely out. Dempsey quickly lifted him to his feet and held him up until the fighter came to himself. It was done so quickly and handled so nicely that many in the audience did not know they had witnessed one of the prettiest knockouts ever seen in a Kansas City ring. In the last round Dempsey did not attempt to strike a blow, giving an exhibition of foot work and ducking.

Cornell did the expected by defeating Dartmouth, decisively, at the Polo Grounds Saturday. The score of 23-0 is indicative of the respective strength of the two teams. Superior line play by the upstate eleven was the keynote of the struggle that had behind it well constructed interference and two "sweet" ball carriers in the persons of Kaw and Pfann.

It looked as if the game would be a romp for Cornell shortly after the whistle blew. Following the kickoff and an exchange of kicks, Dartmouth was subjected to a powerful attack of straight football which concluded in Cornell's first score. It was succeeded by another launched offensive which ended in a 40-yard run, off tackle, by Kaw for the second touchdown of the period.

Dartmouth tightened, considerably, with the score 13 to 0 against them and actually outplayed the Ithacans in the second period. The beginning of the last half revealed the Green team still fighting and holding their own until late in the third quarter when there were signs of weakening evident due to the incessant pounding. The physical let down paved the way for Cornell's final plunge over the goal line, in the fourth quarter, and permitted of them to again get close enough for an attempted field goal which went true.

Cornell adhered mainly to straight and orthodox tactics, probably due to Pennsylvania scouts being in the stands, while Dartmouth had abundant confidence in a spread formation which gained them some ground by the overhead route. It was not, however, consistent enough to materialize in a score. It did secure enough territory to allow Neldinger numerous attempts at field goals one of which just failed by feet to register—and that from the 53-yard mark.

The Dartmouth contingent seemed greatly disappointed over their team having failed to hold Cornell to a lower score and the mediocre showing of Mills, their quarterback. Mills, who weighs less than 130, was a sensation in a lining back kick against Harvard but failed to reveal anything of that form last Saturday.

That the new Yankee ball park will undoubtedly be the choice as the scene of all future major football games in New York city seems evident from the fact that the Polo Grounds held its full quota Saturday, to the extent where there was

an overflow down the aisles. And that only means around 40,000, with many unable to get space. It is claimed that with the extra available during the fall sport the new American League park will be able to seat close to 100,000, if not more with the Army-Navy game, for '23 being the logical capacity attraction.

The question of professional boxing bouts in armories of New York State, which has bobbed up every winter since boxing was legalized by the Walker law in 1920, came to the fore again last week, but died before it was a week old. Following the stupendous defeat of Governor Miller at the polls on Election Day, it was rumored that the drill sheds in the State would be thrown open to professional boxing, and that the only reason fights were not allowed in the armories before the election was because the executive felt if he let the bars down it might injure his chances of re-election, though whatever hope promoters had of staging battles in the State buildings was dissipated by an order said to have been issued by Adjutant-General J. Leslie Kincaid. General Kincaid, as soon as the report reached his ears, is said to have informed the boxing moguls of a regulation prohibiting professional fights in armories. The text of the order is reported to have been as follows:

"Section 308 of the regulations for the military forces of the State is hereby changed to read as follows: 'The holding of professional boxing or sparring matches, bouts or exhibitions in any armory within the State is prohibited by command of the Governor.'"

There's another angle to this yet, with the installation of Al Smith as governor Jan. 1, with the probabilities as to what is going to happen to the boxing commission, William Muldoon, Tom O'Rourke, the Madison Square Garden-Tex Rickard, etc.

Andy O'Boyle of New York was the softest kind of a mark for Frankie Laureate, the crack welterweight of Troy, in their scheduled 12-round bout at the Collar City A. C. of Troy on Monday night. The Gotham fighter hit the canvas for the doleful ten early in the second round. O'Boyle was the juiciest "lemon" served up to Laureate, who had considerable of a "rep" as a knocker-out in the Capital district until Vince Coffey of Kingston made him taste defeat in two ten-round fights, and Frankie displayed his oldtime form in rocking his adversary to sleep. He literally fought like a wildcat, and the New York boy never had a chance. Laureate sent O'Boyle to the floor for a count of five in the opening session, and repeated the trick on two occasions in the second round, the last knockdown convincing O'Boyle that there was no need of disputing the Troy boy's claims to victory any further. It was apparent to the crowd soon after Referee Tibbitts sent the boys on their way that O'Boyle was no match for the classy Troy boxer, and the quick ending of the affair was welcome. Laureate looked good, and his manager, Jimmie Gorman, the oldtime fighter, intends to pit him against the leading men in his class in the hope of finally getting a match with the new champion, Mickey Walker.

With an average of more than nine and a half points a game, Benny Borgman, the classy forward of the Kingston, N. Y., five, is the leader in the individual scoring table in the New York State Basketball League. Dave ("Hank") Thomas, the Perth Amboy, N. J., boy who joined Schenectady last week, is the pacesetter. Although the Albany club is in fourth place in the team standing—Kingston being on top of the clubs—the Senators have scored the most points, 141, but also have had the most points tallied against them—155. The Kingston leaders have the best average, with 125 points against 86 for its opponents.

Paul B. Williams, field secretary of the United States Lawn Tennis Association, has been appointed editor of the "Daily Press" at Utica, N. Y., to succeed the late George E. Dunham. Following his graduation from Hamilton College in 1908, Williams was a reporter and later sporting editor of the "Press." He left newspaper work several years ago for the tennis job. Williams, who assumed his new duties this week, is one of the youngest editors in the country, but 35 years old.

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NO TRAVELING REPRESENTATIVE

Variety has no traveling representatives. A person representing himself as "Phil Robinson, traveling representative for Variety," has been presenting that card to mid-west theatrical managers.

Variety has before and often published it has no traveling representatives; that no one, other than its local correspondents or staff members in New York, Chicago, San Francisco and Los Angeles is authorized to represent it in any manner or for any purpose.

May Wirth, the equestrienne star, proved to John M. Kelley, the Ringling's legal adviser, that it was no bull when she claimed she'd ride anything on four legs. She journeyed to Kelley's crack stock farm near Englewood, N. J., last week and rode on the back of "King Jess," champion bull and the prized Kelley possession. The bull is said to weigh 2,400 pounds and is fierce in proportion. Miss Wirth balanced herself on her hands atop "Jess." Many notables gathered at the Kelley farm to see a varied program of stunts.

Loew's Avenue B, on the East Side, New York, is advertising by means of one-sheet posters throughout the vicinity for talent for an "Amateur Follies" to be produced shortly there. The local talent idea is being taken up generally on all circuits. Recently Loew's Gates in Brooklyn, N. Y., advertised in the Sunday dailies for amateur volunteers for a local production. A number of metropolitan Moss houses have tried the stunt successfully as a money-getter.

A. D. Matfeldt, known in burlesque circles through having charge of candy concessions for the Empire Circuit for a number of years, and more recently operating as the concessionaire for some 12 Columbia wheelhouses, died Tuesday at St. Joseph's Hospital, Kansas City. He was about 48 years old. Death followed an operation.

Littleferry, N. J., (vaudeville), is now booked by Fally Markus. Sol Brill has taken over the Palace and the Strand, Lakewood, N. J. The Palace will show only pictures, while the Strand will use four acts and a picture. The vaudeville will be booked through the Fally Markus office.

Pantages, Spokane, with the managerial berth vacant through the recent suicide of E. Clarke Walker, will be managed by George Calvert, transferred from Pantages, Tacoma. Louis Christ, who was acting manager at Spokane, may be shifted to the charge of a Pantages house East.

The Keith Family Department added the Scenic, Pawtucket, R. I., to its booking list this week. It will play five acts on a split week basis, with Carlin and Hutchinson supplying the bills.

A. Zeller has taken over the Lyceum, Amityville, L. I., for vaudeville. Four acts and pictures will be the policy.

The Park Theatre, Nutley, N. J., management R. Suchman, will play vaudeville three days a week, beginning Nov. 20.

Lola and Lewis sailed for Australia Tuesday to head the Musgrove Christmas pantomime company. They open in Sydney.

Sam Hearn did not leave "Spice of 1922" at Pittsburgh, reaching an agreement with the management to remain.

Walter Griffith has replaced Louis Eperstein as manager of Bristol theatre. Bristol, Conn.

WITH THE WOMEN

By THE SKIRT

Grace George in "To Love," at the Bijou, is surely the treat of the season. You leave the theatre saying, "Well, here's an evening really worth while."

A play of much dialog, who else could have done it but Miss George, Mr. Trevor and Mr. Warwick?

Miss George, more girlishly slender than ever, showed but two costumes, and each had "Paris" written all over it. The first dress, of mauve georgette, was draped to one side, caught by a handsome amethyst ornament. The other side was hung with a long, straight panel. The second dress, of white satin, had the long bodice encrusted in crystal. The full skirt was attached to the waist line or just below it with a girdle of silver. At one side hung a long, narrow blue sash. For a second a chiffon cape cut in points was shown. The collar was sable.

The one outstanding act at the Palace this week is William Faversham's sketch, "A Marriage Has Been Arranged." What a pity we haven't more Favershams!

With Mr. Faversham is Helen Daube as Lady Aline, and Miss Daube looked the role. Her gown was of white chiffon, the full skirt cut in points and accented plaited over white satin. The long, blousy bodice was confined to the hips by a girdle of brilliants from which hung three strands of the brilliants falling from the girdle to the hem. Very artistic, though odd, was a brown feather fan carried with this costume.

The applause honors went to Kerr and Weston. Miss Weston chose golden brown for her first costume. This rust shade is the most effective color on the stage, and so few women choose it. The skirt was long and full, with an uneven hem, and was of velvet, while the bodice was of silk cross-barred with a gold belt. The lining was chartreuse color, with a plume on a brown hat to match. A white chiffon skirt had a bodice sprinkled with brilliants. A girdle of white feathers was at the proper waistline. Brilliants encircled Miss Weston's head. Very smart was a soubrette costume of black velvet with under-dressing of mauve and blue chiffon. A small hat had a bright green feather. Miss Weston has shown extremely good taste in her selection of costumes.

What a nice act Powers and Wallace do! Maude Powers, with a voice in quality like Gladys Clark's, was a dainty old picture in apricot silk made with a full skirt and tight bodice. Deep cuffs and collar were of a mauve check. As a white satin bride, Miss Powers did look well.

If the Duncan Sisters suffer at the Palace, it will be because of the avalanche of harmony sisters that have swept through vaudeville following them. The Duncans' wardrobe and voices cost no money. Their one set of rompers aren't even of an out-of-the-ordinary material.

Ann Pennington wore rompers of peacock blue taffeta with a tiny lace pinafore and baby cap. Her lovely hair was in two long plaits tied with huge bows. A Javanese dance was done in a skirt made of green silk petals, the entire waist being bare. A doll dance was done in yellow silk edged with lace and touched up with blue ribbons. A brown velvet frock was red lined and had a top of bronze.

The Stewart Sisters, with Miss Pennington, had some of their songs taken over by a young man with an excellent voice. The sisters were first in ladies' maids' costumes of gray silk, then in yellow fringe skirts and gold tops, and finally in pink chiffon made in tiny ruffles and silver bodices.

Glen Hunter's name will ring loud and long on Broadway for his excellent performance as "Merton of the Movies," now at the Cort.

The inner workings of the movies are always interesting, but is it wise to put the public wise?

Mary Nash, in a real Mary Nash part, did a surprising little bit of acting in the last act. It isn't a dressy play, but Miss Nash showed one evening gown of beautiful model. Of a new shade of yellow, the material was soft and clinging, but with a little more body than chiffon, and was sprinkled all over in crystal. The skirt, full and long, was relieved by four side sashes of plain chiffon. The long, full bodice was held into the waist by a gold girdle.

Gladys Feldman was on for a moment in a regal costume of flame velvet trimmed with monkey fur. Her hat was black lace. Over a sailor dress she carelessly threw a magnificent ermine cloak.

Alice Brady in "Anna Ascends," at the Rialto, is her prettiest as the Syrian girl in the first part of the picture. After blooming forth as a prosperous writer, her hair and earrings give her an elderly appearance. The impression one carries away from this picture is bushels of earrings, yards of bead necklaces and row upon row of bracelets. Nita Naldi and Miss Brady outdo each other in the earring wearing. Miss Brady's dresses were mostly of the afternoon type, of rather heavy materials for pictures. The one evening gown was of white with black lace sleeves, the lace forming also a cape.

Miss Naldi has developed into quite a buxom figure, a little too heavy for the vamp type. Her lace dress of a round design was most effective. Very good looking was an afternoon dress with the low girdle, full blouse and uneven skirt. With an evening dress, Miss Naldi wore an unbecoming skull cap. And the enormous earrings, worn at every opportunity.

Eva Tanguay, as the added attraction to "Facts and Figures," a Shubert unit, packed the Harlem opera house Tuesday night. Miss Tanguay went much better at the State theatre last week, where her striking costumes and stage setting showed to better advantage on the State's big stage.

Her first costume was entirely of silver strings of tinsel, such as employed for Christmas tree trimming. Black paradise was profusely used as a decoration, and a huge red fan was made of straight quill feathers. Another costume was made entirely of coral feathers tipped in red. The feathers stuck out in all directions. It was a cyclone of plumes.

Very handsome was a meline costume of every conceivable shade. Bunched up the hips with large roses, the loose ends formed a skirt over the well-known white tights. Roses as large as cabbages hung from every spare point. And then the tight-fitting tunic of brilliants with the fur sleeves finished this original wardrobe.

The Jack Gregory Co., in the unit show, had the two women in green and white striped skirts and sweaters matching.

Jed Dooley's very pretty partner was in a short costume of red velvet banded with black fur. A small red turban had red cherries hanging from one side. A second change has a yellow skirt over blue pants.

Edna Charles (Twinette and Bolla) was nicely draped in red velvet, with hat and fan to match. Myrtle Rosedale (with Frank Burt) was in a black net dress sprinkled with jet.

I have never seen a more indifferently dressed show than "Maid of America," at the Columbia this week. That takes in the principal women as well as the chorus. The opening of the second act, with the girls in the flowing robes of the Orient, was the one pretentious costume. Its materials, of metal and gauze, made a pretty stage picture.

Feather trimming was the most popular for most of the dresses. A Dixie song was done in purple velvet spangled bodices and skirts of different rows of colorings.

Alfaretta Symonds dressed not at all like a prima donna. Two of her dresses had the extended hips of a season ago. As a maid of Persia, Miss Symonds looked her, when reciting a long and difficult poem.

Florence Devere, a none-too-refined miss, wore one passable red tulle dress with the bodice outlined in beads.

Mildred Franklin disappointed with her poor assortment of soubrette costumes. One silver dress faced in pink was fair.

The production seems to depend solely upon the men, and it seemed the men changed clothes more often than the women did.

TOMMY'S TATTLES

By THOMAS J. GRAY

Supreme Court decided that Japs could not become citizens of the United States. This will probably reduce the value of the prizes at those summer resort rolling ball games, if such a thing is possible.

That is one of America's greatest outdoor sports. Spend \$22 to roll up 600,000 points and get a 10-cent pickle dish. And then you have to buy your own pickles.

"By these lines ye shall know them":
"I'm gonna bust you so hard on yo' head—" (Double black face act.)
"I beg your pardon. Haven't we met some—" (Flirtation act.)
"Jenkins, pour me a drink. I'm nervous tonight. I—" (Dramatic sketch.)

"And now the married ladies who love their—" (Song plugging act.)
"On my way to the theatre I noticed a small boy. He—" (Monologist.)

"Now we'll take chances; show you dances—" (Dance act—neck swing finish.)

"If you try this every morning, you will—" (Talking acrobats.)
"What do you do before you go to bed? Show the ladies, and—" (Dog act.)

"I gotta a home-a-ya-a in a-ya-Dixieland-a-ya—" (Russian rag-time single.)

"Our impression of—" (Imitations. Frisco or Gallagher and Shean finish.)

It is rumored that there are four or five actors on Broadway who are not interested in some cabaret or restaurant.

Practice of calling actors out of the audience to be funny for nothing is being revived. If some of the actors who fall for it were asked to do an extra show by the managers who are paying them, they would shout "Murder!"

But there are a lot of fellows who do not believe they are funny until after 12 o'clock at night.

Sunday papers are doubling their comic sections, which will make some comic artists steal twice as many gags from vaudeville acts.

It is just about this time of the year that circus peanuts and red lemonade go into their winter quarters.

Baseball managers are thinking of taking the hot frankfurters, sandwiches and scorecards down South to train with them next season.

All-American Band Eleven

The season for picking the all-American football eleven will soon be on us. Why not pick an all-American band eleven, while the craze is on? Here's our choice, picked late at night under peculiar circumstances:

Vincent Lopez, piano; Art Hickman, piano; Saxie Hollsworth, saxophone; Paul Whiteman, violin; Ben Bernie, violin; Paul Specht, violin; Ray Miller, drums; Brooke Johns, banjo; Bert Kelly, banjo; Ted Lewis, clarinet; Arthur Pryor, cornet.

The trouble with our stage is that golf is the only sport the actors have to argue about.

It's almost time for the coal miners to pull another strike. They been working nearly a month now.

Santa Claus is hoping people won't think he is wearing a beard because he has been swept away with the Russian craze.

Hey, there, Nellie Revelle! If you don't be careful, we'll go down there and do that act you panned us for at the Alhambra.

That's our idea of cruelty.

INSIDE STUFF

ON VAUDEVILLE

There's small chance of Loew's Victoria in Harlem playing Keith's big time policy up there, through the supplanting of Keith's small time at the Harlem opera house by the Shubert unit shows. That left the only Keith's bill (big time) in Harlem at the Alhambra. The first report said Keith's pop bill might play the Alhambra and the big time policy shifted to the Victoria under an arrangement with Loew's. The Loew people say the Victoria is making too much money with its present pop vaudeville shows to be diverted from that entertainment and they question if Keith's could or would guarantee what the Victoria would require to turn it over.

The dressing rooms of the new Keith's Palace, Cleveland, are named after states, instead of numbers, in the usual manner. When asked what dressing room they are in acts answer "Kentucky," "California," or whatever state room they may have been assigned. Artists calling at other dressing rooms say "Guess I'll visit Tennessee" instead of mentioning the act in that room by name.

Among the many floral tributes delivered at the new Keith's at last week's premiere for the big time vaudeville theatre was a huge basket covered with roses and bearing bunches of real grapes. The basket stood in the lobby with a boy guarding it, but the guard did not prevent the New York crowd from sampling the fruit, sent by Harry Davis of Pittsburgh.

Of the several anecdotes that follow the death of Marie Lloyd is a humorous one concerning another London music hall artiste, at the time closely approaching Miss Lloyd's premier rank in the English halls. Her sister artiste complained to Miss Lloyd of neglect by her husband; that he said she never dressed up and wore flannels at night, with other complaints. Marie told the girl her husband was right; how did she expect to hold him with a slovenly appearance which would as a natural course drive him to nearer women? Miss Lloyd told the other girl what to do and, to start the new program immediately, Marie loaned her a silk house gown to be worn over silk negligee, also loaned to her. The other girl went home that evening, gowned herself in the new outfit and sat there until her husband arrived. As he walked in, she arose and started to greet him. He took one look and punched her in the eye, saying, "Who have you been waiting for?"

The Shubert unit producers appear to be divided into two ranks, those from burlesque and those from other fields. I. H. Herk, president of the Affiliated Theatres Corporation, which operates a unit circuit, is a burlesque man. Just how the Shubert unit circuit will be lined up in authority with a portion of the attraction's unit shows and other programs carrying straight vaudeville has not as yet reached a discussion. It has provoked some talk outside, however, but with no definiteness, for the talk is purely guess work. The presumption is that the Affiliated will continue to be the operator, while the Shubert vaudeville booking office will once again resume activity. It ceased active functioning other than to collect commissions when all of the unit producers were permitted to book their own acts and principals.

APPLAUSE PROHIBITED FOR MOSCOW ART THEATRE PLAYS

None Permitted Until After Performance—Morris Gest's Instructions—\$5.50 Top Scale—At 44th or 59th St.

Preparations being made by Morris Gest for the Moscow Art theatre are as unique as the attraction is expected to be. The organization sails for New York next month and is to make its debut Jan. 8 either at the 44th Street or Jolson's 59th Street. The latter house is in view because of its generous balcony accommodations, there being a total of 1,800 seats, with 900 on each floor. The admission scale will be \$5.50 top, but the management will seek patronage of persons unable to stand the lower floor tariff.

The McBride agency is already taking orders for tickets and there have been many checks in payment of tickets received by Gest. It is planned, however, that no tickets under \$3 will be placed with the ticket brokers, the idea being to have the moderate priced admissions always available at the box office. The intermediate prices are \$2.50 and \$2. For the opening night, which will be "Tsar Fyodor," the orchestra scale will be topped at \$10, the other tickets being \$7, \$5, \$3 and \$2.

There will be no tickets for a current performance sold at the box office on the day of the performance. The object of that rule is to conform to the strict curtain time. The night shows will start promptly at 8 o'clock and the matinee at 2 o'clock. "No one will be admitted a single minute thereafter until the act intermission," according to the instructions laid out by Gest.

No applause will be permitted until the end of the performance. There will be six night performances and two matinees. Saturday afternoon is fixed for a matinee, but the afternoon show during the week will be a roving matinee, the day to be decided weekly. In that way every professional desirous of seeing the Russian dramatic players will be afforded a chance to attend.

There are to be English translations of all the plays, which will be sold in the various agencies or at the theatre for 15 cents.

THE THREE "CZARS" AT ASTOR DINNER

Friars Entertaining Landis, Hays and Thomas Sunday Night

The "Czars" of baseball, pictures and the legit theatre will be the guests of the Friars Sunday evening at the Hotel Astor, Kenesaw M. Landis, Will H. Hays and Friar Augustus Thomas are the notables. Each of the guests will speak, Mr. Thomas following his two companions. Arrangements have been completed to broadcast all addresses at the dinner through the WJZ Westinghouse station at Newark.

Friar F. P. Ab'ee is in charge of the dinner, with Friar R. H. Burnside in charge of the entertainment to follow.

About 1,000 may be seated in the Astor's ballroom for a banquet. The sale of seats for the Friars' dinner early indicated complete capacity. The dinner is scaled at \$6 for Friars and \$10 per plate for guests, with each table limited to 10 persons.

"CUPID INCOG"

"Cupid Incog," a comedy written by Paul Spon and Edgar MacGregor, is due for production late in the fall. It is the second play which the pair have collaborated upon. The same authors wrote "All Night Long," to which Philip Bartholemew also contributed. Spon is a young Pittsburgher who is considered a comic.

MacGregor is going in for play-writing and direction rather than production on his own as formerly. He is collaborating on several other plays. One is "The First Night," written in collaboration with Russin Golding.

POLLOCK'S "FOOL" FOOLS THE MANAGERS

Selwyn's Production Assured Hit—Woods and Herman Lose Wagers

Channing Pollock's "The Fool," now in its fourth week, stands out as one of the dramatic successes of Broadway. During the first three weeks the show proved itself, climbing from \$9,200 to over \$14,000, which it drew last week without an extra performance. When the Selwyns accepted the piece for production some of their managerial friends made demonstrations of giving them a more or less gentle "bird" and said the show didn't have a chance.

A. H. Woods, who had the first call on "The Fool," bet Arch Selwyn it would not be a success, laying him \$1,000 to \$100. Woods predicted it would never reach \$12,000 gross in a week, but the bet is as good as in for Arch. Martin Hermann bet a real suit of clothes it would not last over three weeks. The Selwyns figured it would take three or four weeks to gauge the play's chances. This week started off with a \$1,350 Monday, so the status of "The Fool" appears no longer in doubt.

Many letters from prominent persons, including the clergy, have been received by the Selwyns in commendation of the play. Most have requested no publicity, but it is known a leading financier whose Sunday school is famous has requested James Kirkwood to speak at his Bible class. The latter classed "The Fool" as "the finest example of theatrical entertainment." A prominent rabbi's letter declared the show was making people think. Other denominations have exhibited unusual interest in the play. Christian Scientists particularly, although there is no direct mention of any faith in the play.

Comparative figures for the first three weeks show the ascendancy of the box office at the Times Square. The first Monday grossed \$400, the second \$800 and the third \$1,000. The first Tuesday was \$600, the second was \$900 and the third \$2,500 (Election night). The first Wednesday was \$1,000, the second \$1,100 and the third \$1,200. The first Thursday matinee was \$700, the second \$800 and \$1,000 on the third. The first Thursday night was \$900, the second \$1,000 and the third \$1,100. The first Friday was \$1,300, the second \$1,500 and the third \$1,800. The Saturday matinees jumped from \$600 to \$1,300, while the night draw was capacity for all three Saturdays at around \$2,400.

WANTS STOCK BACK

Allegations Against Picture Corporation—Morosco Stock Involved

Alleging he was induced to sell 368 1/2 shares of preferred stock, par value \$100 per share, and 1,474 common shares in the Morosco Holding Co., Inc., in exchange for the assets of the United States Motion Pictures Corporation, Benjamin Leven has instituted Federal Court proceedings against the U. S. Co. Guy Sturdevant, individually and as trustee of that corporation; the Morosco Holding Co., Inc., and the Chatham & Phenix National Bank of New York. Leven is suing to recover his stock, which is valued at \$70,000.

Leven alleges the U. S. M. P. Corporation is not a going concern, that its buildings did not cost \$100,000, as represented, but are valued at \$25,000, and that the Miners Bank of Wykes-Barre, Pa., did not appraise the property at \$100,000 and never loaned it \$52,000 on a mortgage. He wants the agreement of sale cancelled and his stock returned.

The Chatham & Phenix Bank is involved as transfer agent for the Morosco company.

EQUITY FORMED STOCK, QUILTS \$10,000 LOSER

Closed at Kurtz, Bethlehem, Pa.—Guaranteed 4 Weeks, Equity Pays for Two

The musical stock at the Kurtz, Bethlehem, Pa., closed Saturday, after four weeks. The loss sustained by the venture which was under the management of Harold W. Heiberger was about \$10,000. The company was cast and rehearsed in New York under the strictest Equity supervision and conditions.

Equity required and Heiberger filed a bond guaranteeing the company a minimum of four weeks. The bond was endorsed by the Lehigh Valley Bank of Bethlehem. All players were required to be paid-up Equity members. During the rehearsal period Equity representatives called at the hall a number of times. The standing of every member was investigated, and it is alleged the manager was required to sign slips that back dues would be taken out of salaries. Heiberger was told that those players contracted for must join Equity if not then members, and slips calling for the amount of initiation were also signed by him, according to those concerned with the venture.

Choristers were required to join Chorus Equity if not members. During rehearsals the manager was "advised" that it would be a gracious thing on his part to allow for compensation to the chorus during rehearsal, and the girls were paid half salaries for two weeks during rehearsals.

Miss W. Vogelius, who was in the cast, quit without notice, and Heiberger called on Equity to perform its part of the agreement. Equity is said to have paid the manager two weeks' salary, though he was forced to guarantee four weeks. The girl is said to have been cast for a small part with salary quoted at around \$40 weekly.

"49ERS" CUTS SCALE

Program by Writers Better Thought of by Others

Will Morrissey may step into the "49ers" at the Punch and Judy this week. His duties will be those of a confederer, an adaptation of the style of Nikita Balleff of the "Chauve-Souris." May Irwin withdrew from the post after the first performance last week and Marc Connelly has filled in the void.

The admission scale for the "49ers" was \$5 top, which may have counted against it during the first week. Monday the scale was dropped and the seats now cost \$3 and \$2. George Tyler produced the show. It says the limited capacity of the Punch and Judy (299 seats) forced the trial of the high scale. It is reported at the lower prices the show cannot break even because of the cast and the numerous authors. The Punch and Judy can get \$11,000 on the week if capacity throughout.

Along Broadway it is believed the "49ers" show of satires is a lot better than the critics said it was. The general writing of it was done by George S. Kaufman and Connelly and the collaborators had more faith in it than in their adaptation of "Merton of the Movies," which opened at the Cort Monday and drew exceptional praise. The latter show went to a sell-out the second night.

Heywood Brown's "A Robe for a King," one of the "49ers" playlets, was taken out of the show. The critic did not think much of it himself and said so in his "hard boiled" review of the bill.

Tyler is said to have put about \$20,000 into the "49ers" show, which is an American adaptation of the "Chauve-Souris" idea. It is said that because of the risk in the venture he released Mrs. Fiske from his management and she is announced to play under the direction of H. H. Frazee in "Paddy." Tyler, however, also produced "Merton of the Movies," which is considered a hit at the Cort. However, Hugh Ford has considerable interest in "Merton."

BOUNDING ACTOR

Kansas City, Nov. 15.

Frederic Harp, an actor at the Gillis, fell from a window of his dressing room on the third floor of the theatre Friday evening. He struck an electric sign and rebounded through a window on the second floor. He was but slightly injured.

"ABIE'S IRISH ROSE" IN STOCK; NEW IDEA FOR ROAD DATES

More Money in Four Weeks at Washington Than One Week of Regular Playing Could Return—Trying It at President Theatre

CHICAGO TREASURERS BANDED BY "SQUEAL"

Apollo Treasurer Accepted Return for "Bombo"—Treasurers Against Waterfall's

Chicago, Nov. 15. The treasurers of Chicago theatres have banded themselves together to put a ban on the Waterfall ticket agency as the result of an indignation meeting held following a "run-in" one of the treasurers at the Apollo had with L. Friedlander, manager for Waterfall.

It seems that Al Jolson tickets to the value of \$1,350 were offered back to the box-office, and the treasurer, acting on his own initiative and basing his position on the fact that it was better to sell these tickets at the box-office and fulfill a demand than to have them disposed of on the street at less than face value, accepted them.

Friedlander, unappreciative, asked favors of the box-office which could not be granted. He is said to have "squealed" on the treasurer and stated there had been something wrong in connection with the buying back of the Jolson tickets.

Treasurers of Chicago theatres are very indignant at the course of the ticket agency manager.

Harry Hirsch, formerly treasurer of the Garrick, has been transferred to the Apollo.

CHI'S "WORST" HOUSES ARE GETTING TRADE

Arliiss and Pollock—\$6,500 at Gt. Northern—Double at Shubert Central

Chicago, Nov. 15. An interesting feature of the legitimate situation existing in Chicago theatricals at this time is that two stars are registering remarkable hits at two of the so-called "worst" houses in Chicago. It is George Arliiss in "The Green Goddess" at the Great Northern, and Allan Pollock in "A Bill of Divorcement" at the Shubert Central.

Seats are being sold four weeks in advance at the Great Northern, which has not been necessary previously in the Shubert conduct of the house. Seats are selling six weeks in advance at the Shubert Central.

Pollock came here for three weeks at the Powers and when the powers-that-be thought he could not make a success of it, he took the Shubert Central on his own. The first week he did \$4,000, while last week (second week) he did \$6,500.

Arliiss, since his first week, has been grossing between \$12,000 and \$14,000.

JENNIE'S ROUGH GUY

Seeks Divorce from Pugilistic Money-Getter

Chicago, Nov. 15. Mrs. Jennie Travis, now with the Al Jolson show, made complaint in her hoped-for divorce case against a pugilist, whom she wedded Nov. 17, 1914, and left Jan. 3, 1915, in which she said:

"I was a motion picture actress; he was a prize fighter. He used to call me darling, but his kisses turned to uppercuts when I was short in my pay envelope. When he saw I was earning a good salary in pictures he withdrew from prize fighting for purses and confined him self to fighting me for mine."

T. M. A. Meeting Nov. 22

The Touring Managers' Association will hold its quarterly meeting at the Hotel Astor, New York Wednesday, Nov. 22.

Washington, Nov. 15. A new attraction idea is to be tried here at the President theatre, now playing stock. The policy will be production stock. Broadway successes to be presented for a number of weeks. Henry Duffy and A. L. Smith are managing the President. It is believed that because legitimate attractions have fared so badly here this season the production stock idea will appeal to some New York managers while moderate admissions will draw the natives.

"Abie's Irish Rose" will be the first of the production stock presentations. It will be given for four weeks. The show's management figures it will secure considerably more in royalties during the stock run than could be made in profits by a week's regular showing. "Abie" is not to be generally released for stock.

Duffy is the husband of Anna Nichols, who wrote and produced "Abie's Irish Rose" in New York, where it is still running. The attraction is in indefinitely at the Republic. It is in its thirty-seventh week in Los Angeles and has repeated in the California one-nighters five times, also repeating as often in several of the bigger stands. The Oliver Morosco Holding Corporation controls "Abie's" coast showings to date, but the court battle between Miss Nichols and the Morosco company to settle ownership is soon due for trial.

SMALL'S ESTATE SHRINKS

Has \$800,000 Shrinkage—Now Valued at \$1,247,235

Montreal, Nov. 15. The Misses May Florence Maud Small and Gertrude Mercedes Small, sisters of Ambrose Small, the missing theatrical magnate, have been conducting investigations of the papers of the showman's estate for the purpose of ascertaining what transactions have been made in connection with it. A claim for \$7,200 by the sisters for maintenance has been made. An agreement is alleged to have been executed four months before their brother's disappearance.

The small estate is now valued at \$1,347,235.69, having been reduced from the original summary of \$2,127,548.78. Assets which did not belong to Small and were included in the original computation accounts for the reduction.

An agreement signed by Small Dec. 14, 1919, a day before his mysterious disappearance, transferred \$500,000 to his wife. It is stated this agreement was made by Small in considering that Mrs. Small had relinquished her dower in the lands and building used by him for theatrical purposes, which properties he was about to sell for \$1,050,000. The half million dollars payable to Mrs. Small represented half of a million-dollar payment. Efforts to trace this fund have been made, judging from papers on file with Montreal authorities.

NELLIE'S "SPANGLES"

Geo. M. Cohan Agrees to Accept Play When Completed

A play called "Spangles," started some years ago by Nellie Revell, will be accepted for production by George M. Cohan when Miss Revell completes the script.

The invalid says its completion is indefinite, since she is now engaged in writing a book to contain an account of her peculiar illness and incidents in connection with her prolonged hospital run at St. Vincent's, New York.

Mr. Cohan called the other day on Miss Revell. During the conversation the matter of her unfinished play came up.

"Spice" at Studebaker

Chicago, Nov. 15.

"Spice of 1922" will arrive at the Studebaker in time to open for the holidays.

INSIDE STUFF

ON LEGIT

The three-cornered dispute over the musical producing rights to "Good Gracious Annabelle," written by Clare Kummer, is still unsettled. Miss Kummer wrote the original comedy, adapted it for musical usage, inserted new dialog and composed the score. Flo Ziegfeld purchased the musical rights from the authoress over a year ago, paying \$2,000 in advance. The contract provided the piece be produced within six months following the signing of the agreement. Ziegfeld was notified the time limit had expired. Last summer Brock Pemberton purchased the musical rights for "Annabelle" and also paid Miss Kummer advance royalty. That resulted in Ziegfeld making claim for the rights under a technicality. He declared the play in total had never been delivered to him, the score not accompanying the script. Miss Kummer stated the score was in the safe of Harms, Inc., which publisher Ziegfeld suggested. Arthur Hopkins then inserted a claim on the ground that he produced "Annabelle" originally and was entitled to consideration. In instances of a play being adapted to musical purposes it has been the custom for the original producer to receive 1 per cent. of the gross, which is split with the original author, in which case Hopkins would receive a half of 1 per cent. of the gross. Augustus Thomas is attempting to straighten out the tangle.

Carl Weixelbaum, a German conductor, brought up in Vienna, is now leading the orchestra for "The Yankee Princess" at the Knickerbocker, New York. He returned last week from Berlin. The operetta is running there and in Vienna, known abroad as "Die Bajadere." Weixelbaum attended four performances in Berlin and reports it was necessary to purchase tickets from speculators.

The Greenwich Village theatre is reported getting about \$2,000 weekly with "A Fantasio Fricassee," a village revue, and the attraction is believed taking a weekly loss. Both show and house are under the direction of Marguerite Abbott Barker, who intends an annual revue for the village house. The advertisements still carry the legend that George Jean Nathan "financed it," and the episode of the 50-cent piece lost at the Brevoort and mentioned in the critic's revue as having been picked up and diverted to pay for the production of "Fricassee" is the opening bit of the show.

The putting up in lights of Walter Woolf's name together with Wilda Bennett's in conjunction with the "Lady in Ermine" at the Ambassador, New York, clinches the premise that the young male lead is being groomed by the Shuberts for stellar honors. Woolf is proving an undeniable draw with the women at the Ambassador, although Miss Bennett, while perfectly satisfying, lacks the "name" draw of Eleanor Painter, her predecessor in the role. Miss Painter walked out of the cast during rehearsals, dissatisfied with the last act, which she wanted rewritten. Woolf's rise is surprising his immediate associates in its meteoric progress, at the same time not affecting his personal deportment. Four years ago Woolf came east unknown and unheralded from Utah and from a "bit" in the 1919 "Passing Show" attracted attention in "Florodora," "The Last Waltz" and this production.

How "The Last Warning," the surprise mystery meller hit at the Klaw, New York, really came into existence has not yet been recounted, despite the numerous stories of how the "two Mikes"—Mindlin and Goldreyer—the youthful entrepreneurs, put the piece over for a k. o. It really happened last winter when Mary Forrest, a play broker, conceived the idea that Wadsworth Camp's "House of Fear" serial, which ran in a weekly publication several years ago (the periodical is now defunct), would make a good play. Her convictions were strong, even to the extent of calling in Thomas J. Fallon to do the dramatization after she had secured Camp's permission for the attempt. Despite the fact Fallon was a newcomer as a dramatist, he handled the subject well, although she had no alternative, since an established stagecraft would have demanded an advance royalty for the commission. By chance a young playwright, Milt Hagen, who has written a play in collaboration with Frank Bacon ("Lightnin'"), acquired a two weeks' option in the hope he might secure backing, being close to the Guggenheims. Hagen's option expired and Mindlin & Goldreyer pulled the trick successfully thereafter, after cutting in about a score of backers. Miss Forrest is now getting 10 per cent. of Fallon's royalties for her efforts.

This sounds like a music publisher's blurb, but is vouched for as actually occurring. Al Jolson at the Apollo, Chicago, where "Bombo" is holding forth, held the curtain at the conclusion of the performance one night last week and announced that although the show proper was over, he would hold a rehearsal of a new song, and welcomed all those who wished to remain. Working with the orchestra, Jolson rehearsed "Who Cares?" This was more than Jack Yellen, one of the song's writers, expected. He went to Chicago expressly to rehearse Jolson.

Following the record business played to by the Yorkville (New York) stock last week, which presented "The Faithful Heart" with Flora Sheffield in the cast, Miss Sheffield is proposed as a traveling stock star and it is planned she appear with each stock desiring the play. The drama by Monckton Hoffe closed at the Maxine Elliott two weeks ago and was turned over to the Yorkville stock. Business last week was over \$7,500, which more than doubled the gross the show was able to pull on Broadway. "The Faithful Heart" has not been released for stock generally, but several cities have asked for it and have requested Miss Sheffield for the engagement. That opened up the field to use the young actress for stock-star work. She was accorded corking notices for her work by the metropolitan critics, as was the play. Miss Sheffield is under contract for two years with Max Marcin, who produced it with Frederick Stanhope. Jules Hurlig is also interested and is handling Miss Sheffield and the stock bookings. The attraction is said to have lost about \$10,000 during the several weeks it ran, and that sum will probably be recovered from the stock revenue. "The Faithful Heart" is considered to have no value for pictures, as its story is molded around an illegitimate child.

The Irish societies in New York carried their point in protest against certain combinations of colors on display in "Sally, Irene and Mary" at the Casino, New York. One of the principals wore a costume that had a red waist with a green skirt. The plaintiff against this was the red above the green, while a chorister was discovered wearing a green skirt with a yellow shade in it. The protest was a strong one and the show's management made the requested changes. Eddie Dowling wrote the piece and plays in it. No one in the show had noticed the color combinations before their attention was drawn toward them.

That deer hunting expedition of ticket men who went to Bill McBride's camp in the Adirondacks came off as scheduled last week. It was practically the same crowd that bored into the waters off Bayshore last summer and landed a catch of dogfish. There were all kinds of claims about the number of deer bagged, but none in the party was keen about venison this week. Louis Cohn was offered the job of gun-bearer, but turned it. He also refused to walk ahead of anyone in the party who had a gun. Louis got one break. He borrowed Joe Pyle's rifle and tried his luck at a target. Funny thing about it was that he hit it. That saved Lou from a lot of "birds."

"Able's Irish Rose" pulled a laugh publicity stunt this week. Little boxes containing "Jews Harps" were mailed to newspaper men. Some of the latter didn't know what they were, and nobody could play the things.

The metropolitan premiere of "Little Nellie Kelly," at the Liberty, New York, Monday evening, was electric in enthusiasm from players to

auditors. The opening was announced for a prompt 8:15 curtain, but though the orchestra was in the pit on time, it was 8:37 when Charlie Gebest entered with his baton. Gebest and Maurice de Pachh worked out the orchestrations, and Charlie did get a hand. That was from George Cohan, Jr., who was seated in a stage box with his grandmother and her party. The kid's hand-clapping tickled the house, and the show got off to a laugh before the band struck up. At the finale there was such cordial response from the audience that George M. Cohan walked on from the wings and very simply expressed his thanks. He never would have appeared had he not felt the first-nighters had received his own "song and dance show" as a smashing success. There was a shower of bouquets from the stage boxes when Cohan appeared.

Arthur Hopkins' presentation of John Barrymore in "Hamlet," which was to have opened at the Sam H. Harris last night, made good the prediction the manager had lifted the Shakespearean work away from tradition. In one way, however, Hopkins has taken the original idea of the playwright, for two of the feminine roles are being played by men. Norman Hearn, a youth, said not to have appeared on the professional stage before, is in the role of the "Player-Queen," and Richard Skinner appears as the "Mime-Queen." The suggestion that a youth play one of the feminine parts was first made in the columns of the Sunday "Herald" three weeks ago, and caused considerable discussion. It was not known, however, that Hopkins decided to revert to the early English manner of presentation until this week. The role of the Queen is played by Blanche Yurka and the King by Tyrone Power. "Hamlet" is being given in subdued lights, and many of the familiar props to the leading characters are gone. Power enters in hunting attire, not in regal robe and crown, while the First Grave-Digger is minus his pick.

In virtually the same way that "The Bat" contended for Broadway and Chicago run honors against "Lightnin'," the mystery play is cleaning up around the subway circuit. It has been playing two-week engagements in the neighborhood houses to the best business of any dramatic attraction for two seasons with the exception of "Lightnin'," and the show has been booked for another trip around the subway circuit next spring, when it will again play two weeks in each house. At the Riviera "The Bat" got nearly \$27,000 in two weeks. The two weeks' gross at the Montauk was \$1,000 better. Last week it made a record at the Bronx opera house by drawing over \$14,000. That was only possible by increasing the scale there to \$2 top. Other attractions play the Bronx at \$1.50 top.

There's a story of how a sidewalk ticket spec secured a number of pairs of tickets of the invitation performance Ethel Barrymore, in "Rose Bernd," gave Sunday night at the Longacre. This was a complimentary performance for professionals in the metropolis who themselves are occupied in their own productions, thus prohibiting theatre-going. The sidewalk spec, however, is said to have disposed of the free duets to curious laymen who wished to mingle with the professionals.

Delasco-Warfield's "Merchant of Venice" did not play Wilmington, Del., but gave its first performance Tuesday at Ford's, Baltimore.

Both the daughters of William Bradley of the Bradley production studios, also department head of the Hudson stage crew, are aimed for professional careers. Louise Bradley, the youngest girl, debuted in stock this week, having a role in "Lilies of the Field," which is the current attraction of the Alhambra Players in Brooklyn. Beatrice Bradley, an elder daughter, opened with a show at Atlantic City in the summer.

One of the cleanest of the carnivals recently sent a representative to an up-state New York town to arrange bookings. This show had been writing its own ticket there for several seasons. The representative was informed a local ordinance prohibiting carnivals had been passed since last season. Inquiring further he was informed the town had been anxious to play one of the largest of the circuses and had made overtures toward securing the circus as a local attraction. The agent for the circus when interviewed by the town officials said that the circus could not play a town that had been making a practice of booking carnivals. The agent suggested that in the event that a local ordinance prohibiting carnivals was passed, the circus would accept the date. This was done, and a free lot, free parade permit, free water and other concessions granted the big top outfit.

"LISTENING IN" COMES IN

Pittsburgh, Nov. 15.
"Listening In," a comedy-drama, closed here Saturday, after having been on the road three weeks. The piece is to be recast before making a second attempt. Showmen connected with the Stanley Theatre Company of America, Philadelphia, were the producers.

NEW PRODUCERS

The Harry Delf show, "Moonbeams," will be jointly produced by Mr. Delf and Lew Cantor, newcomers to the Broadway producing ranks.

Delf has staged several vaudeville productions, also appeared as a single turn in the twice daily. Mr. Cantor has been mostly a producer of tabloids for the small-time vaudeville circuits.

"PETER WESTON" DUE EAST

San Francisco, Nov. 15.
Thomas Wilkes will produce "Peter Weston" at the Alcazar next week. This show was formerly called "The Whirlpool" and will have Frank Keenan in the leading role, supported by the Alcazar stock players. The show is scheduled to go to New York direct.

JOLSON STICKS

Contrary to report "Bombo," with Al Jolson, will remain at the Garrick until the first of the year, at least.

It was reported the show would leave the first week in December. Jolson has been doing around \$37,000 weekly at the Apollo.

"Thin Ice" Cancels Chicago Date

Chicago, Nov. 15.
"Thin Ice," which was to have been at the Playhouse this week, was abruptly cancelled.

Nov. 20 "The End of the World" comes to the Michigan avenue theatre.

LEGIT ITEMS

"The Little Kangaroo," which Ned Wayburn is staging for Oliver Morosco, is due on Broadway the middle of December. James T. Powers is starred. Aline McGill has been added to the cast.

Alfred A. Aarons is in charge of the Galey in addition to his post as general manager for A. L. Erlanger. Aarons took care of the remodeling of the Galey during the summer and when the season opened replaced Charles Burnham as the house manager. The latter has retired to his farm in Connecticut.

Harry Levey, formerly treasurer of the Astor, is now in charge of the box office of the Bayre, New York. Harry Wilner is house manager.

The entire company and production of "A Fantasio Fricassee," which has been running at the Greenwich Village theatre and is in its tenth week, will journey to Sing Sing next Sunday to play for the Mutual Welfare League.

Sadie Burt has been engaged for the new Jack Lait musical comedy farce, with its first title "Genevieve," removed. Edwin Parker of Chicago claimed the title for a production Charles Purcell was slated to head, and to be produced in Chicago. The Lait show is to go into rehearsal next week, opening Xmas day outside New York.

COAST'S "NOW AND THEN"

San Francisco, Nov. 15.
Kolb and Dill, with their Aaron Hoffman comedy "Now and Then," are rehearsing for the opening at Grant's Pass Nov. 27. They will then play northward into Seattle for the initial big city stand. The cast includes May Cloy, Julia Blanc, John Fee, Frank Wallace, Alwyn Lewis, Wilbur Cushman.

Frank Hill is company manager and Tom Hodgeman is head.

STOCKS

Ferris Hartman and Paul Steindorf are playing to big audiences at their new Rivoli, San Francisco, formerly Rialto, where they opened a six months' season some weeks ago. The bill last week was "Chimes of Normandy." The company has caught on, apparently, and many of the patrons of the old Tivoli of a quarter of a century ago, when Hartman and Steindorf were in the height of their success as San Francisco favorites, are making the Rivoli a steady weekly habit.

A Washington masher came to grief last week when he encountered Eileen Wilson and Olive Meehan, leading woman and ingenue of the President theatre stock company in Washington. Stating that it was her desire to protect other girls, Miss Wilson had a warrant sworn out for the arrest of Walter Langstreet, the masher in question, which resulted in his arrest. The two ladies were approached on the corner of New York avenue and 14th street and when they would pay no attention to the advances made by the man he used profane language, they said. Miss Wilson claims she is going to make an example of him.

If a press story it was beautifully handled, as the two local evening papers gave it a front page display.

"Remnant," a story of life in Paris in 1840, by Dario Nicode and Michael Morton, was the Drama Players offering at the Empress, Kansas City, last week. Theodore Warfield in the title role had a part which fitted and Arthur Vinton, as Tony was also admirably cast. The piece under the direction of Wm. L. Mack was well staged and the entire production much above the average stock offerings. Those in the cast, in addition to the two principals, were Alice Mason, E. Garfield Kast, Joseph Stanhope, Mary Hill, Robert Bayley and Earl Jamison. This week "The Broken Wing." Business is holding up and the members of the company are securing a following.

The Francis Sayles Players have opened an indefinite engagement at the Opera house, New Castle, Pa. Sayles was with the Pauline MacLean Players.

The Associated Stock Players, Ltd., are in their thirteenth week at the Empress, Vancouver, B. C.

Clara Joel has retired from the Proctor Players at Harmanus Bleeker Hall, Albany, N. Y.

The American Theatre Players of Spokane have done the record stock business of the city since opening seven weeks ago. Sarah Truax (Albert) returned to the stage and the company in a special engagement and business immediately took on a spurt. James G. Edwards has joined the stock, replacing Edward Ewald.

Walter Davis and Jane Drawall have returned to the Woodward Players at the Majestic, Detroit. Walter Connolly and Nedda Harr-

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"ROSE BRIAR" OPENING

Atlantic City, Nov. 15.
"Rose Briar," a new comedy by Booth Tarkington, will be presented here next week by F. Ziegfeld, Jr. with Billie Burke in the title role. Allan Dinehart, Mrs. Lydig Hoyt, Richie Ling and Florence O'Donnell are in support. Victor Herbert wrote the incidental music for the play.

ARKANSAS THEATRE BURNED

New Orleans, Nov. 15.
The Saenger theatre at Pine Bluff, Ark., burned to the ground Saturday. The house had been a losing proposition for the past two years and was just beginning to show a profit. The Saenger will be rebuilt at once.

Rehearsing "Give and Take"

Hurlig & Seamon and Max Marcin have a new three-act comedy in rehearsal by Aaron Hoffman called "Give and Take." The show is slated to break in out of town about Dec. 1, reaching Broadway at holiday time.

"Sally" at Chicago Jan. 7

Chicago, Nov. 15.
"Sally" comes to the Colonial Jan. 7, which announcement puts an end to the speculation as to the date the show is to be seen in Chicago.

GEORGIA O'RAHEY GIVEN DECISION AGAINST ARTHUR HAMMERSTEIN

Arbitration Board Decides for Actress in "Daffy-Dill" Case—Augustus Thomas Takes Hammerstein's Place on P. M. A. Committee

The arbitration of a claim by Georgia O'Rahey, who alleged breach of contract on the part of Arthur Hammerstein, has aroused more managerial interest than any case placed before the Producing Managers' Association-Equity arbitration board in a season. The decision was against the manager. Hammerstein has asked the case be reopened on the grounds that the result was based on a technicality and contrary to custom. The manager is chairman of the P. M. A. arbitration committee, but as the matter concerned him, Augustus Thomas took his place, his vote along with Equity's trio giving the actress the award.

Miss O'Rahey was given a run of the play contract for "Daffy-Dill" that form being considered one of the strongest contracts between manager and player. The agreement stipulated she be featured, under the billing of Frank Tinney, starred. Miss O'Rahey testified her name was not used in the daily advertisements for the attraction. Hammerstein declared he has used Miss O'Rahey's name whenever possible, she being featured in the outdoor paper, the house electric lights and the Sunday advertisements. He explained the daily advertisements were so small that mention there was negligible and claimed he had fulfilled the featuring in about 90 per cent. of the show's advertising.

The manager claims the decision, holding there was a breach of contract, is unusual. He states that in cases where the intent to follow the contract provisions is shown, it is customary to inform the manager he must conform strictly to the requirements instead of declaring the contract violated. Hammerstein also says the actress did not care to go on tour with "Daffy-Dill," that she had declared her intention of breaking away prior to the show's leaving Broadway last month and that she said she had received other engagement offers.

Last week's session was the third arbitration meeting in as many weeks. Hammerstein has asked the decision to be held pending his request for a rehearing.

SECOND "KLUX" PLAY

"Masked Men" Being Produced by C. Anderson Wright

C. Anderson Wright, who wrote a series of Ku Klux Klan expose stories for the New York "American," has written a play in collaboration with Langdon Gillet, based on the articles. A company is being promoted for the making of the yarns into a moving picture. The piece will be called "Masked Men." It bears no relation to the Ku Klux Klan play known as "The Invisible Empire," which started touring the south and stopped after several weeks.

The cast announced for "Masked Men" is Fred Tilden, Helen Holmes, Helley Pett, Granville Palmer, Dan E. Hanlon, Sam Lowett, William Morran, Edward Power, Florence Earle, Harry Sothorn, Edward Fielding, Albert Sackett, Jerome Lawler, Elizabeth Irving, Erin O'Brien Moore, Ford G. Fenimore, Constance Hope, Dorothy Gale and Paul Henricks.

The piece is due to open in Wilmington Nov. 27, and is expected to reach Broadway in December. Incidental music for the show is by Madelyn Sheppard.

Joe Drum and E. T. Clancy are agenting the piece, with Hank Smith company manager.

WIFE LOSES HARRY CLARKE

Harry Clarke, one of Nora Bayes ex-husbands, was divorced by his latest wife last week, Justice Giegerich signing the interlocutory decree in the New York Supreme Court. Clarke's name in private life is Harry Prince. Mrs. Marie F. Prince is also a professional.

The couple were married April 23, 1919. There are no children. Kendler & Goldstein acted for Mrs. Prince.

DAISY BOWERS SETTLES SCHULZE WILL FIGHT

Actress-Widow Accepts \$7,000 to Cover Claims on Estate

Daisy Bowers, one-time chorus girl, who was severely denounced in the will of her late husband, Edward August Schulze, a retired restaurant proprietor, withdrew her objections against the probate of his will following a \$7,000 settlement out of court with his heirs. It was disclosed last week in the Surrogate's Court, New York, through the filing of an accounting of the decedent's property. Mr. Schulze, who died of a complication of diseases April 11, 1921, lived at 302 Central Park West, New York. His widow in private life, Daisy Evelyn Schulze, of 122 South Hampshire avenue, Atlantic City, N. J., filed objections to the will, alleging in her answer fraud, undue influence and lack of sound mind and testamentary capacity and demanded trial of the issues raised by her before a jury, but withdrew her objections as the case was approaching the date of trial.

Among the bequests in the will made by the testator was one to Mrs. Ollie Berry Strong, friend, of 72 West Fourth South street, Salt Lake City, Utah, who left the stage about three years ago, her stage name having been Olive Skinner and her last appearance being in a road company production of "Twin Beds," half of his residuary estate; \$30,000 in cash, half of his jewelry net disposed of specifically in the will, his diamond ring marked "E.E.," and his piano, all household furniture, furnishings, pictures, books, music and other personal effects in his late home.

According to the executors, Mrs. Strong and Mrs. Rosa Dillard (sister of the deceased) on September 26, 1921, agreed to give Mrs. Schulze from their respective shares \$3,500 to withdraw the objections against the probate of the will.

A preliminary hearing for the signing of the decree will come up before Surrogate Cobalan on Dec. 12.

Mr. Schulze, who asked in his will to be laid to rest beside the body of his one-time sweetheart, Florence Thomas, at Woodlawn Cemetery, she having been killed by a fall in 1908, was born in Hoboken, N. J., in 1861, and shortly before his death was the proprietor of several restaurants in New York city, succeeding his father in business, until four years ago, when he retired and managed the restaurant at 23 William street, which was established in 1857, and patronized by the financial men of Wall street. He was a member of the New York Athletic Club and of several other organizations.

\$17,933 ALIMONY

Mary Carr Making New Application to Punish Her Husband

Mary Carr, through Frederick E. Goldsmith, is making new application to punish her husband, Alexander Carr, for contempt of court for failure to satisfy \$17,933.31 accrued alimony under a final decree of divorce signed by Justice Kapper Oct. 17, 1919. The petition sets forth Carr, as co-star of "Partners Again," is earning \$750 weekly plus a 12 1/2 per cent. interest in the net profits of the production.

Several months ago Mr. Carr was about to make a similar motion in contempt proceedings, but a temporary truce was effected.

"OLD HEIDELBERG" IN SPRING

The Shuberts' next foreign opera production will be "Old Heidelberg."

It follows "Lady in Ermine" at the Ambassador next spring.

ANN MURDOCK RECEIVES ALF HAYMAN'S BEQUEST

Attorney Counsels Widow Not to Contest Will—Life Income for Actress

By direction of Surrogate Cobalan of New York Albert J. Berwin of 233 Broadway, one of the transfer tax state appraisers attached to the local office of the state tax commission, was this week appointed appraiser of the estate left by Alf Hayman, late general manager for Charles Frohman, Inc., for the purpose of assessing whatever taxes may be due to the state under the inheritance tax laws.

Mr. Hayman, who has been separated from his wife, Rose Hayman, for about four years and upon whom at the time of their separation had made a financial settlement with her, died May 14, 1921, leaving a will and codicil, executed August 2, 1918, and June 2, 1930, in which, to the exclusion of his two sisters and six nephews and nieces, he left his residuary estate to Ann Murdock, actress, in trust for her during her lifetime with the power to will the principal.

Mr. Hayman did not mention his widow in his will. Believing that, in addition to the already made financial settlement, she was entitled also to be remembered in his will, Mrs. Hayman wanted to file objections to the probate of the

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JUDGMENT APPEAL DENIED

Peterson's \$10,000 Verdict Stands Against Gus Hill

Judgment for \$10,128.10 in favor of Frederick V. Peterson as a result of a suit against Gus Hill was entered last week. The litigation involved the 1919 edition of "Bringing Up Father." Peterson alleged he was damaged \$100,000 when Hill refused to produce a show which he was to manage on a 2 1/2 per cent. of the gross royalty. Instead he produced it with others interested. The jury awarded Peterson a verdict for \$10,000, from which Hill sought to appeal and lost, as he did on the motion to set aside the judgment.

The action dates back to 1918, when Peterson alleges he took managerial charge of the 18 edition of "Bringing Up Father" through the Western and Northwestern territory. Peterson averred it was a "flop" until he took command and made it turn in a profit, as a result of which he earned for himself on the 2 1/2 per cent. agreement \$30,000 on the season. It was agreed that he was to have charge of the following season's edition, which he sued to enforce when denied him.

Hill's defense was a general denial.

GOETZ SELLS "HAYSEED"

Davidow and LeMaire Buy Show While in Rehearsal

Ed Davidow and Rufus LeMaire have purchased E. Ray Goetz' interest in "Hayseed" and having taken over the management of that attraction. The piece is a musical comedy with a rural background. The show may reach Broadway under the title of "The Villain Still Pursued Her."

"Hayseed" has rehearsed over the time limit and when salaries were due last week, with no Broadway house in sight, Goetz decided to withdraw. It will open next Monday at Stamford, Conn., though one of the obligations assumed by Davidow and LeMaire is that of salaries for last week and this.

George Gershwin and William Daly who wrote the score also purchased an interest in "Hayseed."

In the cast are Mr. and Mrs. Jimmy Barry, Emma Haig, Olin Howland, John Merkel, Thomas Conkey, Eva Clark, Lynn Sanderson, Guy Nichols, Frank Mayne.

MRS. LLEWELLYN SHOOT'S SELF

San Francisco, Nov. 15.

Mrs. Jacqueline Llewellyn, 25, was found fatally shot in her apartment last Wednesday with Russell Ransom, 20, known as her husband, and died the following day. In a dying statement she corroborated Ransom's story that she shot herself. Dissatisfied with the stories, detectives are investigating and holding Ransom on a charge of vagrancy. Ransom, in a statement, said he had met the actress at Long Beach, Cal.

MARRIAGE REVEALED BY HUSBAND'S ARREST

Friends Interest Themselves in Atlanta Reports—Actress Has Been in Stock

Syracuse, N. Y., Nov. 15.

While Syracuse friends were speculating as to the whereabouts of Minna Gombell, once leading woman in local stock, following reports that she was ill and penniless in Atlanta detectives were seeking her second husband, Ferdinand Eggena, whom she married secretly in the Georgia city, to answer grand larceny charges at Albany.

The speculation as to Miss Gombell's fate apparently was responsible for the arrest of Eggena, for Miss Gombell's denial of the reports flying about here gave the first inkling of the badly wanted man's whereabouts, and her statement and the arrest of Eggena in New York came almost simultaneously.

Miss Gombell's first husband was Howard Rumsey. The last year that Rumsey had a stock company here, 1920, Miss Gombell, following her divorce, came here with Eggena to peddle stock in Ideal Productions, Inc., which was designed to star her on Broadway.

Eggena was linked with the cor-

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DUNCAN RESIGNS

Stage Director of Equity Players Encounters "Bosses"

Augustin Duncan resigned as stage director to the Equity Players Monday, his withdrawal being coincident with the debut of the organization's second production, "Hospitality," at the 48th Street Equity Players, which is an arm of the Actors' Equity Association, has the house under lease for the season, Equity to receive one-third of any profits for the use of its name.

It is said Duncan faced a situation where there were "too many bosses." The set rules of the organization are believed to have antagonized the director. Among them the no-star system mitigated against the chances of "Malvaloca," the first Equity try, which had Jane Cowi in the cast. The star's name value was little employed in the publicity of the attraction.

HOUSEMAN'S OUTSIDE LINE

Chicago, Nov. 15.

Lou Houseman, manager of Woods', may resign, according to a rumor heard along the Rialto, owing to the promising outlook of an advertising concern in which he is financially interested.

The new firm is known as Gertz & Houseman and it prints menus for restaurants, permitting theatres to finance the jobs by using advertising prominently displayed in connection with the bills of fare.

Houseman was general representative for A. H. Woods in Chicago, and was retired from that position. For the last year he has been back in Woods' favor.

This is not his first venture outside of theatrical business. B. P. he was a wine agent and more recently connected with Ernie Young's ticket agency business.

FLO HART GIVEN DECREE

Justice Giegerich has signed an interlocutory decree of divorce in favor of Flo Hart (Harlan) against Kenneth Harlan, pictures. The decree went by default, the suit being undefended.

A pending separation action by Harlan against Miss Hart will be formally discontinued shortly.

REPAIRING "BARNUM"

"Barnum Was Right," a farce produced by Louis Werba and presented for the first time at Atlantic City last week, will be taken off for repairs Saturday. The show is playing New England stands this week.

Changes in the script and cast are necessary. The piece is expected to resume early in December and is due on Broadway around the holidays.

"MERCHANT'S" SETTINGS

David Belasco's first presentation, "The Merchant of Venice," with David Warfield starred, opened at Baltimore Tuesday. The attraction is believed to be the heaviest dramatic production on record; 25 wagon loads of settings and props for it.

The "Merchant" will remain out four weeks, opening in New York at the Lyceum, Dec. 18.

"REVUE Russe" FLOP; FOREIGN SHOW TO QUIT

Reported Loss to Shuberts of \$75,000—Settlement of Contract in Baltimore

The "Revue Russe," imported some weeks ago from Paris by J. J. Shubert, will close at the end of this week in Baltimore, according to present plans. The attraction may play another week, it being listed for a showing in Boston. The losses will amount, it is said, to \$75,000.

The Russian outfit, ostensibly opposition to Ballet's "Chauve-Souris," which Morris Gest has been running continuously at \$5 top for nine months on Broadway, was a complete flop. The attraction lasted but two weeks on Broadway, then was sent suddenly to Chicago, where it was taken off after a week. The show was then jumped east again, opening at Baltimore Monday. The initial scale for the "Russe" show was \$5 top, but was dropped immediately to \$3, that going both for New York and Chicago. In Baltimore the \$5 thing was not attempted.

"Revue Russe" was under contract for 20 weeks, Mme. Marie Kousnezoff being guaranteed \$2,000 weekly and a percentage.

There was an attempt to cancel the contract when the show was in Chicago. It is understood a settlement was effected in Baltimore.

COLORS SHOW CLASH

"Shuffle Along" Accusing "Plantation Days"

Charging piracy against "Plantation Days," the management of "Shuffle Along" has ordered attorneys to again proceed against the western colored show. Some weeks ago the "Shuffle Along" people claimed to have enjoined "Plantation Days" in the Federal court at Chicago, the restraining order being against the use of Sisale and Blake's song numbers, written for "Shuffle," and misleading advertising.

It is said one Lawrence Deas, the colored stage manager for the No. 2 "Shuffle Along," upon leaving that show went to Chicago and billed himself as the producer of "Shuffle" in the presentation there of "Plantation Days." The billing used was "Shuffle Along" (in large type) to see "Plantation Days," the latter in small lettering. Deas put on the show first at Green Mill Gardens, Chicago.

According to the owners of "Shuffle Along," their song hits were openly used until the court action, and it is claimed they were not taken out, but that only the names of the songs were changed. It is alleged "Plantation Days" is openly using "Shuffle" material in Cleveland this week.

"GINGHAM GIRL" AGAIN

Change in Decision—Others Besides Buzzell Featured

There was a change noted in the arbitration decision in the matter of Eddie Buzzell, the featured player, and Schwab & Kusell, producers of "The Gingham Girl," last week. The managers are required to place Buzzell's name in lights and in newspaper advertising of five lines or more.

The decision, however, was not that Buzzell was to be featured alone. In the larger advertisements other names may be used in addition and in the electric lights. Four names in addition to Buzzell's appear in the Earl Carroll theatre lights, Helen Ford, Bertie Beaumont, Louise Allen and Russell Mack.

This week the usual insertion in the Gallies carried Buzzell's name as the show's feature.

ELLIOT DEXTER NOT MARRIED

Los Angeles, Nov. 15.

Mrs. Alvin Untermyer, wealthy divorcee of New York and California, has returned to her Riverside residence and is in seclusion. She declined to deny or substantiate rumors that she would marry Elliot Dexter, screen star.

Recent rumors were of an early marriage and the furnishing of the Riverside home as if for a honeymoon. Other reports went so far as to claim that the divorcee and Mr. Dexter were already married.

These were emphatically denied by Neil McCarthy, Mr. Dexter's attorney, who said Dexter had not married Mrs. Untermyer.

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 (26th week). Still getting surprising attendance and indications are for show to remain well into new season and may run through. Takings jumped to \$11,600 last week, with one extra performance.

"Banco," Ritz (9th week). Liked comely has drawn on lower floor mostly. Pace has been in groove of little under \$6,500, and material jump is hardly expected now. Another week listed, with Fay Bainter in "The Painted Flapper" due Nov. 27.

"Better Times," Hippodrome (11th week). Big house enjoyed another holiday spurt last week, with Election day seeing big attendance both performances. Business reported well over \$60,000.

"Blossom Time," Century (55th week). Best operetta try of Shuberts since "Maytime." Ran season at Ambassador and made here three weeks ago. Business highly profitable though not of exceptional gross; cut rated now. Better than \$16,000 last week.

"Cat and Canary," National (41st week). Holdover mystery piece has been making money right along and fall takings are comparatively good. Last week gross was over \$9,000, but house is said to have high stop limit and business under that figure may see withdrawal late this month.

"Chauve-Souris," Century Roof (42d week). Gest's imported novelty show from Russia keeps corking pace at \$5.50 top. Doubtful if record already made will be equaled. Year on Broadway looks sure.

"East of Suez," Eltinge (9th week). A. H. Woods' drama of English authorship rates well enough, but pace recently has slowed down. It ought to stick to profit until first of year, with road likely after that.

"Follies," New Amsterdam (24th week). Chances of Ziegfeld show running well past first of year look certain. No extra performance last week, but holiday aided gross, jumping about \$2,000 for total of around \$36,500.

"49ers," Punch & Judy (2d week). Top here is \$5, probably risked because of 299-seat capacity. First night complimentary, with week's takings between \$5,000 and \$6,000. Can get \$11,000 in eight performances at scale. Prices dropped to \$3 this week. Claimed operation too costly for lower scale.

"Greenwich Village Follies," Shubert (10th week). No extra matinee last week. Wednesday afternoon performance switched to Tuesday (evening), as true of most of musicals. Business excellent, gross better hit under \$26,000.

"Hamlet," Sam Harris (1st week). John Barrymore starred, production made by Arthur Hopkins. First of big Shakespearean presentations called. Opened Thursday evening. Scale \$3 top.

"Her Temporary Husband," Frazee (12th week). Final week for farce, which goes on tour. Business fair here, pace approximating under that in Chicago during summer. "R. U. R." moves up from Garrick Monday.

"Kiki," Belasco (51st week). Completes solid year next week. Looks as strong as any drama presented by Belasco in decade and figured to run into spring. Business holds to \$15,000 weekly.

"La Tendresse," Empire (8th week). Final week for drama of French adaptation, which goes on tour. Will be succeeded next week by "A Texas Nightingale," which was called "Greatness" in Chicago for a few weeks.

"Lady in Ermine," Ambassador (7th week). Run indicated for this operetta, known in London as "The Lady of the Rose." Business excellent on lower floor and general improvement noted last week. Extra performance last week for gross of nearly \$17,000.

"Last Warning," Klaw (4th week). All markings of hit. Agency call and interest holding up. Nine performances last week, when takings were \$14,500. Second week's takings totaled \$12,600.

"Little Nellie Kelly," Liberty (1st week). George M. Cohan's musical piece which ran 15 weeks at Tremont Boston, and might have stayed all season there. Moved to come in. Opened Monday with fine promise. Indications are for capacity better than \$24,000.

"Loyalties," Gaiety (8th week). Dillingham's dramatic winner. English piece inserted extra performance last week and gross around \$16,000. Equals if not leads in agency call.

"Merton of the Movies," Cort (1st week). Dramatization of story of that name which ran serially in "Saturday Evening Post." Produced by George Tyler. Opened Monday and won corking notices.

"Molly Darling," Globe (12th week).

Moved from Liberty Monday. Listed to take to road after one more week, replacing "The Bunch and Judy" at Garrick, Phila., latter show coming to Globe Nov. 27.

"Music Box Revue," Music Box (4th week). Another big gross week, takings again going to better than \$32,000. That means capacity plus. Extra matinee played last week on Election Day.

"On the Stairs," Daly's 63d St. (8th week). Will probably run through month and may stick longer. Takings last week \$5,600, which makes money for house and show. Colored attraction again reported readying but not due until next month.

"Orange Blossoms," Fulton (9th week). Additional airing of Pat Somerset-Edith Day matter with Immigration authorities now believed to have affected business. No extra performance last week. Takings about \$14,000. Scale dropped to \$3.50, which may lengthen run.

"Partners Again," Selwyn (28th week). Two weeks more for P. & P. comedy, which will be holiday card at Selwyn, Chicago. House draw for two or three weeks while "Johannes Kreisler" is readied. "Partners" played to \$11,500 last week.

"Passing Show of 1922," Winter Garden (9th week). Goes to road after two weeks more. Garden to be remodeled during December and new attraction due around Christmas.

"Rain," Maxine Elliott (2d week). Looks like Broadway's new dramatic hit. Notices excellent and big draw from jump. Takings mounted to \$1,800 at night, about all house will hold. Opened Tuesday night last week; in seven performances got \$11,600.

"Romantic Age," Comedy (1st week). Play of English origin by A. A. Milne. Opened Tuesday, succeeding "The Ice," which moved over to Belmont.

"Rose Bernd," Longacre (8th week). Indications now are Ethel Barrymore attraction will stick over planned 12-week period, which would keep show in until after first of year. \$11,500 last week; no extra performance.

"R. U. R.," Garrick (6th week). Will move uptown next week. Business between \$7,000 and \$8,000. Theatre Guild will offer "The Luck of One" its second production of season, Monday.

"Sally, Irene and Mary," Casino (11th week). Played extra performance last week and grossed between \$15,600 and \$16,000. Three name show turned good profit at that gross, though draw has not been as strong lately as in earlier weeks.

"Seventh Heaven," Booth (3d week). Extra performance last week. Business looking up; show being given word-of-mouth plugging. Takings went to over \$10,000 and this week started off at better than \$1,000 Monday. Indications are show will settle for run at fairly good pace.

"Shore Leave," Lyceum (15th week). Three weeks more for Frances Starr play, which goes on tour Dec. 16. David Warfield in "Merchant of Venice" succeeds. Possibility of Elsie Ferguson in "The Life of Life" getting Lyceum few weeks prior to "Merchant's" premiere.

"Six Characters in Search of an Author," Princess (3d week). Novelty drama attracting some attention. Second week's takings picked up; gross about \$4,500, said to be even break. Show announced for four weeks, but will likely stick.

"So This Is London," Hudson (12th week). Going stronger than ever and last week established new record for run and probably for house in nine performances (extra matinee Election). Gross close to \$20,000. Leads non-musicals by good margin.

"Spite Corner," Little (1th week). Played extra matinee last week, but draw was off somewhat early in week and gross about same as preceding week, around \$7,000.

"Springtime of Youth," Broadhurst (4th week). Operetta has drawn much under expectations. Last week business improved, gross being around \$10,000, but with aid of extra matinee Election day.

"The Awful Truth," Henry Miller (9th week). Nine performances last week, when gross took jump. Has been capacity downstairs since opened. With extra matinee aiding business, last week \$14,400.

"The Gingham Girl," Earl Carroll (12th week). Held to eight performances last week, but business moved upward for gross of around \$17,000. Planned for run, \$4 charged Election night, and Saturday night scale now \$3.50 top.

"The Fool," Times Square (4th week). Leaped upward and now

BUSINESS LOOKING UP OVER IN PHILADELPHIA

Different Box Office Tales for Several Plays—Four New Shows Next Week

Philadelphia, Nov. 15. For the first time this season, Monday night had no openings, but the hiatus will be short-lived, as there are four novelties booked for next week, one still in the doubtful class.

Business has picked up gradually here during the last few weeks. Although there were two or three houses under normal last week, it was no longer a case of one knock-out ("Sally") against six flops or near-flops.

The splendid business of "Blossom Time" at the Lyric was the most interesting feature of the week. This operetta has shown a building power that has surprised some of the dopesters here. The last three performances last week were sell-outs, and the gross for the week topped the \$18,000 class, missing that figure by only a few hundred dollars. Monday night it was way off, for some inexplicable reason, but Mondays have been weak here this year, and a rapid recovery is expected. There are no underlines at this house, and "Blossom Time" will be allowed to ride as long as it shows real money-making powers. Its big success was especially gratifying in view of the weak showing of "The Rose of Stamboul."

"Just Married," touted as staying fifteen years at the Adelphi, is going to have its troubles for half of that time. Two underlines, "The Cat and the Canary" and "The Guilty One," are now prominently mentioned. It is hardly likely the Vivian Martin-Lynn Overman play will stay over another week or so. Its first week's gross was only a little over \$6,500, despite favorable notices. Some society theatre-parties are helping it this week, though the Monday gross was very low.

With Marilyn Miller back in her role, and the end announced, "Sally" is going along at a great rate, with the last-minute buyers on deck to get tickets. "Good Morning, Dearie," which is being heavily advertised as "Sally's Successor," comes in Monday hoping to counteract the unexpected flop in Chicago. The Dillingham offices are avowedly watching this one closely with hopes that it will stay here until the holidays, and possibly to the new year. It is (Continued on page 15)

classes with most promising dramas on Broadway. Last week takings beat \$14,000, and there is activity in agencies and at box office. Jump in business parallels that of "A Bill of Divorcement" last week.

"The Love Child," Cohen (1st week). A. H. Woods' production of French drama by Batillon. Succeeded "Queen of Hearts," which went to storehouse. Opened Tuesday.

"The Old Soak," Plymouth (13th week). Three matinees last week, when gross climbed to former pace of nearly \$14,500. Business here is strong for night performances, but not matinee draw.

"The Torch Bearers," Vanderbilt (12th week). Will likely remain until holidays. Last week, with extra matinee, takings around \$8,000. Clever comedy, though appeal somewhat limited.

"The World We Live In," Jolson's 59th St. (3d week). Looked weak until Election night and picked up from then on for about \$10,000 on week. Attracting plenty of attention, but not measure of business expected.

"Thin Ice," Belmont (7th week). Moved up from Comedy Monday, taking place of "Kempy" sent to Chicago. Business about same, little under \$5,000. No extra performance.

"To Love," Bijou (5th week). Nine performances last week. Attraction's afternoon strength has led management to insert extra matinee weekly. Between \$7,600 and \$9,000 last week.

"Up She Goes," Playhouse (2d week). New musical entrant adapted from "Too Many Cooks." Started off promisingly with first week drawing over \$11,000.

"Virtue," Bayes (1st week). Premiere dated for Tuesday set back until Thursday. New producer, who has taken house under six-week rental.

"Whispering Wires," 49th St. (15th week). Business better again last week, and without extra performance gross little under \$8,500. This mystery play has suited moderate capacity house well.

"Why Men Leave Home," Morosco (10th week). Extra performance last week aided bit. Business between \$9,000 and \$10,000. Bright comedy that has drawn fair business and is cut-rated in balcony.

"Yankee Princess," Knickerbocker (7th week). Got good break Election Day. Business took jump, though no extra performance given. Between \$15,000 and \$16,000. Operetta figures to remain until holidays.

SIX SHOWS IN LOOP LEFT CHICAGO LAST WEEK

Four Departed With Losses—Election Week Not Good—Line Now Possible on Value of Outright Buys—Mysterious Specs

Chicago, Nov. 15. Four out of the six departing shows Saturday took with them losses that far overshadowed what little good business was done in town on one of the slowest weeks of the year—Election week.

If it hadn't been for the capacity "draws" on the week-end, some of the surest "fire-hits" in town would have experienced trouble in keeping away from the red ink. The political campaigning was stiffer than usual noted on a supposedly off-year, causing theatrical interest to lag beyond expectations and making the majority of the theatres look pitiful for the size of their respective audiences Monday and Tuesday nights.

When a Dillingham show like "Good Morning, Dearie" falls below \$15,000 with the usual departing expenses added to the week's total, showmen can estimate the loss. Same goes for the Selwyn office with its high-salaried "Circle" company. Some nights during the week there wasn't a coming draw in such joined names as John Drew and Mrs. Leslie Carter, quite unbelievable, but truth nevertheless.

What losses were suffered by the Dillingham and Selwyn shows can be attributed to a false idea the booking offices have in Chicago's theatrical area in these new days of competition. In the Dillingham case there wasn't a name that could overcome the mistake the attraction made in contracting the scale of prices at the start of the engagement. The musical piece was forced to struggle along on its merit. Thus it did in the closing three weeks better than the early stay of the attraction predicted. Chicago is still a town where the \$20,000 and upward weeks can only be gleaned by at least one good name in the electric sign.

"Partners Again" is holding up at the Selwyn in New York, the loss suffered by "The Circle" in the extra two weeks the Drew-Carter cast remained at the Selwyn in Chicago won't be so severely felt. "Kempy" will now fill out the remaining six weeks at the Selwyn before the arrival of "Partners Again"—the latter having its arrival delayed here for eight weeks due to a sudden rise in business for the Carr-Bernard engagement in New York.

"Kempy" comes in at the tail-end of the epidemic of small town atmosphere plays—"The First Year" beating in the Nugent piece by a week, making it hot competition for "Kempy." Against "Thank-U," "Six Cylinder Love" and "The First Year," conservative estimators say "Kempy" will have to fight hard for \$8,000 weeks. Under the present conditions of bookings, it is reckoned that the Selwyns made an expensive move for themselves when they held off "Partners," considering the known high rent they are forced to meet at the Dearborn-Lake house. It is reported unofficially that the rent at the Twin Theatres stands each house \$2,500 per week.

"Greatness" and "Revue Russe" were the other two shows that dipped heavily into the sinking fund to reach other destinations. The Olympic attraction, "Greatness," went to New York to reappear at the Empire under another title, "The Texas Nightingale." The Russian outfit suffered internal troubles as well as box-office deficits at the Playhouse. If Lester Bryant can recover from this loss, he'll need no further assistance. So that all can recover from the excitement the Russians caused at the Michigan boulevard house before going into the next engagement, the Shuberts kept the theatre dark this week with "At the End of the World," featuring Alexandra Carlisle, William Morris, Vincent Serrano, and Alphonse Ethier to come in Monday night.

"The Perfect Fool" and "The French Doll" were the only departing shows that carried away a smile. The Wynns show had a remarkable Chicago engagement. Bordini didn't hold up the pace set on the opening week but did well with the critics and public clamoring for the French star to return in a musical piece. She made her biggest hit in one song in the Powers stay. The Bordini songs are what have made Bordini popular in the loop.

All the high expectations anticipated for the premiere of "The First Year" were lived up to. The Craven piece is nicely set in at the Woods, with outside chances of hurting both "Thank-U" and "Six Cylinder Love."

Interest in all four small town atmosphere plays in the vicinity of Dearborn and Randolph will keep up for several weeks because of curiosity in making comparisons, but "The First Year" will outlive all. There's no mistaking the popularity of a play when it is "in the air" in

Chicago, and "The First Year" is high in demand. The Woods' visitor is headed for \$18,000 this week.

Where "Six Cylinder Love" will land this week with the Couthout "buy" diminished by 200 tickets is hard to say. It will be a speculative week for the Harris attraction. In the comparison of the first two attractions at the Twin Theatres for the first six weeks which were featured equally with outright "buys," the Harris attraction failed to reach the highest week's gross of "The Circle," but beat the Selwyn play on the engagement's average gross. "The Circle" required "pushing," while "Six Cylinder Love" drew a demand that would have been greater if there had been more seats for the popular public at the box-office, at least this is the consensus of opinion of those following the evils of outright "buys."

Jack Lait's "Spice of 1922" was underlined to follow "The Green Goddess" at the Great Northern coming in on Nov. 26, but "Spice," owing to Lait's objection, knowing what other musical shows have done there, has been shifted to the Studebaker. Chicago followers of Lait's are ready to give him a big reception, even if he refuses to come out here and merely sends his dialog.

What "Shuffle Along" will do at the Olympic will settle for all time the difference between Chicago and other towns for enthusiasm over colored plays. If any colored show stands a chance for Chicago success, it will be "Shuffle Along," and the pulling is for big business to allow George Wharton, house manager, to overcome some of the heavy losses experienced thus far this year at the Olympic, because of erratic booking. The Olympic is a Kohl house, Mrs. Kohl's lease expiring this year after a 20-year term. The rental now is about \$50,000.

The ticket scalping angle during the week was productive of added comment. The Apollo management planted three sheet stretchers on all sides of the theatre warning the public that tickets purchased from sidewalk speculators would be turned down at the door. Even this failed to stop the activities of the new crop of street speculators, whose identities are said to be undergoing considerable investigation in order to ascertain just how they come into possession of the tickets.

With the opera season opening Monday on top of the legitimate openings, the first-nighters are getting their fill of premieres this week, and how the big influx of shows will twist the local theatrical calendar only the happenings of the present week will reveal.

Last week's estimates: "The First Year" (Woods, 1st week). Opened to \$2,600 as result of being long anticipated and heavy billing. Got \$1,400 at mid-week matinee, and finished strong Saturday night with capacity house of \$3,080. Prevailing interest augurs well for average of \$16,000 for first 10 weeks. Hit off \$15,700 without Sunday night.

"Bill of Divorcement" (Central, 2d week). Got away Sunday night with \$790 and average during week so encouraging Allan Pollock is determined to create a unique record by remaining here just as long as there is a dime profit. Seats now selling for six weeks in advance. Mr. Pollock deserves much credit for faith and personal efforts. Splendid at \$6,500.

"Six Cylinder Love" (Harris, 6th week). Finished with outright "buy," netting capacity for final house Saturday night. This week will tell what effect "buy" had on box office draw. Hipped off \$14,900 with wise ones claiming show will hold its own in rural atmosphere play competition in neighborhood.

"Bombo" (Apollo, 8th week). Fell into somewhat of decline at get-away of week, but still rambling along for huge profits. Is apt to be hurt by arrival of "Music Box Revue." Street speculators injured this attraction like it did other shows involved in ticket brokers being overstocked. Still great with \$29,200. Will hold over until new year by latest arrangement.

"Revue Russe" (Playhouse, 2d week). Lack of novelty still holds field clear for Morris Gest's organization later on. Prize flop of season here. House went dark with departure of Russians, reopening next week with "At the End of the World." Lester Bryant putting up game fight, considering cut gross for "Russe" was less than \$4,500.

"Good Morning, Dearie," (Colonial, 11th-final week). Dillingham's biggest loss ever for musical show for this town. Never went into popularity, creating odddest situation after Broadway hit. Loss can be judged on gross of \$14,700. No

"Follies" interest over "The Music Box," yet Harris-Berlin attraction is sure to strike eight big weeks. Opening Wednesday night to capacity, "The Music Box" will give "spec" test of the year.

"The Circle" (Selwyn, 8th-final week). Carter-Drew combination outlived its "sure-thing" draw after first six weeks, and with society demand completely "off" attraction slipped to \$7,300. Whole engagement, however, made big money for both house and show. This engagement will teach booking offices good lesson for Chicago's "draw" for literary plays of highbrow value. "Kempy" opened Monday for limited stay.

"The French Doll" (Powers, 3d-final week). Borden departed with good profit. Wise handling of whole engagement and star's return could any time for loop's classic premiere assemblage, particularly so if French actress offers musical show. Bid farewell on \$9,500. Nance O'Neill opened Monday in "Field of Ermine."

"Under False Pretenses" (La Salle, 6th week). Still fighting for safety of positive Broadway success, with more attention being paid to whipping show into shape than for business. Dittichstein's popularity will bring show over rough shoals early part of Broadway premiere. Reported at \$7,100.

"Greatness" (Olympic, 3d-final week). Loss aplenty for both show and house on experimental process. After what local critics said, New York premiere will be watched here. Not much hope entertained for dialog as now presented. Skipped away on \$4,500. "Shuffle Along" opened Monday.

\$36,000 AT BOSTON OPERA HOUSE DRAWN BY SAN CARLO OPERA CO.

May Repeat Gross This Week—Boston Now Back
With Other Cities—Cantor Did \$23,000 at the
Shubert—"Nellie Kelly's" Last Week, \$25,500

Boston, Nov. 15. Over night the complexion of the theatrical situation in Boston has undergone a complete change. From a city that had for attractions sure fire hits that ran to practically capacity for many weeks and were big moneymakers during their entire stay, the town has become one where the engagements are limited, where big grosses are no longer looked for and has joined with other cities in being content to do a paying business without hitting any box office records.

"The Bat" is the only one of the so-called old timers left. It is liable to remain for some time and will not run up against anything like real opposition until "Lightnin'" comes into the Hollis in December.

"The Kelly" show in the last week did \$25,500. This was with an extra matinee performance Friday, and means that the house was sold out completely with the full quota of standees at every show. In the 15 weeks it was here it grossed something like \$330,000.

"Shuffle Along" is another big money maker that left Saturday. The cause of this show departing was that it had run out its strength, but it took 15 weeks for it to do that and it has established a record not only for the box office of the Selwyn but also for an all colored show in this city.

Of the new shows in Monday, George White's "Scandals" and "He Who Gets Slapped" seemed to get the biggest draw. The word had gone around that White on this visit was offering a much better show than on his last trip here, when he ran into a nice frost after his opening week, with the show being generally knocked. As a result there was a big first night at the Colonial.

A sizable advance sale was also recorded at the Hollis, where "He Who Gets Slapped" opened. Boston's record number of premieres Monday held down the takings for some of the new arrivals. George White's "Scandals" drew \$2,800 at the Colonial. The balance of the openings were non-musical. "Captain Applejack" pulled \$1,180 at the Tremont, but "The Bat" beat out the new dramatic field by getting nearly \$1,300 on its 11th Monday. "He Who Gets Slapped" opened to \$700 at the Hollis; "It's a Boy" did \$450 at the Selwyn, and "Anna Christie" played to over \$900 at the Plymouth. The second Monday for the Eddie Cantor show was \$1,800. Nora Bayes, appearing at the Majestic as a Shubert unit show feature, drew \$1,100 on the two performances Monday.

The sensation of last week from a box office standpoint—outside of the "Kelly" show—was the business done at the Boston Opera House by the San Carlo Opera Co. The opera was figured as good buy, but it was not thought by even the most optimistic that it would hit \$36,000, which was just what it did. The opera house was jammed all the time, and for this week the advance sale was so big that it was figured conservatively that after Tuesday

"Cat and Canary" (Princess, 10th week). Withdrew trifling average, but merely affected by early week election slump. Will soon swing into positive holiday capacity. On figures already gained will easily reach March 1. Estimated at \$14,100.

"Thank-U" (Cort, 11th week). Can put in matinee like Election Day and get away with it at small expense. Held its own through slump, and again brought smiles with \$12,200. Next few weeks will tell whether or not "The First Year" will hurt.

"The Green Goddess" (Great Northern, 6th week). Made a big play Sunday on prices in all advertisements. Listed to go out Nov. 24 with successor now unknown. "Goddess" couldn't overcome bad houses Monday and Tuesday, held at \$11,400 on week.

"The Perfect Fool" (Illinois, 11th-final week). Wynn's attraction made big clean-up on engagement. Farewell week held average at winning figure. Count gave final week \$21,400. Griffith's "One Exciting Night" opened Monday.

"Lightnin'" (Blackstone, 62d week). What effect Frank Bacon's withdrawal from cast will have remaining weeks will tell. Accurate guess when it was stated \$15,000 would hold as average for final weeks. Wednesday matinee continues close to capacity.

"The Hair Ape" (Studebaker, 2d week). Booked just long enough to hold profits of first and second weeks. Is on decline, but should hold until Nov. 25. Expensive advance campaign is what "put over" this show in Chicago. Estimated at \$14,800.

so high as expected, though more than breaking even. This show is in for four weeks. This week is expected to tell the tale. If a building power is noted—as has been the case with all the Walnut's shows this year—some real money may be taken in, but if things don't start to pick up, it is hard to see how the show can stand the four weeks. Monday's house was pretty good.

The fourth of last week's openings, "Daffy Dill" has been by no means a sell-out at the Shubert, but it has lifted this house out of the doldrums. Encouraging signs of pick-up began in the middle of last week, and this week looks even better, all of which is going to give "Tangerine" better than an even break when it comes in Monday. "The Passing Show of 1922" is an underliner.

"Nice People" faded last week and no regrets were felt at curtailing its expected five-week stay into three, and the booking of "Tendresse" at the Broad Monday. The Francine Larrimore comedy got some of the regular class clientele of the house, but lost others to "Blossom Time" and "The Goldfish." It was first understood that "Abraham Lincoln" was booked for a return date at the Broad Dec. 4, but now it has not been announced whether that booking will stand (thus giving Miller only two weeks) or whether it will be shoved back to give "Tendresse" three or four weeks.

"The Bunch and Judy" at the Garrick is admittedly in an uncertain state. Changes are being made rapidly, but whether it will be ready for New York on the expected date (the 20th) or not is now uncertain. Notices were sent to all the papers last Friday that "Molly Darling" comes to this house on that date, and its ad appeared in the Saturday and Sunday papers, but since that time no mention of the new show is made in the ads, and nothing is said about "The Bunch and Judy's" final week. Some of the papers were very kind, but others roasted the show in every department.

Estimates for last week: "Nice People" (Broad, 8d week). Play, as been a disappointment; Francine Larrimore not well known here. Show panned in dailies. Would have lost a lot of money in five weeks originally intended. "Tendresse" Monday. Last week's gross below \$8,000.

"Daffy Dill" (Shubert, 2d week). Frank Tinney show not sell-out, but improved as week went on. Limited two-week stay now believed wise move. Over \$12,000. "Tangerine" Monday.

"Sally" (Forrest, 7th week). Final week for this Ziegfeld triumph, which resumed stride with Miss Miller's return, and is getting last-minute rush. Is likely to come close to \$30,000 this week, after dropping several thousand last week due to star's illness. "Good Morning, Dearie" Monday.

"Bunch and Judy" (Garrick, 2d week). Still in formative stage. Crowd seems to sense that, as business has not been up to standard set by most Dillingham shows here. May have grazed \$13,000. Doubt as to whether "Molly Darling" comes in Monday or "Bunch" stays another week.

"The Goldfish" (Walnut, 2d week). Success of this comedy in four-week stay will be decided this week. Last week's gross missed \$10,000, which was even break, but disappointment. "Anna Christie" Dec. 4.

"Blossom Time" (Lyric, 4th week). Schubert operetta has caught on with a bang and, although big grosses may not last, must be accounted one of season's big hits to date. Almost \$18,000 last week, with indications this week's gross will not reach that mark by at least \$1,500. May stay six or seven weeks.

"Just Married" (Adelphi, 2d week). Did between \$7,000 and \$7,500, which was disappointment, for show expected to make long stay. Two underlines now mentioned.

MITZI DID \$20,000 IN L. A.

Los Angeles, Nov. 15. Mitzi Hajos in "Lady Billy" was the attraction at the Mason O. H. last week and did the biggest week's business that the house has had in some time, topping all of the more recent attractions that have played here. The gross was something over \$20,000.

This week "Take It from Me" opened rather well but slumped off last night with the prospects being only fair for the balance of the engagement. The reason is laid to the fact that the show is mediocre and the cast is lacking in names of box office value.

"CZARINA," \$3,130 AT ALBANY

Albany, N. Y., Nov. 15. Business for the one-day engagement of Doris Keane in "The Czarina" at Harmanus Bleecker Hall on Monday fell \$1,000 below the expectations, the "take" for the matinee and night totalling \$3,130.

The matinee was light, the receipts aggregating only \$800, while \$2,330 was paid in at the night show.

BIG MONEY FOR B.WAY SHOWS

(Continued from page 1)

the second flight of productions started arriving and to date the new offerings have developed three real smashes.

Showmen were of the opinion that if Broadway were given more strength in the way of unquestioned successes, a good proportion of the list would be buoyed up. That appears to have worked out to a certain extent, the turn coming within the last 10 days.

Of an approximate score of attractions getting money, there are eight doing virtually capacity business. Three entrants included in last and this week's premiere card lead the hits. "Little Nellie Kelly," which was a turnaway in Boston for 15 weeks, got off to a stirring start at the Liberty Monday, and even in the ticket agencies was conceded a whale of a hit. "Merton of the Movies" connected for a goal at the Cort on the same night. Both attractions went clean on their second performance. "Rain," which opened at the Maxine Elliott last week, leaped upward nightly and went into the non-musical lead for demand in the agencies.

"Little Nellie Kelly" added to "So This Is London" gives George M. Cohan two of the best things on Broadway. "London" is one of the capacity acts. It got close to \$20,000 in nine performances at the Hudson last week, that figure being a record for the attraction, and probably for the house in a similar period. "Kelly" closed with whirlwind speed in Boston last week, playing an extra matinee Friday at the Tremont and beating \$25,000 on the week. The scale there was \$250 top. At the Liberty it is \$3 and on a normal week the show can better \$24,000.

"Rain," coupled with the new "Music Box Revue," gives Sam H. Harris also two of Broadway's big things. "Rain" in five days drew about \$11,500, but this week will go to capacity, which is over \$14,000. The Music Box again beat \$32,000 and grossed that last week by means of an extra matinee. In addition, Harris is housing "Merton of the Movies" at the Cort, which he controls this season and at his own Harris there is much expected of "Hamlet," with John Barrymore, the attraction opening last (Thursday) night.

The other big gross attractions Ziegfeld's "Follies," "Loyalties" and "Kiki," the latter being last season's dramatic wallop. It completes a year at the end of next week and ought to ride through the season.

Other attractions also getting big money are the "Greenwich Village Follies," which is at the Shubert, and is an easy third to the "Follies" and "Music Box Revue," with "The Gingham Girl" and "Sally, Irene and Mary" also musical money makers. "The Lady in Ermine" is the leader of the operetta crop, which cannot compete with the native musical attractions. "Orange Blossoms" at the Fulton again revised its scale and is now \$3.50 top in the evenings. The other revisions concerned the matinee prices.

Among the dramatic money draws "The Fool" at the Times Square has come to the fore and in its first three weeks duplicated the upward leap of "A Bill of Divorcement" last season. "The Fool" drew over \$14,000 last week. "The Last Warning" tops the mystery dramas and in nine performances last week played to \$14,600. "The Awful Truth" was close behind with \$14,400 at the Henry Miller and "The Old Soak" got as much at the Plymouth. "Seventh Heaven" perked up during its second week at the Booth and ought to land for fairly good business. Chauve-Souris continues a marvel among the Broadway offerings and has a rich average for its stay which is nine months' long to date.

The opening of "Hamlet" this week gives Broadway two Barrymores, Ethel continuing to profit at the Longacre in "Rose Bernd." The "Hamlet" sales was not made a matter of an agency buy-out and the Harris box office was busy with steady sales and offered good locations via the direct sale route. Although there is a buy for "The Fool," the box office at the Times Square also is holding a liberal quantity of good locations for sale there. In that way some regulation of excess premiums is being shown to be practical.

The \$5 top idea appears to have hypnotized some managers. That scale will attain for the Moscow Art Theatre, but there is probably good cause and a limited run. The "Pers," an American "Chauve-

Souris," started off at \$5 top last week at the Punch and Judy, but dropped back to \$3 Monday, the attraction getting so slow a start it is doubtful if it can last. The house is a 299-seater, and the management claims it cannot break even at the lower scale. In another house the show would have landed.

The Comedie Francaise opened Monday for a two-week engagement at the 39th Street, and the demand proved it sure of virtual capacity during its date. "Up She Goes," the musical version of "Too Many Cooks," at the Playhouse started off rather well, and that, too, is to be counted among the new productions of promise. "To Love," at the Bijou, went to nearly \$9,000 last week with an extra matinee. The afternoon draw is so strong for the three-person play that three matinees will be given weekly from now on. "Six Characters in Search of an Author" better; its first week at the Princess by about \$1,700 and grossed \$4,500 last week in the 320-seater. The management claims an even break at the pace; the house capacity is hardly over \$6,000 at \$2.50 top.

The other new presentations this week were "The Love Child" at the Cohan and, early reports were promising. "The Romantic Age" at the Comedy was also accorded having a good chance. "Virtue" was carded for last night (Thursday) at the Bayes, but may have been again postponed.

"Hospitality," the second attempt of the Equity Players, was offered at the 48th Street Monday night, with reports not as good as for "Mavaloca," which was a speedy failure.

"La Tendresse" takes to the road at the end of the week, its successor at the Empire next week being "A Texas Nightingale," which was known as "Greatness" in Chicago. Leaving at the end of the week also is "Her Temporary Husband," which will be succeeded at the Frazee Monday by "R. U. E.," moving up from the Garrick. The latter will house "The Lucky One," the Theatre Guild's second production of the season. "Molly Darling," which moved from the Liberty to the Globe Monday, will remain another week. Dillingham's "The Bunch and Judy" coming in Nov. 27. At the same time "The Bootleggers" is at the 39th Street.

The freshened interest in Broadway accompanies the opening of the Metropolitan's grand opera season, which started brilliantly Monday. On that night the horse show got under way at one of the troop armories.

"The Bat" continues a sensation along the subway circuit. Last week with an extra matinee played, it grossed \$14,300 at the Bronx opera house. The scale remained at \$1.50 top. No drama has come within \$6,000 of the figure this season (here). "The Rose of Stamboul" got about \$11,900 at the Riviera, then went to the storehouse. "The Hotel Mouse" drew \$12,000 at the Majestic, Brooklyn, and "He" at the Montauk in the same borough played to about \$8,600. "Marjolaine" had an \$11,000 week at the Broad Street, Newark.

BUYS MOUNT TO TOTAL OF 25

The buys in the agencies mounted to a total of 25 this week with the addition of seven new attractions to the list. They are "The Love Child" at the Cohan for which they are taking 250 a night for four; "The Romantic Age," 200 a night; "Merton of the Movies," 250; "Rain," 200 a night which is practically the entire lower floor at the Elliott; John Barrymore in "Hamlet" 350 a night; "Little Nellie Kelly" 450 and "Up She Goes" 250 a night. All are for four weeks with a return of 25 per cent. The big demand in the agencies in the new attractions going to "Rain" and "Merton of the Movies."

Two buys drop this week. One is "Whispering Wires" at the 49th Street and the other "Rose Bernd" at the Longacre. The buy for the latter will not be renewed as the agencies are now dumping their outright holdings on this attraction into the cut rates. Others of the buys among the dumps are "Springtime of Youth" at the Broadhurst and "The Yankee Princess" at the Knickerbocker.

The complete list of buys are: "The Lady in Ermine" (Ambassadors), "Kiki" (Belasco), "Aimer" (Bijou), "Springtime of Youth" (Broadway), "The Gingham Girl" (Carroll), "Sally, Irene and Mary" (Continued on page 23)

SHOWS IN PHIL.

(Continued from page 14)

starting out with some real opposition in the opening across the street at the Shubert of "Tangerine," and the possible opening of "Molly Darling" at the Garrick. None of these musical shows will get the critics, however, as Miller's "La Tendresse" opens at the Broad for a limited engagement.

Marjorie Rambeau and her starling vehicle, "The Goldfish," met some opposition among the critics, and the first week's gross was not

WARFIELD'S SHYLOCK DIFFERENT IN BELASCO'S HUGE PRODUCTION

Five-Minute Ovation for Star Following Court Room Scene—Warfield's Shylock Extremely Sympathetic—Mary Servoss' Portia Too Gushing

Duke of Venice.....A. E. Anson
Antonio.....Herbert Grimwood
Shylock.....David Warfield
Portia.....Mary Servoss
Nerissa.....Ellen Terry
Jessica.....Julia Adler
Magnifico of Venice, officers of the court of justice, gentlemen and gentlewomen, citizens of Venice, Jews, servants, and others.

David Warfield has made his appearance as Shylock, and at the initial performance of "The Merchant of Venice" in Baltimore last night (Nov. 14) he was given an ovation lasting five minutes as he finished the court room scene. Which is a way of saying that despite he and David Belasco have presented a version of that famous comedy which defies every tradition of the American theatre. It was successful.

As revealed on the huge stage at Ford's, it is the most stupendous production in Baltimore for many years. Pictorially, it is wholly satisfying. Belasco has used, it seems, every resource at his command to at least make the settings for his hummer scenes of exquisite beauty. And all the time he is entirely successful. When all is said and done, "The Merchant of Venice" remains in the mind as being especially attractive in its new production because of the most unusual characterization of Shylock which Warfield gives, and because of the lavish way in which Belasco has staged the play.

It has been known that beside gratifying Warfield's ambition to play the Jew, Belasco intended to present the best read version that has been presented upon the American stage. However, one is puzzled, for every tradition which seemed to prevail in the various Shakespearean productions has been broken. The general effect is that the play is exceptionally well read in most places, but that the Portia of Mary Servoss is disappointing.

The Shylock of David Warfield is unlike any other Shylock in history. It is sympathetic in the extreme, yet the conception makes him a creature of extremes, possessed of the most fiendish passions one moment and with the most human of emotions the next. There are times when the Warfield voice penetrates to the farthest part with his broken-hearted cry for Jessica when she betrays the house—and there are other moments when the speech is few and the voice gentle.

There have been Shylocks who have stalked and who have been possessed of an overbearing personality. There have been others who have played the Jew as if he were a cur, but not so with the Warfield interpretation. Here he is an individual. He is played as a Jew, but not as the Jew. Warfield's characterization is remarkable in its address, but it is not his.

There are those who were disappointed in him, and others marvelously affected by the quiet method which prevailed most of the time in his portrayal. But not once did the Jew suffering from persecution creep through; not once did the brow-beaten member of a persecuted race assert himself in that light. Continuously, it seemed, the role was played with the individual in mind rather than the individual as typifying the Jew of that period. For the Jew at that time was a persecuted man, and a man whose reaction to the persecution was expressed in a form of venom.

Yet there are times in the Warfield Shylock when the shrieks and cries of the man suggested he was temporarily deranged because of his troubles. The effect gained by this deprived the Shylock of much of its venom.

But Mr. Warfield himself hinted in a short speech he had meant to present a sympathetic Jew, and he succeeded admirably. His portrayal is so entirely different, so far away from the traditional, that it is hard to reconcile one's self to it.

woman. Her lines referring to Bassanio were spoken without the gushing which Miss Servoss employed last night. The Portia which Julia Marlowe portrays seems to have a trace of Rosalind in it, and with that the scholar. But Miss Servoss' Portia is not of this type. One cannot say it was not well taken, for that would be an injustice to the actress, but it was unconvincing.

The other players almost without exception did well. The Prince of Morocco, in the hands of Herbert Grimwood, was the most convincing of the other roles, while the Bassanio of Philip Merivale lacking in that Mr. Merivale's appearance in no way suggested the lover. His lines, however, were read well and his splendid voice heard to advantage.

Belasco has put a scene in the play not in the text. In the second act, after Jessica has run away with Lorenzo, the matter is related in a conversation between Lorenzo and Gratiano. Not so in this production. Here the scene is described in which the Jew finds his daughter gone is dramatized. The interior of Shylock's home is shown. It was said by several students of the play that this was last done in the Sir Henry Irving production. However, it is done convincingly, and the scene, which shifts from the exterior to the inside of the house, is effected in the wink of an eye.

Credit should be given to the miraculous way in which the massive scenery is handled. There are street scenes in which houses tower 35 feet from the stage. The changes are made quickly and the waits between scenes are unbelievably short.

All in all the production is stupendous and the audience in Baltimore responded with unusual first night enthusiasm. The play ran from 8:15 o'clock until midnight. Some pruning will undoubtedly be done in the four-week road tour which the company is to make before reaching the Lyceum in New York Dec. 21. By that time there will be many improvements. When New York sees this production it will be seeing the most elaborate Shakespearean production which has ever been on our stage. More than 75 actors, 30 musicians and 42 stage hands are employed.

THE WHEEL OF LIFE

Atlantic City, Nov. 15.
Mahomet Khan (Dangan's Kilmughar).
Colonel John Dangan.....E. T. Davis
George Faraker.....C. E. Cowley
Mrs. Faraker.....Irry Marshall
Ruth Dangan.....Miss Ferguson
Lieutenant Buckner.....Koreh Das
Lieutenant O'Reilly.....Marc Laurelet
Capt. Leslie Teuliat.....Frederic Worlock
An Arab.....Budda Din
Tearing Lama.....F. Fisher
Getaul.....G. M. Baksh
Gurkha Native Officer.....Nazir
Lieutenant Maclaren.....George Thorpe
A Coolie Girl.....Khush Dil
A Golem.....Rahmoodin
Lieutenant Manners.....J. C. Matthews

Sometimes, when Augustus Thomas writes, we have seen plays that compared with the artistic level and the depth of attention required by the English-made drama of love conflicts with an Indian setting that Marc Klaw set forth at the Apollo Monday. It reminded more of the attention Ethel Barrymore accomplishes with an audience than of any other single fine artistry recalled.

Certainly it was an artistic achievement worthy of the long devotion of Marc Klaw to the theatre—an attainment or a fulfillment, as you may wish. For Elsie Ferguson it was without doubt the finest thing she has ever done, and far in excess of anything since she returned to the stage from that dethronement of the attention stage arts—the screen. Not since her earlier days at the close of the Frohman direction has she claimed any such attention as is deservedly hers in "The Wheel of Life."

Miss Ferguson's acting was markedly effective in anguish and in instilled human suppression of desire. Again and again it told stories of the soul to the audience as easily as the Lama's statement that he could read her mind. She played the title role of the play, which was in the lines of the author, none other than "The Wheel of Life, and Life, Is Sorrow."

She was the wife of an English colonel stationed in Jagpur, India, whence was the first setting. Much younger than her husband, she acquired an affection for his chief officer, a natural attraction, irresistible to both. Two years later, marooned in a far mountain monastery, she and the lieutenant determine their future together, only to

have it shattered when the husband pours forth his heart desires to his wife. We are left with the deep feeling that the bonds of marriage will remain inseparable, but equally assured that those of true love will ever remain as fixed.

This ending, including both the second and third acts, we learned, have been changed from the original English version. The play of this type so truly well written, so artfully harmonized in setting and action that any ending or any diversion of plot that follows the general direction of the author's aim, is certain of being artistically correct.

The piece suffers almost no banalities, stepping at times from conversational language to the poetic form with a rich, expressive depth of feeling. The setting of the final acts, with the mountains in the background, the plain hangings and the light left, which was more than ominous, the mingled emotions that played before it. That Buddha statue, with its semi-smiling face that sometimes seemed to grimace at the mockeries of life or, again, played half kindly on those before it, was the overshadowing expression of the fates. Before it the Lama kept his still vigil; before it played the incense light, or, again, the sunlight lit the face. Before it came the story of soulful love, the light-heartedness of other lives and the tragedy versus love that still spoke, "Life is sorrow."

There were some particularly fine performances, notably that of Frederick Worlock as the honest lover, Capt. Leslie Teuliat, J. Fisher White's Lama and particularly Eric Cowley's English thickhead were distinguishable. In lesser prominence was the Colonel of C. T. Davis.

"The Wheel of Life" seems the best play of the season, speaking for both acting and staging and including the author's finished handwork.

FASHIONS FOR MEN

Washington, Nov. 15.
Peter Juhass.....O. P. Heggie
Adelle, his wife.....Beth Merrill
The Aristocratic Lady.....Edythe Tremblair
Charles.....Clarke Stevens
The Unknown.....Frank Goodrich
Philip.....Frank Peters
The Young Gentleman.....Fred Burton
Paula.....John Rogers
Brady.....Helen Haganan
Adolf.....George Frenger
The Countess.....Edna Alexander
The Deliv.....James Haden
Domokos.....George Frenger
Santha.....Fred Burton
An Arab.....Charles Ellis
The Maid.....Sedonia Elin
The Thorough Young Lady.....Katherine Haden
The Dashed Lady.....Frances Goodrich
The Nervous Gentleman.....John Rogers
The Old Gentleman.....James Hagen
The Patient Lady.....Sedonia Elin
The Camban.....George Frenger

Seldom does an audience leave a theatre so completely baffled as did the one that witnessed the first American showing of Ferenc Molnar's "Fashions for Men" at the Garrick. The author leaves you at the close with practically the same situation, namely, his wife taking complete charge of the business to keep the husband from completely giving it away because of his tender heart, the only change in the situation being that the wife at the end of the play is another lady, or rather, it should be said that the lady is about to become his wife.

At the close of the first act the delight with it all becomes almost infectious; the second act starts you guessing, and then the third! Has the author something back of it all; is he trying to make you believe that goodness at heart is a better tender that any one can impose upon it, will triumph over disaster and adversity, or has he just created a play for amusement purposes only?

The story is laid in a dry goods shop in Budapest and a village near there. It has to do with a man whose art is running behind because of his trust in every one and who, because of his very overness of nature, is loved by every one. He has employed a youth to clerk in his store. That clerk proceeds to steal his wife and the wife to steal the money that she and her husband were laying aside for the rainy day, should that day come. The couple believe in him of their love, and he, as was to be expected, lets them go, his faith causing the husband to believe the man when he states that he will return the appropriated money when the business he is establishing in Berlin is successful.

A Count, another gem of character drawing by Molnar, had the husband in his employ for some 16 hours. He then set him up in the shop. He then the man back to manage a cheese business he is developing, a remarkable new kind of cheese, and it is then that the girl who is destined to become wife No. 2 of the Mr. Juhass plays her trump card. She is tired of being poor and plugging away in an office, as she intends to land the Count, whether as wife or mistress, to end that poverty, and causes our hero to believe that she is a precious girl for his many kindnesses and fondness for him that she insists on going with him to the Count's estate.

The girl plays upon the Count and victory is in her hands when Mr. Juhass, who has been taking in the situation, watches, even to the extent of pacing the entire night below the Count's window to keep the Count from carrying out his designs upon the girl. It is a final endeavor to get rid of the man the

Count, at the suggestion of the girl, has the money the clerk stole with the wife in the first act returned to him from the Count's bankers. This is returned as the man is confessing that he loves the girl, she confessing to him that she wants wealth and all the luxuries that go with it. When the money is delivered, Mr. Juhass offers it all to her; he would even sacrifice the chance to save his business in Budapest.

This offer causes the girl to realize that she loves him, and finally the man does return to Budapest after she had wired the money to the lawyer representing the creditors.

The author closes the story by the girl showing the characteristic "feline" tendency by coming to the store and ordering all sorts of things for the new home. She has her eye on going to give her. She is only bluffing, her fifty horsepower automobile, supposedly standing out front is nothing more than a hired hack, the man not realizing that such is the case until the driver comes in for his fare. The girl then takes charge and immediately begins to cut off the leaches. First a defunct society woman who owes that way of life for years because the man couldn't say no and secondly the man who stole the man's wife, he returning and simply going to work.

Molnar builds very human characters. Their development is a delight, and when played by such a cast as gathered together by Maurice S. Kevnes, the producer, portents are the result. O. P. Heggie, who has done so many remarkably good things, is a positive treasure in this, and gives performance worthy of all sorts of adjectives. It wasn't a one-man triumph though by any means. Edwin Nicander as the Count seemed to realize just what a part he possessed. He was delightful in a delightfully drawn character, a part in the parlance of the theatre, but with it all gentlemanly and a man. He did it beautifully. Helen Haganan gives a performance too that ranks with Mr. Heggie and Mr. Nicander. Clarke Silvernail, as the clerk, was also splendid.

That certain something that always comes with well-balanced casts is in no mean measure due to the direction of Benjamin Glazer. It will be a long time before the picture of Mr. Heggie explaining the workings of a toy ship to the porter of the store will be effaced. It would be a pleasure to see it all over again.

POLLY PREFERRED

Cleveland, Nov. 15.
Comedy in three acts and six scenes by Guy Bolton. Presented by Winchell Smith and Jimmie.
Jimmie.....Glady's Gillan
Walter.....Ted Kirschner
Jolly.....Patricia Collinge
John.....Malmer Jackson
Bob Cooley.....Malmer Jackson
Owen Kennedy.....Henry Hicks
Sophie Jones.....Jerry O'Day
Harold Nathan.....George Farren
Harold Nathan.....George Farren
Bennett.....Edmund Roberts
Farrelly.....Dan Sheehan
A Young Man.....Paul Yaple

The premiere of the new Bolton comedy took place at the Metropolitan theatre with Patricia Collinge in the leading role, supported by the regular members of the Robert McLaughlin players and two special importations. The first scene is laid in a corner of an automat, where Polly, a virtuous, alluring and intelligent chorus girl who has just been fired, meets Bob Cooley, who is also a member of the unemployed army. Bob, an impetuous getter, made privy to Polly's situation, and the lack of one, decides that success can be grabbed by the forelock through a practical use of modern sales methods.

In the second scene, "Fashion Row" at the Biltmore, Polly promenade seductively clad in the latest creations. Her appearance has the predicted effect. Various influential gentlemen, intrigued by her charms and speculating on the future, inquire of Bob concerning his beautiful acquaintance. He explains that she is an actress of great promise and the scion of a proud old Charleston family, whose ambition is to become a movie star. There is a succeeding scene in which a meeting for the purpose of organizing in an office borrowed by the cocky young promoter from a former employer on a Saturday afternoon, but which is regarded as his own office by the flock of come-ons. His enthusiastic advocacy of his plans is amusingly interrupted by telephone inquiries about shirt deliveries. Although the well-laid design is momentarily interrupted by the recognition of Polly as a chorus girl by one of the prospective stockholders, the scheme is finally ratified.

In the second act the story goes slightly awry and begins to wander aimlessly. Enters then the wronged wife of one of the "Polly Preferred" directors, whose plaintive story wins a response from Polly herself. She contrives to compromise the director regardless of her personal and professional sacrifice in order to effect a reconciliation. At his buckaw, pleading the romantic spell of the moonlight, she "lets down" her hair, removes her slipper that the admiring benedict may drink champagne therefrom, and

when the consummation of the plan is at hand the injured wife and lawyer enter to seize the evidence and make their demands. The result of the threatened scandal is that the errand director and his colleagues decide to sell their interests to Bob Cooley, the shoe-string organizer, hoping to get out from under before the press exploits the affair. The story does not appear, the company retains its prestige and prosperity, the marital wound is healed, and the curtain drops on a scene showing Bob and Polly listening to a banal scenario writer reading his latest lubrication, in which the hero and heroine are married, and they apparently resolve to do likewise if the affectionate demonstration at the climax is a reliable indication.

The comedy possesses lightness, wit, clever lines, well-known Bolton characteristics. Nevertheless, there is a certain quality in the first act that impairs the continuity of the plot. It is exceedingly interesting throughout the first act and there is no small promise in the others, but some revision should make it much better and probably worthy of a Broadway run. The movies come in for gentle railery, administered in good-natured but pointed manner, and the eternal triangle is handled in a telling, satirical fashion.

Miss Collinge is an excellent choice for the principal part. She brings to her angular charm, a precise acting sense, a maturity of interpretative quality that have not always been conspicuous in some previous performances.

Edward Van Sloan as the effeminate movie director is remarkably effective, and is responsible for much of the laughter. Harold Waldridge, the office boy, is convincing. His work is characterized by the volubility and candor that make office boys legendary. Malcolm Fassett as the young promoter is earnest and sincere without the extravagances and ridiculous mannerisms that mar so many stage characterizations of salesmen.

Mr. Bolton was in Cleveland during the week changing the manuscript, and during the latter part Winchell Smith arrived to give the benefit of his advice.

The future of "Polly Preferred" is extremely rosy.

BOOK OF JOB

The Red Narrator.....Genevieve Addleman
The Blue Narrator.....Judith Lowry
Job.....George Somers
Eliphaz.....Neville Brush
Bildad.....Boyd Agin
Zophar.....Adolph Brink
Eliphaz's Wife.....Wayne Huff
The Voice in the Whirlwind.....Harding Weer

This production of "The Book of Job" at the Cort Theatre for special matinees only is really a revival. It was originally done by Walker at the Booth, March 14, 1918, and played 36 times at the Punch and Judy in 1919. The present performances are for the benefit of the Near East Relief. The attendance Tuesday afternoon was light.

The Book of Job needs no introduction; for that matter neither does "Paradise Lost." But have you ever read either of them? Yet for flow of language and beauty of image this portion of the Bible has few equals in the English tongue. As to whether it has any place on the stage today, that is quite another matter. To the present reviewer it seems about as dramatic as the dialogues of Plato.

The present production is handled by a concert management, Arthur Judson. For Chautauqua purposes it should be excellent indeed, well above the average. The scenery and lighting are tastefully unobtrusive and the direction of Stuart Walker is inoffensive, if a bit preachy and too "arty." The cast is made up entirely of unknowns, as compared to the original which held such names as Walter Hampden, George Gaul and David Bispham. However, the local work of George Somers as Job deserves hearty commendation. Mr. Hopkins or Mr. Belasco could make good use of such a voice as that in their nearing plunges into the Elizabethan.

Trask.

JANE COWL'S NEW PLAY

Jane Cowl, whose engagement with "Malvaloca" ended last Saturday, has started rehearsals for a new play under the direction of the Selwyns, who loaned the star to Equity Players for eight weeks. The piece ran six weeks. "Malvaloca" went to the store house a loss, though Miss Cowl accepted but one dollar for her services.

The new piece is to be called "The Red Dancer." It is an emotional drama adapted from the French. The new Cowl show will be ready for Broadway around the first of the year.

SIGN AGAINST SPECS

Chicago, Nov. 15.
A sign appeared the other day in front of the Apollo which announced:
"No tickets will be accepted which have been purchased from street speculators."

The sign was meant to discredit the common or garden variety of street ticket speculators and not the household specie that maintains an office.

EQUITY'S "HOSPITALITY"

SECOND TRY AT 48TH STREET

"Rush" Calls New Play "Solid Week of Rainy Sunday Mornings"—Four Acts of Gloom—Story of Mother Who Tries to Break Up Son's Home

Second production of the Equity Players, Inc., presented under auspices of the Actors' Equity Association. Play in four acts and two scenes by Leon Cunningham; staged by Augustin Duncan; stage settings by Woodman Thompson. At the 48th St. Nov. 13.

John Wells.....Louise Closser Hale
Tom Wells.....Tom Powers
Melena Wells.....Harriette Woodruff
Aunt Mae.....Margaret Brough
Ruthie.....Phyllis Povah
Muriel Humphrey.....Claude Cooper
Mr. Wicker.....Stuart Sage
Clyde Thompson.....

"Hospitality" is a stark and accurate photograph of the lives and doings of a drab lot of uninteresting people. It may have profound meaning to the author, but for the theatregoer it is a solid week of rainy Sunday mornings. The four acts of the piece at the 48th Street concentrates more sombre gloom into that comparatively narrow compass than you'd imagine possible. There isn't a relieving gleam of humor in the entire affair, and it is guaranteed to take all the cheer out of any balmy Indian summer evening.

If this is an attempt to capitalize a theatrical vogue for plays with obscure and unintelligible meaning, "Hospitality" ought to lead the list. As a contribution to the literature of mother stories it is unique. Here is a mother who goes with willful and deliberate purpose to break up her son's home and achieves her goal, even though it kills her. If anybody is looking for a "fresh viewpoint" on the subject of mother love, here is one that will bear a world of study. The whole thing is a queer bit of inverted ideas. Or is it just a perverse notion that because all the playwrights of the centuries have exalted maternal love, if the convention is turned topsy-turvy the result will be "modern and smart"? It's difficult to get the attitude of the dramatist and as difficult to guess the angle of the producers.

The thing is done seriously and in its sombre power effectively in so far as the tone of bleak tragedy is achieved by painstaking care of details. The rankling annoyances of drudging lives accumulate through the four acts; the people of mimic life nag and grate upon each other with their selfish impulses until the wretchedness of being alive at all communicates itself to the audience in a mood of irritation. Everybody in the world knows people like those of Mr. Cunningham's play, but in real life everybody makes it one of life's objects to avoid them as far as humanly possible.

Why go to the box office to meet people who are avoided in ordinary relations? The logic of this ought to be plain. On snap guessing it would seem likely that the play would make discussion and patronage among the small group of the professional highbrows and then fade. Certainly there seems to be little in it to attract the amusement seeker who makes up the vast majority of the community.

What is there promising for dramatic material in depressing family quarrels unless they are touched with a saving grace of humor? "The First Year" colored the little monotones of life with mirth and lightened them. But if there is one thing from which mankind flees as from plague it is the nagging home situation. Here it is presented powerfully, too powerfully, in all its sordid garments. It seems a waste of stage talent—and this company has a wealth of talent—to make a murky world a trifle more murky.

Jenny, approaching age and worn with a life of toil, runs a boarding house adjacent to the factory of a middle western small town—scene of so much that is ugly in modern literature. A stolid widow of rigid expressions, she sees things as they are and hides her entire life in affections (real though they are) under a cloak of petty fault finding. For her only son she has a deep and abiding affection, but she must own him and rule his actions. She picks out for him a humble but excellent mate in the demure Ruth, but the boy, working his way through college, falls in love with Muriel, spoiled daughter of wealth. When he brings the bride home an instant enmity is engendered between the mother and the young wife. The couple go to live apart, mother and son alienated, apparently by the circumstances of the marriage, but in reality (so the author apparently strives to say) by the mother's lack of sympathetic understanding of the son, reaching back to long ago. Muriel's rich parents can't help off on her marriage to the poor Peter. In an effort to supply her with luxuries Peter plunged into debt. Presently there reach the mother's ears tales of Muriel in the company of a rich man, her former

suitor. Mother determines to enter Peter's home with the deliberate purpose of separating husband and wife, "before she makes a fool of Peter."

Once installed in the newlywed's home, her campaign widens. By spying she learns that Muriel wants to run away with the rich lover, but hasn't courage to make the plunge. So she sets herself out to make the son's home lot so terrifying by her persistence that she will be driven to the elopement.

For part of one act—the fourth—the carrying out of this design makes real drama, depressing and gloomy, but with a dramatic kick. In the end the determined old woman prevails. By her maneuvering she brings the domestic situation to a hysterical pitch where the wife's resistance breaks down. In a really strong scene with the husband she declares her lover you have and much my husband as you have and rushes away to the home wrecker while the mother, stricken to death by a mortal malady, spends her last moment of life jeering at the departing woman from the window. This final episode may be "drama," but it is an unwholy thing to watch.

Jenny has a sister, Mae, comfortable, contented, modern matron with complacent disposition and enlightened views. The play gets its name from one of Mae's theories. "You can't own the children," she tries to explain to the hard shell Jenny. "You must treat them as guests, abiding with us for the time, enjoying our hospitality, and then going on their way."

The two settings are the "parlor" of Jenny's boarding house, and the living room of Peter's home, two different worlds. The pictures are convincing backgrounds. Louise Closser Hale does a memorable piece of acting in a dry and monotonous part that must have presented manifold difficulties. She gets into its mood and gets the mood over the footlights tremendously—too much so for the comfort of her sensitive auditors, which is perhaps the highest tribute that could be paid a player.

The supporting company is as near flawless as is possible. Tom Powers is a persuasive young man without a trace of the stage about him. Claude Cooper as a character old man makes a clean-cut characterization. If the play were only as worth while as the talent that goes into its presentation, all would be well at the 48th St.

"Hospitality" looks like the Equity's second flop at the 48th Street. It is quite unlikely people will flock to see this play and pay cash to do so. If the Equity Players are protected by its subscribers the 48th Street may have its audiences, otherwise where they will come from no one knows. The other, and first, flop was "Malvaloca," that ran at the house for four weeks, opening the season for Equity Players, whose lead into the managerial end of the theatre, probably against the "commercialism" of it, appears to have been the incentive that provoked a number of writers and critics to believe the New York public cared \$5.50 worth, per each, for their stuff when appearing outside a daily paper that can be purchased for the most at three cents—which, after all, may be the true valuation.

Managers are managers, and actors are actors. Many of both spend their lives, or most of their lives, in their chosen pursuit before they know they understand their business. If exchanging positions for as many years, then the actors may believe they are managers, but the managers will never claim they are actors—on the stage. And as for critics—they should stop their kidging.

COMEDIE FRANCAISE

L'AVENTURIERE

Don Anibal.....Fernand Chapiro
Horace.....Charles Gervai
Dario.....Jacques d'Apollon
Servant.....M. Parotte
Cecile.....Cecile Sorel
Donna Calzadine.....Cecile Sorel
Fabrice.....Albert Lambert
Monte-Prade.....Louis Ravet

Cecile Sorel, the idol of France and the star of the Comedie Francaise, opened her two weeks' repertoire Nov. 13 at the 39th Street theatre under the auspices of the Shuberts. The engagement had been announced for one week only, but when the orders came in so fast that the mail demand cleaned out the week's rack, she was prevailed on to add a second week.

Mme. Sorel, though she is interestingly close to 60, is still a beauty and a raven in Paris. She is a serious actress, whose Camille has been ranked with that of Bernhardt. A

romantic, temperamental artiste, she expresses that term "personality" to a degree which mocks the million upstart hoovers and mummerys who have the colossal temerity to claim it. Here is personality! The ushers, who understood no word of French, stood spellbound; the husbands of the women who dragged them along because they wanted to see "a novelty" and "society" remained awake.

Opening her first American appearance on what would seem the most inauspicious evening of the year, against the premiere of the Metropolitan opera with Jeritza, Sorel's draw nevertheless outclassed it and eclipsed it. Person for person, it must have outdone the opera in class and distinction. Among those who recognized the little house were Mrs. William K. Vanderbilt, Mrs. Helen Gould Shepard, Stephen R. Kins, Mrs. W. H. Hearst, H. F. Du Pont, Mrs. H. O. Havemeyer, Mrs. John S. Rogers, Mrs. Samuel Lewishon, and each with a party in accord.

The play was "L'Aventuriere" ("The Adventurer"), from the Comedie Francaise repertoire. It is an old comedy-drama, first done somewhere about 1860. It is in rhyme measure, by Emile Augier, who if memory serves, was an Italian. The Moliere influence must have inspired it, for it has the same flow and the same general treatment as Moliere's best known satires.

The story is unimportant. It has to do with the reforming of a siren who, having lived a reckless and ruthless life, feeling age beginning to creep upon her, decides to hook a respectable old fish and barricade herself against her past with a respectable name and an honest wife's estate. She is frustrated and takes it like a rare sport.

Sorel as the principal, assisted by Albert Lambert, who is her only rival at the Comedie Francaise, and Louis Ravet, also a prime favorite of the nation, then, sparkled and gave a great air to the transcended oceans as well as decades to her performance. Her gowns were gasps of richness and regal taste. Her jewels were a wonderment even to that, assemblage, and her bearing was egregiously authoritative.

It seems a pity that this attraction, which would be heavily patronized for months, must depart so soon, when just around the corner and up the street and across the way are dozens of native shows and plays, written by natives, played by natives in the native language that are hanging on by faint threads—because they are not by Augier and not with Sorel, both of whom are immortals.

In the repertoire are "Le Demi-Monde," "Le Duel," "Camille," "La Regece Appreinte" ("The Making of the Shrew"), "Tartuffe" and "Le Misanthrope." Heretofore the French National Theatre affairs in New York have been successful, but never overwhelmingly brilliant. The presence of Sorel may be credited with the vast difference. She is a world-wide genius, and if she lives long enough will succeed Bernhardt.

Lett.

LITTLE NELLY KELLY

Nelly Kelly.....Elizabeth Hines
M. Langford.....Greta Chase
Marie.....Marion Saki
Jerry Conroy.....Charles King
Cecile.....Cecile Sorel
Miss Spendington.....Marjorie Lane
Ambrose Swift.....Mercer Templeton
Wesley.....Harold Vizard
Cecile.....Cecile Sorel
Sidney Potter.....Frank Otto
Harold Westcott.....Joseph Niemeyer
Cecile.....Cecile Sorel
Francis De Vere.....Robert Pitkin
Jean.....Dorothy Newell

Out of the East came "Little Nelly Kelly" to the Liberty Monday night (Nov. 13) it had been shining forth in Boston for four months, and they said it could have stayed all season. After the musical comedy gem opened on Broadway that opinion still goes. It is the first musical show turned out in total—words, lyrics and score—by George M. Cohan in perhaps 10 years. The producer-author-composer-actor jockeyed for a start in Broadway, and when he tuned up "Marie" and "The O'Brien Girl" from the jump "Nelly" was loved up there at the Tremont, and all the way it packed the house to the tune of \$22,000 and more every week through summer humidity and autumn.

"Little Nelly Kelly" was forced to leave Boston through insistent bookings, which were put back for a number of weeks. What the Hub lost was made up by the musical entertainment of rare brilliance, one of corking numbers, of crack dancing—a polished production by Cohan at his best in many ways. Cohan calls "Nelly Kelly" a "song-and-dance show," which is a modest description. It may be better said to be a musical comedy sparked with revue. But whatever the classification of "Nelly," it is the finest musical show yet offered under his name, and with a bow to the authors of the pieces presented by Cohan alone there can be no true comparison.

There is more action in "Little Nelly Kelly" than any show of its kind remembered. That means dancing. The speed of the stepping was a rather remarkable feature, for it was not confined to a few special jobs. There are nine specialty dance artists, and they were flung into the going with bewildering succession. That went mostly for the first act, and when the same steppers were on for bits later they draw fresh plaudits, for there were no encores.

Cohan as a satirist could not be repressed. It is natural for him to "kid" about the stage and his own plays in particular, and that occurs in "Little Nelly Kelly." A good deal of the satire was in the lyrics, for there was a minimum of book—that probably by actual design. Satire came to the rescue of the plot, and the kidding was anent the call of the mystery play. One of the characters remarked "wait until the second act," which was the spot for the mystery satire.

In unexpected places the satire bubbled up. A juvenile lover told his sweetie that from the "time I eat my oatmeal in the morning until I fall asleep reading the 'Racing Form' I think only of you." Cohan's musical comedy cop declared after getting a nip that "it's the best drink I've had since I raided 'Jack's,'" and after a dance he said "that's the first time I raided a ballroom floor since the time I raided 'Shirley's.'" He slapped 42d Street, when one of the characters who was searching for a stolen necklace, said he included the theatre ticket agencies along with the pawnshops—"all the places where junk is bought and sold." Regarding a "dick" a juvenile said he wanted to meet a real open-air detective. "I've met lots of house detectives, but they don't count." That was a wise crack, and now, with the only one. Nelly Kelly's home is mentioned to be in the Bronx, which Cohan says is "the second balcony of New York."

There is a cast of 14, and at least 10 of the players are capable of handling a song exceptionally and are dancers as well. They are in addition to the broadside of specialty steppers who shoot into the entertainment. Some of the players are from Cohan attractions, and leading all is Elizabeth Hines, who came to the fore in "The O'Brien Girl" last season. A lithe blonde beauty with exquisite grace, she provides a peach of a heroine. Miss Hines isn't blessed with much of a voice, but her sweetness counterbalances that and she makes a rare heroine whom Charles King couldn't lip loving. Miss Hines looked alluring last season, and now, with confidence and poise added to her natural attributes, she shines forth more brightly than any on Broadway right now.

Charles King is spotted in a role that fits him perfectly and one which he plays with more feeling than anything he has offered in years. He sang "Nelly Kelly, I Love You" to fine success. It has the bit of the Irish melody and the one of the sure hits of the show. Miss Hines and King sang "You Remind Me of My Mother," the prettiest number in the score and with a lyric that Cohan wrote from the heart. "My Mother" has been a ready seller as a disk record for some time around here. The lines say that Nelly is the prettiest name of the kind. That recalls Cohan calling Mary the grandest name in the world in "45 Minutes from Broadway." The latter show may compare with the new one but "Little Nelly Kelly" is the better.

Miss Hines' best vocal effort was with "The Voice in My Heart," also a pretty melody, which she soloed near the close. It first was heard in the opening number, "Over the Hill," then sung nicely by Barrett Greenwood. The latter number was staged in a novel and humorous way. Miss Hines was given a spot for a waltz number with Carl Hemmer, that being the latter's only appearance but well worth while to show off the lead's pretty pacing. Her singing of "All in the Weaving" was at the first entrance and on repetition later stood out as one of the best of the melody songs.

The first of the dance smashes came with the third number, "Girls from De Vere's," sung by Robert Pitkin, who played a modiste shop proprietor brightly. The Lorraine Sisters, in vaudeville for some time, proved a revelation. Their kinking and the nicety of their tandemed efforts brought down a solid hand and the girls were recalled. Immediately after the next number there followed another dance surprise. Frank Otto and Marian Saki warbled "Dancing My Worries Away." Miss Saki proved a tiny dynamo. Her stepping and speed seemed to take the house unawares, coming so soon after the Lorraine's exhibition.

It was, however, to "When You Do the Hinky Dee" that the show's dance hinkiness was discharged. It was the last of the numbers in the program. The song was contributed by the Misses Hines and Saki and King and Otto. Alleen Hamilton, a loose toe artist, offered an unusual number. The Lorraine sisters hopped on for some additional kinking and then Cunningham and Clements. The latter dance team has been in productions for several years, but never have they performed as in "Nelly Kelly." The great work of Cunningham and Clements brought a shout of enthusiasm along with hand clapping that came from all over the house. That could have been a climax to the first act. There were no encores to the stepping and none were permitted by the arrangement of throwing one team in after another. Joe Niemeyer was slated also for the "Hinky Dee" dance carnival, but a lame leg sustained in Boston forced him out. When he is able that will mean greater results for a great number.

That was not all the dancing in the show nor was it the end of it. The Templeton brothers, who

counted strongly with Bessie Clayton's vaudeville act last season, were snapped up by Cohan for the "Nelly" show. They danced in "one" during a scene change and scored easily. In addition Mercer Templeton played a hoofin' detective and did it well. Joseph Niemeyer was another well-known dancer with a role. His specialty was offered in the second act with Miss Hamilton. He was born in the legitimate. He has a kick, as he proved in his hand springs across the stage after singing "The Great New York Police" (a number that Cohan may have dedicated to his friend Steve Rordon—a smart guy). Deagon, however, with "The Name of Kelly" was in his happiest vein—"Kelly" with a capital K, a name that is synonymous with booray.

There was a terrific punch near the finale with an ensemble number, "Till My Luck Comes Rolling Along." It had Miss Hines, King and Greenwood at first and Miss Saki and Otto joined for a quintet. The work of King stood out in the going and he much aided build the hurricane of applause that greeted it. So sustained were the returns that Miss Hines asked if it was wanted over again as it was given.

Julian Mitchell has turned an excellent job in staging the numbers. He had the 24 chorists in action behind the dance fusillade to good effect always. There were a dozen boys in the chorus too, not counting Herbert Barnett, a midget who trotted in with the beaux in a number with Miss Hines. Costume changes were made rapidly at times and brought the chorus into notice. The settings figure well in the count-up on production. Three full-stage sets in the two acts were designed by the H. Robert Law studios and Joseph Wickes and built by George Vall and T. B. MacDonald.

Of "Little Nelly Kelly" a well-known author during intermission put it wittily and well by saying, "Cohan sure does do it right." The show should have had a season in Boston and that was never known there. It ought to run a year on Broadway. Ibee.

THE LOVE CHILD

Marie.....Grace Kennard
Harry.....Harry Gibbs
Laura.....Janet Beecher
Eugene Thorne.....Lolla Robertson
Alleen Hamilton.....Vivienne Osborne
Gaby Mulligan.....Eleanor Williams
Helma.....Lolla Robertson
Kitty Lansing.....Geneva Harrison
Paul Brander.....Lee Baker
Helen Foster.....Roy Wacker
Smith.....Roy Wacker
Note.....F. Sins

There is no important play today without a frank admission. In this one the "love child" is referred to by a shorter and uglier word, and there is more than a "d" and some dashes in the way of expletives. It is becoming embarrassing to review the drama these nights, since one cannot report what one hears. Audiences, however, are no longer embarrassed, and probably not thrilled more by the snoring across the footlights what they hear across back fences and in arguments between teamsters and newsboys.

Between "The Hairly Ape," "Rain" and "The Love Child" there are now only about three words in the English language that haven't yet been heard from a stage—and this reviewer will pay no rewards in any guessing contest if they have a chance. If his next play isn't a hit he is going to do one with all three of them, one in each act, and order his Rolls-Royce.

"The Love Child" is not a naughty play, despite the use of the several familiar interdicted adjectives. It is a French adaptation by Martin Blais, out of Henri Bataille. In French it was performed in a heartily frank study of a condition rampant and issues almost vital to society there, the relations of mistresses and paramours, illegitimate children, and their parents and their parents' lovers and the world at large and their own sweethearts.

In the United States, while illicit and irregular amours are no novelty, these questions have nevertheless not attained any comprehensive sentimental interest. They usually are threshed out in court and become scandals over here, whereas they are discreetly kept confidential and become comedies or tragedies over there.

In this instance the central romantic figure is a middle aged woman, played by the erstwhile fascinating Janet Beecher. She is a player executing a bit in the cast Lolla Robertson, who could have done more with it. Miss Beecher, like the plot, seemed to wander considerably, and some of her attacks were distressingly ineffective. Mistresses who have lived 17 years with men are not primarily thrilling, and as exposed to the limited development of two or three hours. Their problems may be profound and their situations precarious, but in play form they are soapy and maudlin. Young love, with its endless complexities, is a broad enough field for the theatre of today. Only classics can survive in this dramatic era when centered on the tribulations of the sentimental.

The "moral," if any, is not quite clear here. The woman has had a "love child" before she met the great lover who could hold her 17 years and then break her heart by refusing to marry her when his wife, conveniently crazy in an asylum,

conveniently dies just as he gets a political appointment and just as his daughter is about to marry handsomely. From the nagging and squawking that she gives him, he would be justified in kicking her in the face rather than leading her to the altar. However, her "love child," a sasharine youth, whom she has neglected in order to devote herself to the rising lover, saves her.

He saves her just as one would expect from the son of that woman by some unknown seducer—by blackmailing his mother's recalcitrant paramour with the passion of his own daughter for this ill-born son of his own mistress. The girl reflects her crazy mother and the boy makes good all he has been called, even the ugly name. But the author never takes that view—he idealizes the girl's strumpet lechery, he apostrophizes the boy's dirty double-cross, he sanctifies the woman's spineless obliquities and makes it all a syrup-stained literary affair, as befittingly beatific as gathering at grandma's for Thanksgiving, each of the rotters seeking to outdo the other in verbose "nobility."

Women will probably care for this play, since women always rally to the defense of women—the wronger they are the more they should be defended—and always sympathize with children who bear the scarlet letter. As a matter of actual right and wrong, every principal in "The Love Child," and most of the minor characters, should have done 30 days on the island.

But with the vapors on mother love and gratitude and good faith and love triumphant over everything (even horse sense), only the searching eye of the confirmed grouch like the undersigned can penetrate the brash blowholes.

"The Love Child" will likely be a hit, and may even outdo "East of Suez," another Woods production treating of something similar, though it isn't fit to be in the same town with Maughan's masterpiece—even if that town be New York.

Lott.

THE ROMANTIC AGE

Hugh Ford and Frederick Stanhope present A. A. Milne's comedy. Staged by Mr. Stanhope. Opened at the Comedy, New York, Nov. 14.

Mr. Knowle.....Daisy Belmore
Miss Lando, her daughter.....Margalo Gilmore
Mr. Bagot, her niece.....Jean Ford
Mr. Alce.....Mollie Miller
Mr. Knowle.....Marshall Allen
Hobby.....Neil Martin
Mr. Mallory.....Lester Howard
Ern.....Paul Jacia
Master Susan.....J. M. Kerrigan

This, faithfully, is not A. A. Milne's "new comedy," really being an old work which induced production after some of this young playwright's subsequent work proved materially successful. It has the whimsical, gossamer charm not unlike some of Barrie's plays and yet the most hardy of present-day entrepreneurs would hardly dare a production liability as an author's maiden effort without some previous substantial reputation.

The second of this three-act comedy is one of the finest of the modern fancifully romantic scenes. Here, under the romantic incident which shudders at the sound of her nickname "Sandy," finally meets up with her dream knight, whom she has pictured a dashing Lancelot in doublet and hose of cloth of gold, and who would woo her with all the chivalrous abandon and ignorance of the palate's necessities so as to make breakfast and bread sauce and other such mundane things unnecessary to their worldly existence. Sandy has been up on her parents' conversations about bread sauce and food, and besides is weary of her ordinary woosers, who wear the same black and white evening clothes, and talk the same things, and who are on the stock exchange and far from her ideal. At the end of the first act such a dream knight comes to her and she is happy even though on the morrow she fancies it but a trick of the moonlight. Her prince, Gervase Mallory, is true in the flesh and thus oddly added for purposes of the masque ball.

The second act finds the twain meeting once again in the woodland glade, Gervase still the courier costumed of old. His motor has broken down in the night and he never reached his ballroom destination, which the simple Melland does not know. Wandering through the thicket on her usual morning jaunt, she is greeted as the Princess by the gallant Gervase. He calls at her father's house late in the afternoon to claim the hand of the princess (Act III) and Melland is usefully disillusioned by her Gervase in golf knickers and as conventionally costumed as Bobby, her former swain, or her father, or anybody else for that matter.

That act of explanation, the transforming of Elizabethan ideals into the twentieth century setting, is masterfully written and portrayed. One wonders what the fate of this fairy effusion would be in less gentle hands than Margaret Gilmore, Jessie Howard, Daisy Belmore, J. M. Kerrigan, Jean Ford and Neil Martin. Mr. Milne would hardly have asked better treatment of any of his characters. Miss Gilmore was superb as the romantic Melland. Howard was a gallant, dashing vis-a-vis, with the support of an equally high par.

Abel.

FOREIGN REVIEWS

THE SECRET AGENT

London, Nov. 3.

Joseph Conrad's position as a novelist is an enviable one. Working gradually from the authorship of some of the best sea stories written, he has attained literary eminence, but "The Secret Agent," a dramatization of one of his best novels, and his debut as a playwright reveals him as the merest tyro in the new art to which he has aspired.

From a mass of fine dramatic material he has evolved a poor play, poorly written. His characters do little but sit around and talk, most of the action apparently taking place "off." For seven out of eight scenes his characters chatter; in the eighth the author tries to save the situation by resorting to full-blooded melodrama.

M. Verloc is to all appearances an ordinary shopkeeper, but in reality he is a spy in the pay of a foreign embassy. Things are not working as well as his immediate chief desires, but look none too good for him. He consents to become an agent provocateur and organizes a bomb outrage. Everything is cut and dried, but he has still to find some one who will actually hurl the deadly missile. Anarchists are proverbially good talkers and organizers, but prefer choosing some one else to actually do the dirty work. Verloc is no different to the rest, and looking round for a suitable agent he chooses his own wife's half-witted brother. Proud of the honor done him, the youth attempts to blow up the observatory at Greenwich, but only succeeds in killing himself. Later Mrs. Verloc learns the truth and retaliates, killing the secret agent with a table knife.

The play is interpreted by an exceedingly fine cast. Miriam Lewis gives a fine performance as the wife, playing with a passionate intensity, while excellent performances come from Hilary St. Barbe West, Clifton Boyne, Malcolm Morley and Russell Thorndyke.

As a story "The Secret Agent" is great; as a play it may prove a success when drastically rewritten and gingered up. As it stands its only chance is the interest surrounding the author's name and work.

Gore.

THE BALANCE

London, Oct. 27.

Tom Walls and Leslie Henson, who produced the sensational success "Tons of Money," are branching out with their production activities. Their latest effort was presented at the Strand last night. It is a frank, unabashed, old-fashioned melodrama, written by Frank Dix and Leon M. Lion—one of the "old school," wherein the villain is a solicitor—a rascal without one redeeming trait, who robs everybody, even his own timid, shrinking little clerk (it must be pronounced "clark"), and in so doing comes to an untimely end at the hands of said "clark."

No small measure of the probable success of the piece is due to the casting and production by Tom Walls. The players are almost without exception not only capable but brilliant in their playing, and in this connection the authors have provided them with roles well written and quite true to life. There was but one exception, that of the "heavy," drawn by the authors as altogether too villainous and not played, as was the others, according to approved, up-to-date standards of acting. There is a possibility the actor was ordered to characterize it along the old-fashioned "ha ha" methods in an endeavor to fully sustain the villainy of the characterization.

The cream of histrionic honors goes to George Elton, as the meek, shrinking solicitor's clerk who, when robbed of his wife for whom he steals a few pounds of his employer and is forced to sign a confession which is constantly dangling before his eyes with a threat of imprisonment which he pleads will kill his aged mother, finally decides to revenge when his mother dies.

There are numerous character drawings, straight and comedy, but next to the role of the clerk the most outstanding is that of a factory girl who deliberately goes wrong to purchase proper food and medicine for another girl who is ill. Mary Clare invests this part with a sincerity and vividness that is most exceptional.

The result of a return to crude, blunt, old-style melodrama is being watched with considerable interest in local managerial circles, and if it is successful will probably be followed by other plays of similar ilk.

Jolo.

THE BEATING ON THE DOOR

London, Nov. 7.

Austin Page, the author of "By Pigeon Post," personally presents his latest piece of stage writing, "The Beating on the Door," at the

St. James. He has selected Petrograd in 1917, with the fall of Kerensky, as the time and place.

Taking the first night's audience as a criterion, the play is an unqualified failure. It starts off with every promise of developing into a play as strong as Sardou's "The Maids" and winds up with a lot of talk designed to depict the hopeless muddle into which Russia has become involved through the efforts of the Bolsheviks to establish Communism. Instead of making Russia in 1917 the background for a strong love story, as Sardou did with the Reign of Terror, Mr. Page has attempted to present a picture of Bolshevism, but only succeeds in an uninteresting harangue on the hopelessness of the situation in that country for a long time to come.

As if the play were not poor enough, the actors in it were unfamiliar with their lines and did not prove themselves adept in the art of "stalling." Arthur Wontner has the leading role of a prince who realizes the necessity for a change of government, and Doris Lloyd makes a charming princess with sufficient spirit to adapt herself to the altered conditions from wealth, position and luxury to dire poverty and suffering.

At the conclusion there were insistent calls for the author, who wisely refrained from putting in an appearance, as it was evident to all that, had he done so, he would have been greeted with indications of disapproval.

The interesting section of the performance was the rendition of a series of Russian folk songs in lieu of an overture and preceding the rise of the curtain for each act by the Grigori Makaroff Singers. So acceptable was this innovation the audience resented the continuance of the play, despite numerous encores.

Jolo.

THE TOILS OF YOSHITOMO

London, Oct. 15.

No name is given as sponsor for the presentation at the Little Theatre of "The Toils of Yoshitomo," a tragedy of ancient Japan by Torahiko Kori, English version by Hester Salsbury. It is a lugubrious affair, with flowery dialog, ponderous and pedantic, and stilted through being a translation of the Japanese language of the twelfth century.

The story of the play is gloomy in the extreme. According to the custom then prevailing, an Emperor resigned his throne, assuming the title of ex-Emperor. In the beginning of the twelfth century, in which the scenes of the play are laid, the ex-Emperor sought to re-ascend by force the throne which he had once relinquished against his will. As a result, many families, whose fathers, brothers and sons were officers in the different palaces, were compelled to fight each other. Among the partisans thus divided Tameyoshi, a venerable grandfather, long retired from public life, was called upon to take command of the ex-Emperor's army, while his son, Yoshitomo, was leader of the Emperor's forces. The audience were therefore confronted with the dignified old man, orating to his son that he was no son at all if he broke his oath to the Emperor by not killing his opposing general, viz., his own father; whereupon the son grows more and more melancholy.

J. Fisher White as the father and Milton Rosmer as his unhappy son are effective in visualizing the dignity of their positions. They are ably supported by a competent cast, but there is likely to be small curiosity on the part of the British public to witness the sufferings of Yoshitomo.

Jolo.

LAST WALTZ

London, Oct. 12.

Produced at the Gaiety, Oct. 7, "The Last Waltz," English adaptation by Reginald Arkell, achieved a triumph and seems likely to bring back the traditions of the old Gaiety days more than any other piece produced since the death of George Edwardes. Much of the success was due to the reappearance of Jose Collins, who received an ovation both on her first entrance and at curtain fall.

As Vera, Jose Collins has an exceptionally good dramatic part and is seen at her best. Kingsley Lark is excellent as the British officer condemned to be shot, but who will not break his parole when his high-born sweetheart gives him the chance. Bertram Wallis, a favorite of the old days, is only seen in the last act as Prince Paul. What comedy there is in the show comes from Alfred Wellesley as an old general. Amy Augarde as a match-making mother, and Leonard Russell as a young man who is in love from time to time with each of her four daughters, but cannot make up his mind.

"The Last Waltz" comes to the Gaiety after a successful run in Manchester, where it is said to have played to over 1,400 a night. It should keep the Gaiety packed for many months to come.

Jolo.

BED-SIDE CHATS

BY NELLIE REVELL

Wanted—Circulation Manager!

This congress of therapeutics, who are trying to get a bill of health passed for me, explain that the cause of "my heart's bowed down" condition is poor circulation, and that I will have to boost it considerably before I will be allowed to sit up.

I must confess I know more about the advertising and editorial departments than about the circulation end. But I always understood that when our circulation falls off it is because our competitors are getting what should be coming to us. I am wondering who my competitors are.

Now I suppose I will have to run a voting contest or give away prizes to increase my circulation.

I used to fret a great deal about the things the doctors did, or omitted doing, for me. I often wondered if mine was an isolated case. But after hearing about the proceedings in the Hall-Mills case over in Jersey, I reckon it is the way of all medicos. Mrs. Mills was examined by the coroner and his staff and they discovered she had a broken ankle. After she was exhumed, and an autopsy held, it was found that her throat had been cut from ear to ear. And the first examination did not reveal the fact.

My eyes have improved considerably. I can have the shades up and read my own mail. Can also read the large headlines in the newspapers. What a grand and glorious feeling it is, and how grateful I am for that privilege! And what a sympathy I have for anyone who is totally blind!

For three years I have been reticent about discussing a certain incident in connection with the early part of my illness, and have purposely refrained from discussing it, fearing that an erroneous impression might be created.

I was afraid people might get the idea that I was discrediting chiropractic, which I am not. It is not my intention to discredit any calling or method of healing.

But as there have been so many conflicting rumors regarding the cause of my collapse, I feel that I should relate facts as they really happened, and that my friends in the profession are entitled to know the truth. This breakdown had been coming on for two years. My step was getting slower and my nervousness more acute.

After I had sat on rubber rings and surrounded by air cushions for months, and suffered with terrible backaches, a friend prevailed upon me to go to a chiropractor in New York, which I did. He gave me two treatments and the second day hurt me so badly my assistant had to come to take me home.

A few days later Mrs. Elizabeth New, a masseuse who treats many theatrical people, was sent for. She looked at my back, ran her finger up and down my spine, and remarked: "Why, I wouldn't touch you for a million dollars. Your back is broken."

You can imagine my reaction. I was stunned—dazed. The next day I was X-rayed and horrified at learning that three vertebrae had been caved in.

In the interest of justice I must say, however, I do not believe that the chiropractor's treatment would have injured them if they had not been already affected. The irony of the situation was that it was a brother of the chiropractor who had given me the treatment who was called upon to X-ray me.

I would probably have gone to pieces very soon anyway with my spine in such condition, and I should not like to be understood as saying that the chiropractor's treatment is wholly responsible for my illness. But I do believe that they should not give such hard, rough usage without X-raying the affected area to ascertain if there be any diseased parts. And there's no question but that this chiropractor's carelessness added years to my suffering.

The mouse has been apprehended. N. V. A. cheese may be all right for rabbits or to garnish apple pie with, but as mice bait it's no good. Maybe the mouse wouldn't take it because there was no apple pie with it. Then, too, it was in a very fancy red mouse trap. Perhaps the poor thing was afraid to go in there to dine, afraid it would have to pay cover charge. Or, again, maybe he thought it was the Cheese Club, and remembered that overall parade.

Last Friday Mrs. Horace Mortimer bought me a nickel mouse trap at the five-and-dime store and loaded it with good old-fashioned kosher bacon. In 20 minutes we had the culprit. Then a fine Knights of Columbus nurse, who glories in the name of Brophy, said, "It serves him right for eating meat on Friday."

Mike and Mike. Goldreyer and Mindlin, those precocious producers, started my week right by coming in early. They brought candy, proving they do not read my column. They also brought a fine half-pint flask—of perfume. They were on their way to make the rounds of the newspapers. I reminded them they were successful producers now, and did not need to call personally on the newspaper men. Mr. Goldreyer says he is so accustomed to doing it, he likes it. Mr. Mindlin says he would rather do that than stay in his office and dodge offers from picture producers for the rights to their show. I was glad to learn that they felt safe in my room. But before they left, a well-known picture producer called. I introduced them. "I have been trying to get in touch with you," said the movie man. "I want to talk to you about the film rights to 'The Last Warning.'"

If he gets them I want a commission.

Mary Margaret McBride of the "Evening Mail" and Stella Kahn of Leo Feist's staff just returned from a tour of European cities and announce that the only American paper they could get in most of the foreign places was "Variety," and that the only paper printed in English they found in Germany was "Variety."

Chris Morley, who is nothing if not humorous, has, according to Arthur Brisbane, written something which is too good for private circulation.

Mr. Morley was describing a meeting of "front page alumni" gentlemen, like Dr. Cook and Nicky Arnstein, that have known glaring publicity and lost it. Toward the end of the meeting a member named Stillman remarked: "Publicity makes strange bedfellows." A voice at the rear: "You have it wrong. It's the other way round."

There is also an old saying that politics makes strange bedfellows. So does bootlegging, for that matter.

But who would ever have dreamed, back in the old pre-suffrage days, that we would some day see nuns at the polls voting?

Tuesday of last week I requested the nurse to say to the sister in charge of the floor that I would like to see her. She replied that the sister had gone out. I facetiously retorted: "Gone out to vote, I presume."

Later on in the day the sister came in my room. "Hello, sister," I greeted her. "Who did you vote for?" "Smith," she replied nonchalantly.

I thought she was just falling in with my mood, and paid no further attention to it until a friend of mine—a voter in this district—came in last night and told me of his amazement at the polls to find the place swarming with nuns.

The next day I halted a sister who was passing my room and asked her if it was true that the nuns from this hospital had voted last Tuesday. She assured me it was.

I have heard of political parties selecting candidates on the ground that they could carry the vote of certain classes or nationalities. Now I am waiting for some enterprising young candidate to announce that he expects to carry the nuns' vote.

AUSTRALIA

By ERIC H. GORRICK

Sydney, Oct. 18. The theatrical sensation at Her Majesty's is "Cairo," with Oscar Asche featured. Oscar Asche makes the presentation in conjunction with Williamson-Tait. Williamson-Tait deserves credit for the risk they took after their experience with "Chu Chin Chow" a year or two ago. Percy Fletcher composed the musical score with Asche supplying the mime. The show is in three acts and 11 scenes. Asche was Ali Shar, a wrestler. Next to him the acting honors belong to Mason Wood as Wei San Wei. Edith Drayson and Gladys added charm. The cast is perfect. The scenery is bewitching. The end of the second act is a masterpiece of stagecraft. One is at a loss to find sufficient adjectives in praise of the production. Asche has given to the Australian public a taste of the real East. Andrew MacCunn is musical director. Williamson-Tait should have in this production the biggest money-maker of their career.

"Ambrose Applejohn's Adventure" is nearing an end of successful run at Criterion. Good publicity to carry show a few more weeks to allow for rehearsal of "The Silver Fox." "The Peet Show," last week at Royal, is a hit.

PALACE—Dark.

TOWN HALL—"The Sin Woman." Picture. In for run.

TIVOLI—Business capacity. Wee Georgie Wood ending season of over 100 performances. The Delvantes, aerial, fair. Lune and Shaw just get by with talk. Hunter and Eob, pantomimists, fine. Sam Stern, songs and talks, needs new material. William Burr and Daphne Hope, one of finest acts here in years. Maggie Foster, violinist, clever. Fred Keelley and Ivy Aldous scored with songs and dances. Con Collens, wire, excellent.

FULLER'S—Business good. Milton Bros., skaters, opened; ordinary. Shipp and Kenny, songs and talk, small time. Davey and Ritchie, talking juggler, hit. Honolulu Duo, fair. Dorothy Lena, character songs, closed first part to hit. Girl is fairly clever but overblown. Jim Gerald Co. takes up entire second half. Good talk show.

STRAND—"A Yankee at the Court of King Arthur."

GRAND—Business away off but picking up. Slavin and Tompson, songs and talk, small time. Jones and Raines, songs and piano, clever. Cleo and Brady, everything; got little applause. Billy Elliott, good. The Bert Le Blanc revue takes up second half. Usual talk show. Le Blanc, Jake Mack and Neil Flemming scored.

HIPPODROME—Business terrible. Seats 3,000. Show like the business. Deedes, songs and talk; ordinary. Kale and Coyne, jugglers, broke. Walsh and Verne, talk and dancing. Dancers, but poor singers. Zeno and Don, dog act, clever. Ruth Bucknall, songs, fair. James Teddy, jumper, stalls too much. "The Ar rivals of 1922," tab show. Far behind the times.

GLOBE—"Over the Hill," 7th week.

CRYSTAL PALACE—"Four Horsemen," 5th week.

Melbourne

HER MAJESTY'S—"The Merry Widow."

ROYAL—"Mary."

KING'S—"Sentimental Bloke."

PALACE—"Spangles."

TIVOLI—Fred Barnes, Gener Gerard, Elliott and Godley, Horace Jones, Verne, Bain, Abbott and Sydney, the Winkills.

BIJOU—Toms and Roma, Eddy Martyn, Jim Creighton, Murphy, Mack and Co., Tom Lawrence, Nat Phillips Co.

OLYMPIA—Wirth's Circus.

LYCEUM—"The Storm."

STRAND—"Orphans of the Storm."

Adelaide

ROYAL—"My Lady's Dress."

MAJESTIC—"Odiva's Seals, Allan Shrimpton, Charles Lawrence, Edgar Benyon, Lola Stanton, Baron, and Croydon and Mack."

KING'S—"Under Two Flags."

YORK—"Orph. of the Storm."

ROYAL—"Potash and Perlmutter" (revival).

CREMORNE—Ethel Hook, Louis Seymour, Gilham and Millard, Moor and Morris, City Four, Dot Summers, Hec St. Clair, Milton Owen, Edna Davis, Vera Benson, May Geary, Nell Graham and James Taylor.

EMPIRE—Opera Singers, Potter and Hartwell, Sam and Elsie Goldie.

The Drackers, Maxon and Strong, Newman and Wynne, Padgen and Stanley.

STAND—"Orphans of the Storm."

NEW ZEALAND

Auckland

HIS MAJESTY'S—Allan Wilkie Shakespearean Co.

TOWN HALL—Madame De Alvaros.

OPERA HOUSE—Maurry Stern-dale, George Dean, Three Jacksons, Molinaris, 11 Wonders, Walter George Co.

Wellington

G. O. H.—"The Bat."

HIS MAJESTY'S—Everett's Monkeys, Harry Thurston.

KING'S—"The Love Flower."

Louis Bennison is to produce "Benvenuto" for Williamson-Tait.

Mr. Bennison tours New Zealand next month in "The Great Lover."

Ada Reeve is still smashing records in Melbourne with "Spangles."

Show comes into Fuller's, Sydney, next month.

"The Naughty Princess" opens at the Royal Oct. 21. Show flopped in Melbourne. Philip Tead returns to America this week. Mr. Tead did "The First Year" and "Parlor, Bedroom and Bath" for Williamson-Tait.

It is reported the Tivoli, Sydney, is to be reconstructed. Musgrove's Theatres, Ltd., controls the house at present.

Bob White returns to America this week.

Bill Kelly is still in Sydney. He may sign a lengthy contract with Hugh J. Ward when Ward returns.

Mr. Kelly scored a very big personal success in "The Sign on the Door."

"Orphans of the Storm" opens for a run at the Strand Oct. 21.

Lawrence Grossmith is to produce "The Silver Fox" next month for Williamson-Tait.

Hugh J. Ward is to produce "The Wheel," "Six Cylinder Love," "Tangerine" and "The O'Brien Girl" for Hugh J. Ward Theatres, Ltd. Ward has engaged a number of English and American artists.

Every effort is being made by theatrical employers to close all theatres on Sunday, Christmas Day and Good Friday. The Anglican Synod is assisting the movement.

American artists playing Australia forward to Nellie Revell their kindest regards and their earnest hopes for her speedy recovery. They threaten to send her an old-man kangaroo to make some good home-brew with real hops and a big "kick" in it.

LONDON

(Continued from page 3)

edy and comedy, the whole memorial being surmounted by a cross.

Robert Hale is about to go into West End actor-management. His first production will probably be a play with the title "Biffy."

May Palfrey, who had an unpleasant experience with the Actors' Association at the St. James during her recent season there, has again fallen foul of the organization. She began her recent "The Night of the Party" tour at Blackpool, and having refused to have members of the A. A. in her company the association acting with the National Association of Theatrical Employes sought to interfere with the management posted announcements explaining the matter. Business is as usual.

Following the production of "The Secret Agent," Joseph Conrad, its author, will dramatize one of his most recent novels, "The Arrow of Gold." "Victory" was done by some one else and the novelist has never seen the play, but he has seen the film version, which he describes as awful.

Donald Calthrop's tenancy of the Apollo ends Nov. 11. Shortly afterwards Maurice Moscovitch will produce a play by an American author. A. Schomer. This is entitled "Devil Dick," and is described as a comedy, written round a serious subject, whether criminal or are born or are victims of environment.

The recent offers of £1,000 a week to various British comedians by eminent but unnamed American theatrical magnates are bearing fruit. The first crop comes from the Lyric, where James White is running the George Edwards production "Whirlwind Into Happiness," with Billy Mossion. Their newspaper adds run "Come and see the £1,000 a week comedian."

"Robinson Crusoe" will be the Lyceum pantomime instead of "Dick Whittington" as expected. The title doesn't matter much, simply needing a change of character names and a linked-up "non-stop" vaudeville entertainment. However, the Melvilles do stick fairly close to tradition and the Lyceum panto is always the big popular show in London with the

old-fashioned harlequinade complete. The show is really for the kiddies out holiday making.

Rouben Mamoulian, the Russian who is producing "The Beating on the Door" at the St. James, has very much the same idea of matters theatrical in Soviet Russia as Balfe declared in a message to "Variety" over a year ago. He does not think the theatre is suffering under Bolshevik control and the number of free seats put at the disposal of the working classes enables them to enjoy entertainments from which they would probably be excluded. Although there is no annual censorship as such, the plays are selected by Soviet sub-committees. Actors do not view their audience, but are certainly not so well off financially as they are paid largely in food and other necessities of life. In his opinion, history will probably prove that the Russian stage has thrived under the Soviet government as did that of France under Revolutionary control.

Under the direction of Henry Oscar and Edward Stirling an English company will give a three weeks' season of Shakespeare at the Theatre des Champs Elysees, opening Nov. 27. The pieces chosen are "The Merchant of Venice," "Romeo and Juliet," and "A Midsummer Night's Dream."

Meetings of creditors and contributors under the compulsory winding up order recently made against H. S. L. Ltd., were held at the Board of Trade Office, Nov. 6. The Official Receiver explained that the company was formed last December with a capital of £5,250. The only production was a musical play "Jenny" at the Empire, which failed after a short run. Failure was attributed to the slump and to the book of the play being unsatisfactory. Liabilities were £10,085 and the assets were absorbed by the claims of the debenture holders. The liquidation was left with the Official Receiver.

Following their present Prince of Wales' season, the "Co-Optimists" will go on a world tour. Liddle Cliff is now preparing a No. 2 company, which will start a provincial tour at Christmas.

Phyllis Dare has retired from "The Lady of the Rose" at Daly's after playing the principal part for something like 10 months. The reason of her retirement was a sudden breakdown. The part was immediately taken up by Eileen Evelyn, a member of the chorus who had never played a part before. The part is now being played by Blanche Tomlin, one of the late George Edw. Ward's discoveries who has not been seen in the West End for some time.

A new syndicate has just been formed under the title of Albert de Courville's Enterprises, Ltd. This syndicate is responsible for "Smoke Rings," now playing at the Holborn, Empire, and has in hand a big spectacular show, not revue, for West End production at Christmas. A well known legitimate actor will be the star.

Sir Charles Hawtrey will produce "The Laughing Lady" for Marie Lohr at the Globe, Nov. 17.

James White has acquired the rights of the new Les Fall opera "Pompador." It may be the successor to the "Lady of the Rose" at Daly's when one is wanted, which is unlikely to be for some time yet.

A new musical play by Max Pemberton, music by Max Darskawi, is scheduled for production in the West End when suitable theatre is obtainable. Its title is "The Girl in the Cage," and the producer will probably be Seymour Hicks.

Earl Cowley, known professionally as Arthur Wellesley, will enter the ranks of West End managers shortly with a new farce by Ian Hay. His leading lady will be Nan Marriott-Watson, partner and address of "Laas o' Laughter," in which she scored a big success at the Queens when Sir Alfred Butt brought it there from the provinces. The piece will have a provincial try-out, opening at Portsmouth, Nov. 27. Earl Cowley is one of the very few society people who have adopted the stage genuinely as a profession and not as a pastime. He has been through every branch of it.

Teddy Arundell, who played the part of Bostal in "The Lady of the Rose" at Daly's, died suddenly from heart failure, Nov. 5. He had played as usual the night before and seemed in his usual health. A man of great stature and physical strength, Arundell was one of the most popular members of the theatrical profession and had been a regular member of the Daly's company for some years. The son of a Devonshire farmer he ran away early in life and joined a traveling circus. From the circus by easy stages he worked up to grand opera at Covent Garden and elsewhere.

He was also one of the best known British film actors and appeared in many pictures—mostly Stoll productions. At the time of his death he was playing an ex-pugilist in a new film "Green Sea Island."

Cyril Maude will play Mark Sabre in Charles Dillingham's American

production of "If Winter Comes." This will be about next July, as it is thought that his present play, "The Dippers," at the Criterion will run till then. With Owen Nares in the leading part, "If Winter Comes" is doing enormous business in the provinces and it is thought it is good for a run of at least three years.

Dorothy Dix obtained from Justice Astbury in the Chancery Division a legal decision assuring her that her name would be in the largest type on the day-bills announcing "The Broken Wing." This was in an action she brought to restrain J. Gordon Bostock from billing anyone in the cast of her play at the Duke of York's in type larger than that in which her own name appeared, and also to prevent the exhibition of an electric sign advertising "Thurston Hall in 'The Broken Wing'" outside the theatre. On behalf of Gordon Bostock, it was stated he was not breaking his contract with the actress and that the electric sign was provided by the owner of the theatre and was therefore outside the contract. The judge made an interim order in respect of the size of type on the bills and restrained Bostock from allowing any electric sign to which plaintiff objected and over which he had control to be exhibited. Good press work.

Charlie Withers, with his new version of "For Pity's Sake," known as "Withers Opy," was brought in to strengthen the current bill at the Coliseum, where the players from the Comedie Francaise are in their third week. Withers scored heavily all along the line. Other acts in an excellent program are Vivian Foster ("The Vicar of Mirth"), The Four Juliens, The Four Lafittes, Clarkson Rose, a new comedian with original ideas who should go far; Victoria Aranda, a prima donna of distinction, and Fred Bresia. The representatives of the Comedie Francaise are appearing in "Gringolre."

ANN MURDOCK'S BEQUEST

(Continued from page 13)

documents and contest them upon various grounds, but was talked out of the plan by her attorney, William Travers Jerome, who frankly told her she had no grounds to base a successful contest and that it would be only a waste of time and money.

In his will, Mr. Hayman set aside \$5,000 for the purchase of a burial plot near New York and the erection of a monument. It gave \$10,000 to Mrs. Teresa Coleman of 615 Fifth Avenue, mother of Ann Murdock; \$10,000 to Corinne B. Bauman, his niece, of 5546 Kingsbury boulevard, St. Louis; \$5,000 to Albert Lyons, his secretary, and \$1,000 apiece to two veteran attendants in the Frohman offices, John Ryland and Peter Mason.

The will also directed that his executors cancel all notes and due bills representing personal loans shown in memoranda among his private papers and to discharge all such debtors of obligation to the estate. What then remained of the property was to be held by the executors, in trust, as a life estate for Ann Murdock, and at her death from the principal of the fund \$10,000 be given to the Actors' Fund of America, and the remainder equally between the Mount Sinai Hospital, Montefiore Home, Catholic Institution for the Blind and St. Joseph's Home for the Aged.

By a codicil, however, he revoked the provision for the freeing of his creditors from all obligations, and changed the disposition of his residuary estate, directing that Ann Murdock receive a life interest in the property with the right to dispose of the principal.

In the will, William R. Rose and Benjamin G. Paskus were appointed the executors. The codicil, however, revoked the appointments and named the Bankers' Trust Company, together with Miss Murdock as the executors.

Ann Murdock, who, for personal reasons, declined to qualify as co-executrix of the estate, is Irene Coleman in private life. She is a daughter of John J. Coleman, a theatrical manager, and Teresa Deagle Coleman, an actress. She was born in New York in 1890. Before going on the stage, she studied art and received honorable mention in Philadelphia for two paintings in oil and water. She first appeared as an actress in "The Lion and the Mouse" in 1906. The late Charles Frohman, after watching her in "A Pair of Sixes," at the Longacre theatre, gave her a prominent part in "The Beautiful Adventure," with Charles Cherry, at the Lyceum. Afterward she appeared in an "all star" revival arranged by Charles Frohman and David Belasco at the Empire, New York. Her last appearance was in the "Three Little Bears."

Through the death of his brother, Al Hayman, who died February 10,

1917, leaving an estate of \$2,404,011.03, court documents show Al Hayman inherited under his will \$120,000, but, in accounting proceedings of the Al Hayman estate, approved by the Surrogate Court on March 28 last, Al Hayman received \$120,030 as a legatee under the will, and also as creditor \$90,653.34.

ARREST REVEALS MARRIAGE

(Continued from page 13)

poration as promoter and director.

Miss Gombell's standing in this city was such they were enabled to sell large blocks of stock. Eggena overstepped himself with a yarn that he was about to buy the Empire theatre (where Rumsey's company was then playing), and eventually Miss Gombell and Eggena left Syracuse, to next be heard from at Albany, where the actress was playing leads in another stock.

Next, Syracuse friends were advised Miss Gombell had accepted a stock contract for Atlanta. Several months elapsed. Then came the report she had been married a second time, deserted by her new husband and, without funds, was under medical treatment in Atlanta.

Friends and newspapers here kept the wires hot Saturday, Sunday and Monday seeking some confirmation of the stories. Miss Gombell was finally located in New York. Over the long distance phone she admitted having secretly married Eggena in Atlanta last July. For personal and professional reasons she kept the wedding from the public eye, she said.

As for the reports circulated, Miss Gombell claimed jealous parties at Atlanta were responsible. She explained she had resigned her Atlanta berth because of the management's dissatisfaction when she underwent an operation and when she found jealousy invading her company because she was to be starred. She claimed that she and her new husband were "perfectly happy" and in New York.

A few hours later Eggena was under arrest, charged with passing a worthless check and beating a hotel bill while in Albany. Arraigned yesterday, he was held in default of \$5,000 bail for a hearing on Nov. 21.

Rumsey, Miss Gombell's first husband, was also quietly married after his divorce, the news not leaking out until months later. His present wife is Florence Eldridge.

LITTLE THEATRES

Ruth Brenner, who has been staging a series of Little Theatre productions in the Sequoia Club, San Francisco, gave a program of three plays last week. On the bill were included Dunsany's "Glittering Gate," Galsworthy's "The Sun," and Bernard Shaw's "Annajanska, the Bolshevik Empress." The production won high praise from the critics.

The Lenox Hill Players have leased the Lenox theatre at 52 East 78th street, New York, and opened their second season with three new plays, "The Pardon," from the French of Jules LeMaitre; "The Green Scarf," by Kenneth Sawyer Goodman, and "The Other Voice," by S. K. Fairbanks. The season will continue for six months, but changed fortnightly. In the first program are Jay Fasset, Beverly West, Wells Spaulding, Nora Sterling, Donald Cameron, Ridgebon Wills and Constance McKay.

The Theatre Guild is now rehearsing "The Lucky One," with Violet Heming, Dennis King, Percy Warsham, Romney Bent, Harry Ashford and Helen Westley, who desert "R. U. R." when it moves to the Frazee, New York, to Garrick Nov. 20.

The Mask and Dagger Dramatic Society of the Oregon Agricultural College will tour important Oregon cities during the Christmas holidays, presenting "Adam and Eva."

Frederick K. Cowley has been appointed art director of the Buffalo (New York) Players, Inc. At a meeting this week it was decided that six plays should be produced this season at the Allendale theatre with the casts chosen competitively from those interested. The project is to be city wide, self-sustaining and free from any endowments and subsidies.

EVA TANGUAY

Songs
23 Mins.; Full stage (Special Set)
Harlem O. H.

After an extended professional journey along the west coast, where she incidentally has established her home, Eva Tanguay is back in the metropolis with a new routine of numbers, a typical Tanguay wardrobe, a jazz orchestra and some special scenery. This week Tanguay is the added feature with "Facts and Figures," a Shubert unit, playing the Harlem opera house, a former Keith stand.

Last week Miss Tanguay headlined Loew's State theatre and strung up an attendance record there that the Loew management will shoot at for some time to come. 125th street, decorated as it is, resembles the main stem of a small town with a carnival in session, and with the myriad of theatres of all kinds bunched on one short block, the H. O. H. seems buried. Aside from a few heralds suspended from the canopy over the lobby, the management provided no special billing for its star attraction, but Harlem seemed to sense her presence and a capacity attendance was registered Tuesday night notwithstanding.

Year after year one automatically struggles to penetrate the secret of Tanguay's imperishable youth. It seems incredible that this little bundle of nerves, constantly plugging, ceaselessly working, forever originating, can come back each season with a fund of vim and vigor that exceeds all her previous marks. Her magnetism, personality and charm are superabundant. Those virtues have never deserted her.

Eva Tanguay's indomitable will and sense of progressiveness are unquenchable. Her business sagacity has few equals in theatricals and these attributes combined have kept her at the top of the "single" woman list of headliners as the others slipped gradually out of sight.

Right today Tanguay looks as young and acts as youthful as she did years back. Her facial features are as attractive as ever and her figure as entrancing or more so than at any time memory recalls. She is as lively as of yore and apparently as popular.

And her current repertoire will match any of its predecessors for quality, while her wardrobe, always her pride, will do likewise. And the jazz musicians keep her right up to date, for they fill in the waits snugly, entertaining the while, and the musical accompaniment forbids any possibility of mishaps in the house pit.

The scenic arrangement is perfect, a silver tinted ribboned drop in "one" keeping the jazzists in the background, giving the apron to the principal.

The opener was a "blues" number made to order for Miss Tanguay. Garbed in a silver spangled wrap covering white tights and carrying a mammoth red feather fan, she looked like a breath of fresh air. "The Tang-Wang" was the second selection, a sure fire song for its sponsor. "Don't Feel Sorry for Me" is another typical Tanguay composition with plenty of pep and punch. It cornered the best returns of the routine. "I'm a Mean Job" could be replaced, but the accompanying dance and strutting called for individual applause. "I Don't Care" was strengthened by a lyrical epilogue, "I Really Do Care," that fits perfectly. A recitation filled this out. During the changes the clarinet, trombone and bass viol led the ensemble numbers, the latter getting the majority of applause.

On the whole one can do little but marvel at Eva Tanguay. To suggest her reappearance in the East as a comeback would be paramount to libel, for Tanguay has never gone anywhere to return from. She has been constantly going ahead for years with no cessation and still snickers at those who prophesied her finish seasons ago. Tanguay not only pulls them in yet, but entertains them as well as ever. The fellow waiting to chronicle her professional obituary might as well throw his typewriter in a sewer. Tanguay is about as near theatrically perpetual as anyone will ever get. Count up the single women getting \$2,500 and more a week all the while. How many? Wynn.

Frederick Brown bought the Lenox theatre on 111th street and Lenox avenue, New York, last week, making the third house acquired by the realty man this year. He purchased the Grand opera house last winter and resold it several months later and also acquired the Lexington opera house recently. The current Yiddish dramatic policy at the Lenox is not affected because of a lease expiring August 1925.

DUNCAN SISTERS

Songs
24 Mins.; One and Two
Palace

Just returned from a tour of England, where they were credited as a social and professional furor, with its accompanying international publicity, the Duncan Sisters are making their initial reappearance at the Palace this week, listed among the features. The girls have a repertoire of numbers that lean toward the syncopated time in construction, nicely blended with a wee bit of comedy, the total entailing close to a half-hour in its rendition.

The smaller of the girls has developed into a seasoned comedienne, not of the conventional type, but with an individuality of her own and a method of unfolding it that is doubly attractive because of its apparent naturalness and the lack of forced impression. But with the acquisition of this invaluable stage asset the same miss has left behind her a quantity of the childlike daintiness that blended so uniquely with the style of her sister and made their work formerly seem as one. Her mannerisms are of the kid character, her dress and actions likewise, but she unveils the unmistakable evidences of maturity when swinging into vocal action. It doesn't injure the perfect harmony in team work, but the illusion is partly shaded, for the impression is wafted beyond the footlights that the Misses Duncan have trod the bridge between childhood and girlhood and, where one formerly exclaimed, "What clever children!" one is now prone to say, "What clever child impressions!" Perhaps it's the foreign trip; perhaps it's just nature. Anyway, it's there and it's evident.

The girls opened with a bit of panto comedy that is nicely staged and not overdone. They rendered a "Frog" song for the initial effort, and it gave them a flying start. The balance of the routine included a "blues" harmony number of the school type, a duet with Hawaiian guitars and another number for an encore in "one."

The girls work in bare legs with kid costumes, offering no changes. The act was nicely timed for the Palace, where the girls are natural favorites, but might stand a reduction in time for the other metropolitan theatres. They scored solidly, being placed in the fourth position, following Van Hoven. Wynn.

MAYME GEHRUE and BAND (7)

Songs, Dances and Jazz
19 Mins.; Full (Special Hangings)
58th St.

Mayme Gehrue is doing a decided comeback. She looks youthful, dances cleverly and handles a little comedy patter masterfully. The only trouble now is there is too much band and not enough Gehrue. She lets the musicians overshadow her throughout, giving them the best of the lights and effects, whereas they should be working to a climax that would bring about the return to the stage of the principal performer.

At the opening the band does almost three minutes before Miss Gehrue appears. With the parting of the drapes upstage she is disclosed before a special drop in Spanish costume. Very effective, as is also her dance. Then the band is on again for another stretch, with Miss Gehrue returning in a fetching drummer-boy costume for a number with some comedy business with a snare drum, and finally her dancing on a prop bass drum, her taps being the same as those performed by the band's drummer on the snare. Another band selection and then a rube dance and finally a hard shoe dance for the close.

The trouble is the waits between numbers and that the band occupies the stage continually with its numbers between those of Miss Gehrue. With this situation changed the act can go anywhere and hold down feature honors. Fred.

LOWE and STELLA

Comedy, Singing and Dancing
13 Mins.; One (Special Drop)
28th St.

A couple of years ago this combination had a another girl and was known then as Lowe, Feeley and Stella; about a year later it was changed to Lowe, Evans and Stella, and now to a two act.

It opens nicely with a "Ta Ta" song well done, followed by a single number by Lowe. Then a switch to a bathing beach drop for some comedy. A double number finishes nicely.

The team are a neat pair with a nifty manner of putting it over. The girl is the class, with the man rather weak on the dancing stuff that he tries. They can go along on the better small time and get away with it very well. Fred.

WILLIAM FAVERSHAM and Co.

(2)
"A Marriage Has Been Arranged"
(Comedy)
16 Mins.; Full Stage
Palace

For his introduction to vaudeville audiences William Faversham selected a light comedy skit by Alfred Sutro, a 16-minute routine of razor-edged satire that calls for an actor of no mean ability to drag it to the heights of success in the game of vaudeville—one of those things usually classed as a literary gem, but, unless properly maneuvered, skillfully staged and faultlessly played, would look as a tarnished rhinestone in the whirling spin of speedy vaudeville.

It calls for a reader with light and shade of the finest delicacy in rendition and a finished actor with personality to boot. Faversham exhibited all these essentials at the Palace, and Sutro's playlet shone with all the brilliance it possesses.

It's a unique little affair with a peculiar theme. The man and woman (Helen Daube) meet in an off-room at a reception. Their discussion comes directly to the heart of the skit, marriage. It is evident he has been selected as the prize for the young woman, her estimable relatives making the choice for her. The man tells her he is fabulously rich, but bored by women, yet he must marry. He lets her know he is acquainted with the fact that she will eventually force his proposal. His satire is bitter. Her return in cold-blooded language registers her opinion. She tells of a former love affair, broken off because her suitor was not wealthy, etc.

The talk eventually develops into a natural proposal and a happy ending. Its handling was superb, and Faversham was Faversham at his best, even though for a short space of time.

One can picture the average or better than average vaudevillean struggling with this script and then easily realize, after Faversham's show, what constitutes the making of a star. Miss Daube made the perfect opposite.

It scored a solid hit at the Palace. Wynn.

"RUBE" CLIFFORD (1)

Talk and Piano
15 Mins.; One
5th Ave.

"Rube" Clifford is not strictly a new act, probably. His routine is too smooth to be absolutely nascent, although locally he is unknown. Mr. Clifford, assisted by Russel Hird, his pianist and an excellent feeder, incidentally, brings with him a character, the faithful "rube" portrayal, that has not been done in these parts since Charlie Althoff turned Britainward. The characterization is distinct, unique and absolutely original. The idea can be best interpreted by sketching the act's routine.

Hird enters pianologing. Staring into the opposite wing, he addresses a querulous "What do you want?" Clifford, as bucolic as his first name suggests, admits he is the house detective at the Hotel Astor. From appearance there must be a Hotel Astor in Paducah, Ky., as well as in New York. Clifford later actually mentions Paducah, and may be a fellow townsman of Irvin S. Cobb. The routine is concerned with a delinquent bill for some dollars and seven cents. The latter Clifford explains must be for a breakfast Hird had in his room.

The act's distinction is Clifford's deaf affectation necessitating the repetition of the straight's questions or statement twice and more times. The woe comes when the afflicted backwoodsman answers directly opposite to the obvious reply. Two minutes of solo business by Clifford in attempting to cross his legs was distinctive and effective for comedy.

A vocal and guitar imitation number to Hird's piano accompaniment took them off. Russel unwigs and discloses rather juvenile appearance. Slated No. 4 on the seven-act bill, the act was a comedy high-light. Abel.

MORRIS and TOWNE

Talk and Songs
14 Mins.; One

Man and woman, the former a short comic who specializes in "nut" mannerisms and gathers in fairly good results, although he should equip himself with some new material.

As it stands, the routine looks like a hastily patched concoction, partly ad lib and the balance picked up from former vehicles. The girl, a slender and decidedly pretty miss, makes a good foil for his clowning and the couple do well in their double singing efforts. The eccentric dance earned the best results.

It's a good No. 2 for the pop time. Wynn.

BUCKRIDGE, CASEY and BAND

(10)
Songs, Dances, Music
29 Mins.; Full Stage (Special Drapes)
Fifth Ave.

Gladya Buckridge and Billy Casey have elaborated their former vaudeville vehicle by adding a band and going in for special lighting effects, etc. The stage is encircled by a gold cyclorama. A balcony serves for the entrances of the principals in their different specialties and throughout the entire act effects are obtained by a stereopticon projection on the back drop.

The band is divided into two halves on either side of the stage, giving the effect of two jazz bands, which, numerically, it is. Two pianos are used.

The turn opens with an instrumental introduction by the band which serves as an entrance for the principals for a song and novelty waltz. Miss Buckridge is in a stunning gold dress for the number.

Casey solos and steps a bit to the band's accompaniment. Other numbers and an instrumental by the band were effects on the projection were followed by a fox trot with a special arrangement.

In an iridescent white evening dress, Miss Buckridge sang an operatic excerpt next, featuring the "flute obbligato." By unwinding the lower portion of the dress she reduced to stunning jazz costume for a lyrical reference to her former "Follies" engagement. A brief shimmy tipped off that she is a pip in that line.

By adding a shawl to the costume Miss Buckridge was dressed for a Spanish song and dance, in which Casey wore a replica of Rodolph Valentino's "Four Horsemen" attire. The number made a strong closer. The band has good musicians of the jazz variety and the act is lavishly produced.

The addition of the band, no doubt inspired by the present flare, brings the act right up to date, but doesn't add one iota to the strength of the former Buckridge-Casey specialty. They are a capable, clever pair, with or without the music. Con.

BILLY JARVIS and CO. (3)

Musical Farce
20 Mins.; Full Stage (Special Set)
Fifth Ave.

Billy Jarvis recently was around in a sketch titled "Wanted: A Man." The present support, three personable young women, seem the same cast. Jarvis is a clean-cut juvenile. His dancing and reading helped put the act over. Two songs by the brunet member revealed a clear singing voice and considerable personality. Jarvis got return with a solo eccentric buck and doubled in one of songs duetting with his principal assistant.

The action is based on a wager between two of the girls that they can make their sweeties propose. Jarvis is the object of both schemers' attentions. Each uses different technique in the wooing and each, despite his protestations, construes them to mean acceptance.

Each girl announces she has won and claims the wager, a diamond ring and bar pin. Jarvis denounces both as a pair of cheats and tells his own sweetie, the third member of the trio, to keep the jewelry, as she has won. The girls leave after uttering disparaging remarks about the lucky one and her fiancé. The survivors duet "I Love You" for the curtain.

The act runs 20 minutes. It is peppy and entertaining. The people are well cast and above the average support. The girls are good lookers and read their lines intelligently. It's a light, snappy little skit for anywhere. Con.

LES PERETOS

Acrobatic
9 Mins.; Full Stage
American

Man and woman of excellent appearance in straightaway acrobatic display, rather out of the ordinary in character. They start with a few dance steps, both dressed in Pierrot costume. Woman goes aloft to suspended bar, where she does series of poses and man joins in posings on web below her.

For the finish they have a novel device. A metal fork with its prongs perhaps 15 feet apart is supported on the man's shoulders and held in place by four guy lines. Between the tips hangs a cord. The woman takes a position with her feet in the center of the cord and grasping it with her hands on both sides. Lights are down and in the spot she makes rapid revolutions. Simple, fairly interesting acrobatic act for opener or closer. Rush.

"THE GREATEST INVENTION OF ALL" (4)

Dramatic
Victoria Palace
32 Mins.

London, Oct. 31.
Margaret Halstan has not chosen a particularly brilliant vehicle for her vaudeville adventure. As in most sketches chosen by legitimates for their music hall appearances, "The Greatest Invention of All" is mediocre and without originality. It is more than anything else a case of a "name" waiting to return to her natural environment, the legitimate.

Sir Clayton Hethersett, an admiralty official, calls to see if Billy Pennard has completed a wonderful invention, a submarine periscope. Billy has previously been fired from the navy for being drunk and casting away his ship while in that condition. He still drinks and has added to his indiscretions by marrying a distinctly undesirable woman. His mother is doubtful whether he'll go on with his invention, but she has asked his old sweetheart, an actress, to call and use her persuasive powers. The actress arrives and consents to use her influence. Shortly afterward Billy arrives, drunk. He is annoyed at seeing the actress. However, they talk about old times and eventually she persuades him to go on with the invention, the complete plan of which has been drawn on a photograph of him he once gave her and which she still possesses. Then he tells her he has divorced his undesirable wife and proposes marriage. The sketch ends with them in each other's arms. The only appeal in the sketch is the appearance of Margaret Halstan, who is excellent as the actress. The piece had a friendly reception, which, however, lacked enthusiasm.

JOHN R. GORDON and CO. (2)

"Broke" (Comedy)
15 Mins.; Full Stage (Interior)
58th St.

John R. Gordon with a couple of young women is presenting the usual type of comedy skit he has been identified with. In this he is a young lawyer without sufficient funds to pay his stenographer, rent, telephone or light bills, and is about to "get the air" from his landlord. At the opening is considerable cross-fire between him and the key pouncer, which brings out the facts. After she starts for lunch a fifty vamp comes in and raves about her need for a lawyer. She's been insulted and lied to and she mentions the name of a man who is responsible. He is the landlord.

The lawyer takes the case and goes after a settlement. Then the vamp shows her true colors. She is an inspector for the telephone company who has come on the scene to find out whether or not the lawyer was worth suing to get the amount of their bill, and the case related was framed in her imagination.

The twist comes after she leaves, when the lawyer shows he managed to get \$20,000 from the man she named.

Good small time laugh getter. Fred.

PALERMO'S NOVELTY

Dog Act
12 Mins.; Full Stage (Special)

An excellent trained dog turn, with a troupe of six or eight sleek looking fox terriers running through an entertaining routine of tricks. A special cyc. gives the act a touch of class.

In addition to regulation tricks, one of the dogs is an adept at balancing, the trainer acting as "understander" and the dog top mounter. At finish equilibrist dog is requested to smile, by trainer, and actually appears to be doing so, by showing teeth. Woman assists trainer in working dogs.

Turn has class and routine that qualifies it as novelty canine exhibition for any type of house. Bell.

FOUR YELLERONS

Revolving Globes and Perch
10 Mins.; Full Stage

The Four Yellerons, man and woman and boy and girl, a family apparently, is a foreign turn.

Some neatly executed hoop juggling, with the map and woman, on revolving globes at opening.

For a feature trick woman balances perch pole while holding balance on globe, and girl climbs to top of perch, going through gymnastic routine.

The fact of the woman moving the revolving globe about while girl is performing aloft makes trick a difficult accomplishment and splendid flash.

Act closed the show at the Riverside and did well in the spot. Bell.

"STRANDED" (6)

Minstrel Act
18 Mins.; Full stage and one (Special setting)
Majestic, Chicago

Chicago, Nov. 15.
"Stranded" is a happy idea for a minstrel act, for it creates interest on the part of the general public and has a certain appeal to veteran minstrel men for the reason that it "rings true." Tom Powell, agent and producer in Chicago, who has had many a minstrel show on the road of his own, is sponsor for the new turn and he has adopted the fashion of the day in minstrelsy by having a couple of veterans featured in Jimmy Wall and George Wilson.

The act opens in "one," showing a railroad station at Pulaski Tenn. There are two boys and two girls, evidently stage struck, planning a benefit for two famous minstrels who have just been dumped off the train as their money has run out. One fellow, whose father is supposed to have posted him, introduces Wall and Wilson in white face and as they are now. Opportunity is given to Wall to tell the folks who he is. He says he started in 1886. He tells what shows he has been with, from the New Orleans Minstrels down to Quinlan and Wall, what minstrel stars he has played with, dead and alive, and then introduces George Wilson, of "Waltz Me Again" fame, who was the Wilson of the Barlow, Wilson, Primrose and West Minstrels.

The boys and girls do harmony singing at the rise of the curtain and at the finish of the act. One young man dances following the introduction of the veteran comedians. The two girls then sing, in full stage, doing an "old fashioned" boy and girl number. Having had time to black up, Wilson then renders the laughing song which made him famous forty years ago, after which Wall sings a ditty. The songs are punctuated with minstrel gags by both comedians with the four others making the circle.

It is a pleasing act, carrying appeal to those who have loved minstrelsy in the past and being satisfactory to playgoers developed in recent years. Harmony singing with black face comedians standing still is rather a tame finish to a minstrel act, but it is not an easy task to work out a closing for such an offering that will be more satisfactory.

GOSSMAN SISTERS and JIM FOLEY

"Two Is Company" (Song and Dance)
17 Mins.; Full Stage (Special Set)
5th Ave.

Eddie Buzzell and Alex Gerber are lobby credited for authorship of "Two Is Company," the Gossman girls and Jim Foley's new act. The idea is concerned with Foley's quandary in wooing and choosing either of the sisters. This is maintained throughout consistently, with fitting and jingly lyrics which continue the theme thread.

Foley is anchor man, remaining on the stage almost continuously to allow for the Gossmans' costume changes and soloing twice to excellent returns. The girls work ensemble with him except for a semi-Spanish double.

The frameup is smooth and finished. *Abel.*

EARLE and MULLEN

Singing, Dancing and Talk
14 Mins.; One (Special)
Jefferson

Man and woman in singing, dancing and talking. Man is excellent dancer, shining especially in the loose eccentric stepping. Woman sings and dances also, but her chief asset is her appearance in abbreviated costumes. She's a chubby little pony and with a figure that readily makes up for vocal deficiencies.

Act shapes as first rate No. 2, with man's dancing more than sufficient to carry it over with a rush in the pop houses. *Bell.*

PENTLEY, BANKS and GAY

Singing
12 Mins.; One

Simple singing trio of soprano, tenor and bass, all in evening dress and working straight. Strong appeal in unpretentious presentation and first-class musical quality. The soprano has a brilliant voice and makes a pretty stage picture, first in even gown of metallic cloth and later in a red velvet affair with a train.

Enjoyable musical number for early middle of a fast comedy bill where it would furnish variety. Here poorly spotted No. 2, where a livelier specialty would have been more in demand. *Rush.*

WESLEY ("FRECKLES") BARRY and CO. (8)

"Welcome Home" (Sketch)
28 Mins.; Full Stage (Special Setting)
Garriick, Chicago

Chicago, Nov. 15.
Wesley Barry's act is being seen for the first time in Chicago as an extra added feature at the Garriick with a Shubert unit, although it is not new to six or eight points west, where it has appeared in Orpheum houses. The company came from the Hennepin, Minneapolis, to Chicago. It is common gossip the act failed to make good for \$2,100 for the Orpheum, but that it switched to the Shuberts and is getting \$2,500. It is programmed that G. H. Dummond presents Wesley Barry and his mother (Mrs. M. E. Barry) in a scene "away from the studio with his pals." The juvenile picture star is presented by arrangement with Warner Bros., according to the program.

Those who see Wesley Barry in this playlet are certain to be disappointed to a lesser or greater extent. While he provides comedy as well as might be expected and is not at a disadvantage in a couple of sentimental bits, he does not stand out as his admirers in pictures expect him to. There are other lads, a team of sisters, another girl and three adults in the company. George Pelletier does a sermon as "Deacon Jackson," which is good vaudeville though it does not fit into this act. The juveniles present entertainment such as might be expected in a mediocre school act. Wesley does a song with Jessie Brown Semple, who plays his sweetheart; dances with the Reynolds sisters and sings with one of the boys.

There is a defense of Hollywood in the playlet. When Wesley is asked about the place he says: "Hollywood is so tame that wild flowers won't grow there."

Wesley's freckles do not show from the second row. If he has any, which may rob his picture admirers of another illusion. *Loop.*

JACK DUNSMURE and CO. (2)

Singing Sketch
20 Mins.; Full Stage
American

John Dunsmure formerly did a single, depending on his bass voice and Scotch dialect stories, and fared nicely. With a company of two people and a sketch he hasn't a chance. Even the roughest kind of hokum couldn't put it across at the American.

The stage is the courtyard of a blacksmith's cottage and Dunsmure as the smith is working at his forge, singing a solo in a fine robust voice and hammering with an electric sledge that makes an annoying flash. Daughter Peggy enters. There is angry talk about her sweetheart, Clarence, whom daughter defends from father's attack. He is off and the girl does a pretty light number, a Scotch ballad minus the burr, which she uses at other times.

Clarence enters, foppish in getup and "classy" in manner. He has a row with father and he and the girl plan to elope. For this purpose Clarence gets into one of daughter's dresses and she dons trousers. In the meantime having presented a flask of Scotch to father. When the disguises are finished after a lot of crude comedy business, they decide that father will be drunk by this time and will marry them (he is described as the "marrying blacksmith") without guessing their identity.

They put this brilliant idea through with much business of comedy marriage ceremony, hoked to the limit with Clarence doing "nancy" stuff in his petticoat disguise.

It's a pity to see Dunsmure's first rate voice and enjoyable knack for Scotch characterization wasted in the rubbish of such a vehicle. *Rush.*

ARTHUR and PEGGY

Wire
13 Mins.; Full Stage
American

Apparently from the other side and with small knowledge of American vaudeville. Man and woman, both in Scotch kilts and thick brogue. Man does short routine of simple balancing on the bounding strand. Woman walks down front and delivers two verses of "Nice to Get Up in the Mornin'," a slow Lauder number even for one verse, and fatal with two. She does a short bit of talk that doesn't get anywhere and for the finish she makes an announcement for the next wire feat. The man puts on high boots with spurs and does a series of somersaults on the wire.

The act has no showmanship. *Rush.*

KING AND GORDON

Song, Talk, Dance
16 Mins.; One and Three (Special)
5th Ave.

Nellie King and Tommy Gordon form this new combination. Nellie is Charles and Mollie's sister, and formerly appeared with them. Gordon is a smooth juvenile, the couple on appearance rating with the fastest.

The bright talk and truly clever verses are reported authored by Andy Rice. The act opens in "one," disclosing a rural drop. A flivver's asthmatic farewell gasp is heard offstage. The team enters and Gordon bewails the thought that because of their delay the patrons of Proctor's 5th Ave. may be deprived of the pleasure of viewing the greatest act in the show business. That is his modest estimation of himself, Gordon admitting that he really constitutes the whole works. Patter about Miss King being the "and Co." starts a new verbal barrage. Nellie reminding him about \$7,000 being still due on the furniture and the bungalow. Tommy dismisses that with the statement it means only two weeks' salary. He admits his act is a novelty, since he tells prohibition jokes and talks about the bonus.

Spying a flivver off-stage, Miss King asks the taxi bandit what the fare would be. Tommy tells her to use the old "personality"—that'll take something off the damage, maybe. His verdict at the chauffeur's \$25 demand is that she is losing personality. In "three" the male pianist does not worry about the couple's delayed appearance, fully realizing that he is really the act. The balance is a smart double number routine, all restricted excepting the "Martha and Me" number. In the curtain speech for the encore Gordon spoofs the audience, ingeniously commending them for their good judgment in recognizing a good act.

Some of the fly stuff is "wise," but intelligently gauged not to aviate over the average proletarian's cerebellum. *Abel.*

POLLY MORAN

Songs and Talk
15 Mins.; One
58th St.

Polly Moran has been acting before the camera for about five years. Polly has been back for about six months and has framed a vaudeville act. Now Polly seems to have a frame-up that is sure fire for the big small timers, and the small big time houses, where any part of the audience is of the picture fan caliber.

Polly has a couple of songs. One is "Polly With a Fractured Past," that gets over for a laugh, but it is the "inside stuff" on the picture mob she relates that hits the average audience for a wow. At the Fifty-eighth Street she was going nicely up to the time she started "dishing dirt" about the stars of the screen. Then she held the audience in the hollow of her hand and walked away the hit of the show.

Polly names them all, Gloria Swanson, Bebe Daniels, Rodolph Valentino, Bill Hart and slips over stuff in a comedy vein that carries with it a little intimate touch that the crowd in front eats up. For comedy at times she kids the orchestra and clowns generally with the audience.

No one but Polly Moran could do it the way she does and get away with it, for it takes her particular sense of humor to land the material as she does. *Fred.*

JULIAN HALL and KATHLEEN DEXTER

Song, Dance, Musical, Talk
17 Mins.; One

Julian Hall has been around with a single for some time and in other combinations. Kathleen Dexter looks like a new partner. Their stuff, too, has been built up considerably. The act opens in "one," the team entering with golf bags which secrete the sax and trombone used later, in addition to the golf clubs.

Miss Dexter is a cute dapper who clicked solid with her insistent, vexed manner in delivering a published number. Hall still does his Chaplin imitation, a worthy bit of the routine. The resemblance to the film star is most striking and Hall has the mannerisms down pat. At this, his partner remarks, "You do Charlie Chaplin good" and Hall: "Yes, but not like Mildred did," referring to Mildred Harris Chaplin. The trombone work in accompaniment to a hock dance by Hall scored, leading into some effective sax work.

The frame-up is variegated and consistently entertaining qualifying for big time bookers' attention. *Abel.*

ZIG ZAG

Shubert unit show. At Central, New York, Nov. 15. Produced by Arthur Pearson. Music and lyrics by Milton Leger and Jack Tellen. Numbers staged by Larry Ceballos. Vaudeville acts—Ray Hadley, Alice Lawlor, "Making a Movie" (inserted skit played by revue principals) Masters, Kraft and Co. (Grace Masters, Patti Moore, Rene Brabant), Leon and Mayfield (added attraction for week); additional principals in revue: Harry Welsh, Catherine Crawford, Jamie Coughlin, John L. Kearney, Harry Peterson.

"Zig Zag" is more of a burlesque entertainment than many of the unit shows at the Shubert house so far this season. Arthur Pearson, its producer, was a Columbia burlesque wheel producer, asking among the best on that circuit. His unit revue is so frankly burlesque it cannot be gotten away from, and there are laughs in the low comedy of the revue section. The show's people as a rule are specialists and not principals, leaving the comedians of the revue recognized burlesque comics, like Jamie Coughlin and Harry (Zoup) Welsh.

An unit show for the \$2 top the Central is now charging on week nights, "Zig Zag" isn't there for the scale, but for \$1 top that the unit circuit first announced, it would be considered satisfying, despite its poor vaudeville section. However, as a burlesque show "Zig Zag" could stand up with the best of the Columbia attractions with the necessary changes to make a first part that would cause some eliminations that might be beneficial even now.

The vaudeville and entire performance receives an awful glow when a skit called "Making a Movie" with the revue principals is inserted into the vaudeville section as an act. It isn't an act—it isn't anything—it's terrible. The whole mess revolves around the accusation of a stolen collar by the

RHODES and WATSON

Piano and Songs
11 Mins.; One

Two attractive girls, blonde and brunette, both pianists and singers, alternating in each department, and doubling for the finale. A Spanish song by the dark hair miss opens, the other accompanying. The blonde girl then renders a medley, well pieced together with an introductory verse. She has a good voice, clear diction and a likable style of delivery.

A self-accompanied ballad by the brunette follows, the blonde retiring to change into a hoop-skirt affair, returning for a medley of old-time numbers, while her partner exits for a similar change. They duet the closing number. Both look good, sing well and will please where a straight singing specialty finds favor. At the Fifth Avenue, in second position, they earned a trio of curtain calls. *Wyman.*

MILLCENT D'ARMOND and CO. (1)

Tee and Classical Dancing
10 Mins.; Full Stage

Millicent D'Armond is a pleasing little toe dancer who, with her male companion, manage to present a neat type of closing act for the small time. Acts of this nature are hard to get across with a small time audience, but this pair seems to have the faculty of doing, with some little floor stuff and trick toe stepping by the girl, such as the waltz clog that she does on her toes. There are four numbers, a double opening and closing and two solo numbers between. *Fred.*

THE LUMARS (2)

Equilibratics
11 Mins.; Three

Man and woman making neat appearance in riding habit. The routine is unique in that the man assists the woman with the props, the latter doing all the risky-looking aerial balancing. The routine is introduced with some tumbling and balancing on an ordinary table. Later the woman mounts a three-high table which is balanced on the first table alone. Aloft she balances on chairs, poles, etc., impressing on her "nerve."

The team opened at the 58th St. and were well received. *Abel.*

ARMSTRONG and PHELPS

Piano and Songs
15 Mins.; One
Golden Gate, San Francisco

San Francisco, Oct. 25.
Two men, formerly in cabaret and more recently in pictures, have piano playing and comedy songs. Their appearance is above the average, and there is nothing about their work to indicate cabaret.

Armstrong sits at the piano and works in the duets with his partner. They use six numbers, two published and the other exclusive.

The act was put over in neat style and can easily hold an early position on any big time bill.

straight man from the comedian. It's worse than "Watt Street," and that's some worse.

Later, with Welsh doing his "zoup" table scene in the revue, there is a laugh, and a good one, and another later on when Catherine Crawford, who always looks so well, does her "joyable" "souse." It was in this scene, though, that the brazen bit of lifting from Savoy and Brennan in the "Greenwich Village Follies" came out, the "just walked back from one" (auto ride) and jumbled up to no effect through Coughlin, sitting over the laugh line instead of a woman.

Borrowed material is all over the performance, and frequently among the specialists. But it's unfair to cop the Savoy and Brennan looks, brand new this season, and then have the nerve to use it on Broadway in another "S" Bert house.

Cecil Lean and Cleo Mayfield are the add-on act on this week, at the Central at the weekly salary of \$1,500. Tuesday night, though, they hardly add any business. By 8:30 the house was pitifully meagre, and by nine apparently a sparse overflow from other houses sent the cash-in to, to about \$650.

Lean and Mayfield look class in this aggregation, but they are doing their old vaudeville turn with the baseball finish that is four or five years old. A new turn could not have been looked for a single week, but the show might have been given something new for its equal split of the fifteen.

An agreeable feature is the chorus of 16 youthful females, good looks and active work. In one scene the girls are used in two sets simultaneously, both sets working in a different manner. It's effective and a staging scheme seldom attempted, perhaps because of its difficulties. In a snow scene closing the show, Mr. Coughlin appeared against the background of the snow clad mountains in the costume of a classical dancer. That was the funniest bit of the evening.

It's too bad this show has not a couple of singers with voices who could handle the worth while music. The singers are dancers otherwise and better dancers than singers, although Alice Lawlor goes in for a singing specialty. She has red hair and no voice, but her lively songs seems to stand off both.

Hap Hadley opened the vaudeville in a number setting, using girls for models and doing some comic rapid cartooning that got something. After Miss Lawlor, No. 2, were the Masters and Kraft act, considerably changed about in setting and routine. The dancing finish caught some applause. Grace Masters and Patti Moore of the act were liked when dancing and they, with the men, were principals in the revue portion. But principals meant little in the revue unless on the low comedy order like Welsh and Coughlin.

The costume scheme also runs to the "leg" expose, with one number having the girls in black tights to the hips while a black jacket was worn above. It was attractive for that style of dressing.

"Zig Zag" has lost some of its personnel that started the season with it, but there could be little to it other than the revue. Like other units it is unevenly balanced, but here at least there are laughs in the afterpiece. Laughs are gold nuggets with a Shubert unit.

The show carries "Max and Moritz," the monk act, as a regular turn but it laid off this week though having previously appeared at the Central with another show. That however did not stop the show's management from employing one of the trainers as a waiter in a table scene. He was a dumb waiter and that helped some. *Time.*

PALACE

The Palace program was supplied plentifully with "names" for this week and ran extremely long Monday night, notwithstanding the absence of the closing act, which failed to appear for some unannounced reason. The bill was juggled around consequently. Kerr and Weston, instead of holding the third spot, as programmed, made their appearance after intermission. This proved a wise move, for their repertoire of dancing not only proved to be of sufficient weight for the later position, but, figuring on their returns, they would have been rather hard to follow in the early section of the bill.

There might have been more comedy to the layout. What the show offered was hardly satisfying in quantity, although prime in quality. Another good comedy specialty would have rounded out the meal of entertainment to a nicety, and it could have well fitted in the spot occupied by Brooke Johns and his orchestra, a holdover from last week, for some unaccountable reason. Johns is a cabaret entertainer—just that, and that's all. He has a fair share of personality, a typical dance floor routine with its accompanying method of delivery and a group of capable musicians, whose appearance serve nicely in accentuating what personality and appearance Mr. Johns possesses. He is a banjoist with a mania for stage contortions that hardly jibe with his chosen work. When he is singing he seems full of rhythmless "pop" and his physical gyrations serve to detract rather than attract. Following Donald Kerr, Mr. Johns danced. The

professional casualties through this error were minimized because Mr. Johns danced but was not a singer who could depend solely on his vocal talent. But what a corking target he makes for the song plucker, for Johns sings many songs—many too many. For the cabaret Johns may be a card, but as a staple vaudeville feature—hardly, unless the theatre managers are doing something to aid the needy music publisher.

Following the news pictorial reel Joe and Willie Hale opened the regular program. Speed, accuracy and juggling tricks, in which they exhibit some exceptional skill in passing and manipulating small articles, combine to make this a corking opening act for a Palace program. The side speeches all evoked laughs, although some were lost through vocal weakness on the speaker's part.

The Elm City Four, a straight quartet of men, held the dreaded second hole. Male quartets are seldom introduced here. This combination, carrying a trademark as well as a name, and as old in the profession as Hecker's Oats is to the housewife, have built a specialty that carries a story in lyric form, with the popular numbers sandwiched in between. And they either used good judgment, or the management did, in keeping their time down to ten minutes. The continuity of the finale is bright and their voices melodious, particularly the bass singer's who, incidentally, did not offer "Asleep in the Deep." They did nicely.

Van Hoven was third, and Van Hoven cleaned up. His was a continuous rumble of laughter without intermission from beginning to end. His jaunt through the audience started the roars, and his return, with all the newsboys available on 47th street, in addition to his three imported kids, developed into an uninterrupted "wow" that prohibited even in the front from understanding his patter. He wallowed out the comedy, hit of the bill, with no competition.

The Duncan Sisters (New Acts) and William Faversham (New Acts) completed the first part. After intermission came Powers and Wallace, a pair new to the Palace, but who have gradually climbed up to recognition with the best mixed team acts in the big spotlight. They are just a little different in every department, and at the Palace they registered a score that should keep them continually busy.

Ann Pennington and Co. came next, her second week. Miss Pennington inspired a tenor singer without announcement or program billing, who stepped out and gathered up whatever glory the combination earned. This chap offered two numbers, the last, "Kathleen Mavourneen," getting sufficient applause to hold up the curtain at the finish. Mr. Rogers can bring this gent back as a "single" whenever he chooses. He can't miss. The Stewarts, a Sisters, who the Pennington production seemed to fit in all right, but lack the big-time essentials in both ability and appearance. The act went over smoothly without endangering the succeeding numbers.

Kerr and Weston came next, and it took for a brief moment for the capacity gathering to forget their predecessor. Kerr's acrobatic dancing brought "bravos," a rarity at the Palace. His speed was dazzling and his solo will stand up with anything ever presented. And Kerr is a master at routing a vaudeville specialty. Miss Weston is as nimble and graceful as the best, and the couple pedaled their way to a sure hit.

Goss and Frye, with their familiar comedylog, scored a comedy mark that insured their passage, and Brooke Johns, commented upon above, closed the show. **Wynn.**

RIVERSIDE

A stereotyped vaudeville bill at the Riverside this week pulled about three-quarters of a houseful Monday night. The bill looked well on paper and seemed to hold plenty of comedy, but didn't play so well, especially the first half. Cromwell and Co., a female impersonator who doesn't unwig, and a comedy assistant, opened nicely with fast juggling and comedy. This act has been abroad for seasons. It scored in the ace hole.

The Dixie Four, a colored quartet, brooded right up to the finish, but hooked them strongly with their "fit" dance. The encore demanded seemed to catch the boys unprepared, for there were audible suggestions in the cueing of Julius Lenzberg. The encore consisted of some kidding about "brown skins and fast blacks" and a repetition of the "fits." The turn follows familiar lines, even to the "callopie" and "blank blank" offerings in the vocal portions.

May Wirth, Phil and Family started the first real enthusiasm next with their marvelous bareback riding. The turn has a novel and pretty opening with the two girls duetting "I'm Sure You Love Me, Dear," using a trained horse as the object of the lyrics. The horse visits from one to the other for sugar, timing his maneuvers perfectly to fit the lyrics. The bareback riding and the solos of May and Phil went as strongly as ever. It's a delightful novelty for vaudeville.

Henry and Moore next, in a man

and woman comedy turn, started nothing of the art of being a strongly, but let down much at the finish. The Spanish bullfight travesty has immense possibilities, the surface of which were only scratched by the couple. An author's assistance would put this team right up at the top of their division, for they have the necessary ability. Henry is a versatile comic. His violining both on and off key was the strength of the act. In addition, he can handle dialogue and hoof. The drop used is an eye-sore and should be discarded or replaced.

Brooke Johns and his orchestra closed the first half, doubling from the Palace. Johns scored here after working like a beaver. The singer and banjoist brings nothing new to vaudeville save a boundless enthusiasm for his work that is infectious. He reels off song after song in the usual "sawdust floor" manner, favoring the lyrics with a bit of jazz stepping that is just so so. His obvious wholehearted efforts to please and the quality of the music coupled with the present craze for jazz bands help him get over.

After intermission Marion Harris, following all of the first half singing, rang the bell with a routine of popular songs, the best of which was "Aggravating Papa." This lyric is a pip, and ideally suited to the personality of the girl. She ran to a speech.

Harry Holman, back from the musical comedy, "Molly Darling," was next in "The Failure," his newest comedy sketch, successor to "Hard-Boiled" and "Hampton." Holman was manna to the parched throats of the gathering. His opening line was the signal for explosions of laughs that continued right through to the final curtain. Holman took the outstanding comedy hit of the bill and gave the second part a boost that saved it from mediocrity.

Lillian Shaw, next to shut, with more singing, shouldered a tough assignment and got away with it nicely. Miss Shaw's opening song, "The Wamp of East B'way," started her nicely. A travesty recitation of popular poems parodied has been done before, but fitted the lyrics. Her next, "Benny Be Yourself," had a stag tag line that clinched it. The bridal song in costume and her monolog about marriage was her most legitimate offering. This was followed by the sure-fire closing in costume, pushing a baby carriage. The tag line of this lyric, which formerly contained a firecracker, has been censured since this writer heard it last. It is a corking comedy characterization and one of her best numbers.

Miss Shaw went into "one" for a speech, and unconsciously paralleled the one of Miss Harris. Both artists naively informed the audience that they enjoyed them (the audience) just as much as the audience had enjoyed them. The house laughed, thinking it a travesty on the other speech, but it wasn't. Original closing speeches will be the next need of the vaudeville profession, according to this incident and the growing custom. That's a new field for authors.

The Castillians in "bronze" offered about ten interesting poses, but couldn't check the walk-out. **Con.**

COLONIAL

A full festival bill this week which held fluent comedy and entertainment, and played well, besides, Wells, Virginia and West were out Monday night, with Van Hoven substituting (doubling from Palace). It necessitated the moving up of this bill into the first half, with Tom Patricola holding off until after intermission. The house was somewhat shy of capacity, though well populated up and down. Patricola took a dive under the wire as the leading member of the schedule, being accorded the Colonial's own method of appreciation, in cadence, which finally concluded in a few words of thanks.

Lockett and Hope, No. 3, were the first to attract any particular notice in a song and dance skit that was easy to look at and fast enough to maintain interest. Despite more or less difficulty with the orchestra, the couple paced through their finishing numbers to satisfactory results. The boy's individual acrobatic stepping evidenced the high point of the routine to the extent that there seemed to be a following let down. The neat appearing couple, with the girl making three changes of costume before a special set encountered no obstacle in scoring, though a lesser tendency to take bows between numbers would not be without its good points.

Preceding was Rich Hayes, opening, who did nicely with his juggling, outside of overabundant misses. Pierce and Ryan showed in second half, paving the way for the mixed dancing duo.

Sale walked into a reception, gathered momentum and his indication of pathos in conclusion brought a response that merited the brief speech delivered. A few new mannerisms and quotations cropped out during Sale's four characters which were anything but detrimental. One other characterization was added, that of the wise crackin' town youth, during the George LeMaire episode which followed. Whether impromptu or not, it proved LeMaire has lost

"straight" man. Incidentally the panic osteopath interlude gathered its quota of gaiety, though it wasn't the easiest proposition in the world to follow Sale, even with his added bit in the dentist's chair.

Leitzler filled eight minutes, opening after intermission, with about 120 seconds more of action than she was showing this summer under the big tent. From the straight hanging rope to the rings, thence to the full arm swing, of which she totaled 61, made up the running order, which kept 'em at attention for her short period of activity. And no uncertain applause resulted.

Patricola succeeded with his assistant, Harietta Towne, who caused many a complimentary murmur and "cleared" for the night.

Van Hoven ushered in next to closing, frolicking through the trick and nut stuff fast and forte, and left at a point where he could have done more.

The Lumars closed. **Skig.**

JEFFERSON

A regulation three-day show at the Jefferson the first half, eight acts, and the Katherine MacDonal feature picture, "White Shoulders." Business was good in the upper part of the house Monday night, but the back of the orchestra section displayed some six or seven empty rows around 10 p. m.

Garcine and Bros. opened with hat catching that reminded of the days when the circus clown was a juggler, monologist, comedian and several other kinds of actor besides a pantomimist. The hats are handled with a dexterity that shows applied study and practice, and the turn did unusually well opening.

Earle and Mullen, No. 2 (New Acts), with singing and dancing, and Morrisey and Young, third, wowing 'em with familiar but always sure hoke. The routine included the business of the comic choking himself with his own hand, travesty Apache, etc. The team gave 'em what they wanted and made 'em yell all the way.

The Jefferson audience, however, doesn't insist that everything must be hoked up to satisfy it. Take the Valerie Berge Japanese dramatic sketch, for instance. There's pathos and humor in this that off-hand might be considered over the heads of the Jefferson. But it wasn't, and how they fell for the sentimental stuff. Fourteenth street is always strong for melodrama and sob stuff, so it isn't so surprising as it may seem to have the Jeff bunch get weepy with the sad stuff. Miss Berge, a perfect balanced company, and the little playlet has been produced as carefully as if it was playing in Broadway houses.

Sandy Shaw pleased with his Scotch stuff. They don't know so much about Scotch down Jefferson way—that is to say, Scotch songs and characters—but Shaw got to 'em from the start, and everything he wanted for pleasant returns. "College Life," a revival apparently of a comedy and singing skit that played around some 12 years ago, was next. As an act today it's just a waste of time. There's a rambling plot with a suggestion of George Ade's play of college life and quite a reminder of "Charlie's Aunt." This has one of the cast of four men getting into women's clothes for a travesty female impersonation. The three other men play contributory parts. A girl who dances and figures in the plot is a looker and gracefully competent stepper. The thing just drags and drags until nearly the finish, when the only semblance of a real situation turns up. This has the three collegians mistaking the real girl for the impersonator and ordering her to remove her clothes. The lyrics and music are miles above the act's dialog and situations. It's a shame to waste 'em on a mixture like it.

The hit of the show went to Polly and Oz, and they deserve it. This is a mixed piano and singing team, with the man (pianist) sharing the work equally with the woman comedy vocalist, instead of being just a support. The three other men in "nut" stuff and make every number they do stand up for heavy comedy returns.

The Ford Dancers closed with their varied stepping routine. The dancing, which is of the best, is backed with a wealth of production. The turn took a number of curtains, closing. **Bel.**

AMERICAN

One of the best comedy bills the American has held in a long time. Nobody stood out conspicuously, but it made a capital laughing show for the purposes of the Eight avenue establishment. One detail that probably helped it was the placing of Buster Keaton two-reel comedy, "My Wife's Relations," just before intermission. This is one of Keaton's most amusing bits of rough-house and a scream from start to finish. It fitted into the bill neatly.

The nine-act bill ran off in bing-bang style evenly and swiftly with the turns all brief and crisp after the show got going. Arthur and Peggy (New Acts), apparently an importation, gave a slow start with an indifferent wire act.

Art Smith, monolog and parodies,

didn't make much headway in his 12 minutes. Dress-suited single men who do wise cracking about the girls don't get far with pop audiences, and Smith starts out with a song hung on the catchline, "What a Boob I'd Be to Get Married." Much of his talk is in like strain. His comic recitation was crude and he passed quietly.

Dobbs, Clark and Dare broke the ice with that novel opening of theirs—the three in absurd get-up and photograph gallery pose as the lights come on. The talk was poor, but the grotesque dance steps and the acrobatic knockabout finish was laughable. The opening song is a laughable, but the talk has no place in the turn, which should be a dumb act. Their knockabout is laugh-provoking, and they ought to develop it exclusively after the surprise strat.

Jim and Betty Page took the running up promptly and carried the show along. Jim has endless possibilities as a "boob" comedian. His high, cracked voice is a vast asset and his enormous size makes it doubly ridiculous. Jim's shape is a fortune for a comedian. If he had the talk and business to go with it, his huge, sloppy figure would be worth a carload of props. The pair were a comedy riot, even with their equipment of poor talk.

"Tarzan" finished the first half. The "monk" is being overworked. The entrance is convincing, and so is the early routine, helped out by the comedy announcement by the French trainer, but the business with the trap drummer gives rise to a suspicion. If the purpose is to inspire discussion whether it's a real monk, the present routine does that, but some of the comedy business goes rather too far to leave the question open. One rather expects the monk to disclose itself as a dwarf at the finish.

Bert and Lottie Walton have a neat dancing frame-up, built on the firm foundation of splendid stepping and strengthened with Miss Walton's striking costumes, the pretentious wardrobe viewed in a small light theatre this long time. The Waltons can dance with the best of them, but they will talk. The conversation is weak and the laughs were weaker—so much so that Bert tried the hoke of "We'd better try it over on this side," etc., sure sign of skidding material. Miss Walton made three changes in the couple's 10 minutes, all of them stunning models, and the dancing got them over in spite of the talk.

Jack Dunsmore, a capital bass singer and a story-teller, was swamped with a sketch and a company of two (New Acts) and made a slow spot in a laughing show in spite of the low comedy, but Raymond and Stern picked the running up with their clever song specialty and strengthened the show where it most needed a wallop next to closing. Raymond is a capital singer of rag numbers and a neat looking young man in his tuxedo. He uses the hammer-and-tongs method of delivering a song, after the style of turn that used to be called a "rathskeller act," and was best represented by Stepp, Mehlinger and King. Stern does eccentric with a comedy opening wearing a derby hat brilliantly gilded and smoking a corn-cob pipe. Thereafter he presides over the piano, and as a manipulator of the ivories he has few peers. Their finish is a corking bit. Raymond and Stern operate the same airs with wild piano accompaniment. They work this up into a fine violent musical quarrel, one insisting on straight singing and the other on ragging, the words of the energetic debate fitting into the music. Les Peretos (New Acts) closed. **Rush.**

5TH AVE.

The usual eight-act program ran an act shy the first half owing to the length and size of the Ben Bernie jazz band turn, which packs more entertainment than many two acts combined. Bernie and his orchestra, toppling at the split week house, are set for some regular bookings, with the likelihood the offering will prove as effective a show stopper anywhere else as it was here. Bernie's jazzists and Bernie's showmanship stand where all the other jazz band acts leave off. This is an act in the fullest vaudeville sense, replete with comedy, showmanship and basic talent. Genuine entertainment is gleaned from the first appearance of the 12 musicians and the comedian, and if Whiteman and Lopez could do long distance stands at the Palace this arrangement ought to move its trunks into the Keith major stand.

The Monday night regulars, after generously receiving the rube comedian and the polite couples and the song-and-dance teams, really woke up when Bernie started whooping up things. Astute showman that he is, Bernie mixes the legitimate instrumental work with his own individual self-kidding comedy. His generous acknowledgment of his support's assistance also reacts well. The "Gallagher and Shean" arrangement with a semitic motif was as funny as it is clever, for which J. Kenneth Sisson, one of two pianists, was accorded individual recognition in Bernie's announcement.

Burt Gordon and Gene Ford fol-

lowed in the next-to-shut with their familiar vocal lesson routine. Despite its familiarity it is as laugh productive as ever. A new corollary to the routine is a garbled parody version of "Dangerous Dan McGrew," the surname twisted into "McPew."

Al Libby, comedy bicyclist, was an entertaining opener with legitimate pedal work and considerable hoke. A bright appetizer, and probably more appreciated by the average lay audience than the best of acrobatic turns.

Glenn and Richards, a nice appearing mixed team, have real possibilities as yet not fully realized or developed. The girl is a looker, with a penchant for syncope stepping that somehow does not materialize to fullest expectations. The man works hard with his eccentric dance stuff, but the general mounting lacks the necessary big time stamp. Elimination of those familiar pop tunes and constant brushing up with up-to-the-minute double numbers would capitulate more than the familiar lyrics employed.

King and Gordon, "Rube" Clifford and Gosman Sisters and Jim Foley, respectively Nos. 3, 4 and closing, under New Acts. **Abel.**

58TH ST.

It looked for a minute at one time at the 58th St. as though that audience was going to develop into one of the colonial rough boys. But the house staff quickly squelched any demonstration that might have started. It was during the rather quiet act that Swift and Kelly do. They were on next to closing with their "Gum Drops," and going along nicely until they got down to their final number, when someone in the audience started pitching pennies on the stage. One throw, and the house attaches were in every aisle and in the balconies, and the little fuss ended right there. Incidentally, Swift and Kelly displayed good showmanship by continuing right along with the number that they had just started and they got away to great applause.

The house was jammed Monday night, and it would have been difficult to locate the offenders. John Buck, the house manager, is waging a corking lobby campaign in behalf of "The Old Homestead," coming to the house, with giant sheaves of corn and imitation pumpkins. It is a nifty display.

Opening the show, the Georals Trio with the sharpshooting feats entertained. They were followed by Burns and Lorraine, a clever team of boys in both the singing and dancing divisions. One of the boys looks though he might be a contender for singing and dancing honors in a Broadway show at some time, providing he keeps after his voice. They were liked decidedly by the audience. Watts and Hawley, on third, were a clean up in comedy. The man's use of "For Cryin' Out Loud" was a wow with this audience.

Mayme Gehrue (New Acts) with a jazz band proved one of the decided hits of the bill. It is an act that is big time in calibre, and Miss Gehrue looks youthful and dances as only she can. With a little fixing here and there it is going to set the pace in any sort of company. The Swift and Kelly turn followed, with the Six Tasmanians closing the show.

Katherine MacDonald in "White Shoulders" completed the bill. **Fred.**

BROADWAY STORY

(Continued from page 13)

(Casino), "The Love Child" (Cohan), "The Romantic Age" (Comedy), "Merton of the Movies" (Cort), "Rain" (Elliott), "East of Suez" (Eltinge), "Whispering Wires" (49th Street), "Loyalties" (Galeaty), "Hamlet" (Harris), "So This is London" (Hudson), "The World We Live In" (Jolson's), "Little Nellie Kelly" (Liberty), "Rose Bernd" (Longacre), "The Awful Truth" (Miller), "Music Box Revue" (Music Box), "Ziegfeld Follies" (Amsterdam), "Up She Goes" (Playhouse), "The Old Soak" (Plymouth), "The Fool" (Times Sq.), and "The Passing Show" (Winter Garden).

The cut-rate list was badly slaughtered at the start of the week with the number of shows that dropped out last Saturday night. However, the list had recovered to the extent where there were 14 attractions listed Wednesday. This, however, was four behind the number listed last week. The shows that were being disposed of over the cut-rate counter were "Thin Ice" (Belmont), "Springtime of Youth" (Broadhurst), "Blossom Time" (Century), "On the Stairs" (Daly's), "Her Temporary Husband" (Frazee), "Fantastic Fracassee" (Greenwich Village), "The World We Live In" (Jolson's), "The Yankee Princess" (Knickerbocker), "Shore Leave" (Lyceum), "Why Men Leave Home" (Morosco), "Able's Irish Rose" (Republic), "Banco" (Ritz), "Partners Again" (Selwyn) and "The Passing Show" (Winter Garden).

RAY^A_N^D EMMA DEAN

DOUBLING THIS WEEK (Nov. 13)

**B. F. KEITH'S
ROYAL**

- 1 LUCAZ and INEZ
- 2 MILLER and CAPMAN
- 3 "AROUND THE CORNER"
- 4 RAY and EMMA DEAN**
- 5 EMILY LEA and CO.

Intermission

- 6 THE BRIANTS
- 7 A. & F. STEADMAN
- 8 VAN and SCHENCK
- 9 "THE SPIDER'S WEB"

**B. F. KEITH'S
ALHAMBRA**

- 1 BREAKAWAY BARLOWS
- 2 JOSEPH DISKAY
- 3 HARRY J. CONLEY
- 4 CRAWFORD and BRODERICK
- 5 ONA MUNSON CO.

Intermission

- 6 LEW COOPER
- 7 VINCENT LOPEZ and BAND
- 8 RAY and EMMA DEAN**
- 9 M. and F. ONRI

ROUTE

NOV. 20—PROCTOR'S, NEWARK, N. J.
NOV. 27—HOBOKEN and JERSEY CITY
DEC. 4—FORDHAM and FAR ROCKAWAY
DEC. 11—BUSHWICK, BROOKLYN
DEC. 18—ORPHEUM, BROOKLYN
DEC. 25—JEFFERSON and HAMILTON

1923

JAN. 1—WASHINGTON
JAN. 8—PHILADELPHIA
JAN. 15—FLATBUSH, BROOKLYN
JAN. 22—ROCHESTER
JAN. 29—BUFFALO

FEB. 5—TORONTO (SHEA'S)
FEB. 12—MONTREAL
FEB. 19—DETROIT
FEB. 26—TOLEDO
MAR. 5—COLUMBUS
MAR. 12—ERIE
MAR. 19—PITTSBURGH
MAR. 26—SYRACUSE
APRIL 2—AUBURN and UTICA
APRIL 9—AMSTERDAM & SCHENECTADY
APRIL 16—TROY and ALBANY
APRIL 23—LOWELL
APRIL 30—PORTLAND, ME.

MAY 7—BOSTON
MAY 14—81st ST., N. Y.
MAY 21—BROADWAY, NEW YORK
MAY 28—COLISEUM and FRANKLIN
JUNE 4—PALACE, N. Y.
JUNE 11—REGENT and RIVIERA
JUNE 18—PROSPECT and GREENPOINT

THEN HOME TO WOLF LAKE, MUSKEGON, MICH., WHERE THEY CATCH THE BIG FISH—THAT'S WHERE THEY CAUGHT US

P. S.—Regards to Bill Slattery and the Trado Twins

Eastern Representative LEO FITZGERALD

Western BILL JACOBS

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All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

Irene Franklin in seventh place on a nine-act bill and Flo Lewis third, with the Ned Norworth Trio, O'Donnell and Blair and Pinto and Boyle occupying the intermediate positions, making progressive comedy steps toward a red hot goal, is a brief sum-up of the splendid vaudeville show at the Palace this week. It is a program not long on people but is strong on comedy. There are 21 people actually appearing, but this total does not include Andrew Byrne, who leads the orchestra for Irene Franklin's act, or a woman who figures rather importantly in the offering of Douglas Leavitt and Ruth Mary Lockwood, though she is not programmed and possibly is picked up in the different cities.

The orchestra played "Red Head" as Irene Franklin was coming on stage, and this was appropriate to the bill, for both Miss Franklin and Miss Lewis are pronounced types of the species, while the lady of the dancing act which opened the show offered a third type of this style, and the lady in the Ned Norworth act is worthy of prominent mention as a blonde beauty. Her beautiful hair is real, which was proven by the nut effort of the principal of the act, which is one of the points in favor of that form of comedy.

Flo Lewis and the Leavitt and Lockwood combination held the stage longer than is expected in acts of their styles, and Douglas Leavitt made burlesque of Miss Lewis' kissing of the leader, calling him "Roy" instead of "Dan" just as she did, which was evidently a hold-over memory of the week previous. Miss Lockwood referred to a Monday opening at one stage of the act when things did not go perfectly, forgetting that Chicago is now a Sunday opening. The only unusual things about the opening show in addition to these was the mention of a Shubert unit by Douglas Leavitt. Flo Lewis ventured into the audience in her kissing song and gave candy kisses here and there, petting baldheads and kissing one chap in the front row, who was evidently a "plant," as he left before the performance had been concluded. Miss Lewis is shockingly bold without offending an audience, somehow being able to get away with stage murder.

The bill is liberally provided with comedy. Miss Franklin has comedy talk in connection with her songs, and there are many good laughs in the lyrics of her numbers while her types create mirth. Miss Lewis makes fun from first to last, burlesquing heavy acting in one song, getting flip with people in front and the orchestra in another, and burlesquing the flapper type and the feminine club woman at other times. The Ned Norworth Trio, on fourth, pound hard for laughs and were

splendidly successful at that performance. O'Donnell and Blair followed with the screamingly funny rough comedy of the speechless piano tuner, which has been increased by the interpolation of a baseball running around the bases bit since last reviewed. Pinto and Boyle scored as they always do, making a third number of the type of which a single one means much to a variety bill. Carlton Emmy and his "Mad Wags" is the novel billing of Karl Emmy's new act, which gives the audience the idea that it is a girl revue, since he opens in "one" in a song about his sweet hearts. There is an abundance of dandy comedy in this act as well as tip-top stunts on the part of dogs. Emmy keeps up a running line of comedy talk and the little canine performers contribute to the effectiveness of what he says. At the close of the offering he appears in one for a speech and delivers a recitation about a stolen dog which has sentiment of strong appeal for dog-lovers. It is the most entertaining dog act in vaudeville. The Danose Sisters close the show with a trapeze act which has meritorious performance in its favor, as well as the fact that it is composed of three girls. One hangs head downward and supports the trapeze on which one girl works all the time, while occasionally there is a third girl supported in like manner by the second which puts all the weight on the first. The show is opened by Al Striker, replaced for Sunday only by The Magleys, who presented a dance number, first-class in every respect.

Irene Franklin improves in her act with the passing of time, and while her face has rounded out some in recent years it only makes her more attractive. The fact that Burton Green is not with her is on the mind of every admirer, and she finally sets this speculation at an end by informing the audience he is ill at home. Loop.

There was capacity business for the first show last Friday night at the Lincoln Hippodrome, and the performance released immensely. Strout's Military Hussars, an eight-people act made of the 18 people offering which toured fairs last summer, opened the show. The band music is first rate, and there is a cornetist who stands out so much he should be featured. While the music is good the offering needs action and spotlight on solo work to be vaudeville.

Snow and Sigworth have a singing, talking and dancing act which has novelty in the fact that a bun-bun is pronounced the girl by a fatuous young chap, and the curtain rises disclosing it in "two."

Fred Moore, Leo Kendall and Co. offer a singing and talking number in "one" with a special drop. Kendall is a Dutch comic and his fun caught the favor of the Lincoln audience. The straight man fulfills requirements. The company is a

girl who does little more than walk across the stage.

J. C. Lewis, Jr., and Co. is a four-people comedy sketch which presents the specialties of a girl and boy. The girl is the cleverer and sings nicely. The boy attempts comedy and was liked at this house. Both dance a little and turn a somersault or two. The parents are incidental to the sketch, part of the act showing a home. The mother is on throughout much of the action, but J. C. Lewis, Sr. (of "Si Punkard" fame), comes on for just a little while at the finish. John and Winnie Hennings make a splendid next-to-closing act for such a bill. The efforts are directed toward comedy and Hennings is a clever comedian. His fooling with a piano as though it were balking

house—"Stranded," a six-people act belonging to Tom Powell; "Songs and Scenes," an operatic group; Petross and ballet, and Five Ballots. All of these acts have elaborate special settings, and, in addition to this, Bob Ferns appears in a comedy skit requiring a company of two and special scenery, and Carney and Rose, one of the acts in "one," have a special drop. The other acts of the bill viewed—Mills and Duncan and Hap Farnell and Florence—come out in "one" and scored by old-fashioned methods.

Petross and ballet start the bill with a number which is rather pretentious in appearance though there are but three women in his support, one playing piano and singing. One dancer does an arm contortion dance which stands out. Carney and Rose filled No. 2 spot nicely. Bob Ferns, as an elevator boy in an apartment house, makes a lot of fun, who contribute song-and-dance numbers. "Songs and Scenes" is two men and three women singers, who confine themselves mainly to singing semi-classical numbers. Singing seemed to please, but no en-

quirements splendidly. The laughter created by Hap Farnell Monday at the first show bordered on the riot kind. It hardly seems possible for nut comedy to entertain to such an enthusiastic appreciation. Mills and Duncan kept the audience laughing much of the time they held the stage, and Jimmy Wall and Bob Ferns created fun by their blackface comedy.

The bill at the Rialto this week is an improvement over that of the week previous and just about measures up to the requirements of the Jones, Linick & Schaefer edge-of-the-loop house. "Sparks of Broadway" is the featured attraction, but there are three or four other acts which lend just as much value to the bill. Homer and Ada Lind, placed to close the show Monday night, held that position satisfactorily, which is accomplishing much for a two-people talking act with musical interpolation, especially following, as they did, several acts, which scored tremendous applause. "Sparks of Broadway" is a dancing revue in which Jack DeSylva appears supported by four girls, all of whom make a chorus for the revue introduction, while later three dance and one sings. The vocalist registers but the dancing girls do better. DeSylva does dances with different girls, including an Apache number, "La Homrae," which is rough enough to satisfy a popular-priced audience.

Leonard Anderson and company offer "When Caesar Sees Her," a travesty which has frequented Chicago for many years. Anderson burlesques Caesar to great laughter, portraying the "bum leg" as few actors are capable of doing. Another big fellow as Marc Anthony makes the role a "sissy." The third member of the company, who plays Cleopatra, has little in her favor excepting appearance. The travesty is now mainly built on the question of prohibition and possibly the bur-

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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auto is a dandy comedy bit. His eccentric dancing also contributed to the comedy value of the act. Katharine Sinclair and Co. closed the show with an acrobatic offering, in a which a large man and a smaller one, assisted by a lady, do most of the routine expected of a six or eight-act people act. The woman assists in many of the tricks, but does not justify the billing. A see-saw is used for spring-board effect, and the larger man jumps from the woman's shoulders to one end, impelling the smaller man into the air for somersaults, alighting on the man's shoulders and finally for a hand-to-hand balance position. The smaller fellow does a somersault from shoulder to shoulder, which won applause.

The Star shows Friday night attract interest on the part of bookers as Billy Diamond gives showings to many acts out there which are to be offered to the Association, Junior Orpheum and B. F. Keith. Last Friday's night bill opened with Allan Duo, a double trapeze act, consisting of man and woman doing regulation stunts. Barrett and Burr followed with a singing and piano act which pleased. "Cow Bells," a three-people black and tan offering, in which Lynn and Lorye and a third party take the characters of bride, bridegroom and parson, is a comedy offering which may develop into something worth while.

Dana and Loehr are a team in which the man sings, talks and does acrobatic dancing, with assistance from a blonde partner. Sperry and Bell bill their offering as "Big Ben," as the woman weighs possibly 250 pounds and Bob Sperry is her singing and talking associate. The act has two special drops in one. Alden Four includes the Sandell Sisters and two men appearing in a special full stage set and doing singing and dancing. One man plays piano and the other sings and plays violin in connection with the act of the sisters. Otto and Hammer in "The Duck Hunters" proved a riot at the Star, and Otto was forced to come out and make a speech. The Sandor Trio brought the performance to a close with a trapeze and ring act, in which all three wear comedy makeup and close with one man making a swing on a rope, the ends of which are held by the teeth of his associates.

The newest policy at the Majestic went into effect Sunday by which five shows are given on the first day of the week, four on other days until Saturday, when five performances are given again. Two extra acts are added to the shows for Sunday, the opening day, and for Saturday, the last day of the week, so that the acts continue to do four shows.

The current bill has four rather big features for a popular-priced

cores. Mills and Duncan have fifth place, and their rude comedy scores strongly. "Stranded" is a novel way of introducing minstrelsy which has Jimmy Wall and George Wilson for comedians. (New Acts). Hap Farnall registered a big hit alone and continued at a rapid gait when his partner, Miss Florence, came on late in the act. They finished to such insistent applause that they were forced to return for some jesting after the emcee had announced the closing act. The Five Ballots are four women dressed in white, who do trapeze and weight-throwing stunts with the assistance of a man, who is in full dress.

The purpose of the Majestic booker appears to be to give big flash acts of solid laughing value, and this week's bill meets these re-

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Nan Halperin, Eddie Cantor, Sam Tishman, Buddy Walton, Jack Lait, Billy Diamond, Ethel Linton, Eddie Marsh, Jess Freeman, Alma Adair, J. J. Nash, "Tink" Humphries; in fact, anyone in show business.

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FAY MARBE

NORTH AMERICAN—

"Labels are frequently misleading. But the description appended to Fay Marbe, who tops the bill at the Globe this week, is excellent and accurate. It is truly an offering of 'personality, class and skill in songs and dances' that she gives, truly justifying the advance billing, and yesterday's opening audience of the week showed keen delight in everything she did.

"Miss Marbe, who has a dark and exotic beauty, as well as youth and vitality, has a distinctive style of her own in presenting her songs and dances. Best of all, she really seems to be enjoying everything she does, and perhaps that is why the effect produced is so pleasing. One of the most delightful features of her entertainment is the happy informality with which she gives a 'request' program at the end of her regular offering, dancing the numbers asked by the audience without a moment's hesitation or a bit of advance preparation.

"The bill surrounding Miss Marbe is full of variety and interest."

THE LEDGER—

"The talented and beautiful musical comedy and screen star, Fay Marbe, the important headliner of the appealing bill for the current week at the Globe Theatre, in her own new and original offering which she calls 'Personality, Songs and Dances.' Miss Marbe has all the assets to become popular in vaudeville. She is young and she is beautiful. She can sing, she can dance, and she has natural ability as an actress, and her addition to vaudeville ranks gives the two-a-day a star of real magnitude."

THE BULLETIN—

"Fay Marbe, she of the pretty laughing face and nimble feet, was the sure-fire star of the program at the Globe yesterday, and she was given royal welcome by enthusiastic audiences. Her work is clean, cut and interesting, her songs exclusive and her dancing artistic and graceful."

THE RECORD—

"Fay Marbe has many friends in this city through her appearances in musical comedy and in vaudeville, and she was well received yesterday at the Globe, where she sang and danced and where she charmed by her smile. She has some unusually fine costumes and gowns that will win the admiration of women."

THE INQUIRER—

"Fay Marbe made her first appearance as a headliner at the Globe Theatre yesterday. She is a black haired beauty, whose sweet voice, magnetic personality, and soulful eyes are remembered in 'The Velvet Lady.' She presented 'Personality, Songs and Dances' with lavish costume and scenic effects."

NORTH AMERICAN—

"Personality plus a pleasing voice and artistic style is the combination which enabled Fay Marbe to score a decisive hit at the Broadway yesterday. She offered several new songs in a manner which enabled those present to hear every word and also won substantial results in several new dances."

THE LEDGER—

"Scintillating Fay Marbe, that personable young entertainer, whose grace and beauty supplement her talents as dancer and singer, was in high favor yesterday at the Broadway, where she was the headliner."

THE INQUIRER—

"Vivacious and sweet voiced, Fay Marbe, in a potpourri of songs and graceful dances, easily topped the bill at the Broadway yesterday. She labeled her act 'Personality, Songs and Dances,' and it was all of that."

THE BULLETIN—

"Fay Marbe, who combines unusual talent with personal charm and good looks, heads the bill at the Broadway. Miss Marbe has an irresistible style, and the audiences yesterday were thoroughly delighted with her songs and dances, which she gives in her own original way. Miss Marbe wears some especially fetching costumes."

THE RECORD—

"One more musical comedy and screen star has been lured from the legitimate to the vaudeville stage. She is Fay Marbe, who made her first appearance as a headliner at the Broadway yesterday. "As in the other two fields where she has been successful winning the new adherents, she will prove a big hit. The black-haired beauty whose sweet voice, magnetic personality and soulful eyes are remembered from Victor Herbert's 'The Velvet Lady,' in which she sang the title role, is one of the sweetest, cleverest entertainers and she has found her way on merit to the front of the American stage."

"This beautiful and talented star is a positive riot of joy."

lesque is too broad to score in some instances.

Harry Bewley and company offer a dandy laughing skit in one. Harry Bewley's comedy drunk is set off by a fellow playing a policeman and a woman taking the role of the wife of the rouse. A part of the act is the same as offered by Fred Ardath and other in "Main Street Follies." Later there is a burlesque grand opera trio which finally gives the

lady of the act a chance to sing briefly but effectively.

Ben Hassan Arabian Wonders present a different act from that seen at the Palace recently. There are five of them instead of six, and comedy talk is interpolated. In spite of limited stage room the act was well presented at the Rialto.

Homer and Ada Lind return to Chicago after an absence and make "The New Music Teacher" an enjoyable feature of the bill. Mr. Lind gives a legitimate performance the major part of the time, but introduces just enough hoakum to supply demands. Ada Lind's violin solos were enthusiastically applauded.

Eileen Flory, an English comedienne, offers character songs, which include a Bowery number, in which she uses "All for the Love of Mike"; a meditative number, "The Black Sheep of the Family" (very English in form), and a modern song in which she is attractively dressed

after having employed character costumes. Appearing before a special drop and offering a style of entertainment that is not encountered so frequently as in former years, Miss Flory added distinct value to the program.

Ed Lowry has a single act which has novel form, being shaped after a contest in the prize ring, and after preliminaries which are highly entertaining a final knockout is registered. (New Act.)

Flanagan and Stapleton have a singing, talking and dancing turn with special drop which passes muster without setting the world afire.

The Bellis Duo present a ring turn, straight, which has the usual routine, nicely done by performers making attractive appearance.

Ed Lowry, Leonard Anderson and Harry Bewley are such laughing hits that there has been lots of trouble in arranging the shifting bills so that the right progression can be maintained in working the acts.

Lester, the theatrical costumer, is sponsor of a new publication called "Lester's Palette," which appeared for November, and which is to be issued at intervals hereafter. The honor position in the first issue goes to Betty Compton, whose likeness is inside the cover, being a hand-colored work executed by Lester artists. On the front page the gown designed by Lester for Gordon and Ford for the opening of their European engagement in Paris is shown. There are many interesting things in the journal. For instance, it is told that Warren Irons was sitting in the Lester shop when a stranger asked him where he could see a "good" burlesque show. Irons replied: "Don't fail to see the 'Fol-

lies of the Day' show at the Columbia; nothing better was ever done."

Harry Miller, a pensioner of his brother, Dr. L. M. Miller, of Wichita, Kan., who has about completed the circle of booking agencies, having started with the Association and Interstate and ended with the International and Carrell, has a new job, but will not announce its nature until Nov. 20. Mr. Miller recently made a tour of Kansas and Iowa cities in his auto, traveling upward of 3,000 miles.

A complimentary matinee will be given at the Palace Saturday morning, Nov. 25, by the Marmain Sisters, when these interpretative dancers will meet folks on the stage and discuss the art of dancing and give lessons to children free.

"Syncopation Week" is being ob-

served at the Senate, Lubliner & Trintz West Side picture house, where a splendid program is seen in spite of limited stage room. Art Kahn's jazz orchestra has been at that theatre for three months past and contributes importantly to the success of this special program. Newhoff and Phelps are the hit of the show. Lyman and Barton, Joe Whitehead, Eddie Matthews and two girl acts provided by Ernie Young complete the program. "Syncopation Week" was a big financial success at the Balaban & Katz houses in Chicago recently, broke records at the Capitol at Davenport,

SALARY

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RETURN ENGAGEMENT AT KEITH'S PALACE, N. Y. CITY, NEXT WEEK (NOV. 20)

Direction ALF. T. WILTON

NEVILLE FLEESON AND ALBERT VON TILZER

WROTE

TRIXIE FRIGANZA

AN AUTOMOBILE SONG. SURE, IT'S GREAT

Iowa, and did big at the Strand at Fort Wayne, Ind. It was first sprung (in the mid-west at least) last season at the Allen in Cleveland, where S. Barrett McCormack billed it as "jazz week."

After nearly five years' continuous playing in one par, Frank Bacon withdrew from "Lightnin'" Saturday to take six weeks' vacation. Of late the actor has suffered from nervousness, rheumatism and trouble with his teeth. A physician

was in attendance through his performance Saturday night. He is still in Chicago, but will leave shortly to rest at his Bayside, Long Island, home. John D. O'Hara, who played the same role in Australia for 18 months, is now playing the part. "Lightnin'" closes its engagement here Dec. 9, when it will have played 601 performances in Chicago. All the players will then take a two weeks' vacation and the play will resume in Boston Christmas week.

Charles L. Carrell, vaudeville booking agent, was called to Oswego, Kan., by the serious illness of his father. A long-distance phone to the office in Chicago Saturday night last stated that the father was at the point of death.

urday night last stated that the father was at the point of death.

Harris Wolfberg, of Huntington, W. Va., representative of the Hymar Brothers and Charles A. Mideburg interests at Huntington, Charleston and points of lesser importance down that way, as in Chicago again Saturday, seeking to be assured of bookings for the Capitol at Charleston, which plays one act a week in connection with photoplays. A new theatre is to open shortly at Charleston which is rumored to boast of the Keith franchise.

The members of the Chicago vaudeville colony are making up a special train party to attend the opening of the new Keith's at Dayton, Nov. 28.

Lew Fordan has been made Chicago manager of Stark & Cowan, music publishers, who have a western office in the Cohan Grand opera house building.

Eddie Trintz, who has been manager of Covent Garden in Chicago, a Lubliner & Trintz enterprise, has purchased the Elite at Waukegan, Ill. He will assume control Dec. 15.

The Covent Garden, which formerly played vaudeville on Saturdays and Sundays, resumed this policy last Saturday, booked by the International agency, which is George Webster.

ingly well. The colored comedian is playing his fifth week in San Francisco. Robinson replaced the Jack George Duo last Friday, when the latter were compelled to withdraw from the bill on account of illness. He contributed his services gratis and took the opening spot, the Jack George act receiving full salary.

DeVitt, Kelly and Quinn, with their piano mover skit, won an abundance of laughs, and the dancing number made a capital applause finish. The turn deserves something better than the No. 2 spot, where they scored the biggest kind of a hit. Val and Ernie Stanton, playing their second week in succession at the Orpheum, repeated their score of the first engagement.

Bob White has a wealth of personality to back up his simple single specialty. He whistles and does novel imitations in a neatly arranged and compact routine. He made an unusual opening number. Fred Galetti and Mabel Kokin and their trained monkeys did nicely closing. Miss Kokin is a graceful dancer and Galetti's own efforts work out an interesting specialty.

Class was the keynote of the Pan-tages bill. The familiar grade of low comedy was absent, but the show made it up in interesting novelty. Tameo Kajiyama featured and his lobby display created considerable interest. He put in 30 fast minutes with blackboard writing and mental feats in mathematics. The Japanese runs through an amusing

able interest. He put in 30 fast minutes with blackboard writing and mental feats in mathematics. The Japanese runs through an amusing

EDNA CHARLES
OF THE ACT



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AND
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FANTASIES THEATRE BUILDING

The Orpheum has an all-comedy bill this week, and from the way the frameup was received the absence of numbers making special class appeal and the lack of serious numbers was welcome. Dancing was a leading element in the specialty division. Herbert Williams and Hilda Wolfus got the top billing and made it good. From the time Williams stepped on to the finish, which has his planted musicians all playing and singing different tunes, the house was in an uproar. The business with the money leader and the piano bits were wows.

Paul Morton and Naomi Glass, with "April Showers," by Paul Gerard Smith, proved popular. The good comedy and exhilarating dancing of the pair got them away to an unqualified hit. The stair dance did especially well. Bill Robinson, following a whole comedy show and spotted next to closing, did exceed-



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TOM SMITH

THE TALK OF THE LOOP

Week Nov. 5; EXTRA ADDED ATTRACTION AT PALACE THEATRE, CHICAGO

CHICAGO AMERICAN
Chicago, Nov. 7
By THE OPTIMIST

"Interwoven in the act with Mr. Edwards was Tom Smith, who claims to be an 'artist, a gentleman and scholar.' Every bit of these and more, too, is Tom. He keeps the audience howling during his own act and then steps forth into Mr. Edwards' act. Tom made a run for first place on the program.

"Other headliners were Frances Kennedy, 'the merriest comedienne,' who exacted her share of laughter."

HERALD-EXAMINER
Chicago, Nov. 7
By TOM BASHAW

"Tom Smith's own act on the program is a rip roaring bunch of fun and never fails to 'stop the show.'"

BILLBOARD
Nov. 11

"Tom Smith carried the audience right with him. He kept in good demonstrable humor from start to finish. There is a finesse to what he does, so one never tires of his antics. Some new surprises every moment. Several encores."

TOM SMITH ENTERING GUS EDWARDS' DRESSING ROOM AT PALACE THEATRE, CHICAGO—

GUS—Hello, Tom.

Tom—Hello, Gus.

Gus—What are you doing with that book and those oranges?

Tom—I am studying law and eating oranges.

Gus—Will you please give me one of those oranges—and Tom spoke as follows:

"I hereby give and convey to you, al' and singular, my estate and interests, rights, title, claim and advantages of and in said orange, together with all its rind, juice, pulp, pits, and all rights and advantages therein, with full power to bite, cut, suck and otherwise eat the same or give the same away with or without the rind, skin, juice, pulp or pits, anything hereinbefore or hereinafter or in any other deed or deeds, instrument or instruments of whatever nature or kind whatsoever to the contrary in any wise notwithstanding."

GUS—GOOD NIGHT.

Tom—Good night, Mr. Edwards.



routine of patter as he works, and the turn has certain effective comedy values.

...uting's Animal Entertainers closed the show satisfactorily, while Sidney S. Styne, assisted by Arthur Poteet at the piano, cleaned up next to closing. Styne is an aggressive worker on the put order with excellent delivery for talk and songs. He is capably assisted by Poteet. The Kirksmith Sisters offered instrumental and song numbers to good returns.

Brierre and King are not show toppers, but they are sure fire for better grade audiences. The mixed song and dance couple put over their offering in high-class manner to excellent returns. Selma Braatz

opened the show with her expert juggling.

The show at the Golden Gate delivers a high entertainment value. Stewart Sisters, opening, made a nice impression with their dancing. Lyons and Wakefield, male dancing team, start with a number and then linger too long with indifferent talk. It is their stepping that carries them over, and they should confine themselves to this field of specialty as much as possible.

Babcock and Dolly, No. 3, broke the ice. Babcock's falls and spins and Dolly's Frenchy mannerism scored unmistakably and won hearty response. Johnny Hyams and Lella McIntyre headline successfully. Weaver Brothers got laughs on their entrance and the comedy returns held up throughout, with a special emphasis at the finish. Monsieur Adolphus, assisted by Grace Eastman, Anna Velde and Eunice Prosser, closed satisfactorily.

Josephs.

Marcus Hyman and Joseph Finn, Orpheum officials were in San Francisco. Harry Singer who has

WANTED: FEMALE PARTNER

To join big time ring act. Neat appearance; not over 35 years old. State experience. Address: MISS MAY, Variety, New York

been here for some time attending to Orpheum business on the Pacific Coast and who has enjoyed exceptional success as a discoverer of available material of the big time quality is reported scheduled to remain for some time. It has been rumored he was to return east.

Harry Thorn, who recently was head organist at the Liberty, Portland, is now the head organist at the California, in this city.

John Charles Thomas is to present a song recital in San Francisco this week under the management of Frank Healy. The recital will be in Scottish Rite Auditorium.

James Edwards, character man with the Jack Russel Musical Comedy Co. at the Oakland Century, has severed his connection and gone to Spokane, Wash., to join a dramatic stock. He was replaced by Jack Romig.

Mlle. Zoha d'Arcy, an operatic star from France, is in San Francisco, having arrived last week from Australia. In an interview given to the papers Mlle. d'Arcy, who is 24, declared that "marriage retards operatic success and operatic success retards marriage."

"Able's Irish Rose" here at three different theatres, is now in its eighth week in this city at the Valencia, the fourth house for this show, and is being held over for another week.

Harry Ross, tenor, a recent arrival from Australia, has doubled with Ed Thomas in a singing act.

Dr. Richard Rowe who has a magical and hypnotism show and who left London last year to tour through Panama and South America is in San Francisco negotiating for an engagement.

Tom Wilkes production in conjunction with Sam H. Harris of "Six Cylinder Love" closed two weeks at the Columbia and has gone to Los Angeles. From that city it will jump to Seattle and

play through the northwest. Charles Lyle is manager, Arthur Harris, business manager and Joe Casey, second man.

Francis Tate is appearing at the Strand here in some song numbers.

Despite a general depression in the local theatres, Will King and his musical comedy company at the Hippodrome are laughing at the reported "hard times" theatrically. Last week King presented his own version of "Fair and Warmer." All of the characters were renamed and King and Lew Dubar appeared in their usual amusing personalities of

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Ikey Leschinski and Mike Dooley, King, has a following so loyal that if he presented the city directory they would think it as funny as anything on the boards. In addition to the King Show there were two vaudeville acts. The first of these was Mike Emmett and Company in "Killarney Blarney" and Vance and Allen in "Fiddlin' Around" playing a return date.



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ALTON AND ALLEN

LOEW CIRCUIT

Direction JOE MICHAELS

LILLIAN BURKHART

HEADLINED IN CLEVEREST COMEDY SKETCH OF THE YEAR

"MOTHER'S RIGHT HERE"

LAUGHING AND ARTISTIC HIT OF BILL

INDIANAPOLIS NEWS:

"Lillian Burkhardt, who tops this week's bill at the Lyric, has an up-to-the-minute comedy sketch that contains a wealth of satirical humor—a bit of pathos and a dramatic punch at the curtain. Miss Burkhardt has lost none of the brilliance and charm that gave her the title of the Lady Dainty of the Vaudeville Stage."

GRACE MARGARET WILSON, TOLEDO BLADE:

"Lillian Burkhardt, the actress who bears the distinction of having introduced more clever playlets into vaudeville than any other Keith or Orpheum star, is appearing in Toledo this week in a comedy written by Ruth Comfort Mitchell, story writer and poet. Miss Burkhardt plays the title role with sincerity and art, a rare combination, handling a risqué comedy scene with such delicacy and charm that it puts the little play into a class by itself. She is a true artist."

COLONEL McCULLOUGH, OMAHA BEE:

"Lillian Burkhardt's sketch is unusual because of its distinct message and strong heart appeal. While it is no doubt a play with a punch, it goes deeper than the surface, where punches usually spend their force. No theatregoer, however sophisticated, can be impervious to the lesson this artist drives home by her delightful and impressive methods. Despite her long absence from the stage, she retains all those qualities which made her so popular a headliner before she gave up the life of an actress to become a mother—and a leader in social and club life in California."

ACE, KANSAS CITY POST:

"Lillian Burkhardt at Pantages, is another stage celebrity in town this week. Her play is a breezy, timely little thing. The point of the little plot is well taken and splendidly presented. Two a day should have had this act."

KEENE ABBOTT in an Editorial in the OMAHA WORLD-HERALD Says:

"The managers of the World Theatre are to be congratulated for bringing to Omaha such an actress as Lillian Burkhardt in such a play as 'Mother's Right Here.' She remains what she always has been—a player of honest, ideal and sincere method. Only an actress of taste and refinement could exemplify feminine charm in so trying a role. Overacting at any point would spoil the portrayal—but Miss Burkhardt has taste; she has an understanding of girlhood and motherhood and she is giving vaudeville a real play."

ALEXANDER PANTAGES, LOS ANGELES EXAMINER:

"I wish to say that I took greater pleasure in securing the signature of Lillian Burkhardt on a Pantages contract than in any other attraction I have ever

secured. I consider her sketch the cleverest one-act play I have ever seen."

DETROIT FREE PRESS:

"Lillian Burkhardt holds the honor position on this week's bill. The sketch is full of laughable dialogue and funny situations. It is very well acted."

NEWS BEE, TOLEDO:

"The little play is not only a gem but the hit of the season in the theatre. 'Mother's Right Here' presents the flapper problem in comedy form—intense in its dramatic moments and crowding into one thrilling sketch more of humor, interest, pathos and entertainment than anything we have seen in years."

Address: Pantages Theatre, Minneapolis, Week of Nov. 26

DENVER

By A. W. STONE

Armistice Day, and an unheralded snow storm, killed what promised to be a good week for the theatres. Both came Saturday, the one expected and the other a disagreeable surprise. Receipts suffered a slump, especially for the picture houses. The Broadway, dark so far as legitimate attractions were concerned, filled in the week with Stewart Edward White's "The Gray Dawn" (film), at 25 cents. The experiment proved a comparative success.

Throughout the week matinees and nights brought in some instances capacity audiences, others just filling the house comfortably. The theatre is located far out of the theatre and business district, and draws practically no incidental or transient patronage. Some sort of an inducement, either lower prices or an extraordinarily high-class picture, is essential.

The house did around \$4,000 for the week.

The Wilkes Players at the Denham did much to wipe out the odium the house brought upon itself with "A Very Good Young Man," played last week. Presenting "Moonlight and Honeysuckle" this week. Business picked up, with receipts described as better than fair.

NEW ORLEANS

By O. M. SAMUEL

TULANE.—"The Circle."
ST. CHARLES.—St. Charles Players in "Adam and Eva."
LYRIC.—Colored attractions.
PALACE.—Vaudeville.
LOEW'S CRESCENT.—Vaudeville.
STRAND.—"To Have and to Hold" (film).
LIBERTY.—"The Dictator" (film).

"Bringing Up Father" at Tulane next week.

Richard Murray, the newsdealer whose stand reposes opposite the Cotton Exchange, has been reading Variety lately, with the result of his blossoming forth as a songwriter. Murray's initial effort is styled "Down Home in Dear Old Tennessee," and has been accepted by a publisher.

Rain in torrents diminished attendance at the Orpheum's opening performance. Perhaps it dampened the ardor of the audiences also, al-

though the show was no great shakes as vaudeville goes these days. Several turns were repeating with material unchanged.

Tuscano Brothers got the bill away on the right foot. The battle-axe hurling looked very daring, keeping the crowd interested at all times.

Spencer and Williams, following, were squelched utterly. The pair still roll out of the old barrel with the "you're following me" chatter. Spencer seemed peeved because his hokum was eschewed, censuring them in front with off-side remarks. Perhaps he thought the cracks about "not being able to shuffle the horses" and the "long names on the ladies' stockings" were new. The gang watching had slept through those several times before. Spencer and Williams need an author.

Minstrel Monarchs, elderly men with blackface lore, were treated with deference and paid due homage as befits their years. The veterans seemed particularly appreciative of the reception.

Miss and Rose Wilton, those youthful Eddie Leonards, led the way in the matter of showmanship, rolling up a huge score in the usual way and departing ultimately the applause hit of the performance. Two bits stood out in their routine. Mildred Harris was neglected in something called "Movie Mad," by Edwin Burke. Miss Harris betrayed little knowledge of histrionism and had only her name for consideration, but even that had the Chaplin omitted.

Miller and Mack ran along pleasantly in the same act presented last year. They received a fair show of approbation and might have done very much better with a new vehicle. Edith Clasper did nicely at the end. Her dance interlude proved engaging and might have achieved more with the solos elaborated. Especially was that true of the butterfly dance.

SYRACUSE, N. Y.

By CHESTER B. BAHN

B. F. KEITH'S—Vaudeville.
BASTABLE—Reopens Thursday after several weeks with "Why Wives Go Wrong."

TEMPLE—Vaudeville.

STRAND—"The Man Who Saw Tomorrow."

EMPIRE—"On the High Seas."

ROBBINS-ECKEL—"The Young Rajah."

SAVOY—"Slim Shoulders" and "Fashion Revue."

CRESCENT—"The Fast Mail."

REGENT—"Rich Men's Wives."

"It Is the Law" has its premiere at the Lyceum, Elmira, this week. Alma Tell heads the cast.

The New Strand, Carthage, opened Friday under the management of the Schine Theatrical Enterprises, Inc., of Gloversville. Thomas J. Joy will be local manager for the Schine interests.

Demands for the closing of theatres and other amusement places on Sundays were placed before the congregations of 21 Syracuse Protestant churches Sunday by the Lord's Day Alliance speakers.

A thug attacked Jacob Grady, of this city, on a stairway in the Em-

pire theatre Monday, snatched a diamond stickpin valued at \$100 and escaped.

For the first time in the history of the Wieting, that house is selling tickets for an attraction five weeks in advance. The seat sale for the return Christmas engagement of "Blossom Time" is now in full swing.

"Fooling Cupid" was booked for the Bastable this week, but was cancelled Saturday. The show may come later. The Bastable, dark for about six weeks, reopens Thursday, playing "Why Wives Go Wrong."

A careless slip of memory on the part of a local dramatic scribe gave the local Riato a laugh during the past week. Nance O'Neil opened here in "Field of Ermine." The scribe confused the play with "Lady in Ermine," and Saturday, spoke at length of the success attained by "Lady in Ermine" which had opened in this city.

The Park Bath, N. Y., badly damaged by fire will be rebuilt at once. The new house will seat 1,100.

Leo V. Smith is acting as dramatic editor of "The Journal" until the return to this city of Franklin H. Chase, now closing a world-tour for that paper. Mr. Chase will assume the dramatic duties in addition to those of associate editor and columnist.

Only a year separated the deaths of William Dunn and his twin brother, Morris Dunn, the former dying a year to a day later. Morris Dunn, doorman at the Strand, died Nov. 5, 1921. William Dunn, doorman, at the Crescent theatre, died Nov. 5 last, but the passing of the latter did not become generally known until late last week. The two brothers during their life time were inseparable, and the death of Morris left his surviving twin heartbroken.

George Smith, alias George Hodges, of East Syracuse, and



Beautifully Your Face—You must look good to make good. Many of the "Profession" have obtained and retained better results by having me correct their facial imperfections and remove blemishes. Consultation free. Fair reasonable.

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WIETING—Opening Tuesday, for remainder of week, "Melodyland," sponsored by local lodge of Elks as Christmas basket fund benefit. Produced with cast of several hundred local entertainers. Next week, first half, Walter Scanlan in "Maytime in Erin"; last half, Julian Eltinge in "The Elusive Lady."

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Established 1902
Embrace the Highest Qualities, Assuring Lasting Satisfaction
SHORT VAMP SHOES
Theatrical and Street Wear Slippers.

New Belgian Colonial Tongue Pump, in Brown and White Kid, Gray Suede.
Black Satin and all Patent Colours...
Size 1 to 9, A to EE. Send for Catalog V.
290 Fifth Ave. — Both bet. 30th and 31st Sts.
511 Sixth Ave.

EDDIE MACK TALKS:

No. 108

Frank Van Hoven is back at the Palace, New York, this week. As he always plays in the best of theatres, he has the best of everything in his act from ice to suits. Mr. Van Hoven would not think of going to anyone but Eddie Mack, the best of clothiers, for his stage and street attire.

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BOB WHITE

Just Returned from Australia After Two Successful Years and Immediately Booked to Open in His New Act, Entitled "WASN'T THAT NICE," at the ORPHEUM, SAN FRANCISCO, THIS WEEK (NOV. 12)
WASN'T THAT NICE

BILLS NEXT WEEK

(Continued from Page 25)

ROY LAPEARL CO.
Werner Amoros 3
REDFIELD, S. D.
Lyric
Bertram & Andes
Mumford & Stanley
Moran Sisters
ROCKFORD, ILL.
Palace
Will Morris
Harry & Layton
Billy Gerber Rev.
(Three to fill)
2d half
Rubert Dyer Co.
Chadwick & T.
J. C. Lewis Jr. Co.
(Three to fill)
SO. BEND, IND.
New Palace
Dougal & Leary
Seven Brown Girls
(Three to fill)
2d half
McDonald Trio
Four of us
Marshall & Golsen
(Two to fill)
SPRINGFIELD, MO.
Electric
LaHoen & Du P.
Jarvis & Harrison
2d half
Humberto Bros.
Miller & Rainey
SPRINGFIELD, ILL.
Majestic
Mowatt & Mullen
Tyler & Crolius
Tinta & Tones
Whitfield & Ireland
Crystal Bennett Co.
(One to fill)
2d half
Larimer & Hudson
Leo Haley
Milton & Lehman
Spencer & Williams
Willie Bros.
(One to fill)
ST. JOE, MO.
Electric
The Fosters
Marah & Williams
Coden & Luken
Stone's Boys
2d half
Granville & Fields
Dave Manley

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages
Bobby Lehman
Ward & Dooley
Pierce & Goff
Norton Melotte
Jack Goldie
Seven Algerians
ST. PAUL
Pantages
The Gladiators
Wilson & Addie
McCota
MacFarland Sis
Walter Brower
Choy Ling Foo
WINNEPEG
Pantages
Nelson's Catland
Bill Roder
Jan Rubin
Western & Elino
Blitz & Pecos
REGINA, CAN.
Pantages
(20-23)
(Same bill plays
Saskatoon 23-25)
Penman & Lillian
Exposition Four
H. & J. Chase
Rowland & Meahan
Cheyenne Days
TRAVEL
(Open week)
Arnold & Florence
Kaufman & Lillian
Jewell & Rita
Haverman's Lion
"Miss Nobody"
Harry Tighe
SPokane
Pantages
Leach Wallin Trio
Maudie & Lillian
Coryneff
Morgan & Gray
C Cunningham
Byron Bros.
SEATTLE
Pantages
Alex B. & Evelyn
Inez Hanley
Ridiculous Rocco
Britt Wood
Blake's Mules
Fashion Plate Rev.
VANCOUVER, B.C.
Pantages
Weldonas

WILLIE AND EUGENE HOWARD

"PASSING SHOW OF 1922"
Direction MESSRS. SHUBERT Winter Garden, New York, Indefinite

Johnson and Godfrey

Formerly Johnson and Dean. The Black Caruso.
PANTOMIMIC FISHING NOVELTY
Direction: HARRY J. FITZGERALD

A STORY IS TOLD **"UNDER A CRAZY QUILT"** **YOU WILL LAUGH AT WHAT GOES ON**

L'G BEACH, CAL.
Pantages
Florette Jeffrie
"Fate"
Rives & Arnold
Klamura Japs
Lillian Ruby
SALT LAKE
Pantages
(22-25)
Carson & Kane
Goetz & Duffy
Larry Harkins
Robinson & Pierce
Maybelle Phillips
OGDEN, UTAH
Pantages
Ross & Wye Co.
"Stepping Stone"
George Lashay
Jan & Valjean
Ross & Edwards
Billy Swede Hall
DENVER
Pantages
Four Roses
Dorothy Lewis
Davis & McCoy
"In Chinatown"
Mariette Manikins
COLORADO SPRINGS
Pantages
(20-23)

BLANCHE SHERWOOD AND BROTHER
In AVIATING ANTICS
Direction: MARTY FORKINS
JACK and JESSIE

GIBSON

ORPHEUM CIRCUIT
Direction JACK GARDNER

WICHITA, KAN.
Orpheum
J. & B. Dreyer
Roscoe Alla
Hal Young Four
(Two to fill)
Al Stryker
McConnell & West
Roscoe Alla
Melville & Rule
Ramsdells & Deyo
KANSAS CITY
Pantages
Page & Green
Fulton & Burt
Al Jennings
Walter Weems
Galarini Sis
Delmors & Lee
MEMPHIS
Pantages
Gordon Wilde
"Indoor Sports"
Bob Willis
Artists in Miniature
Lerner Girls
Jack Dempsey
Early & Laigt

INTERSTATE CIRCUIT

DALLAS, TEX.
Majestic
The Skatella
Flinders & Butler
Sheila Terry
Harry Johnson
Harry Breen
Industrial Band
FT. SMITH, ARK.
Majestic
Alexandra
Fritz Scheff
Trapier & Hendrie
FT. WORTH, TEX.
Majestic
Dallas Walker
Reed & Tucker
Harry Langdon Co.
Marian Weeks
Eight Blue Devils
HOUSTON, TEX.
Majestic
Mankin
Emme Burton Co.
Grace Huff Co.
Diamond & Br'n'n
Jack Benny
Mabel Ford Revue
LITTLE ROCK
Majestic
Alexandra
"Young America"
Fritz Scheff
Makers & Redford
(One to fill)
The Rickhards
Philson & Duncan
Geat Howard
Four Musketeers
(One to fill)
OKLAHOMA CITY
Majestic
(Tulsa split)
1st half
Ormsbee & Remig
Oliver & Oip
Worth & Willing
Donagan & Steger
(One to fill)
SAN ANTONIO
Majestic
Browne Sisters
Herbert Brooks
Edith Taliaferro Co.
F. & T. Sabini
Ruloff & Elton
TULSA, OKLA.
Majestic
(Okla. City split)
1st half
Margaret & Morell
Calles Bros.
Frank Wilcox
Carlisle & Lamal
Bernavici Bros

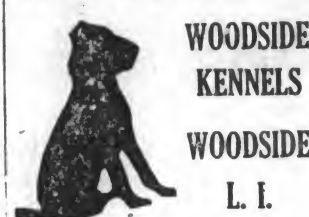
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Eva. 8:30. Mats. 2:30. Thurs. Sat. 2:30.
LAST THREE WEEKS
"PASSING SHOW OF 1922"
PRESENTING
WILLIE AND EUGENE HOWARD
-GREATEST MUSICAL HIT OF AGES-
"BLOSSOM TIME"
Second Triumphant Year
CENTURY THEA. 62d Street and
Cent. Park West
Eva. 8:30. Mats. Wed. & Sat. 2:30.
49th St. Thea., W. of B'way. Eva. 8:30.
Mats. Wed. and Sat. at 2:30.
SUPER MYSTERY PLAY
WHISPERING WIRES
-HAS THE TOWN TALKING-
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PHONE BRYANT 1554
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WITH
WILDA BENNETT & WALTER WOOLF
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F. RAY COMSTOCK and MORRIS GERT Present
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SALLY, IRENE and MARY
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GRACE GEORGE in
ROBERT WARWICK. "TO LOVE"
NORMAN TREVOR
By PAUL GERALDY, Author of "THE NEST"

OSWALD



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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

CARLTON EMMY

AND
HIS MAD WAGS
BOOKED SOLID—ORPHEUM CIR.
Direction: BURT CORTELYOU

ing an appearance. Max Rubin, a
16-year-old Columbia University
student, staged the benefit, making
an announcement that money would
be returned at the box-office. A
total of about 57 applied.

Deputy Commissioner Dr. John H.
Harris, in charge of the traffic
division in New York, plans a push
button system for summoning taxi-
cabs on Fifth Avenue with a
"Legion of Honor" enrollment of
drivers being the only ones sub-
ject to call. The "Legion" will con-
sist only of those taxi drivers who
have good traffic records. The idea
is to eliminate the roving taxi on
the avenue. There are 20,000 taxis
in the city.

The Washington "Herald" has
been purchased by William Ran-
dolph Hearst. This will give the
publisher two papers in the nation's
capitol. The other is the "Times."

Over 1,000 machines carrying
spectators to the Iowa-Minnesota
football game last Saturday were
still mired in the mud Monday
morning. Heavy rains ruined the
highways and proved a "set-up" for
the farmers, who charged from \$2
to \$10 to haul the cars out.

Abraham Stern, referee, has re-
commended a divorce decree be
granted to Mrs. Elsie Frazee, wife
(Continued on page 39)

ELTINGE THEATRE
Eva. 8:30. Mats. Wed. & Sat. 2:30.
A. H. WOODS Presents

FLORENCE REED
in
"EAST OF SUEZ"

MARION DAVIES
CRITIC WHEN
DAILY
2:10 & 8:10
KNIGHTHOOD
WAS IN FLOWER
Sat., Sun. and Holidays, 2:15, 5:15 & 8:30

MARK STRAND
Broadway & 47th St.
"A NATIONAL INSTITUTION"
Direction: Joseph Mankett
SECOND BIG WEEK
MARY PICKFORD
in "Tess o' Storm Country"
—FOLKIE BALLET—
STRAND SYMPHONY ORCHESTRA
CARL EDOUARDE.....Conductor

NEW YORK THEATRES

SAM H. HARRIS Attractions
MUSIC BOX THEATRE
WEST 45th St. Eva. 8:15. Mats. Thurs. & Sat. 2:30.
SAM H. HARRIS Presents IRVING BERLIN'S
"MUSIC BOX REVUE"
Staged by HARRARD SHORT
WITH A GREAT CAST!

Maxine Elliott's Thea., 39th, E. of B'way
Eva. 8:15. Mats. Wed.-Sat.
SAM H. HARRIS Presents
JEANNE EAGELS
in "RAIN"
Founded on W. Somerset Maugham's
Story, "Miss Thompson."

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 & 46th St. Eva. 8:30.
Mats. Wed. & Sat. 2:30.
CHARLES DILLINGHAM Presents
LOYALTIES
By JOHN GALSWORTHY
"SEASON'S BEST PLAY."—Tribune

LITTLE W. 44th St. Eva. 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.
Eva. 8:30. Mats. Thurs. & Sat. 2:30.
SCHWAB & KUSSELL Bring You
The GINGHAM GIRL
with EDDIE BUZZELL
HELEN FORD BERTIE BEAUMONT
LOUISE ALLEN RUSSELL WALKER
ALAN EDWARDS AMELIA SUMMERVILLE
AND THE BEST CHORUS ON BROADWAY

Knickerbocker THEATRE B'way & 38th St.
"A Real Blooded Among Shows."—Tribune.
A. L. ERLANGER'S PRODUCTION.
The YANKEE PRINCESS

HENRY MILLER'S THEATRE 124 W. 43d St.
Eva. 8:20. Mats. Thurs. & Sat. 2:30.
INA CLAIRE
AND CO., Including BRUCE McRAE in
ARTHUR RICHMAN'S New Comedy,
The Awful Truth

BELASCO West 44th St. Eva. 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. Eva. 8:30.
Mats. Thurs. and Sat. 2:30.
DAVID BELASCO Presents
FRANCES STARR
in "SHORE LEAVE"

VANDERBILT W. 48th St. Eva. 8:30.
Mats. Wed. & Sat. 2:30.
STEWART and FRENCH Present
The TORCH BEARERS
"SCREAMINGLY FUNNY."—Post.

New Amsterdam Theatre—W. 42d Street
Eva. 8:15. POPULAR MATINEE
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A National Institution
Ziegfeld FOLLIES

TIMES SQUARE Evenings
at 8:30
MATS. THURS. & SAT. 2:30.
"THE FOOL"
CHANNING POLLOCK'S
New Play Produced by the Selwyns

MOROSCO THEATRE West 45th St. Eva. 8:30.
Mats. Wed. & Sat. 2:30
"AN ABSOLUTELY SAFE BET."—Alain Daily.
WHY MEN LEAVE HOME
WAGENHALS AND KEMPER Present

EVERY HOPWOOD'S GREAT COMEDY
HUDSON West 44th St. 145th St.
Mats. Wed. & Sat. 2:30
SO THIS IS LONDON!
NOW

BETTER TIMES
AT THE
HIPPODROME
MANAGEMENT—CHARLES DILLINGHAM
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STAGED AT THE HIPPODROME
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BUFFALO

By SIDNEY BURTON

Thurston at the Majestic last week duplicated his record business of the previous season, two capacity performances Election day helping to boost the average. The magician's performance this year is the most elaborate yet attempted, 25 people being carried with the saw. Harry Lauder played Monday and Tuesday at the Teck to excellent business. Balance of week given over to "Junior League Follies," local society event with large following.

Samuel Wallach will present a new melodrama, "It is the Law," by Elmer L. Rice, at the Majestic next week. The play is from a story by Hayden Talbot and is in three acts and seven scenes. The cast includes Alma Tell, Ralph Kellard, Arthur Hohl, Alexander Onslow, A. H. Van Buren, Rose Burdick, Hans Roberts, Chas. Bates, I. Ink Westerton, Valeria Valerie and Jos. De Steffni.

"The Demi-Virgin," at the Teck this week, has received more advance publicity by way of newspaper comment than any show seen here in seasons. The show opened strong Monday.

Jacob Jacobovitch and Co. (Yiddish) played the Majestic Sunday evening to the largest Sunday audience yet drawn this season. "Where Is Your Friend?" was the attraction. The gross went close to \$1,500 at \$1.50 top. The company will repeat Sunday, Nov. 19, when "Shulamith" will be given.

DETROIT

By JACOB SMITH

NEW DETROIT—"Good Morning, Dearie." Good business. Next, Irene Borden.

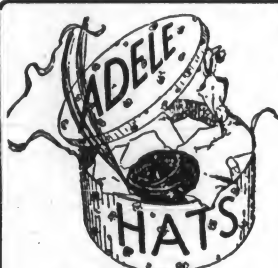
GARRICK—"The Circle." This Drew-Carter attraction played here last season en route to coast. "Spice of 1922" next.

SHUBERT - MICHIGAN - Bonstelle Players in "When Knighthood Was in Flower."

MAJESTIC—Woodward Players in "Road to Yesterday."

GAYETY—"Broadway Brevities."

ADAMS—"When Knighthood Was in Flower" (photoplay), second



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LAST LONGER

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Two Doors East of Broadway
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week. Business first week broke all house records. Prices, 75¢ and \$1 top for evenings; 50-cent matinee. Performances continuous, starting at 10 a. m. Due to remain at least two weeks more.

ORPHEUM—"Robin Hood," with Fairbanks. Two performances daily at \$1.50 top. Big business first week, but not capacity. Due to remain five weeks. No question of its being the greatest picture Fairbanks ever made. Undecided what will follow "Robin Hood."

CAPITOL—"Brawn of the North." First National Story, written by Jane Murn of Detroit, this local angle giving it added prestige.

BROADWAY STRAND—"Sin Flood." Picture produced by Goldwyn received unusual notices from the local reviewers.

MADISON—"Brothers Under the Skin."

FOX-WASHINGTON—"Remembrance," followed by "Sherlock Holmes."

Sam Levey, of the New Detroit, and Louis Smilanski plan to erect a building at High and Woodward avenues, which is to house three theatres. They claim the financial arrangements have already been completed and that one of the theatres will be used for the Klaw & Erlanger attractions now playing the New Detroit. The other houses will be leased.

David Nederlander, of the Shubert-Detroit, was in New York this week conferring with the Shuberts regarding a new 3,000-seat house to be erected in the downtown district.

Frank Panko, for many years stage manager of the Temple, is now occupying a similar position at the Shubert-Detroit.

Harry Scott, former First National manager in Detroit and for the past few months Pathe manager, resigned to take the management of the New York exchange of Educational.

The film men, including exchange managers and exhibitors, have organized the Michigan Screen Club. J. O. Brooks, president; W. E. Wilkinson, secretary, and W. B. Hurst, treasurer. Club rooms have been secured and already the membership is 100.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Lightnin'" 2d week. EMPRESS—"The Broken Wing," drama stock.

GARDEN—"Just Us Twins," Bridge musical stock.

GAYETY—"Step on It," ORPHEUM—Vaudeville.

MAJESTIC—Vaudeville.

PANTAGES—Vaudeville.

GLOBE—Vaudeville.

Photoplays—"East Is West," Newman; "Rags to Riches," Liberty; "Tailor Made Man," Royal; "The \$5 Baby," "The Three Must Get Theirs," Pantages; "Another Man's Shoes," Globe.

"Just Ordinary" covers the business at the theatres here last week, excepting the Shubert, which with "Lightnin'" had capacity at all performances. Announcement the piece would be held for the second week was made Wednesday. While no figures have been given out the

first week will probably top the record of "The Bat," at the same scale, \$250 top, grossing around \$24,000. The Gayety, Columbia burlesque, with the Frank Finney Revue, also held up close to the average of the house. For a two-holiday week, Election and Armistice day, the week was a disappointment at the other houses.

McIntyre and Heath follow "Lightnin'" at the Shubert, with Ed Wynn, Al Jolson, Doris Keen and Mrs. Leslie Carter after.

The Al and Lole Bridge musical stock, playing indefinitely at the Garden, will stay for the winter at least. Business continues big and the five Sunday shows are capacity, meaning the "nut" for the week. A different tab is given each week, which, together with a picture and a number of specialties and musical numbers, seem to satisfy the followers.

The Grand, playing independent attractions when it can get them, was dark this week and has nothing announced.

LOS ANGELES

By EDW. KRIEG

The Alhambra, operated by West Coast theatres, has reduced its prices. The top is now 30 cents.

Oliver Morosco and family are occupying apartments at the Ambassador. Morosco is in the east.

The Majestic has changed its bill after 14 weeks of "The Rear Car." "The Champion," by A. E. Thomas and A. E. Loudon, went on last week.

The Loew theatre in Long Beach has been sold by Ackerman & Harris to Johnson & Jay. Johnson has been operating the Palace in the beach city.

The following professionals appeared in "Charley's Aunt" at Philharmonic auditorium for the benefit of the Elks: William H. Crane, Larry Semon, Ruth Roland, Catharine Van Buren, Herbert Hayes, Chester Conklin, D. R. O. Hatzwell, Ora Carew, Fred Huntly and Herbert Hayes. Brandon Hurst directed the production.

Bull Montana and Spike Robinson, two film characters, put on a special boxing exhibition at the opening of Robert Urban's new sub-divison—a 900-acre tract—just inside the city limits. Marion Aye and Shannon Day also appeared.

The Main street houses, comprising mostly the cheap claptrap honky-tonks, are reaping a rich harvest these days. The town is full of sailors from the harbor, and these amusements draw a big percentage of the visitors' business.

The Gorham Follies moves from the Ambassador to the Palace in San Francisco this week. Evan Burrows Fontaine is to play a brief engagement at the local hostelry.

Funeral services for Mrs. Sarah McLean Kerrigan, mother of J. Warren Kerrigan and Wallace W. Kerrigan, manager of the Mary Pickford Company, were held at the Kerrigan residence. The pallbearers were W. F. Wood, L. G. Somers, William Worthington, Judge Ray L. Chesbro, Rupert Julian and Bert Scott.

Grace Mary Glonna, picture actress, residing at 1337 Orange drive, Hollywood, has petitioned the Superior Court to be permitted to change her name to Grace Mary Darmond.

SHARPEST FRENCH SHOES
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LEAGUE OF AMERICA

Whereas:

Good material costs money, brains and effort, and—

Whereas:

Many performers having none of these, want to tell the new ones ahead of the other fellow—

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That THE MATERIAL LIFTERS' LEAGUE OF AMERICA be formed for the following purposes:—

A. To fight the protected material departments now functioning in vaudeville.

B. To furnish stenographic service to its members and insure them getting their material verbatim.

C. To notify members in advance of the towns where the originators of their material have played and if possible give them substitute material belonging to acts not yet having played said town.

D. Failing in this, to provide members with good copies, to use when they are accused of having stolen material, such as "There's nothing new under the sun," "Old Joe Dokes did that years ago," etc.

IF YOU KNOW ANY PERSON WHO SHOULD BE A MEMBER OF THIS LEAGUE, SPEAK TO HIM ABOUT IT. IF HE GETS MAD HE AUTOMATICALLY BECOMES A CHARTER MEMBER. IF HE GIVES SOME NEW EXCUSE WE'VE NEVER HEARD—WE'LL MAKE HIM PRESIDENT.



F. S.—If the MATERIAL LIFTERS' LEAGUE ever have an annual meeting with all the members present, we could get a BOMB and play the greatest BENEFIT ever known to vaudeville.

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*now packing 'em into the Apollo in CHICAGO to see
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FOX-TROT, BALLAD*

"WHO CARES?"

By
JACK YELLEN
and MILTON AGER

AND SAY, FOLKS! DOES HE SING IT?
"THAT'S WHAT HE DOESN'T DO NOTHIN' ELSE BUT!"

THAT GIVES US TWO HITS, THE OTHER BEING

"LOVIN' SAM"

(THE SHEIK OF ALABAM')

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"THE FLIP AND THE FLAPPER"

With LOU HANDMAN and "BLUE"

Changed from Third to Third After Intermission

This Week (Nov. 13), B. F. Keith's Palace, New York

Direction LEO FITZGERALD

BURLESQUE ROUTES

(Nov. 20-Nov. 27)

COLUMBIA CIRCUIT

"American Girl" 20 Gayety Rochester 27-29 Colonial Utica.
 "Beauty Revue" 20 Gayety Minneapolis 27 Gayety Milwaukee.
 "Big Jamboree" 20 Gayety Milwaukee 27 Columbia Chicago.
 "Big Wonder Show" 20 Empire Providence 27 Gayety Boston.
 "Bon Tons" 20 Casino Philadelphia 27 Palace Baltimore.
 "Broadway Brevities" 20 Empire Toronto 27 Gayety Buffalo.
 "Broadway Flappers" 20-22 Colonial Utica 27 Gayety Montreal.
 "Bubble Bubble" 20 Gayety Pittsburgh 27 Colonial Cleveland.
 "Chuckies of 1922" 20 Casino Boston 27 Grand Worcester.
 "Finney Frank" 20 Gayety Omaha 27 Gayety Minneapolis.
 "Flashlights of 1923" 20 Gayety Kansas City 27 L. O.
 "Follies of Day" 20 Gayety Detroit 27 Empire Toronto.

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"Folly Town" 20 Orpheum Paterson 27 Majestic Jersey City.
 "Giggles" 20 Gayety Washington 27 L. O.
 "Greenwich Village Revue" 20 Lyric Dayton 27 Olympic Cincinnati.
 "Hello Good Times" 20 Miner's Newark 27 Orpheum Paterson.
 "Howe Sam" 20 Gayety Montreal 27 Casino Boston.
 "Keep Smiling" 20 Empire Brooklyn 27 Casino Philadelphia.
 "Knick Knacks" 20 Gayety Boston 27 Columbia New York.
 "Let's Go" 20 Star & Garter Chicago 27 Empress Chicago.
 "Maid of America" 20 Casino Brooklyn 27 Miner's Newark.
 "Marion Dave" 20 Gayety Buffalo 27 Gayety Rochester.
 "Mimic World" 20 Empress Chicago 27 Gayety Detroit.
 "Radio Girls" 20 Colonial Cleveland 27 Empire Toledo.
 "Reeves Al" 20 L. O. 27 Gayety Pittsburgh.
 "Social Maids" 20 Grand Worcester 27 Hurlt & Seamon's New York.
 "Step Lively Girls" 20 Columbia Chicago 27 Star & Garter Chicago.
 "Step On It" 20 L. O. 27 Gayety Omaha.
 "Talk of Town" 20 Hurlt & Seamon's New York 27 Empire Providence.
 "Temptations of 1922" 20 Majestic Jersey City 27 Miner's Bronx New York.
 "Town Scandals" 20 Miner's Bronx New York 27-29 Cohen's Newburgh, 30-2 Cohen's Poughkeepsie.
 "Watson Billy" 20 Palace Baltimore 27 Gayety Washington.

Watson Sliding Billy 20-22 Cohen's Newburgh 23-25 Cohen's Poughkeepsie, 27 Casino Brooklyn.
 Williams Mollie 20 Columbia New York 27 Empire Brooklyn.
 "Wine Woman and Song," 20 Empire Toledo 27 Lyric Dayton.
 "Youthful Follies" 20 Olympic Cincinnati 27 Gayety St. Louis.

MUTUAL CIRCUIT

"Baby Bears" 20 Band Box Cleveland.
 "Band Box Revue" 20 Majestic Wilkes-Barre.
 "Broadway Belles" 20 Bijou Philadelphia.
 "Follies and Scandals" 20 Park Utica.
 "Georgia Peaches" 20 Peoples Cincinnati.
 "Heads Up" 20 Garden Buffalo.
 "Hello Jake Girls" 20 Star Brooklyn.
 "Jazz Babies" 20 Gayety Louisville.
 "Jazz Time Revue" 20 Howard Boston.
 "Kandy Kids" 20 Plaza Springfield.
 "Laffin' Thru 1922" 20 Gayety Brooklyn.
 "Lid Lifters" 20 Empire Hoboken.
 "London Gayety Girls" 20 Majestic Albany.
 "Mischief Makers" 20 L. O.
 "Monte Carlo Girls" 20 Olympic New York.
 "Pace Makers" 20 Broadway Indianapolis.
 "Pepper Pot" 20 New Empire Cleveland.
 "Playmates" 20 Folly Baltimore.
 "Pell Mell" 20 Lyceum Columbus.
 "Runaway Girls" 20 Lyric Newark.
 "Smiles and Kisses" 20 L. O.
 "White Pat" 20 Majestic Scranton.

LETTERS

When sending for mail to VARIETY address Mail Clerk POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

Adams Mrs H T
 Adams Mrs Jean
 Anderson Harry
 Atkins Jack

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 Harry Mable
 Beatty & Evelyn
 Blyler Jimmie
 Bonita
 Boughton Pete
 Bourdeau Florette
 Brooks Monte
 Brooks Monte
 Brower Walter
 Brumm Rose
 Bussey Babette
 Byram John

Cavanaugh Mrs E
 Chatfield G
 Childs C M
 Clark Larry
 Clement C V
 Clinton Bert & D
 Crafts Charles
 Crawford Winnie
 Courtney Viola
 Crouch Rosa

Dean Pat
 De Grant Oliver
 Delso Roy
 Deslys Misses
 Deslys Kathleen H
 Dalmore Charles
 Daugherty Joseph
 De Luro Edith
 Derrel Rupert

Eckert Johnny
 Erford's Oddities
 Elliott P J
 Elliott Dell

Fagan C & E
 Farber Sisters
 Fillmore Nellie
 Fitzgerald N
 Flanders Lee
 Florette Miss M

Geiger John
 Golden H M
 Godrich Ruth
 Gordon Betty
 Gordon Gene
 Gordon Homer K

Holden Marie
 Hamilton S K & W
 Harrington Dick
 Harris Donny
 Harris Mr
 Hayward Ina
 Heveler Neal
 Henderson N
 Hewitt Ed

Jacott Mrs T
 Johnson Estell
 Jones Al
 Karma Mrs M
 Keating & Rose
 Kelgwin Dr
 Keppier Geo
 Killian G

LaMore Mrs D
 LaMore Harry
 LaPearl Stanley
 LeVall Harry
 Lewis J
 Lewis Lew
 Lloyd P
 McComas Arthur
 McMahon Lillian
 McNeill Anne
 Macue J
 Maurice Ada
 Matthews O
 Merriman E
 Murdock Lew
 Murdock Japle

Nandien Arthur
 Nelson Johnnie
 Nolan Paul
 Noon Paisley

O'Neill Dixie
 Osterman Jack

Parker Helen
 Patrower Oscar
 Pine Mr
 Potter Chas

Ray Julia
 Reed Mrs J
 Rheinstrom Mr
 Rigdon Dancers
 Robbins John
 Robinson M
 Roger Leon
 Rooft Jack
 Rooney Pat
 Rose Robert
 Ryan Mrs J

Scheck Max
 Sear John
 Specht Paul
 Stanley Pearl
 Staples Gordon
 Swan & Swan

Tremain Bobbie
 Trilling Adolphus
 Turner Gladys
 Turner Rita

Wade John
 Walton James
 Wellington Dave
 Wheeler Anna
 White Wm

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 Barry Dixey
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 Burns Pete

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 Coulter Jos W
 Coburn Vera
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DeHaven A Milo
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 Freehand Bros
 Fitzgerald Corine
 Faulkner Lillie J
 Firmin Maids
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 Fields Buddy

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 Gambouli Mrs
 Garble Al
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Lekmann Max
 LaFrance Bros
 Lewis Lew
 LaMont Mr & Mrs
 Lissette Mile
 Long Robert E

Mitchell Otis
 Smith Harry O

Newman Bea
 Nanahine Bob

Onri Mrs Dolly
 Onri Mrs Archie

Ponsford Virginia
 Palmer Fred J
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Scaries Arthur
 Smith Billy
 Stanton Will
 Stuart Marlen
 Spengler Ralph

Theodore Carl

Vernon Ruby

Ward & Dooley
 Williams Chas E
 Wallace Jean
 Wilson Winnie
 Walsh Bud

Young Harry

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S.—"Marjolaine."
 Next week, "Prince Charming, Jr."

PRINCESS.—Keith's vaudeville.
 ORPHEUM.—Robins Players in "Nice People." Next week "The Easiest Way."

GAYETY.—"Knick Knacks."
 ST. DENIS.—Russian, Grand Opera Company.

LOEWES.—Pop vaudeville.
 IMPERIAL HOUSES.—Capitol.

"Under Two Flags"; Allen, "The Bond Boy"; Regent, "The Masquerader"; Strand, "Wife Against Wife"; System, "Love Never Dies"; Midway, "The Old Homestead"; Maisonneuve, "Blood and Sand"; Mount Royal, "Through a Glass

Picture House."

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Window"; Papineau, "Troubles"; Belmont, "Queen of the Moulin Rouge"; Plaza, "Pink Gods"; Crystal Palace, "The Fighting Guide."

PORTLAND, ORE.

HEILIG.—Georgia Minstrels. PICTURES.—Liberty, "Skin Deep"; Columbia, "The Impossible Mrs. Bellew"; Blue Mouse, "The Man Who Played God"; Rivoli, "Forget Me Not"; Hippodrome, "The Understudy."

Herman H. Matteson, resident in the San Juan Islands, has been named editor-in-chief at the Klier Studios, Inc., here. His short stories, which have appeared in several leading magazines, will be augmented to provide material for Klier's story-scenics for Pathe release.

E. E. Marsh is manager of the Columbia, succeeding A. C. Raleigh.

The American Legion of Portland will repeat its midnight matinee on New Year's Eve, and is busy with extensive preparations. Josephine Dillon, late of the Metro picture studios, will have charge of a big pageant of nations and other features.

The American Light Opera Company, singing a repertoire of famous light and comic operas at \$1 top, will hold forth at the public auditorium Nov. 26-30. The company has been in the Northwest for some months, singing at Seattle for several weeks.

The Peoples' films, dark since spring, reopened Saturday to show feature pictures.

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"OUT AGAIN, IN AGAIN"

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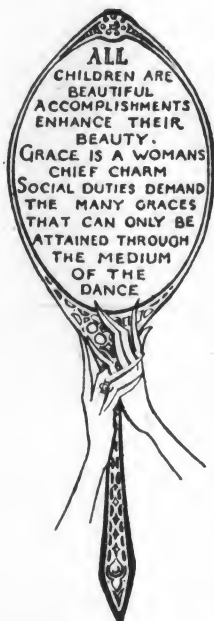
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THE ADELAIDE and HUGHES method of preparing children for the stage is first to give them the foundation of the various Arts called upon in this work and then develop the natural talents of the child, thereby equipping them for a stage career. Technique and Poise will be paramount in our training.

A word to the Manager

WE will produce for you anything from solo dance to a ballet. And stage any type show from the "Irene" type to the "Aphrodite." Consult us about your future girls and you will get dancers that dance.

LET us stage your next show.



THE ADELAIDE and HUGHES method of preparing children for social life is first to instill and develop that which will distinguish them by their Poise and assurance as a personage of aristocratic bearing.

A word to the Artist

IF you are not satisfied with your dancing, if you lack Poise, if you dance well but lack finish, if your new part calls for "artistic moments," if your "waltz" is not in keeping with the dignity of your performance, if your "Minuet" is not as courtly as it should be, then let us guide you. For these and many other seemingly little faults play big parts in your career.

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IN

"TERPSICHOREAN TID-BITS"

left for AUSTRALIA after a successful
tour of the Orpheum Circuit



LOS ANGELES
"EXAMINER"

By
DORIS ANDERSON

"Then it becomes a toss-up for honors between Grace Nelson, American prima donna, and LOLA GIRLIE and SENIA SOLO-MONOFF in a remarkable dance act. The young dancers are thrilling in the starting technique of their dances. Some of it seems a sheer miracle. Its effect is rather tiring on the nerves of a keyed-up audience, which wonders just how much longer the girl can balance on one toe or the boy twirl in Russian oddities. But it is a marvelous performance."

GOOD-BYE, GOOD LUCK and GOD BLESS YOU to all our friends, and remember what Miss ELSIE JANIS said: "LOLA (Girlie) is the most perfect toe artist in America, and SENIA can also show something." . . . ?

All communications care of our mother (Mrs. D. Hamburger), 3042 Kingsbridge Terrace, New York City.

Phone Kingsbridge 3662

JUST ARRIVED ON THE GOOD SHIP "MERRIMENT"

AL AND MURRAY

HOWARD WHO'S WHO?

Had a rough voyage—but, thanks to SAM WARD and JOHNNY HYMAN'S MATERIAL, now rocking the Vaudeville Seas with Gales of Laughter

SKIPPER: CHARLES ALLEN (M. S. BENTHAM OFFICE)

LAST HALF THIS WEEK (NOV. 16-19), KEITH'S JEFFERSON, NEW YORK

BOSTON

By LEN LIBBEY

Just about the correct mixture of novelty, singing and dancing to establish a first class vaudeville bill, with a couple of names like Guiran and Marguerite for the draw, is the idea at the local Keith house this week. There wasn't anything on the bill to become especially enthusiastic about—or at least the audience, at the Monday matinee didn't show any tendency that way—but all was pleasant, even going entertainment of a polite sort.

McSoverign, on first with his diabolical act, had plenty of opportunity to be annoyed, for he had one of those afternoons when things wouldn't come right for him, and his mechanical arrangements, part of the act, refused to work with that smoothness so necessary. He, however, seemed to take it all with good grace and ran through his act in such a manner that, inanimate as it is, it awoke some good applause from the house.

Lane and Harper, in second place, started off at a very slow pace, entirely due to the material. It lacks value and didn't get the house at all. They wind up with the miniature baseball field to register the laughs for their gags. It is a much better idea and put the act over to a strong finish.

The Cartmell-Harris act seemed to have the same falling as the one before it, to be stalling for time as it ran along, and the first two episodes were ordinary. No snap of consequence was noticeable until the finish, when with their satire on an Egyptian dance they registered well.

Brown and Whitaker woke the house up at the start. Brown worked with his personality. He was over from the start with the doughboys who were in the audience at the matinee, and his reference to some of the happenings in Paris when the boys were across the water was greeted with roars of laughter and applause. Jean Whitaker demonstrated her ability as a partner for Brown's stuff, which is just on the edge of being in the "nut" class.

Harry Kahne, billed as "History's Greatest Montelist," found himself handicapped to a great extent by the natural conservatism of a Boston house. Bostonians, as a rule, don't like to express themselves in a theatre, and this did not help Kahne with his work. He steamed along, though, and by his efforts finally got them to help him out with his act. The effect of the audience maintaining the conservative attitude was to slow up his act a bit, and he depends on speed to put it over with the proper finish.

Mary Haynes had things easy with her songs. The songs were not of the popular variety, being evidently, as the billing indicated, "exclusive." She does them all well and in the final number showed a voice range that she had kept a secret up to that time.

The "Eight English Rockets" were not a small part of the Choos musical comedy "tab" in which Guiran and Marguerite are featured. It is a long while since such a well drilled chorus has been seen on the vaudeville stage here, and their material was just of the sort that got the house. Guiran and Marguerite were the usual hit with the house, which has always gone strong for their style of dancing.

Ernest R. Ball with his songs had only to pick up the thread where he left it on his last appearance here. He can always be sure of a welcome in Boston, but doesn't let this interfere with his efforts and seems

to work as hard as ever on every trip. Harvard, Holt and Kendrick closed the show with their basketball specialty.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Thurston. CORINTHIAN—Rochester Players in "Rollo's Wild Cat."

EASTMAN—Wednesday, Padrewski, Howard and Lang, Milton Pollock Co. Wade Sisters, Jones and Cutie, Hill and Kennedy; "More to Be Pitied," film feature. Pictures—"Skin Deep," Regent, all week; Viola Dana in "The Five-Dollar Baby" and Dustin Farnum in "Oathbound," splitting week, Piccadilly.

Business is picking up at the Corinthian, where the Rochester Players are trying to put over a little theatre.

ST. LOUIS

By JOHN ROSS

SHUBERT-JEFFERSON.—"Lillom." AMERICAN.—Ed Wynn, "The Perfect Fool."

SHUBERT-EMPRESS.—Unit, "Oh, What a Girl." ORPHEUM.—Vaudeville.

GARRICK.—Woodward Players in "East Is West."

RIALTO.—Vaudeville.

GRAND.—Vaudeville.

COLUMBIA.—Vaudeville.

GAYETY.—"Flashlights of 1923" (Columbia burlesque).

MISSOURI.—"The Man Who Saw Tomorrow" (film).

NEW GRAND CENTRAL.—"The Sin Flood" and Benson orchestra.

DELMONTE.—"The Rosary" (film).

FOX-LIBERTY.—"Arabia."

WEST END LYRIC and CAPITOL.—"Sherlock Holmes" (film).

The burlesque movement out of St. Louis via the C. & A. worked without a hitch, the Finney show making K. C. in ample time.

The business slump before, during and after the recent election is over, if the crowd's houses of last Saturday can be taken as an indication. Every house listed above, with but one exception, was a complete sell-out.

Frank McCune, of the Shubert office, stopped overnight here last week. He will go ahead of the "Oh, What a Girl" unit during the one-night stands.

Man or Harry Earl, Rialto, denied the report that his house would change policy to that of pictures and three acts.

Manager Zack Harris, Empress, has started a sweeping exploitation campaign. There will be more billboard advertising, more window cards, extra newspaper space and other avenues of advertising. The town is flooded with one-sheets. Mr. Harris' practical knowledge of publicity work will prove valuable during the campaign.

Four hooded and robed Ku Klux Klansmen interrupted a play given for the benefit of the East St. Louis Y. W. C. A. and presented the organization with a roll of bills and a

letter instructing that the money be used for the activities of the association. A boy and girl were engaged in dialog when they walked down the center aisle to the stage. Applause and a few hisses greeted them. The youthful players hesitated, then resumed their parts and stopped again when members of the cast crowded on stage. Mrs. Geo. McFadden, president of the Y. W. C. A., who was in the audience, came forward, but refused to receive the money and letter. A male member of the cast finally accepted it. Many persons in the audience walked out when the meaning of the Klansmen's appearance became known, and one actress refused to go on with her part. There were 1,500 persons in the audience and 30 minutes elapsed before the players were able to resume their parts. The play was "The Cameo Girl," a musical comedy.

The Film Board of Trade of St. Louis has appointed a new arbitration board to handle grievances of exhibitors and exchanges. The members to serve for the next three months are Dr. J. L. Price and John Karzin (exhibitors) and Milton Simon and C. D. Hill (exchange managers). R. J. McManus, exchange manager, is chairman and has the deciding vote in case of tie.

Mme. Franza, owner of "Jackie and Billie," bird act, has recovered from a recent illness and will resume work Nov. 20.

One of the Reasons Why



HARRY HOLMAN

Left the
"Molly Darling" Show

Nov. 13th—Riverside, N. Y.
Nov. 20th—Orpheum, Brooklyn
Nov. 27th—Bushwick, N. Y.
Dec. 4th—Jefferson, N. Y.
Dec. 10th—Kansas City, Orpheum
Dec. 17th—Chicago, State Lake
Dec. 24th—Minneapolis, Orpheum
Dec. 31st—Duluth, Orpheum
Jan. 7th—Winnipeg, Orpheum
Jan. 14th—Vancouver, B. C.
Jan. 21st—Seattle, Moore's Orpheum
Jan. 28th—San Francisco, Orpheum
Feb. 4th—Portland, Orpheum
Feb. 11th—Oakland, Orpheum
Feb. 18th—Sacramento-Fresno, Orpheum
Feb. 25th—Los Angeles, Orpheum
March 4th—Los Angeles, Orpheum
March 11th—Salt Lake, Orpheum
March 18th—Denver, Orpheum
March 25th—Lincoln, Orpheum
April 1st—Omaha, Orpheum
April 8th—Des Moines, Orpheum
April 15th—St. Paul, Orpheum
Eastern Keith time follows.

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BALTIMORE

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FORD'S—"Merchant of Venice."
AUDITORIUM—"Revue Russe."
MARYLAND—"Keith's Vaudeville."
ACADEMY—"Midnight Rounders"
unit.
NEW LYCEUM—"Getting Ger-
tie's Garter," 7th week.
PALACE—"Giggles," Columbia
burlesque.
GAYETY—"Stock burlesque."
COLLY—"Mutual burlesque."
PRODROME—"Loew pop vaude-
ville."
GARDEN—"Pop vaudeville."
CENTURY—"Young Rajah."
RIVOLI—"Brawn of the North."
CENTURY ROOF—"Snapshots of
1923," cabaret revue.

Theatrical business in Baltimore again last week was excellent. "Merton of the Movies" had the biggest week it has had on the road. According to the management, business at Ford's last week, where it played, took a tremendous jump during the last of the week. In

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LON MURRAY, Associate Instructor

connection with this there is an interesting tale.

Wednesday night, the president of the A. S. Abell Company, publishers of the Sun papers, went to see the show and was much surprised at the size of the house—which was fair. He was enthusiastic over the production, and the next day ordered an editorial run in "The Evening Sun" on the merits of the show, and had a closing paragraph run in contrasting "Merton" with "The Demi-Virgin," which had been turning them away at the Auditorium all week. The next night business jumped exactly 100 per cent. Harry A. Henkel, who is the Bringer representative at Ford's, said that such an occurrence was extremely rare, and that this was the first time it had ever happened with him. The next night's attendance was equally as good and both Saturday performances carried large crowds. At a \$2.50 top, a drawing show can clean up in Ford's, for the capacity of the house is over 2,000. "Merton" probably got \$15,000 on the week. "The Demi-Virgin" played to sell-out business at the Auditorium all week, turning them away at most of the performances. The top was \$2, and it is estimated that business for the week touched about \$16,000. These two shows combined to give Baltimore the biggest theatrical week it has had so far, but next week, with "Sally," and Fay Bainter in "The Painted Lady" contesting, is expected to reveal some close competition, not from a money standpoint, for the scale of "Sally"

will of necessity be high, but from a standpoint of attendance.

Marie Pressman, secretary of the local board of film censors, said that one out of every five pictures submitted to the Maryland State Board of Motion Picture Inspectors is objectionable and that 23 films were eliminated last year. Miss Pressman made her statements during the course of an address to the League of Women Voters. Last year the board turned more than \$7,000 into the state treasury.

LOUISVILLE

By SAMUEL E. HYMAN

MACAULEY'S—"Sue Dear," first half; "The Intimate Strangers," with Elsa Ryan, last half.

SHUBERT—"The Charm School" (Walker Co.).

KEITH'S NATIONAL—Vaudeville.

KEITH'S MARY ANDERSON—"The Man Who Saw Tomorrow" (film).

GAYETY—"Pacemakers" (burlesque).

ALAMO—"Brothers Under the Skin."

RIALTO—"The Young Rajah."

MAJESTIC—"The Golden Gift."

KENTUCKY—"Nice People."

WALNUT—"Till We Meet Again."

The Stuart Walker Co. made its bow to Louisville audiences Tuesday evening in "The Charm School." Eloquent evidence of the cordiality of the company's reception may be seen in the empty ticket rack in the box office of the Shubert theatre.

The large crowds which attended the Shakespearean production of Fritz Leiber at Macauley's the first half of last week were really surprising. The turnout was a living refutation to the oft-repeated assertion that Louisville was "cold" so far as Shakespeare was concerned.

CLEVELAND

By C. L. WALTERS

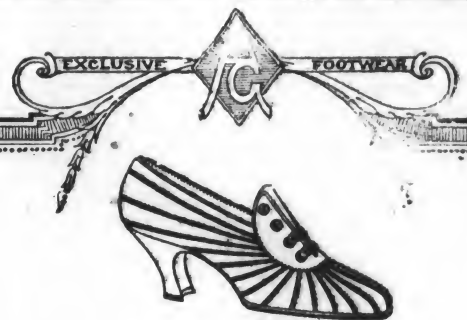
"Bull Dog Drummond" at Ohio had fairly good week—fairly good for Cleveland, and excellent for

many other cities. Gross for week \$9,000.

"The Dover Road" at Hanna did good business, last week, although excellent election night crowd was counterbalanced by a slim attendance on the following evening.

Burlesque—"Bathing Beauties," Empire; "Jazz Babies" at the Band-box.

Films—Stillman, "The Old Homestead"; Allen, "Clarence"; Strand, "My Friend, The Devil"; Park, "The Face in the Fog"; Alhambra, Liberty and Mall, "Grandma's Boy."



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NEXT WEEK (NOV. 20), COLISEUM AND JEFFERSON, NEW YORK

Personal Representative, JOS. B. FRANKLIN

Direction, ROSE & CURTIS

CABARET

(Continued from page 9)

merely curious on the subject. In-
veterate Scotch drinkers have
been given a glass of a sauterne
when asking for a drink, and when
asking for another drink, requested
another glass of sauterne. One
Scotch drinker, an American, going
to a Canadian city and taking quite
by accident for his first drink there,
a glass of light wine, drank nothing
else while in Canada, although
always having Scotch in his room.

William Brennan, agent in charge
of the Syracuse, N. Y., federal Pro-
hibition enforcement district, which
numbers some 32 counties, called
in his men for a conference Satur-
day, and told them that the election
of Al Smith is by no means to be
followed by a let-down in Volstead
act enforcement. Brennan outlined
plans for a new campaign, which

will call for the increase of the
number of operatives on his staff.

In spite of the heralded activities
of the federal men, it's still pos-
sible to buy a good glass of beer over
the bar in Syracuse and in restau-
rants as well. The sale of hooch,
however, is more restricted, al-
though there's one place in the
center of the city doing a rushing
and fairly open business.

The wet election seems bound to
have its effect upon the administra-
tion, whichever that administration
may be, of the liquor law. While
the enforcement no doubt will be
prosecuted because the law is there,
even the enforcement officers must
now realize the will of the people is
not behind the law. That should
lead to less graft and more leniency,
although where there is a chance to
grab the coin the coin will be
grabbed. The wet victory will make
the New York and big city liquor
dealers more sanguine. They have
gone through a lot, suffering from
national and civic enforcement, with
many ruined because they couldn't
make enough by selling to satisfy
the many hands reaching out for it.

The restaurant business along
Broadway has picked up and held
up of late, more so since election.
Most of the cabarets with cops de-
tailed are now rid of them, some
getting them out without the direct
means employed becoming known.
In one restaurant on Broadway
election night a guest passed a
drink to a companion at the table.
A couple of plain clothes men in
the place at the time arrested the
flask carrier. Shortly after a platoon
of police in charge of a ser-
geant invaded the place, making a
flash, and leaving one cop behind
as guard. The cop was out though
the following day. In court the
liquor complaint was dismissed.

Charlie Bohler's "Broadway Syn-
copators," which hold forth at Ter-
race Gardens, in the Morrison hotel,
Chicago, are offering a new bill
which measures up to the previous
offerings which have established
Bohler as a producer of hotel enter-
tainment and have made Harry C.
Moir, head of the Morrison hotel,
stand out among managers of big
hotels in the mid-West as able to
offer shows which measure up to
requirements. The cast of the pre-
sent show includes Frankie Klassen,
who has been connected with sev-
eral recent shows, Bobby Arnst,
Lester Hanson, Renee Rayne. Broad-
way Jones and a bunch of girls.

The Sunset cafe on East 35th
street, in Chicago's "black belt," is
running an all-colored floor show.
It's a lively entertainment, with
about 14 people, inclusive of three
young colored fellows who are ex-

tremely good and fast dancers.
W. H. George is manager of the
cafe. He was formerly a New
Yorker. Mr. George has worked up
the Sunset cafe to the point where
it is a night show place of Chicago,
attracting many whites. The show
runs from about 10 until two in the
morning with dancing between and
after.

Police Chief Lahey of New York
sent out instructions, following
election, to the uniformed force
suggesting they pay a little more
attention to police work and not so
much to dubious liquor violations.
The instructions were quite plain
and is the first sane move of the
local municipal administration in
that direction. Its reflex may be
found in a report from Washington
that the belief there is the bonus
should be paid the boys from the
tax on light wines and beer.

The Democratic Club, which re-
cently sold its Fifth avenue club-
house for \$1,100,000 (originally cost-
ing \$135,000), is said to have made
a rental offer of \$100,000 annually
to Deputy Police Commissioner Dr.
John A. Harris for the Flotilla
building at Sixth avenue and 55th
street. The Commissioner also has
a proposition from a restaurant
man to reopen the Flotilla. A pre-
vious proposal from a downtown
restaurateur did not go through.

Reisenweber's is closed for an-
nounced alterations. The place did
\$300 election night and that dis-
gusted them. The proposed Bull
Ring may open there but it is not
positive. With light business, U. S.
marshals and cops around the res-
taurant there wasn't much cheer
left. It is said Benny Uebell may
go into commercial business with
his brother. Walter Kaffenberg is
thinking about a South American
trip.

The Federal men around New
York waters have what they be-
lieve is a quick system to locate
liquor on a ship. Upon boarding a
vessel they first go over it looking
for new nails. The scheme is to
locate the new nails and under-
neath will be the booze. This is no
tip-off to use old nails.

The Boardwalk, New York, will
have a new floor show with the
opening scheduled previous to the
holidays, next month. There will
be 30 people in the cast, including
five or six principals. Lew Leslie
is to stage the entertainment. The
present show has been running
with varying principals since early
in the summer.

Chicago is paying quite a high
price for liquor but securing a good
quality, with Scotch scarce. It is
bringing \$100 a case for the insiders
though others are satisfied to pay
\$115 if knowing the source. What
Scotch may be had is at about the
same quotation.

Dancing at the Casino, in the
Park (Central Park, New York),
started Wednesday night. It's the
first time dancing has been given
at the Casino since C. F. Zittel as-
sumed the management of the
restaurant.

The new officers of the Theatrical
Agents and Representatives' Asso-
ciation are Harry Walker, presi-
dent; Joseph B. Franklin, vice-
president; Will Roehm, treasurer;
Ellis Antkes, financial secretary.

Margaret Young was scheduled to
open at the Side Show restaurant
last night (Thursday) together with
the cafe's usual band.

Max Hoffman, Jr., and Norma
Terris will be featured with the
new revue scheduled to open at the
Boardwalk, New York, next month.
The couple have a 10-weeks' guar-
antee with an option.

Frank Westphal and his orchestra
returned to Rainbow Garden, Chi-
cago, last week after a tour of the
Orpheum circuit.

Paul Salvain says he's going to
Florida for the winter.

ALBANY, N. Y.

By THOMAS S. BURKE

HARMANUS BLEECKER HALL
—This week, Proctor Players in
"The Man Who Came Back." Next
week, "The Hole in the Wall."

PROCTOR'S GRAND—Vaudeville
and pictures.

MAJESTIC—Mutual burlesque
and pictures.

MARK STRAND—All week,
"Monte Carlo."

LELAND—All week, Irene Castle
in "Slim Shoulders."

CLINTON SQUARE—All week,
"The Prisoner of Zenda."

"The Albany Follies," comprising
30 Albany girls, is being staged at
the Grand this week in addition to
the regular vaudeville bill. The act
is under the direction of Tom and
Harry Linton.

William T. Whittemore, former
Albany newspaper man, left the
Moore Shows, of which he is the

publicity director, flat out in the
west to dash home to Albany for
election. The Moore Shows have
been awarded the contract to pro-
vide the entertainment for the an-
nual ceremonial of the Shriners of
America, to be held at Washington,
D. C., next June.

A. A. Crier, veteran attache at
Harmanus Bleecker hall, has been
appointed assistant to House Man-
ager Virgil T. Lappeus. Crier, who
boasts of more nicknames than any
man in the theatrical world, his
most popular being "Sheriff" and
"Tek," has been taking tickets at
the hall since Hector was a pup.
He will have charge of all advertis-
ing in his new position, and will
continue to publish the house pro-
gram, being assisted by Bob Tate.

WASHINGTON, D. C.

By HARDIE MEAKIN

The National and Poli's, both of
which have been in the process of
remodeling, are now racing to see
which can get ready for opening
first. Poli's in the Sunday papers
announced opening attraction "Re-
vue Russe" for Nov. 27.

Henrietta Crosman at Garrick
next week in another new play, "No-
body's Fool," by Alan Dale.

Pictures—Loew's Columbia. Mar-
ion Davies in "When Knighthood
Was in Flower" (4th week); Loew's
Palace, Thomas Melghan in "The
Man Who Saw Tomorrow"; Cran-
dall's Metropolitan, "Nero"; Moore's
Rialto, George Arliss in "The Man
Who Played God."

GAYETY—Al Reeves' Show.

The name of Louis J. Fezzie is
being carried on all the Shubert
theatres programs above that of the
house manager, as the general rep-
resentative of the Shuberts in
Washington.

Considerable pressure was brought
to bear upon Cecil Owen, retiring
director of the President theatre
stock, to remain here and direct
the forthcoming production by the
Washington Opera Company, to be
given at the President Dec. 11-12.



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LOEW'S WARFIELD

PAUL ASH Synco-Symphonists GRANADA THEATRE, SAN FRANCISCO

EDWARD HARKNESS AND HIS ORCHESTRA-HOTEL ST. FRANCIS, -SAN FRANCISCO

NEWS OF DAILIES

(Continued from page 31)

of Harry H. Frazee, in the Supreme Court of New York city. Frazee owns numerous theatres as well as the Boston American League Club. Elizabeth Nelson, named as co-respondent in the case, and Mrs. Frazee played in "Madam Sherry" some years ago.

Sarah Bernhardt will soon start on a fortnight's tour of Italy, playing at Marseilles, Milan, Turin, Verona, Venice, Florence and Rome.

Harold F. Albert, recreational director of the Endicott-Johnson Corporation of Binghamton, N. Y., was arrested Nov. 12 on the complaint of the Binghamton Ministerial Association for staging a concert by John Philip Sousa's band at which an admission was charged.

Sanford Moss was fined \$25 for annoying Ethel Morgan, who sat next to him in the Rialto, New York, Friday evening.

"To Love," with Grace George at the Bijou, New York, will give an extra Thursday matinee for the remainder of its engagement in New York.

"The Bootleggers," by Will A. Page, will not open at the 39th Street, New York, until Nov. 27. The show will have its first presentation out of town next week.

The Jewish Art Theatre Company of New York, headed by Maurice Swartz, went to Baltimore to give a special performance of "The Inspector General" at the Lyric on Monday night under the auspices of the Baltimore Jewish Theatre Guild.

Mme. Luella Melius, through her husband, William F. Melius, Jr., is to oppose by injunction proceedings any attempt by Jules Daiber to direct Mme. Ganna Walska's proposed concert tour of the United States. She has a contract with Daiber, signed in May, 1921, that says that he is not to manage or employ any other female vocal artist for three years.

"Gringoes," a drama by Sophie Treadwell, has been accepted by Guthrie McClintic for immediate production. Rehearsals were started the early part of the week under McClintic's direction.

L. Lawrence Weber was awarded the custody of his four-year-old son by Supreme Court Justice Burr. The writ of habeas corpus obtained by Edith Hallor Dillon, the former wife of Weber, was dismissed. Frank H. Warder was appointed the boy's financial guardian by Justice Burr.

Annie Oakley, famous woman crack shot of Buffalo Bill's show, is in a critical condition as the result of injuries suffered when her automobile turned turtle on the Dixie Highway in Daytona, Fla.

Cornelius Vanderbilt Whitney's attorneys produced evidence in support of charges of perjury and fraud before Justice Tompkins of the Supreme Court, in Nyack, N. Y., in an attempt to set aside the annulment of the marriage of Evan Burrows Fontaine, dancer, to Sterling Adair.

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Health. The show is now at the Blackstone, Chicago.

Chicago's Civic Opera Company is backed by 2,200 guarantors, who have pledged financial aid for the next five years. The new company succeeds the old Chicago Grand Opera Association, which was principally supported by Harold F. McCormick and Mrs. Edith Rockefeller McCormick. The season opened Nov. 12.

A dress rehearsal of "The Roman Age," by A. A. Milne, was given for drama students of Columbia and New York universities Monday night.

Arthur Crawford, actor and author, shot and killed himself Nov. 14 while smoking a cigarette. The body was found in an out-of-the-way spot near Kingsbridge road and Sedgewick avenue, in the Bronx.

Mr. Crawford was 65 years of age and for many years had written for "Life," "Judge" and "Puck."

The Stage Children's Fund will hold its annual bazaar at the McAlpin hotel, New York, Dec. 1-2. Proceeds will go towards the maintenance of the summer home which the fund recently purchased at Navesink, N. J.

Frank Bacon, star of "Lightnin'," left the cast after five years for a six weeks' vacation on account of ill-

health. Whitney is being sued by Miss Fontaine for \$1,000,000 for alleged breach of promise.

Cissie Loftus pleaded not guilty to a charge of carrying narcotics in a London court last week. A. H. Waterman, her second husband whom she divorced 10 years ago, when asked about her arrest, said he had no information.

Eunice Hamilton, a dancer, served papers on her husband, James J. Faye, while he was attending his step-brother's wedding. She is suing her mother-in-law for \$200,000 for alienating her husband's affection.

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ADVENTURES OF "CAPTAIN KETTLE"

London, Nov. 7.

Made by Austin Leigh, this series will probably achieve some popularity by virtue of the popularity of the stories in novel form and the name of the author, Cutcliffe Hyne. Beyond that they are merely picturesque melodrama. The production work is good, but the producer wants to re-edit drastically and delete all his hymn sub-titles. They are not humorous and will cause offense. The first of the stories, "How Kettle Became a King," tells how, when down on his luck, the fiery little sailor is engaged to command a gun-running expedition to America. On his way he quells a mutiny, rams a submarine, and generally has his fill of adventure. He eventually lands his contraband cargo and is asked to become king. This is too good a chance for more trouble and he promptly accepts. The trouble comes along in plenty and he soon loses his throne. He and his employer escape with their lives with the help of a pretty native girl who has fallen in love with the sailor. Then to level things up properly she shoots his enemy.

The great charm in the picture rests in some of the "shots" and the scenery of the Canary Islands where it was made. The ship scenes are excellent and the mutiny is well stage-managed. The cast is good, but the calling of the actor who plays the title role, "Captain Kettle" is without reason and a throw-back to the days when the heroes of sensational dramas were wont to adopt fictitious naval and military titles. Gore.

Ida Rubinstein has left for a voyage to India, and on her return to France she will play an Oriental role in "Le Jardin sur l'Oronte," which is to be produced by E. Violet from the novel of Maurice Barres.

George Goyer, assisted by Robert Quinault and his partner, Iris Rowe, is working on a reel depicting the history of dancing. Some of the phases will be exhibited by the reduced speed projector, to explain the special movements of particular dances.

Picture actors, it would appear, are "falling for" the pulpit. A few weeks ago Milton Sills filled the pulpit of a local church and Conrad Nagel did likewise. Nagel spoke on "What Is in Religion That Appeals to Me." months, John M. Stahl has gone to New York, to be away several weeks.

For the first time in many months Albany's three largest picture theatres have booked pictures for a week's engagement during the current week. The theatrical business in Albany has been picking up since the advent of cold weather, and the "film war" will be watched with interest by local managers. The houses generally have been billing pictures on split weeks, with a week's run shot in now and then, but this is the first week in months that they have booked films for a week.

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TESS OF THE STORM COUNTRY

Mary Pickford, star, produced by Mary Pickford Company. Directed by John A. Robertson. Released through United Artists. At Strand, New York, week Nov. 12.

Frederick Graves.....Lloyd Hughes
Teola Graves.....Gloria Hope
Ellas Graves.....David Torrence
"Tess" Pickford.....Mary Pickford
Forrest Robinson
Ben Letts.....Jean Hersholt
Ezra Longman.....Robert Russell
Dan Jordan.....

The Mary Pickford fans will revel with her in "Tess of the Storm Country." It's Mary Pickford all of the time, throughout the entire picture that seemed to run bit over the usual length. Those of the picture clan not so wild perhaps over Miss Pickford will lean more in her favor after seeing the "Tess" performance. Miss Pickford acts with her head, hands and feet in this film; she pantomimes and plays the part all of the while, with the titles often lending an addition but quiet though effective amusing touch.

"Tess" is a Pickford remake, which explains why the program says, "By arrangement with Adolph Zukor." Miss Pickford first did "Tess of the Storm Country" for Famous Players about eight or nine years ago. The Grace Miller White book story fitted her perfectly then; it does now. Which is likely the reason for the remake. Speaking of remaking the story in modern picture style sounds like a bad joke, as there is nothing modern to be made out of "Tess." It's probably the cheapest picture ever made by Miss Pickford, eight years ago or now, and especially now. The scenario doesn't call for lavish outlay and it's all right just as it is, or was, with Pickford in it.

Before "Robin Hood" with Fairbanks opened in New York, the film bunch repeated they had heard, "Robin Hood" is all right but Pickford's "Tess" is better. Pickford's "Tess" is better than "Robin Hood" as a picture, but for those who like Miss Pickford "Tess" will be preferred above "Robin Hood" by those who like Fairbanks, for in "Tess" you have Pickford all of the time and she is Mary Pickford, whereas in "Robin Hood" you get Fairbanks as Fairbanks for but a little while. Besides the difference in the cost!

Merely as an off-side expression—if Mary Pickford spent on her pictures what her husband does on his, who could surmise where Mary Pickford might go to as a picture star? Now she's the popular favorite of the screen, a mighty fine film actress in the lighter vein and a girl who thoroughly understands any art there is to picture playing or picture making. Miss Pickford's asset in the trade, however, may be that a Pickford doesn't call for a valuation of money or more.

The "Tess" story doesn't need retelling, even if it did call for making. The title will inform the uninformed. It has everything in the sob line, offset by Tess' impetuosity that is just as natural with Tess as Mary Pickford is natural in her playing.

Naught to be said against the least item in the film. Everything has been done well, particularly the photography by Charles Rosher, and the direction overlooked nothing.

Among the players and after Miss Pickford the fine performance was that of Ben Letts by Jean Hersholt. Mr. Hersholt made his villainous character real, of the seafaring sort, shaggy and bearded—uncouth and rough, the exact kind of a fellow Ben Letts must have been. In contrast was the Teola Graves of Gloria Hope, carrying a could not bring her sympathy in a sympathetic role. Lloyd Hughes made Frederick Graves, the father, an upstanding role, and David Torrence gave a likable performance as the juvenile. "Tess" with Pickford should be a box-office bear for the exhibitors in the Pickford precincts.

ANNA ASCENDS

Paramount feature starring Alice Brady presented by Adolph Zukor. Adapted from the play by Harry Chapman and Margaret Turnbull. Directed by Victor Fleming. Shown at the Rialto, New York, week of Nov. 12.

Anna Ayoub.....Alice Brady
Howard Fisk.....Robert Ellis
The Baron.....David Powell
Countess Rostoff.....Nita Naldi
Count Rostoff.....John Naldi
Mr. Cory.....Edward Durand
Bessie Fisk.....Florence Dixon
Miss Fisk.....Grace Givens
Mr. Fisk.....Frederick Burton

In this picture Alice Brady is at the head of practically an all-star picture cast. In support are David Powell, Nita Naldi and Robert Ellis. The picture is a screen version of the play "Anna Ascends" in which Miss Brady first achieved a triumph on the stage in New York several years ago. It is a combination slum story and a society melodrama, certain to appeal to a definite set of the picture fans. As a feature it ranks about with the average Paramount product.

Miss Brady is the little Syrian immigrant girl who develops into the author of a best seller. Mr. Ellis has the lead opposite her as the young reporter, son of the publisher of a big New York daily paper. Mr. Powell is the semi-heavy as keeper of the Fifty Club, a resort where he operates two ways at one time, deals in food and entertainment on the surface, while underneath he discloses of vices

smuggled into the country by international confidence workers. Miss Naldi is a Russian countess, the heavy, operator for the crooks and associated with her as her brother is Charles Gerrard. The two score heavily.

From a pictorial standpoint the film is very well done with some of the best and oddest shots of lower New York that have ever been screened. The picture has sufficient punch to get by most anywhere, although it must not be expected that it is going to draw record business.

WHITE HELL

A state righter by Charles E. Hartlett Productions, starring Richard C. Travers and cast of actors. Released in this territory. Distributed by the Aywon Co. Story by Leola Morgan. Director, B. C. Selby.

A mediocre independent production characterized by crudities in story and playing. "White Hell" is the designation of a town in the distant north. The titles make a great fuss about its remoteness, but much of the action takes place in a house furnished with the appurtenances of civilization. Instead of an overpowering effect of snow, the ground generally is barely covered, although one or two shots, taken in drifted hollows, have deep snowbanks.

The characters act as they do merely to make a scenario and not under plausible compulsion. The heavy forces the honorable father to consent to his daughter's marriage on threat of disclosing a family scandal. The scandal apparently consists in the fact that the father's brother married a squaw. In a rude northern settlement such a circumstance wouldn't constitute grounds for any kind of blackmail. The whole picture has similar unconvincing details. Besides, the story is confused by multiplicity of characters, none very clear cut or human.

The best of the picture is a thrilling fight or two between the hero and the heavy, but a few feet of physical roughness in a feature picture is pretty poor return for the cost. The acting is only fair, except for the interesting performance of a freckled boy and his fox terrier dog, who at least are natural. The heroine is a doll-faced blonde, who is merely a lay figure, and the whole thing classes merely as cheap fiction for the daily change houses, for which it probably was aimed.

Dave Manley (Travers) and Conley, the heavy, clash over rivalry for Helen, the beautiful daughter of Allen, but Conley threatens to expose Allen's brother's treason unless he (Allen) promises Helen's hand. Conley and Manley fight it out on the barroom floor and Manley, of course, wins. Conley trails him in the dark and shoots him down from behind. But Wauna, a beautiful Indian girl and the daughter of Allen's brother, rescues Manley from the snow and nurses him to recovery.

Meanwhile Conley has shot his wife and thrown suspicion on Manley. Manley is about to be arrested by the Northwest Mounted constable, when all is straightened out by the convenient death-bed confession of Conley and Manley resumes his courtship of the beautiful Helen.

The picture would have to be offered pretty cheap to be a bargain for any but the minor daily change houses.

Rush.

TABLE TOP RANCH

William Steiner production, starring Neal Hart. Written and directed by Paul Hurst. A five-reel western, shown at Loew's New York, on a double feature bill.

William Marvin.....Neal Hart
William Powell.....William Quinn
An out-and-out western based on the hatred of the cattle men for the sheep raisers. A good-enough feature of its type for the smaller houses, where they like the western type of stuff. Neal Hart plays a double role, his first character being shot in the first couple of reels. He next appears on the scene as the avenging brother and gets his man. There is the usual wild riding chase stuff, and the picture is fairly interesting.

Table Top Ranch in Texas and vicinity is the scene and the cause of the trouble. The cattlemen of the locality who have an association have agreed to let a girl raise sheep on the table top, because the flock would not wander down into the valley and graze on the cattle lands. Alpaque Powell, a suitor for the girl's hand, is refused, and he takes a stance before the association that the sheep should be driven out of the country. Hart as John Marvin defends the girl, and the association votes to let the sheep remain. Powell hires an assassin to knock off Marvin, and has his wish fulfilled. Then the brother of the murdered man appears and takes up the trail and finally pins the crime on Powell, but not before he has had various narrow escapes. Naturally he wins the girl in the end and the sheep stay there.

There are a couple of corking fights in the feature, and Hart as the hero walks off victorious in all of them.

It is a fair small feature that will do on the double bills in the larger houses and serve alone in the smaller theatres.

Fred.

THE YOSEMITE TRAIL

A Fox five-reeler, western, starring Dustin Farnum. Story by Ridgwell Cullum. Scenario by Jack Strumwasser, directed by Bernard Durning. Shown at Loew's New York, on a double feature bill.

Yosemite.....Dustin Farnum
Jim Thorpe.....Irene Rich
Ned Henderson.....Walter McGrail
Jerry Smallbones.....Frank Campana
Peter Blunt.....W. J. Ferguson
Sheriff.....Charles French

Dustin Farnum is here the hero of a real western that has a story of logical quality behind it as the ground work for a number of real fights, some wild riding and the usual western atmosphere. Farnum has with him in this picture as one of the heavies Frank Campana, his Trampas of "The Virginian." That is enough of a combination to get any story over. Walter McGrail as the other heavy also plays an important role in the proceedings. The heroine is Irene Rich, who looks pretty and the third angle of the triangle of the tale.

Dustin Farnum plays the role of Jim Thorpe, who takes his nephew, Ned Henderson, into his home and shares his all with him. Both are in love with the same girl and Jim beats Ned in a trial of skill with revolvers, which at the beginning looks as though it was going to be a duel, but which develops into a target shooting contest, and thus the right to propose first. Ned double crosses the winner, asks the girl and is accepted. The loser takes himself off on a trip to South America and on his return finds that Ned is abusing his wife and has become mixed up with Jerry in several stage hold-ups. On his arrival Jim is made the victim of the accusations of Jerry, who states that he was the stick-up man, and Jim, in order to prevent Ned being accused and thus bringing greater sorrow to Ned, keeps his peace and is about to be lynched when the truth becomes known through the confession of Ned, who has been shot on the road by an aged sage who has had the happiness of Jim and Eve at heart.

It is a good western of its type and with names enough to stand alone on the programs of the regular daily change houses.

Fred.

COWBOY AND LADY

Paramount production directed by Chas. M. Seely. Featuring Mary Miles Minter and Tom Moore. Adapted from the novel by Clyde Fitch's play. At the State Nov. 6-8.

The production cost is probably one of the lowest ever expended on a Paramount picture. It is all out doors, with a few crude interiors that look very easy on the F. P. exchequer. Nothing skimpy about it necessarily, only complying with scenic requisites. The "cowboy" end of the title gives away the Western atmosphere, although the title itself sounds very much to the Buffalo Bill. It may prove a hindrance at the box office accordingly, although the story itself and its presentation are rather interesting if not elevating.

The Clyde Fitch opus which Nat Goodwin undertook in legit for a short run has been faithfully adhered to. It concerns Mrs. Jessica Weston (Mary Miles Minter) and her scapegrace husband (Robert Schable). She decides to give him another chance to prove himself and starts for her Wyoming ranch. Ted Ross (Tom Moore), a dude rancher, enters the action as the Westons' neighbor. He pulls a couple of hero stunts (disproving his foppish handicap) which Weston does not make much of, being wrapped up in an amour with the village soda fountain saint. This is Weston's weakness, resulting in his death at the hands of Ross, the girl's former steady.

Ross is Mrs. Weston's ranch foreman. Circumstantial evidence points to the Weston-North-Weston triangle with the heroine accused. The obvious happy conclusion develops.

It is an interesting Western romance minus the rip-snorting rough riding and more of the staid society atmosphere with "roughing it" trimmings. The picture missed a week's run at the Rialto, New York, through Lionel Barrymore's "Face in the Fog" being held over.

Abel.

IF I WERE QUEEN

Romantic comedy starring Ethel Clayton. Scenario by Carol Warren from the novel, "The Covered Kingdom" by Vernet Rabell. Directed by Wesley Ruggles. At the Circle, New York, Nov. 11.

Story deals with one of those mythical Babylonian principles where the royalty may wear modern tweeds and behave in the manners of 1922 society or get itself into operetta uniforms and coronation robes and conduct itself after the colorful manner of the romantic era. Handy situation for the scenario writer and desirable state of affairs for a producer who puts out a film on the heels of "Prisoner of Zenda."

Obviously the picture is designed to capitalize the "Zenda" vogue, and it does that nicely. It is handsomely produced and well acted. The outdoor scenes are magnificent and some of the interiors are fine samples of digitized backgrounds.

But the story is a pale affair compared with "Zenda." There is little of the dramatic clash that gives the Anthony Hope novel its thrill. This is rather an insipid society play.

Miss Clayton makes a jaunty heroine, and Warner Baxter is a handsome hero, albeit stagey at

times. The rest of the cast is made up of satisfactory players of minor note, chief among them Victory Bateman in a character comedy part, done in her always amusing style.

Ruth, an American girl, and Oluf, princess of a little Balkan trick kingdom, become friends in a French school. The princess must go home to wed a neighboring prince for political reasons to save her people from invasion or something like that; but she loves another whom she may marry for reasons of state. This romantic tangle is presented to Ruth in a letter. Ruth starts to join the princess in her troubles. On the way the train is wrecked and by a series of misadventures she finds herself a virtual prisoner in the house of the hostile prince, marooned there by a flood.

The prince mistakes her for Princess Oluf because of a jeweled order presented to her by Oluf. He falls in love and the affair creates a delicate situation in the court for political reasons which are rather foggy but serve well enough. Ruth tries to escape by an underground passage disguised in one of the prince's uniforms, but is captured and returned. The prince thereupon arranges a royal marriage without Ruth's knowledge, and she is led to the altar, knowing nothing of what it means. This passage had a lot of picturesque trimmings of military pomp and display and a touch of dramatic force.

In the end there is a general clearing up of the misunderstanding, with the American girl in the prince's arms. Picture may win the women by its romantic appeal and pictorial beauty.

Rush.

THE CROW'S NEST

Sunset production having to do with the west starring Jack Hoxie and directed by Paul Hurst. At a Loew house, New York, Nov. 14.

Very much of a wild, woolly and hectic western with not so much gun-play but predominating in situations where Hoxie overcomes from four to a dozen men like they roll off your (or my) knife. It's practically all outdoor "shooting," with the camera having plenty of the rolling hills for a background and tons of horseflesh up front. Hoxie gets out of more predicaments than Houdini ever thought of, besides showing glaring deficiencies in his greased facial make-up when approaching too near the camera. And he wears his hair long.

Whatever honors the cast may take upon itself should be centered upon an Indian squaw, the foster mother of the supposed half breed. Evelyn Nelson played opposite the featured member as the daughter of the ranch owner, returned from an eastern finishing school. Beyond that tip off as to the proverbial sequence of the early westerns there is "the paper" proving just how white the hero is, the villain's cowboy with illegal possession of his cousin's inheritance, the outlaw and cohorts after the gal and the final cleaning up.

Some of the methods of "turning the tables" were so grotesque that they drew laughs from the witnesses, also revealing members of the bandit crew stalling to give Hoxie time to complete his evolutions and make burns out of 'em.

There's many a remembrance incorporated into this one, and while all the "Convention Halls" in the country, with a minor aged patronage, will probably doze on it, for the somewhat more particular customers it just won't do. In addition the photography is somewhat off, and splitting a double bill it came far from holding its own.

Skip.

THE LOVE CHILD

London, Oct. 23.

Artistically Swedish films are probably the finest in the world, but scarcely a trace of humor or lighter material appears to come down the road from the morbid tone. It seems as though Sweden is a land of tragedy, where happiness and laughter come as accidental. Strong simplicity, sincerity, and brutal frankness mark most of the country's productions, and this latest Palladium film is no exception.

The story tells how a young middle-class girl is seduced. A child is born and is put out to nurse. Presently a genuine love comes to the mother and she is married. But the memory of that previous lapse from virtue kills her happiness. Her secret is well kept, however, but her mother, thinking to make doubly sure, writes to tell her the child is dead. She is broken-hearted at the news and seeks to drown her sorrow in drink. Then the mother, thinking that she is going mad, confesses she lied; that the child is alive and well. The girl brings it home and tells her husband the story of her past. He casts her off, but his own mother tells him she herself sinned in her youth. This causes a revolution of feeling on the husband's part and all is well.

Seduction, drink, deceit, are the keynotes of the story, which has been carefully produced with excellent settings. The photography is excellent. The acting is not generally up to the Swedish standard, but the work of Astri Torsell as the girl-wife is excellent.

Gold.

ONE WEEK OF LOVE

Dramatic feature starring Elaine Hammerstein and Conway Tearle. Produced by Lewis J. Selznick, directed by George Archibald. Myron Selznick also is mentioned as producer. Story by Edward J. Montagna and George Archibald. Edited by Harold J. McCord. Trade showing in the Ritz-Carlton ballroom Nov. 3.

Beth Wynn.....Elaine Hammerstein
Buck Forester.....Conway Tearle
Francis Fraser.....William Cooley
Mrs. Wynn, Beth's aunt.....Kate Lester

Interesting and well-done romantic picture with dramatic appeal well sustained, splendidly acted and skillfully handled as to backgrounds and locale. In apportioning the credits for this story it is well to keep in mind that it comes pretty close to an absolute parallel to "The Great Divide," which by many has been held as one of the best dramas of American production.

The pattern and spirit of the stage play are reproduced practically without disguise. The film differs only in details and incidents; much of the essence is there, although perhaps the melodramatic details introduced to heighten the popular effect of the picture somewhat cheapen the tale. Put another way, the picture puts a soft pedal on the spiritual problem discussed in the play and emphasizes its purely theatrical aspect.

Disregarding the picture's apparent source, it should make a popular release for it strikes an effective dramatic chord and has several distinctly absorbing passages. Chief among them is a wonderfully reproduced railroad wreck and flood. The wreck is a convincing bit of camera trickery the technique of which is so true to life one is convinced it really happened. A real train is shown rushing toward a lofty trestle. A terrific storm and cloudburst is reproduced for the camera, and the trestle (it looks 150 feet high and 300 yards across) is seen to crumple as a train sweeps upon it. The train is seen (from a considerable distance) to plunge from the gaping breach in the trestle into the raging waters. Even if you presume the effect is a studio model as you watch the episode, the effect grips you in spite of yourself.

There are some capital bits of melodrama dealing with the struggle of the wreck victims in the whirling rapids, ending with the rescue of the heroine on the brink of the plunge. These highly colored details are shrewdly placed into a direct and clearly unfolded story and the dramatic punch is capably worked up.

Miss Hammerstein does a capital bit of quiet acting that has telling force. She is rapidly crystallizing a position as one of the most engaging of film stars by her intelligent playing, earnest and without pose or pretense. Tearle is a happy choice for the part of the hero. He comes as near as possible to an ideal screen hero for much the same reason as Miss Hammerstein is notable, his direct naturalness and freedom from staginess. The title is a better commercial label than a name for the story. The tale isn't about a week of love at all, but deals with a woman's surrender to a dominating man even in spite of herself—just as it did in "The Great Divide."

Beth Wynn is a spoiled darling who, when the story opens with her birthday party—a characteristic bit of hectic film display, with elaborate production and spectacular incidents such as one-piece-suit bathing girls and cabaret dances in Beth's swimming pool. Beth wagers with her fiancé, Frank, she will beat him in an airplane race, and they start off. Beth is lost in the fog and comes down across the Mexican border.

There she meets a man in the hut occupied by two Mexican desperadoes and Buck Forester, renegade American engineer. The "greasers" claim her as their property and win her at cards from Buck, but the American buys them off and takes the girl his prisoner to his isolated shack in the mountains. The Mexicans follow, on robbery bent, and in a revolver battle Buck kills them, but Beth is wounded severely and has to be nursed back to health. But the girl declares her hate for her captor and lives in rebellion for eight days.

A dove is blown into the shack during a storm and is tended by the girl. She gives it its freedom, but it returns, the inference being that this also is her state of mind in relation to Buck. Buck at length rides to the nearest town and communicates with Beth's people. Frank comes to her and they are married. Beth starts home. Here is where the screen story departs from the play, to the detriment of the film. The railroad train is wrecked, and this brings Beth and Buck together again. The meeting thus is accidental rather than the deliberate act of the woman returning to the man she loves, which is the whole point. However, it makes a thrilling "movie" climax, which, of course, was the desired end.

The photography is splendid and the scenic features are especially fine.

Rush.

"Hearts Aflame," the big all-star production recently completed by Reginald Barker, will go out as a ten-reel special, according to announcement from Louis B. Mayer. Including the preparations and the cutting and tiling, six months were consumed in the making of "Hearts Aflame," over twelve weeks of which time went into the actual shooting.

WHEN DANGER SMILES

Albert B. Smith presents this Vitaphone western subject starring William Duncan. Supporting company headed by Edith Johnson. Story by John B. Clymer. Director, Mr. Duncan. At Low's New York, Oct. 28.

Familiar type of western melodrama with usual trimmings of galloping horses and rough riding hero, but in this case having an additional element of romance. The locale is New Mexico or some such part of the Southwest, where there is a Spanish population. The romantic element in the story gets some pictorial quality from the Spanish (or maybe it's Mexican) heroine played splendidly by Edith Johnson, a conspicuously beautiful actress with a knack of screen pantomimic eloquence.

Duncan is the conventional type of the western story formula, that is to say, an impossible super-man. The picture is full of passages in which he single handed gets the better of half a dozen husky villains and assistant villains, all of them armed to the teeth and the hero having only his miraculous wits and his bare hands.

After a few of these incidents the performance of the heroine when she shoots a rope to pieces at what looks like a distance of a quarter of a mile with one shot from her trusty .45 is merely a casual incident in a welter of impossibilities, although it did get an incredulous giggle at the showing on the New York roof Saturday evening. These westerns seem to satisfy a certain class of fans who like their melodrama done with a scoop shovel instead of a trowel and for that clientele the picture does well enough.

Duncan is the mining engineer traveling through the west and dropping in for diversion at a wild dance. Stepping aside from the festivities, he encounters in the woods the daughter of a rich Spanish rancher, barred by her aristocratic standing from mixing with the boys and girls of the cattle range and holding a solitary dance all by herself. Here starts the romance. There is a holdup near the scene, Duncan is suspected and we get a reel or so of pursuit. Meanwhile, the senorita's papa, has betrothed the girl to a prosperous American rancher, but the girl protests that she loves only the stranger of the woodland dance episode.

Duncan and the girl meet again, but he does not recognize her, in pique she plots his murder. By mistake the assassin's blow falls upon an innocent party. Again Duncan is suspected of the crime and there is more chase, ending in his capture. He is about to be lynched when the girl, her attitude changed toward the hero by understanding the situation, brings about his release.

Some of the complications are ingenious in a crude way and the story certainly moves swiftly. That's about all that can be said for it.

Rush.

WOMAN WHO FOOLED HERSELF

Edward A. MacManus' production, written and directed by Charles Logue, with May Allison and Robert Ellis featured. A melodramatic offering in five reels, shown at Low's New York, N. Y. Released through Pathé by Associated Exhibitors.

May Allison.....Robert Ellis
Fernanda Pennington.....Robert Ellis
Don Fernanda Casablanca.....Frank Currier
Cameron Camden.....Robert Schable
Eban Burnham.....Lewis Dean
Fadr.....Rafael Arcos

This is the first of a series of Edward A. MacManus productions being made in Porto Rico. Because of the locale of production the first story which Charles A. Logue developed is laid in New York and Central America. As author and director Logue has done a worthwhile job. The picture has May Allison and Robert Ellis as the featured players of a good cast. The subject is one that will stand up anywhere under any conditions and it is strong enough to be given more than a single day run. As a matter of fact, it could well have stood up with some of the pre-release productions that are getting the Broadway showings in the big houses.

In photography and action it is far and away ahead of the general run of pictures that play the Loew houses without first having had a pre-release showing. And in story there is nothing that the average motion picture fan could ask for that isn't in the picture. Possibly a slight comedy relief might have been added to the other good qualities.

Miss Allison has a corking role as the showgirl out of work who lends herself to a Central American trip as a star dancer for one of the big cafes to snare the grandson of a wealthy old Spanish rancher, so he will sell his interest in the estate to a large American exporting combi-

nation. Robert Ellis plays the young man who is to be the victim of her wiles, the thread of the story hinging on the fact that the girl really falls in love with the man she is supposed to vamp to his ruin, with the result that after he has signed away his share of the land she wins back the papers for him in time to prevent the company taking over the lands.

Frank Currier plays the venerable and excitable old Spaniard to perfection, and the two heavies of the cast are done by Robert Schable and Lewis Dean, both of whom give finished performances.

Miss Allison looked decidedly pretty on the screen and showed to great advantage in the dancing scenes, she at least stepping when the company taking over the lands.

From a production standpoint the picture looks as though considerable money had been spent on it, there being two or three rather big scenes that stand out. It is a picture that you won't go wrong in playing.

Fred.

THE JILT

Universal mystery-dramatic feature, starring Matt Moore. Story by R. Ramsey. Low's American, Nov. 13.

"The Jilt" is far away from the style and aim of Universal product. Instead of a rip-roaring action drama we have a psychological problem play, quiet in its acting and with all the dramatic force in the under-the-surface progress of the story. In some unexplainable way the play is intensely gripping, with suspense maintained at the high point for the ingenious climax. The trouble is that the preparation of the central situation is rather tiresome.

The photography is supremely fine, with splendid landscapes, bits of rural roads, and interiors of a picturesque Southern mansion, all done in the best pictorial manner. The acting is as good as the backgrounds. Even the most trifling episodes are done in an impressive naturalness of manner that goes a long way to establish the illusion of reality.

An inexcusable error of judgment was the device of making the heavy a returned soldier of the great war. He might just as well have been a scientist made blind by a laboratory accident or anything else. The expedient of making the vengeful villain a blind veteran gains nothing and arouses resentment. It is only a matter of titles, anyway, and may have been made so in the editing of the film. If it was an afterthought it was a mighty bad one and should be corrected before the picture goes any further.

George (Moore) is the blind soldier, in love with Rose (Marguerite de la Motte) but bitterly morose at his affliction, a bitterness which gets into his relations with his fiancée, whom he is constantly nagging at her imagined neglect due to his helplessness. He is torn by groundless jealousy, charging the girl with keeping up correspondence with Sandy, a former sweetheart. Rose has been drawn to the war victim by sympathy which she has mistaken for love, and decides to break off the engagement. Just at this time Sandy returns from Coblenz, and the betrothal having ended, Sandy and Rose are much together. George, apparently reconciled with the broken engagement, goes abroad. Rose learns from a friend in Paris of a wonderful surgeon who has worked miracles on the blind and writes to him, describing George's case, asking if there is a chance for him.

George returns home unexpectedly and the three young people, George, Rose and Sandy, continue their friendly relations, George and Sandy going on long country motor excursions together. During one of these Rose becomes worried with a premonition of evil and this grows to active terror when they have not returned late at night. The atmosphere of impending evil here is splendidly worked up.

At length George returns alone, describing a mysterious assault upon Sandy as they were stalled on a lonely country road, he (George) being forced by his blindness to sit quietly in the car while thugs attacked Sandy and carried him away. This recital is capably screened with occasional fadebacks to show the events as George tells them, and the mystery grows tense. But at this juncture Rose receives a letter from the Paris surgeon explaining that he had operated on George a month before and restored his sight. The deception of the embittered man is disclosed in an instant, and the happy ending is brought about by the disappearance of Sandy, wounded but alive, and the perspective of the young people restored to each other, while George departs broken and disgraced.

Rush.

LIN BONNER RESIGNS

Lin Bonner, who has been advertising manager for the Al Lichtman Corp., resigned last Saturday. He had been with the organization since its formation.

No successor has been appointed, with the possibility the present publicity man will take over the advertising end.

CALL OF THE EAST

London, Nov. 6.

This International Artists' film, a Bert Wynne production, is of the type which makes one wonder why anyone ever went to the expense of making it. It is very ordinary in story, in production and in acting. Its great charm in the eyes of people who do not care for entertainment too heavily doped in tragedy and problems will be its setting, much of which is excellent, and includes a good sand storm effect.

Jack Verity, meeting an old friend, Burleigh, in Egypt, learns how an accident the latter has had in the hunting field is responsible for times when he is not responsible for his actions, but that he was married for companionship in spite of his mental instability. Verity returns the confidence by telling of an affair he has had with a girl whom he loved, but left on finding she was married. Of course this girl is his friend's wife. They meet and find that love is by no means dead. This love leads to Burleigh attempting to shoot his wife, whom he suspects of an intrigue with his friend. Then in remorse he creeps out into the desert, dies in a sand storm and leaves the lovers to find happiness. The scene in which the demented Burleigh shoots at his wife's reflection in the mirror, thinking it is she, is the best thing in the picture.

The photography is universally good. Neither Doris Eaton or Walter Tennyson show much greater histrionic ability than they did in "Tell Your Children." Both of them are stiff and amateurish. The rest of an economical cast does its best. International Artists seem to have

a penchant for "problem" films of one sort or another, but they forget that getting such material over requires a hundred per cent. better acting and production than does the ordinary story. Genius alone can excuse nastiness, and not often then.

Gore.

BRIDGE OF SIGHS

London, Nov. 7.

The Unione Cinematographica Italiana can always be relied upon for good films of strong entertainment value. This is no exception to the rule and has the advantage of showing Italy's pet strong man actor in quite a new type of role and period. The story is somewhat complicated but is well told and the climaxes are well worked up. If the film has a fault it is that the producer, having started off with his hero as a gallant of the period, suddenly remembers his reputation for "stunts" and put them in ad libitum. This, however, will only serve to increase the value of the picture with the popular audiences it is intended for. Sansonia is still the Sansonia they know, whether in modern attire or in sock and buskin.

Roland the Strong marries Leonora, the daughter of Dandolo, but is soon imprisoned on suspicion of having killed Imperia, the lover of a Venetian courtesan. This is part of a plot to make Fodcart Doge instead of the strong man's father. The plot is successful. After five years' incarceration Roland escapes and sets off in pursuit of vengeance. Leonora in the meantime has married Roland's rival, Alrieri, but her heart is still faithful to her first husband.

In the end Roland is avenged on all his enemies who die various unpleasant deaths and is reunited to Leonora. Many of the settings are very fine and attention has been paid to well-known Venetian landmarks, such as the Doge's Palace, the Caffariello of St. Mark's, the Bridge of Sighs, etc. The crowd work shows skillful stage management.

The acting is not so good as usual in Italian films.

Gore.

'KNIGHTHOOD' SUCCESSOR

Nazimova's "Salome" Due at Criterion About Jan. 1

Hiram Abrams has closed a deal with the Famous Players whereby he will take over the Criterion theatre for four weeks with an option of six additional weeks, following the run there of "When Knighthood Was in Flower." The latter production is to be kept at the Criterion until the first of the year.

Another arrangement closed for a Broadway house was the deal made by the Film Booking Office for the Robertson-Cole feature, "The Still Alarm," to go into the Astor theatre on Jan. 8 for four weeks.

'BLOOD AND SAND' SCORES

London, Nov. 15.

Famous Players production of "Blood and Sand" from the Ibanez novel of that name, starring Rodolph Valentino, was splendidly received at the Scala Monday (Nov. 13).

ADOLPH ZUKOR PRESENTS

Alice Brady

in

"Anna Ascends"

A Paramount Picture



Praise from New York's Hardest Critic!

Alan Dale in The American says:

"It was a pleasure to watch Miss Brady's work. She is as charming as ever — she is more charming. She is realistically emotional, animated and fascinating. She is so dominantly interesting. She never lets down. Every time I see her in a picture I like her better."

From the play by Harry Chapman Ford
Scenario by Margaret Turnbull
Directed by Victor Fleming

This is the 3-col. adv. Mats and electros at exchanges

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Rothacker Prints

Look Better and Wear Longer

ENGLISH FILM NOTES

London, Nov. 5.

The campaign against "spots" as a means of attracting audiences has spread to the metropolitan area. R. Sumner Jones, who started the campaign against this form of unfair competition, has received a letter from the Chief Commissioner of Police in the metropolis to the effect that if this form of competition is discovered to be in use at kinemas under the metropolitan police jurisdiction the necessary steps will be taken to prosecute the offenders.

Another Kinema Trades Exhibition is being planned by Cinema Exhibitions, Ltd., to be held at Olympia from July 17 to Aug. 4 next year.

Davidson-Granger, has completed "Weavers of Fortune" under the direction of Arthur Rooke. The exterior have been shot in the Children's Hill, and the cast includes Henry Vibart, Dacia, Myrtle Vibart and Derek Glynn.

Famous-Lasky is the latest firm here to adopt the system of immediate release. They will put out four of their new films without trade showing. These are "The Good Provider," "Saturday Night," "Bought and Paid For" and "The Young Diana."

The first annual dinner of the Association of British Film Directors was the occasion for much plain speaking and a lot of self-praise. Nearly everybody present wanted to make a speech, and many did. The speakers "panned" the manufacturers, the renters and the press. The latter estate came in for a thorough castigation from a little bunch of producers who cursed the harsh criticism their "works of art" were subjected to. It appeared they thought all British films should be lauded because they were British.

Members of a Goldwyn company have arrived here to make exterior scenes for the filmization of Thomas Hardy's "Tess of the D'Urbervilles." The cast is not yet announced, but it is thought the title role will be played by Blanche Sweet.

The leading members of the Anglo-Hollandia Co. which will make the film version of Henry Arthur Jones' "The Hypocrites" have left for Haarlem. Artists engaged for the production are Wyndham Standing, Harold French, Sydney Paxton and Mary Odette.

The much discussed von Stroheim picture, "Foolish Wives," was withdrawn from the New Oxford Nov. 4, and will be released for the ordinary kinemas Nov. 27. It will be followed by the Graham Wilcox production, "Flames of Passion," Nov. 12. This British "super," which will go in for a three weeks' run, is from an original story by Herbert and Mrs. M. V. Wilcox, has been produced by Graham Cutts, the producer of "The Wonderful Story," and the cast includes Mae Marsh, Hilda Bayley, Eva Moore, Herbert Langley, Aubrey Smith, Allan Aynesworth, George K. Arthur, Henry Vibart, A. G. Poulton. The film is partly made on the Prizma color system.

The Talmadge stunt organized by the "Daily Sketch" and First National has taken another turn. Nov. 9, when "The Lady of the Rose" will reach 300 performances at Daly's, the 100 picked beauties from which the future film star will be chosen to accompany the sisters back to America and problematical fame will be present as the guests of the sisters, Norma and Constance will themselves occupy a box.

There is a likelihood a new company will be formed to carry on the making of the picture, "God's Prodigal," which International Artists dis ntinued.

Maurice Elvey's next Stoll production will be a filmization of Sir

Arthur Conan Doyle's story, "The Sign of Four," in which negotiations are in progress for the appearance of an American actress of repute. George Kidgwell will make another series of 15 "Sherlock Holmes" two-reelers with Eille Norwood as Holmes. Another big future production will be Temple Thurston's play, "The Wandering Jew," which Matheson Lang produced as a legitimate attraction at the New. He will also appear in the film version.

"Pay Day" was released here Nov. 6. The prices demanded for it created something of a sensation at the time, but the bookings are said to be exceptionally heavy. The big pull in the feature is Charlie Chaplin's name, yet in some of the cinema's advertisements this has been left out entirely. Without the name as publicity "Pay Day" comes into the same category as Hamlet without the Prince of Denmark.

Defying the ban placed upon its showing, the notorious Kitchener film was shown to the public for the first time Nov. 6. The house chosen is the Leicester Square Kinema, a little place in the shadow of the Alhambra. It is intended to show the picture five times daily. The management of the cinema is prepared to face the consequences, and if necessary will fight the case in every court in England, adding it thinks the public is entitled to know the facts the film reveals. As a matter of fact, the details of the picture, which is mere clap-trap melodrama, have been officially denied by the sources from which they are supposed to come.

COAST PICTURE NEWS

By EDWARD KRIEG

Los Angeles, Cal., Nov. 11.
William Desmond is in Oxnard, filming desert scenes.

Reaves Eason has taken his company to Big Bear Valley to film a serial.

Bert Lytell has been signed by Myron Selznick for "Rupert of Hentzau."

Immediately after her return from Ebona Beach Shannon Day began work in "The Abyssal Brute" (Universal).

Colleen Moore and James Morrison have been signed by Cosmopolitan for Frank Borzage's next production.

Frank Mayo is now under a Goldwyn contract. Mayo will play one of the leads in Hughes' "Souls for Sale."

Rowland V. Lee, director, has added Gertrude Astor, Margaret Landis and Jay Hunt to the cast of "Alice Adams," starring Florence Vidor.

William Moran has deserted the klieg for the foots. He is now a member of the Majestic Stock.

Charlie Chaplin started this week the production of Edna Purviance's first independent picture. Chaplin is directing.

Here is the cast chosen by Hugo Ballin for the film version of "Vanity Fair": Willard Louis, Eleanor Boardman, Earle Fox, Robert Mack, William Humphrey and Tempe Pigott.

Without Charlie Chaplin what would some of the poor movie girls do for publicity? First it was Mae Collins who was reported engaged to the comedian, next came Lila Lee, then Claire Windsor and recently Peggy Hopkins Joyce, though Peggy is not a film queen. Now Eleanor Boardman, according to announcements in the papers, is threatened with marriage by Chaplin. Chaplin isn't here to affirm or deny the report and naturally Miss Boardman says "nothing to it" while her press agent smiles and plants new pictures of his star. No one around the Chaplin quarters had heard of Miss Boardman until the papers published the report.

Ray Rennahan, who has turned the crank for a number of comedy stars, is now cameraman-in-chief for Popular Pictures, Inc.

Ralph and Vera Lewis returned from Honolulu Nov. 5.

Marshall Nellan has recently purchased two big stories—Thomas Hardy's classic novel, "Tess of the D'Urbervilles," and Edward E. Rose's successful play, "The Rear Car."

Fred Niblo has announced that the picture called "The Bootlegger's Daughter," which is being released with his name featured, is not a new production but was made four years ago at the Ince studio under Thomas H. Ince's personal supervision.

For his first vacation in several

FILM ITEMS

Cecil B. De Mille has been elected vice-president of the newly organized Federal Trust and Savings Bank of Hollywood.

Thirteen companies are now at work producing Paramount Pictures in Hollywood and in the Long Island studio, but they are only a few of the big pictures to be released by Paramount after February 1. For business reasons the names of these pictures are being withheld.

Hugo Ballin, who is to make a screen version of Thackeray's "Vanity Fair," for Goldwyn distribution, with his wife, Mabel Ballin, as Becky Sharpe, has announced several other players in the cast. Harrison Ford has been engaged for the role of George Osborne. Eleanor Boardman will be the Amelia Sedley; Willard Louis the Joseph Sedley; Earle Fox the Captain.

Fox Film Corporation announces fourteen productions, headed by a special, for release during November. "My Friend the Devil," which Paul H. Sloane adapted from the French novel, "Dr. Rameau," by Georges Ohnet, and which was directed by Harry Millarde, who staged "Over the Hills," is foremost on the month's list. It is scheduled for general distribution on November 19.

John J. Irls, who has been manager of the New York Exchange of Educational, has resigned and left the organization Nov. 15. He has been with the corporation for more than three years handling all of the New York State territory.

A. J. Bishnell of Montana has purchased the Rex, Spokane.

L. A. Wolfsohn, formerly proprietor of the Stroud, Stroudsburg, Pa., has taken over the Tuscan, Brooklyn, N. Y.

BROAD DAYLIGHT

Carl Laemmle production, released through Universal and featuring Lois Wilson by permission of Famous Players. Irving Cummings directed. At a Loew house, New York, Nov. 14.

Nora Fay.....	Lois Wilson
Joel Morgan.....	Jack Mulhall
Peter Fay.....	Ralph Lewis
Detective Marks.....	Wilton Taylor
The "Scarab".....	Robert Walker
Davy Sunday.....	Kenneth Gibson
Shadow Smith.....	Ben Hewlett

A straightaway crook story with the star and Jack Mulhall to hold it up sufficiently for exploitation in the average second-run houses. The theme is not over fanciful nor is it especially convincing, but the work of Miss Wilson and what element of suspense it possesses is adequate to appease the "may as well sit through" attitude.

It tells of a girl going up against the world alone while a double-crossed father is doing "time." The remaining members of the departed parent's organization see a chance to grab coin through framing the wayward son of an aspirant to the governorship by having him marry Nora Fay, hence springing the "daughter of a convict as a member of the family" for the bush money. It figures to be easy, so far as the girl is concerned, 'cause the possible governor is the man supposed to have crossed her dad.

The prescribed schedule goes through faultlessly, including the meeting and marriage, with the exception they marry Nora to the wrong boy—explained by the misfit husband having been a college chum of the objective man in the case who was "staked" by him when broke to the extent of a wallet with his name inscribed. All of which leads to a fight between the "Scarab," leader of the gang, who is sweet on Nora, and Joel Morgan (the husband), concluding in the wife taking care of her bridegroom for a few days following a tap on the head from a gun. It's o. k., with both starting to like each other, till the "Scarab" makes an impromptu call with Morgan drawing his own conclusion from same and being ordered to walk out by Nora.

Follows a jump of three years to the return of the father, he being induced to try another "job" by the villain, with the girl trailing and saving her father in the house during the robbery. However, culminating in a scuffle between old man Fay and the "Scarab," which brings forth the owner of the house, Morgan himself, and a dozen cops. The father clears the girl before passing out and Nora is reunited with Joel and the "Scarab" gets his, so it looks as though the title, with additional information gleaned from the captions, means the faith that Joel had in his absent short-notice wife during that three-year interlude.

Cummings has done nicely in holding the interest with but a fair story, while it may be said of Miss Wilson that she works equally as well when endowed with a mediocre scenario as when possessing better material. Without her the picture might easily have been impossible except for the lowest price screen theatres.

Skig.

INSIDE STUFF

ON PICTURES

The situation in First National appears to have settled down for the time being, with J. D. Williams' departure for the coast. Several of the executives reputed so closely allied with Williams that their resignation would be coincident with his withdrawal are still on the First National staff, but the rumor is persistent that Williams will negotiate for new connections on the coast, aimed to assembling a new releasing organization and the prophecy is made that when this plan is in working order more than one of the First National men will be associated with him in a new venture. The story is that Williams is amply financed to undertake an ambitious program. When he withdrew from the First National he received two years' salary and payment for his interest in the property, reported at 20 per cent. One report is that he used \$100,000 a few weeks ago to buy an annuity that would insure his future against the risks of the film business.

The agreement with the four stars and the United Artists permits the stars to play any of their pictures of over five reels length in legit theatres under their own management, with the distribution going to the U. A. for picture house showings. This agreement takes in Griffith, Fairbanks and Pickford. For Chaplin there is a separate agreement, since he has been identified with short reelers. The Chaplin agreement says he may run as a special in legit houses anything made by him of over four reels. The United Artists is a mutual concern with the intention of keeping distribution cost to a minimum.

An unusual feature in Broadway filmdom has leaked out that an exhibitor voluntarily increased his rental price on a picture. The story concerns the Williamson "Wonder of the Sea," originally shown at the Rialto. When the interest in the production was so great it was played for a second week at the Rivoli, with Hugo Reisensfeld, of his own accord, increasing the rental price. A third week was then played at the Rialto, also at the increased price.

McVicker's, Chicago, the latest Jones, Linick & Schaeffer picture house in that city, is reported paying Famous Players 17 1/4 per cent. of the gross for its "Loop" first run privilege of F. P. productions.

Sid Grauman, west coast picture exhibitor, has turned song writer. In collaboration with Victor Schertzinger, who also directs films when not wooing the musical muse, "Just An Old Love Song," has evolved.

What First National BIG TIME ATTRACTIONS Are Doing

MISS TALMADGE'S BEST

The Washington Post Says:

"Never has Constance Talmadge done anything to approach her portrayal of Ming Toy in 'East is West.' It's a new Constance in eight reels of lively drama in which she proves herself an actress of heart and feeling, capable of touching the sentiments and sounding the emotional depths."

EXCITING AND HUMAN

The Chicago Evening Post says:

"A new plot—the theme of 'Skin Deep' is up to the minute. Good melodrama, exciting and well presented and spectacular. And there is real human interest."

MYSTERY, THRILL, SURPRISE

The St. Louis Globe-Democrat says:

"Thomas H. Ince has given us a smashing melodrama of mystery, thrill and surprise in 'Skin Deep.' It grips the audience firmly and sweeps with compelling force through some of the most thrilling incidents ever grouped in a single photoplay."

THE BEST PICTURE

The Waco, Texas, Herald says:

"Not since 'Tolable David' has the Strand shown such a picture as 'The Bond Boy,' presenting Richard Barthelmess. There is real pathos and real comedy; there are real people and real situations. As art, the film is a triumph; as drama, it is consummate. A sample of the best."

IT'S A TRIUMPH

The Cleveland Plain Dealer says:

"'The Eternal Flame' is a triumph for Norma Talmadge. Her beauty is as apparent as always, but her dramatic acting seems deeper and more sincere. The picture is gorgeously appointed."

GREATEST DUAL ROLE

The Chicago Herald-Examiner says:

"'The Masquerader' presents the greatest dual role ever filmed. Chilcote is perfection. Loder is perfection. Both are Guy Bates Post."

THOROUGHLY SUPERB

The New York Evening Journal says:

"Richard Walton Tully has set a new standard of production in 'The Masquerader.' This exciting story is enacted by Guy Bates Post with real power and subtlety—thoroughly superb."

FIRST NATIONAL PICTURES



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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg.

DETROIT, MICH.

COSTUME PLAY TOPS B'WAY LIST; VALENTINO FILM FALLS OFF

**"To Have and to Hold" Does \$48,000 at Capitol—
"Young Rajah" at Rivoli Gets Only \$32,000 After
Big Start**

For election week the four regular big release Broadway run houses and the five special film attractions along the street playing extended engagements drew almost \$190,000 gross business on the week. Of course, the Tuesday holiday helped swell the figures materially, for with holiday prices in effect at all the houses and the crowds out looking for entertainment that day, the picture houses seemingly got by far the best of it.

The one biggest surprise of the week was occasioned by the flop the latest Rodolph Valentino picture, "The Young Rajah," did at the Rivoli, where the picture got just under \$32,000 on the week. This after starting off on Sunday of the week by breaking the house record created by "Blood and Sand," then falling off a little on Monday, picking up again on Tuesday through the holiday prices, and finally flopping steadily from that point on. Despite this, however, the picture is held over for the second week at the Rivoli.

The Capitol walked away with top money, getting \$48,000 worth with "To Have and to Hold" as the attraction, the Strand with "Oliver Twist" for a second week getting just over \$30,000, while at the Rialto "The Man Who Saw Tomorrow" drew just over \$21,000. At the Lyric the Douglas Fairbanks picture, "Robin Hood," pulled a terrific week, selling out at each of the two performances daily and grossing around \$20,700 on the week.

The D. W. Griffith feature, "One Exciting Night," at the Apollo managed to creep up a couple of hundred dollars over the preceding week and got around \$7,900, while the two William Fox specials, "The Village Blacksmith" at the 44th and "The Town That Forgot God" at the Astor, both made strong showings, each getting a little over the \$3,000 mark.

"When Knighthood Was in Flower" at the Criterion pulled \$10,225, and at the Cameo the second week of "The Queen of the Moulin Rouge" just about topped \$4,000 with small capacity.

The estimated business on the week was:

Apollo—"One Exciting Night" (Griffith). Seats, 1,200. Scale: Mats., \$1 top; evs., \$1.50. Business lifted a little more last week due to the holiday, and the gross ran to \$7,900.

Astor—"The Town That Forgot God" (Fox). Seats, 1,131. Scale: Mats., \$1 top; evs., \$1.50. Second week. Pulling on the strength of the big storm scene. Got around \$3,500 last week.

Cameo—"The Queen of the Moulin Rouge" (Smallwood-American Releasing). Seats, 550. Scale, 55-75. Second week. Picture was held over for second week, getting around \$4,000.

Capitol—"To Have and to Hold" (Paramount). Seats, 5,300. Scale: M., 30-50-\$1; evs., 55-85-\$1. Gross hit \$48,000 last week on the strength of the big business done on Election day. House did a turn-away on the entire day after having a big Sunday and Monday.

Criterion—"When Knighthood Was in Flower" (Cosmopolitan-Paramount). Seats, 886. Scale: Mats., \$1.50 top; evs., \$2. Seventh week. Fell off a little last week, but picture will remain until the first of the year, after which it is to be followed by the United Artists "Salome" with Nazimova. Got \$10,225 last week.

44th Street—"The Village Blacksmith" (Fox). Seats, 1,323. Scale: Mats., \$1 top; evs., \$1.50. Third week. Got away to a fair break on notices. In the neighborhood of \$8,200 on the week.

Lyric—"Robin Hood" (United Artists). Seats, 1,400. Scale: Mats., \$1 top; evs., \$1.50. Third week. Claiming a turnaway business at all performances, with the gross last week around \$20,700.

Rialto—"The Man Who Saw Tomorrow" (Paramount). Seats, 1,969. Scale: 55-85-99. Thomas Meighan star. Moved down from the Rivoli, where it had played a week. Drew \$21,022 on the week.

Rivoli—"The Young Rajah" (Paramount). Seats, 2,200. Scale: 55-85-99. This was the second of the Rodolph Valentino pictures, and on the opening Sunday at the Rivoli the picture played to a bigger business than did "Blood and Sand," and thus smashed the house record. On the week, however, the business slumped behind the good start, and despite the fact that Election Day was in the week, to help swell receipts the gross was only \$31,750, about \$7,000 under the total pulled by "Blood and Sand." The picture,

however, was held for the second week.

Strand—"Oliver Twist" (First National). Seats, 2,900. Scale: 30-50-85. Jackie Coogan star. Picture was held for a second week after having pulled in the neighborhood of \$40,000 the first week, with the business dropping about \$10,000 on the hold-over, the gross being just slightly over \$30,000.

L. A. BATTLE

Two "Hoods" Fighting—Grauman's \$11,000 with "Clarence"

Los Angeles, Nov. 15. The two "Hoods" are still fighting it out here, with "Knighthood" holding up at Grauman's Rialto, while "Robin Hood" at the new Hollywood is resorting to special publicity to keep the picture hitting on all six at the box office.

"Silver Wings," the Fox special at Loew's, showed something of an improvement last week over the preceding one.

Estimates for last week:

Grauman's—"Clarence" (Paramount). Wallace Reid featured. Christie comedy, "Son of a Sheik," with Neal Burns. Publicity resultant from Reid's illness brought added business. Grossed \$11,000.

California—"One Week of Love" (Seiznick). Elaine Hammerstein and Conway Tearle used in the advertising. Elinor's special armistice music "underlined," and undoubtedly was box office impetus, as this musician is most popular here. Takings, \$12,515.

Grauman's Rialto—"Knighthood" (Cosmopolitan). Marion Davies. Hearst publications strongly publicizing picture, with result receipts have been kept above average picture, with "Robin Hood," considered hits of season. Week's gathering about \$14,000.

Grauman's Hollywood—"Robin Hood" (United). Douglas Fairbanks' special. Hollywood patronizing new house and premiere presentation of film, with Los Angeles turning out strong. Capacity at most performances. Gross under \$17,000.

Mission—"Dr. Jack" (Roach). Harold Lloyd in "spot." While critics said film not as good as predecessor, "Grandma's Boy," business holding up. Slight fall off, but prospects for steady increase. Grabbed approximately \$7,000 on the week.

Kinema—"Lorne Doone" (Tourneur-Ince). Madge Bellamy in big type. Second week didn't draw so big, but business far from disappointing. Took \$10,000.

Loew's—"Silver Wings" (Metro). With Mary Carr. Business fell off slightly, with prospects for big receipts next week (anniversary week). Grossed \$12,500.

OLD NATIONAL ASS'N WINDS UP ITS AFFAIRS

Board Hears Report of Committee Named to End Body—Officers Resign

The officials of the Old National Association of the Picture Industry met at the home offices yesterday (Thursday) to hear the report of the committee appointed several weeks ago to wind up its affairs. This action merely meant the return and cancellation of the New York charter to the Secretary of State.

The committee was named at a meeting several weeks ago attended by the old executive board, William A. Brady and Elek John Ludwig of Famous Players. Jules Brulaut resigned as treasurer at that time, as did Fred Elliott as recording secretary. Besides the cancellation of the charter the only business to be cleaned up was the payment of a few outstanding bills and the disposition of the Association's records.

The New York theatre offices were leased from Famous Players and this item was easily settled. It is believed the Association's valuable records will be transferred to the Hay's organization.

COAST'S BAD SLUMP DUE TO HEAVY RAINS

'Knighthood' Opens at Curran to Advance Sale—Strand's Drug Store Tie-up

San Francisco, Nov. 15. When "Knighthood" opened at the Curran Sunday night the house was jammed with the elite of the city. The picture had the distinction of opening here with a box-office advance sale of \$7,000, which is most unusual.

This is the first time that a picture attraction has played the Curran, which is a new house, and the production was shown under ideal conditions. No seats were eliminated from the floor as previously reported, but instead the seating capacity of the theatre was increased with added chairs on the side aisles.

There has been a distinct slump in picture business in the big downtown first-run houses and the cause is believed to be attributable to a week of heavy rains, plus the exceptional interest that has been evident in the election last week.

Usually election night has been a big night with the theatres, but this year the amazing spread of radio caused many persons to prefer to stay at home and get the returns out of the air rather than breast the inclement weather to attend a theatre.

At the Warfield "The Forgotten Law," a Graf production filmed in San Francisco, got off to glowing reviews from all of the critics, but it didn't seem to hit the fancy of the public in like degree. Business was not quite up to normal.

At the Granada "A Week of Love" did a fair business, but nothing to get excited about.

The Strand made an effort to bolster receipts by entering into a deal with a big downtown drug company by which they disposed of several thousand matinee tickets. The drug company carried large ads offering a free ticket to the Strand with every 50-cent purchase.

The Imperial has "The Old Homestead" which opened well but not to capacity. The Saturday and Sunday performances at this house are usually sell out but last week there were seats available on both days. The picture was not to be blamed for it was well liked.

At the Tivoli "East Is West" held over for a second week and did not suffer thereby. The picture is exceptionally fine and the word of mouth advertising that it has received has resulted in good business being maintained at this house despite bad weather and other handicaps.

At the California, Thomas Meighan in "The Man Who Saw Tomorrow" didn't see much in the box office receipts. Business was only fair.

California—"The Man Who Saw Tomorrow" (Paramount); seats, 2,700; scale, 50-75-90; Thomas Meighan, starred, with Leatrice Joy and Theodore Roberts featured. Also an Educational comedy "Blazes." Meighan is popular in this city but the picture struck an off week. Got \$11,000.

Granada—"One Week of Love" (Seiznick); seats, 2,940; scale, 50-75-90. Conway Tearle and Elaine Hammerstein. This picture received excellent comment from all critics and was labeled an unusually strong Seiznick film. Grossed, \$12,000.

Imperial—"The Old Homestead" (Paramount). Seats, 1,425; scale, 35-50-75. Theodore Roberts and an all-star cast. Good advance publicity and reports didn't aid in the box-office, and although the picture pleased highly business was off and \$7,000 showed on the week.

Strand—"Why Girls Leave Home." Seats, 1,700; scale, 40-55. Anna Q. Nilsson featured. Through a store tie-up, matinee business showed strength, but the evenings didn't pick up over preceding week. Got \$5,200.

Tivoli—"East Is West" (First National). Seats, 1,800; scale, 25-40. Constance Talmadge star. Second week. Business held up well the second week despite the unusual poor week along the "row." Week's gross, \$7,500.

Loew's Warfield—"The Forgotten Law" (Metro). Seats, 2,800; scale, 35 to 75. Milton Sills and an all-star cast. Business at this house hasn't been big for some time and the presence of a home-made picture failed to stimulate the box office. Got \$9,000.

Frolic—"The Wrong Man" (Universal). Harry Carey star. "The Girl Who Ran Wild" (Universal). Gladys Walton star. This double bill brought returns at the box office, as both names proved an attraction for the popular prices. House seats 1,000; scale, 10-30. With \$2,400 on the week.

Knowles Going Back to England Harley Knowles is to return to England within the next two weeks to complete the contract he holds with the Reliance Film Corp.

WEEK AT CAPITAL

Average Business Last Week—
"Knighthood's" Fourth and Last

Washington, D. C., Nov. 15.

"Knighthood" continues as the most popular among the films in Washington and finished its third week to a big gross which was but little under the other two precedings weeks and evidently coming up to expectations of the management.

Weather conditions are continuing ideal for theatres. The managers are now sitting back and watching results. Valentino is scheduled to succeed "Knighthood" after the current week, opening Sunday.

During the past week "The Mirror," an assembled film of news events taken some 25 years ago, was given special showings, and caused no end of comment. Universal News produced it, and one of the local Sunday papers made scenes from it a part of the picture section.

Estimates for the week:
Loew's Columbia—(Capacity, 1,200; scale, 20-35 mats., 35-50 nights). "Knighthood," third week, looks to have done over \$12,000. Drop of about \$3,000 from previous week. Current week its last.

Loew's Palace—(Capacity, 2,500; scale, 20-35 mats., 20-30-40-50 nights). Viola Dana in "June Madness" (Metro). Light picture this Dana feature went over big. Splendid story, gave Miss Dana excellent opportunities and, what is more to point, attracted business to box office on sheer merit. Close to \$3,500.

Crandall's Metropolitan—(Capacity, 1,700; scale, 20-35 mats., 35-50 nights). "East Is West." Remarkably good picture, which attracted more than usual patronage. Beautifully presented, and to this was added additional interest of presentation but few weeks ago by stock at local President. Close to \$9,000.

Moore's Rialto—(Capacity, 1,900; scale, mornings, 25; afternoons, 35; evenings, 50). "Human Hearts," House Peters. Old timer hard one to figure. Some came away perfectly satisfied, some not so well pleased. All liked manner in which picture was presented. About \$7,000.

'ROBIN HOOD' GOING OUT AFTER LOSING WEEK

**Balaban & Katz's Tie-up With
Chicago "L"—"Kentucky
Derby" Doing Well**

Chicago, Nov. 15.

With the failure of S. Barrett McCormick to get over as producer at Jones, Linick & Schaeffer new McVicker's and put over one of the biggest and best publicity stunts by Balaban & Katz theatres were what kept the movie picture riatto buzzing for the past week. B. and K.'s tie-up with the elevated lines was a put-over. All elevated trains coming downtown carry a painted board that patrons should use their "L" Pass (Ride as much as you want for \$1.25) to visit the Chicago theatre, while the trains going south tell the patrons to use their pass to visit the Tivoli. It is said that B. and K.'s publicity man pointed out to the "L" officials the fact that these two theatres play to more patrons, and especially to riders of the street cars, than any other combination of theatres and even more than baseball, which has always had that space in season.

Fairbanks' "Robin Hood," goes out of Cohan's Grand Sunday, with a loss of around \$25,000 for its engagement. B. and K. are said to be trying to get this film for their Roosevelt for four weeks, after which it will be used at their three outlying theatres. What will happen to the "Knighthood" film has not been definitely settled, as this film is said to have a \$15,000 stop clause.

"The Kentucky Derby" at the Randolph showed surprising strength and is being kept over for its third week.

Estimates for the week:
The Ghost Breaker (Paramount). McVickers. Seats, 2,500; mats., 49; nights, 59. Wallace Reid still continues tremendous favorite with strong picture and plenty of publicity. This new picture house continues to pack them in and is still registering around capacity. Around \$30,000.

East Is West (First National). Chicago. Seats, 4,200; mats., 55; nights, 65. Talmadge film sure fire, with strong morning and matinee play brought up gross to around \$30,000. Helped materially by Armistice day and election.

Knighthood (Cosmopolitan). Roosevelt. Seats, 1,275; mats., 39; nights, 50. Sixth week and still holding up between \$18,000 and \$19,000.

Kentucky Derby (Universal). Randolph. Seats, 686; mats., 35; nights, 50. Playing to around 70 per cent. male audience, showed such added strength held over for another week, which will give this film three-week run.

Robin Hood (United Artists). Cohan's Grand. Fourth week. Seats, 1,600; scale, 1.65, 1.10, 55. Plenty of publicity and special advertising increased business about \$1,000 from previous week, which gave it gross of \$10,000. Film goes out Nov. 19.

BOSTON WELL SATISFIED WITH CENSOR DEFEAT

**"Exciting Night" Forced to
Bigger Advertising by
"Knighthood"**

Boston, Nov. 15.

With the question of the State censorship of pictures disposed of by the voters last week and in no uncertain manner, the film houses in this city slipped along on their normal way. Business at all the houses, according to the reports, was normal and there were no signs of any weakness or any great strength developed anywhere along the line.

"Knighthood" at the Park was a big hit again last week, the gross at the house being in the neighborhood of \$10,000. This is about the limit of what the house can do even at the \$1.50 top and the business is of the steady sort that is encouraging. The picture is still being plugged big by the Hearst papers here and with the other sheets using the customary amount of publicity stuff.

"One Exciting Night" hangs on at the Tremont Temple. It is being exploited bigger in the advertising line as time goes along. It is necessary to plug this film more and more as the "Knighthood" campaign progresses. The Griffith people realize this and are not skimping on any money for advertising.

The general sentiment around the city is one of satisfaction over the result of the censorship vote. The local dailies in editorials expressed approval of the way the State voted and it is believed the question is decided locally for some years to come.

Estimates for last week:
Loew's State (capacity, 4,000; scale, 25-50). Valentino in "The Young Rajah" this week, with "Enter Madame" underlined. Normal business last week with "The Man Who Saw Tomorrow" and "Pink Gods."

"It's a Boy," which opened at the Selwyn, while not registering very strong for the opening, is looked to develop as it runs along. The show comes in here with a good rep, and is certainly one of the best theatres in the town for this sort of an offering. And it never should be forgotten that the house has a great deal to do with things in this city, where the transient business is not extremely large.

Estimates for last week:
White's "Scandals" (Colonial, 1st week). In for four weeks. Had strong opening and looks good to make money for period. In the final week "Music Box Revue" did \$24,500, over \$2,000 from the business of previous week. This show is believed to have suffered from the price scale, and, contrary to expectations, did not rally strong for the final week, sliding off instead.

"It's a Boy" (Selwyn, 1st week). While not packed for opening is believed this show will come stronger as run goes along. It is quite a change from previous attraction, "Shuffle Along," and it will need a little time for theatregoers to get acquainted with change. "Shuffle Along" did about \$10,000 in final week.

"Captain Applejack" (Tremont, 1st week). Has to be allowed chance to get started. Will do business after this week when capacity houses are not expected. In final week, 15th, "Kelly" show did \$25,500. Capacity and plenty of standees.

"The Bat" (Wilbur, 11th week). Only one left of those that had been here for long stays. Credited with \$16,000 last week which is on par with business it has been doing right along. Still advertising eight weeks' advance sale and looks good to stay here at least that long.

Tremont Temple (capacity, 2,000; scale, 50-\$1.50). Advertising campaign for Griffith's "One Exciting Night" is developing bigger and picture is being bolstered up in this manner to offset the draw of "Knighthood."

Park (capacity, 2,400; scale, 50-\$1.50). About \$10,000 with "Knighthood" and assured of good business for remainder of stay.

Modern (capacity, 800; scale, 28-40).—\$6,000 last week, with "Sherlock Holmes," better business than has been registered at house for several months. Has done \$7,500, but average is about \$5,000. "Gray Dawn" this week, with "When Husbands Deceive" underlined.

Beacon (capacity, scale, attraction and gross same as Modern).

Pathe Handling "Sport Review"

The Town and Country Films Corp., manufacturers of the "Sport Review," have signed a year's contract with Pathe for distribution.

The short reel sport subjects will continue to be produced every two weeks with Grantland Rice editing and Jack Hawkins behind the camera.

LEGIT STAGE PRODUCER BEING TRIED BY MCVICKER'S

Jack Mason Brought on From New York to Stage
Presentations at Chicago's Picture House—Lasky
Issues Orders to Famous Players Stars

Chicago, Nov. 15.
Jack Mason reached Chicago Monday with the eyes of the large picture exhibitors throughout the country centered upon him. They had heard with the Mason engagement by McVicker's that the Chicago firm of Jones, Linick & Schaeffer is trying the experiment of a legitimate stage producer putting on the presentations in connection with the McVicker's picture program.

There is more curiosity over this matter than can be apparent to any but exhibitors. It is said Jesse L. Lasky recommended Mr. Mason to Aaron Jones. The engagement followed after McVicker's had brought on a stager from a Cleveland picture house to make the presentations. J. L. & S. paid him \$300 weekly, but he remained only a week or so. Mason is receiving \$500 weekly on an indefinite engagement.

The famous players people appear to be taking a personal interest in the rebuilt McVicker's, which holds the loop's first run Paramount privilege. Lasky has issued orders that any famous players star traveling through Chicago, bound east or west, must stop off in this city, to make a personal appearance at McVicker's, duly notifying the house in advance, and without remuneration.

S. Barret McCormack's engagement as production manager at McVicker's theatre was short-lived. He resigned Nov. 6 and left for New York the next day. His contract called for a salary of \$15,000 a year and a percentage of the profits, it is said.

McCormack first came into notice in connection with the Circle, Indianapolis, which he put on the map by publicity and presentations. The work he did at Indianapolis came to the attention of Charles W. Olson, of the Lyric in that city, who was instrumental in McCormack's being placed at the Rivoli, Toledo, in which Olson is interested with L. G. Sourbier. From Toledo, McCormack moved to Los Angeles, where he was engaged to put an elect picture house catering to high brows on a paying basis. His next move was to the Allen, Cleveland.

When Aaron Jones set out to secure a man for presentations for McVicker's, there was a great stir made of the event in the Ralph T. Kettering press work for Jones, Linick & Schaeffer and it was expected that something would be put over.

Before the opening of the new theatre, McCormack busied himself for several weeks. The opening was delayed, which may have interfered with his plans. The opening finally came, and the stage feature was "Autumn Leaves," an ordinary presentation, and the Adolph ballet, which was a separate production. The second stage show offered last week was a Bohm dancing act, requiring 17 people, of which only two or three did any work worth speaking of, and not more than half a dozen ever attempted anything. The rest merely adorned the stage or looked out of expensively constructed windows. McCormack's contribution was Carol Gardner, who sang "Old Black Joe" with a special set. It is rumored the dissatisfaction was expressed in terms that caused McCormack to resign and the firm was released from its contract.

To make presentations in Chicago in opposition to the Balaban & Katz Chicago theatre is a task. The B. & K. folks have three big theatres in Chicago able to put the biggest offerings, have their own scenic studio, costuming plant, as well as artists and producers, and Morris Silvers, of the Western Vaudeville Managers' Association, gives most of his time looking out for talent that Abe Balaban fancies.

This week's presentations at McVicker's consists of vocal selections from "Pagliacci," by Mons. G. Martin, a piano solo by Otto Muencke, of the orchestra, and "Silhouette" by Victor Herbert, done by the Bolm ballet.

Jack Mason is among the front

EASTMAN READY WITH AMATEUR FILM LINE

Perfects Camera and Projection Machine in Miniature—Non-Theatrical Use

The trade learned this week that the Eastman company had perfected a miniature film camera and projection machine and would market it either this fall or next spring. It is designed for non-theatrical use and a complete line of narrow film both negative and positive will be put out for it, all film to be of the non-flammable kind.

The big obstacle to exploiting amateur film apparatus up to this time has been the impossibility of making a fireproof film to go with it at a cost to put it within reach. The Eastman laboratory is said to have solved this problem.

In addition to marketing the apparatus for amateurs the Eastman plant will produce a complete library of picture subjects direct on the narrow strip and this will be employed for circulation among owners of the projection owners. The method used before by the Pathe people has been to take commercial film subjects and reduce them to a size suitable for the amateur projectors which they are selling.

The Eastman product puts a probable end to the operations of a German product which was about to enter this market and is the first serious attempt to put a miniature picture making outfit into the hands of amateurs. It was reported at one time that the Pathe device was about to be pushed energetically, but nothing developed in that direction.

Percy G. Williams is interested in the Pathe company.

EAST SIDE MEN COMBINE HOUSES

Steiner, Blinderman and Rosensweig Link Up Chain of Seven

A new corporation of exhibitors on the Lower East Side in which Charles Steiner, who controls the new 14th Street theatre, and the Messrs. Blinderman and Rosensweig are the principal factors, brings into existence a new circuit of picture theatres in that section. The combination has the control of seven houses with a combined seating capacity of 6,000.

The houses will be operated in a booking pool and it is certain that they will be lined up with the A. B. C. movement. The theatres are New Delancy on Delancy street, 1,500 seats; the Florence on East Broadway, 1,500 seats; the New 14th Street, 600 seats; the Sunshine, East Houston street, 600 seats; the Casino, Second avenue, 600 seats; the Golden Rule, Rivington street, 600 seats, and the Avenue A on Avenue A, 600.

The corporation is as yet unnamed, the deal having been closed on Tuesday of this week. Charles Steiner will be its president, however, when the organization is perfected.

rank of stagers, having been identified with the leading musical comedy producers of New York and London.

Leading picture exhibitors in New York this week were inquiring as to the prospects of McVicker's experiment with Mason. Marcus Loew was reported especially interested and is awaiting returns before deciding to secure a legit stager for one of his Pacific coast picture houses.

HOLD-OVER PICTURES PREVALENT IN PHILLY

Stanley, Though, Clinging to Single Week Policy—Election Helped Last Week

Philadelphia, Nov. 15.
Business all along the line of the downtown film houses prospered last week and with good pictures and good weather breaks to help, sizeable grosses were turned in.

"Clarence," at the Stanley, proved a money-maker, and could probably have played another week or two, but for the established custom of this house to limit features to a single week. The house has a regular clientele, consisting largely of people who confine their film going to once a week, and choose this house because of its special features and its music, in addition to its dependable pictures. The Stanley company believes that longer runs, even for better pictures, would mean that some of the clientele would go elsewhere, and perhaps get out of the regular weekly Stanley habit. "Blood and Sand" was in for two weeks and did big business, but this was the only exception to the rule during the past year. Valentino's "Young Rajah" is booked in for a single week only, starting November 27.

This week, with "The Man Who Saw Tomorrow," a picture that almost all the critics attacked as weak and ineffectual, the Stanley people are putting Hans Kindler, noted cellist, and said by them to be the highest priced artist ever booked in one of their houses. It is expected that this combination will maintain the high gross of the Stanley.

The Stanton did a nice week's business with "The Old Homestead," although it did not quite touch the marks of this first week of "Man-slaughter" and "Monte Cristo." Extensive advertising by the house and by Paramount helped boost this picture into the substantial hit class, although its run is being limited to two weeks with "Nero" coming for a similar period. This limited run for the Fox historical spectacle is believed to have been caused by the flops of recent spectacles, especially "Love of Pharaoh" at the Stanley. Meantime, "The Old Homestead" is expected to mop up in some of the smaller downtown houses and in the suburbs. The dailies were very kind to it.

The Stanton is announced to house "Knighthood" early in December, following "Nero." The campaign on this special is starting this week, and is to be the biggest for any picture here in many months. An announcement has been made as yet as to the scale. The Stanton this year has had a 75-cent top.

The booking of "Knighthood" at the Stanton has caused many to predict that "Robin Hood" will be seen in the same house after the new year, though others claim the Aldine, following the Metro tenancy there. There is still another—and quite strong—rumor that plans are being formulated to play this Fairbanks special at the Forrest, a legit house, and one of the Erlanger chain. Last year the Forrest housed "Orphans of the Storm," beginning Jan. 1 for six or more weeks.

The Aldine is still doing well, though, at the last moment, it was decided not to keep "The Prisoner of Zenda" in for a fourth week. A last-hour change brought "Broadway Rose" in Monday. It will play two weeks, to be followed by "The Five Dollar Baby." The wise ones are wondering whether this can stand more than a week, as heretofore Viola Dana pictures have been booked at the Regent, Capitol or small Stanley company houses and never for more than a week, often less.

The Kariton, too, seems to have caught on nicely with its particular class patronage. The ability of this house to hold pictures more than a single week was questioned, but it has succeeded in doing so with a number of features, "Burning Sands" being the only really weak sister. "Skin Deep," which opened this week, is being watched closely, as it has no star of outstanding popularity.

Stanley—"Clarence" (Paramount). Passed \$25,000 and proved real money-maker, following rather weak seven days previous. Election helped the gross, although some of more central houses benefited even more. (Capacity, 4,000; scale, 35-50c, matinees; 57-75c, evening.)

Aldine—"Prisoner of Zenda" (Metro). Could have remained another week to business, but finally decided to switch, as house seems just getting on its feet. With help of big Election Day business, gross again passed \$11,000. "Broadway Rose" in for two weeks. Scale has been dropped back to 50 cents again after few weeks' attempt with 75 cents. Believed to have been employed to bolster up some of the less important specials which Metro put in this house this winter, and not as indication that "The Prisoner" couldn't stand this scale. (Capacity, 1,500.)

Stanton—"The Old Homestead" (Paramount). Helped by big ad-

MISS GRIFFITH CANCELS By Mutual Agreement, Vita's Contract Vitiates

Los Angeles, Nov. 15.
Corline Griffith has quit Vitagraph. Last night an agreement was signed here releasing her from the contract with that organization. The parting was mutually agreed upon after a series of conferences.

The contract under which Miss Griffith was working would have expired in March next year. For some time past she has been anxious to bring her affiliation with Vitagraph to a close, so that she would be in a position to undertake some interesting plans that she has in view.

Miss Griffith but recently arrived here to play in the Vitagraph production of "One Stolen Night." The release from her contract will cancel the arrangement for her appearance in this picture, and Alice Calhoun will replace her in the cast.

2 "HOODS" IN DETROIT STIRRED UP INTEREST

"Knighthood" at Half of "Robin Hood's" Scale— "Cowboy and Lady" Flops

Detroit, Nov. 15.

Not in years has so much interest been aroused in film attractions as during the past week, when Fairbanks in "Robin Hood" and "Knighthood" fought for leadership both from a box office standpoint and publicity. The press agents of the Orpheum and the Adams, respectively, housing the named attractions, were fighting every day for top space and seemed determined not to let each outdo the other.

It was the intention of the Shadukiam Grotto, operating the Orpheum, to charge \$2 top for "Robin Hood," but when it was found "Knighthood" was booked for the Adams the same week it was decided to make it \$1.50 top. John H. Kunsky, operating the Adams, didn't hesitate to make it clear in his advertising that this same picture is now being shown at the Criterion, New York, at \$2 prices.

Both pictures have done a whale of business. The Orpheum is selling on the reserved seat plan, but the demand for seats has been greater than the supply. With the Adams backing the engagement there is no reason why it should not stay five weeks, as planned, and show a good profit. As for "Knighthood," the opening crowd was the biggest that has ever attempted to get into a theatre. At one time the line was four blocks long, four and six abreast and six policemen were necessary to handle the traffic. While the crowds were nowhere as big during the week, at least three performances daily have been capacity. The Adams is opening at 10 a. m. during the engagement of "Knighthood."

Adams—"Knighthood." Five shows daily. (Prices, 50c, mats.; 75c, evenings.) Estimate receipts around \$25,000.

Madison—"Cowboy and Lady." Very poor attraction. Business off. Poor title for first-run house, and Mary Miles Minter no draw. Receipts under \$10,000.

Capitol—"Grandma's Boy." Big business all week. Engagement concluded three weeks of this latest Harold Lloyd feature. Should have remained at least two more weeks.

Broadway-5 strand—"Rags to Riches." Wesley Barry. Very good box office attraction. Manager Gleichman says business exceeded expectations. Picture well exploited.

Capitol—Gloria Swanson in "The Impossible Mrs. Bellew." Business good. One of best pictures this star has ever appeared in.

REFUND TO STOCKHOLDERS

San Francisco, Nov. 15.
Because of alleged failure to meet the requirements of the corporation permit, the Reilmco Film Syndicate of which Dr. Orlando E. Miller of Los Angeles was the head, has been ordered by the state corporation commissioner to return to stockholders upon demand all money paid for stock.

vertising splurge, this old favorite turned in nice week's gross of about \$17,000. Stays only two weeks to make way for "Nero." (Capacity, 1,700; scale, 35-50c, matinees; 50-75c, evenings.)

Kariton—"Under Two Flags" (Universal). Second week—drop from first, but Election Day crowds aided gross, and \$9,000 was reached. Business so good feature is being booked at Capitol, another downtown Stanley house. (Capacity, 1,100; scale, 50c straight.)

THREE WOMEN STARS IN K. C. LAST WEEK

Neither Did Exceptional Business—"Knighthood" in Second Week

Kansas City, Nov. 15.

The three principal picture houses, Newman, Liberty and Royal, featuring female stars—Claire Windsor, "Rich Men's Wives"; Mae Murray, "Broadway Rose," and Marion Davies, "Knighthood," in the order named, gave the women fans a great choice of material to select from, but the fans were evidently hard to please, as none of the three enjoyed any extraordinary business.

It was the second week for "Knighthood" and, though the Newman interests claimed a record for the house on the first week, the repeats failed to draw anything like the promoters claim it had done in other cities. It was shown here for 50-75, a tilt from the regular house prices of 35-50, which may have had something to do with the ordinary business.

The Newman, with its big eight-event bill, business was only fair, the feature picture, "Rich Men's Wives," lacking the appeal needed to make it a great draw.

The big houses in the residential districts are continuing their policy of giving big pictures at popular prices and there is no question but what it is hurting downtown, as the "folks" have become wise to the fact they can see the same films as the big downtown houses are using by waiting a little while and at the same time at a saving. Some of the outside houses are also getting a first run. For the current week the Apollo is offering a King Vidor production, "Dusk to Dawn," for its first Kansas City showing, while some of the others are showing "Human Hearts," "Kindred of the Dust," "Nice People," "Blood and Sand," "The Storm," "The Fast Mail" and others, all of which were recently featured at the leaders in the business district.

For the current week the Royal is relying strongly on a Ray film, "A Tailor Made Man," with the regular 35-50 scale, which will probably get more people than "Knighthood." The Hardings are strongly circling "Rags to Riches," using street ballyhoos and extra stuff for the Liberty, and the Newman will continue with its big shows and "East is West."

Last week's estimates:
Newman—"Rich Men's Wives" (Preferred). (Seats, 1,900; scale, mats. 35; nights, 50-75). Claire Windsor, House Peters, Rosemary Theby. No draw expected. Elaborate musical and dancing program also given. Business little better than preceding week, around \$14,000.

Liberty—"Broadway Rose" (Metro). (Seats 1,000; scale 35-50). Mae Murray. Returns about house average, around \$6,000.

Royal—"Knighthood" (Seas 800; scale 50-75). Held over for second week, but no announcement made until last minute. Second week not so good, in spite of two holidays. Critics proclaimed the picture best costume production ever seen here, but fans evidently did not like hike in prices and failed to respond. Business close to \$7,000.

Twelfth Street—"Rose of the Sea." (Seas 1,000; scale, 10-25). Anita Stewart. Business about \$5,000.

Features at opposition vaudeville houses: "Don't Write Letters," "Pantages," "Love is an Awful Thing," "Mainstreet," "The Trail of the Axe," Globe.

FRENCH FILM NOTES

Paris, Nov. 5.
A moving picture salon will be held in the Grand Palais, Paris, middle of November, under the auspices of the local society known as Friends of the Seventh Art.

The Ministry of Agriculture has presented a bill in the French parliament for the annual allowance of 600,000 francs from the receipts of the pari-mutuel organization controlled by the state, for the creation of films dealing with agricultural subjects and their exhibition in rural districts to instruct farmers.

A picture to commemorate the centenary of Pasteur is being prepared by Jean Epstein, and will comprise two editions, one destined for the general public, developing the essential phases of Pasteur's life, and a special version for educational purposes, in which the scientific features of the physician will be exposed in chronological order.

Gaston Ravel is going to the Orient to shoot views for a picture probably to be named "Tao," the action being laid in the Camboe. The principals are Joe Hamman, Tony Lekain, Paul Hubert, Andre Deed, in a comic role, and Mmes. Mary Harold and Andree Brabant.

CO-OPERATIVE COMBINES OF EXHIBITORS MAY SPREAD OVER WHOLE COUNTRY

A. B. C., New York, Securing "Tess" Excites Wide Interest—New York State Association's Contingencies—Producers and Distributors Alarmed at the Prospect

The price that the Associated Booking Corporation is paying United Artists for the Mary Pickford feature "Tess of the Storm Country" is \$60,000 for the New York territory in which the A. B. C. is supposed to have something like 300 days. The agreement under which the sale was made is said to carry a stipulation that the United Artists is to spend \$5,000 of the \$60,000 in billboard and newspaper advertising in the greater city in connection with the presentation of the picture in the independent exhibitor houses.

On the strength of the "Tess" booking the A. B. C. is said to have developed considerable strength with the exhibitors, with the result the organization expects to increase the number of days it will book to possibly 400 within the next week or ten days. At present the A. B. C. is claiming 340 days, but counting all houses represented in certain territories where perhaps all are controlled by one exhibitor faction, and where the picture will play, as in one instance, two out of five houses in the territory.

One of the big smashes of the booking of "Tess" is that the Regun theatre on 116th street, which is owned and operated by Al Harstin, one of the oldest exhibitors in the country, is paying \$3,000 for the first run of "Tess" in the territory. This will be practically the first time that this house has had the opportunity to get a first run on any big feature, as it is in direct opposition to Loew's 116th Street theatre. The Regun seats about 1,000 and the usual weekly film bill for the house is in the neighborhood of \$1,000. Harstin has been able to follow Loew's only on big pictures. Exhibitors looking over the situation state the house will fare better with a \$3,000 first run rental than it would on its regular \$1,000 rental for a week of a second run.

The expansion of the A. B. C. idea seems to be in the air generally, with plans already under way to form a combination of independent exhibitors in the Westchester county territory, especially Yonkers, for collective booking of films. From around the country various exhibitor organizations have been in touch with the A. B. C. here and the T. O. C. C. in an effort to ascertain the manner in which the collective independent exhibitor booking scheme is being developed.

Combines of exhibitors throughout the country for the purposes of booking are seemingly certain to develop into a huge organization eventually which will cover the entire country. Then a condition will prevail in the picture theatre field such as obtains in the legitimate theatre, where those in control of the theatres will be in a position to dictate entirely to the producer as to prices and what pictures will and will not be played.

The A. B. C. plan at present is to extend the idea to all of New York state within a short time. As a result of the scheme it would not be surprising if there would be a general upheaval in the exhibitor executive ranks in the state organization with a view to the possible elimination of Charles O'Reilly, the present state president, and the placing at the head of the organization of a leader who would not be particularly friendly to Sydney S. Cohen and who would not be apt to stand in the way of the expansion of the A. B. C. booking idea to the entire state. Although the state convention of New York exhibitors is not to take place until January, next, with New York city as the possible convention point, the indications are marked for a change among those at the head of the present administration. O'Reilly is the mark that is being shot at since he seemingly has professed a renewed friendship for Sydney S. Cohen brought about through their co-operative working for the election of Governor-elect Smith, which has caused a breach between O'Reilly as the president on one side and Sam Berman, state secre-

PROPOSAL TO WILLIAMS BACKED BY MILLIONS

**Going to Coast Next Week—
For Distributing Field
Only**

J. D. Williams, who retired within the last few weeks from the general management of the First National, although reported as having left for the coast last week, was still around New York up to the middle of the present week.

Williams, according to story, is backed by a bank roll that is about \$4,000,000 in proportion, that amount having been tendered to him by certain banking interests on the eve of his departure from First National, for the purpose of making an offer to purchase the interest of the director-franchise holders of that organization. On their refusal to sell, Williams is reported as having convinced his financial backers he could frame a new distributing organization, and they, with faith in the works of the organizer of First National, are reported as having told him to go ahead.

It is known certain other financial interests offered Williams a proposition to finance him to any extent for the purpose of forming a producing, distributing and exhibiting combination. Williams is reported to have turned down the proffer, as he intends to devote himself solely to the distributing field and does not intend to touch either the producing or exhibiting end of the game.

Reports that Harold Lloyd may be the first star to be listed under the new Williams banner were neither denied or affirmed.

Within the next week Williams is to start for the coast and he will be on the ground when the Paramount convention of sales officials is there, and likewise while there is a meeting of the First National executives on the question of production.

tary of the organization, and State Senator James J. Walker on the other. Incidentally the O'Reilly-Cohen truce and love feast is another of the reasons that will influence Walker to declare he is through with the picture exhibitor in any official capacity in the future.

Berman is possibly to be one of the candidates proposed to head the organization in opposition to O'Reilly. There is also a possible chance William Brandt, founder and former head of the M. P. T. O. C. C. may be proposed for the presidency of the state organization. Either one of these men would practically be certain to assist in the spreading of the A. B. C. idea to the entire state, and possibly the United States.

The producers and distributors are looking at the manner in which the A. B. C. idea has caught on with the exhibitor with alarm. They feel that the general spreading of the scheme, providing it is successfully worked out in New York, is certain. It will mean that they will be practically at the mercy of the exhibitor body of the country which, in that event, could dictate the prices of the rentals of films. The growth of the A. B. C. idea may have the effect of strengthening the Hays organization of producers and distributors by driving the independent producer and distributor into that organization for protection against the exhibitor.

A few of the producers and distributors, such as Loew and Zukor, are protected to a certain extent through their theatre holdings for an outlet of their own product and they will be enabled to make a stand against exhibitor combinations.

CHAPLIN'S "PILGRIM"

**Syd Chaplin i New York With
Brother's Latest**

Charlie Chaplin's latest film comedy, "The Pilgrim," in four reels, reached New York last Friday in the custody of the comedian's brother, Syd Chaplin, who is stopping at the Hotel Biltmore. It's the final Chaplin delivery for First National under the Chaplin contract, although the distribution terms of the picture are subject to adjustment between Syd Chaplin and the First National's offices in New York.

While "The Pilgrim" is a temporary title subject to change, it may be finally adopted.

Sonny Kelly accompanied Mr. Chaplin on his through trip east from Los Angeles.

Sydney Chaplin may return to making picture comedies. He is considering it.

Los Angeles, Nov. 15. It looks like Charlie Chaplin spoke out of his turn when in San Francisco he made the statement that all club women lacked individuality and personality. The club women of California are up in arms against him for his remarks and they are launching bitter attacks on him here in the daily press.

Chaplin in his San Francisco statement attributed the condition which he maintains prevails in club women ranks to their failure to associate more freely with men. The papers here are filled with long replies from the women, who are raking Charlie over the coals.

"PARAMOUNT SPECIAL" BOUND FOR COAST

**Sales Convention in Los
Angeles Opposed to Ex-
hibitor Combines**

The Paramount Special on the N. Y. Central left New York for the coast yesterday (Thursday). The train is carrying practically all of the home office executives as well as a number of guests to Los Angeles for the sales convention which opens there next week. On the special were Jesse Lasky, Adolph Zukor, Marcus Loew and Hugo Reisenfeld. Harry Buxbaum, sales manager of the New York State district, also left on the same train.

On the way to the coast the seals and branch managers of the various territories along the line will be picked up, as well as prominent exhibitor-guests who are also to make the trip.

The convention is to map out the plans for the sales of the second Paramount series of pictures for the 1922-23 season which is to follow the 41-pictures that were slipped to the exhibitor in a broadside early this year.

The chances are that methods of combatting exhibitor combines for the purchase of pictures will take up a large part of the convention's time on the coast. The Paramount organization is unalterably opposed to doing business with exhibitor combinations and has laid down that tenet in New York in regard to the Associated Booking Corp., the independent exhibitor combination which secured "Tess of the Storm Country," as against Loew and the Keith-Proctor-Moss combination.

LIGHTMAN'S LATEST FILMS

Louis Gasnier has completed a screen version of "The Hero" on the coast. The first print is being shipped east to the Lichtman Corp. which will handle the distribution of the picture.

Another picture just completed for this organization is "Are You a Failure?" directed by Tom Forman, from a specially prepared original done by Larry Evans.

BIDDING FOR NOVELLO

Spirited bidding for the services for the striking appearing English leading man, Ivor Novello has been in progress for several weeks on the part of American producers. Since the advent of this country of the print of the Harley Knowles production of "The Bohemian Girl," in which Novello played the lead, D. W. Griffith, First National, and one other producing organization, have been trying to land the Englishman.

A special showing of "The Bohemian Girl" was given for Griffith a week or so ago, and he cabled abroad to try to place Novello under contract to play leads in seven productions. He did not receive a reply, as Novello was in Venice. None of the others has been able to secure any word from him.

MICHIGAN'S PLAN TO CURE "BICYCLING"

**Elimination Campaign On—
Takes in Stealing
Extra Days**

Detroit, Nov. 15. A campaign to eliminate the stealing of extra days and the "bicycling" of film has been started by the Detroit film exchange managers and they will have the co-operation of the directors of the Michigan Exhibitors' Association.

Film salesmen are to be given cards and they are to send in reports to their exchanges showing what pictures are being shown in the respective cities they visit. There will be a check up on these lists and drastic action will be taken against exhibitors found guilty.

In this matter not all the blame rests upon the exhibitors. The unscrupulous film salesman is greatly to blame. It has been found that oftentimes the salesman in order to clinch a booking will privilege the exhibitor to hold the picture an extra day, yet does not put it in the contract. Or he will tell the exhibitor it is all right to play it in his other theatre.

The Exhibitors' Association has notified its members to accept nothing from the film salesman or the branch manager that is not covered in the written contract, and under no circumstances to accept any oral offers.

VALENTINO WILL NEVER REAPPEAR FOR FAMOUS

**Star's Counsel So States—
May Be Out of Pictures
for Years**

Arthur Butler Graham, counsel for Rodolph Valentino, denies that his client and Famous Players may patch up their differences in the near future, also denying that Valentino expressed any good will for the producers when he made a personal appearance at the Rivoli, New York, a week ago Sunday where "The Young Rajah" opened. The barrister denies that Valentino actually appeared on the stage, merely having bought his way in with Winifred Hudnut (Mrs. Valentino). So confident is Mr. Graham that Valentino's differences with F. P. are far from approaching a truce that he stated officially the film star does not contemplate ever working for Famous if the injunction suit is finally adjudicated in the producers' favor. If anything, an adverse decision for Valentino would be the greater deterrent for his ever appearing under the Paramount banner.

The appeal from the temporary injunction awarded F. P., restraining Valentino's breaking his contract, is scheduled for argument Dec. 1. If Valentino loses, Mr. Graham states, he will remain idle for three months awaiting the actual trial, being confident of a victory there. The famous contract with Valentino does not expire until Jan. 17, 1924. There are additional options which, should the actor refuse to fulfill them, would necessitate several years' voluntary idleness until the contractual period has expired and makes Valentino a free agent once again.

KITTY GORDON'S SET BACK

Kitty Gordon got another setback in the Appellate Division last week in her suit to recover \$20,000 on a film contract with the Kitty Gordon Feature Film Co. against George M. Anderson and L. Lawrence Weber. When she began a new action in the Federal Court it was ruled a New York Supreme Court decision dismissing her complaint barred her from bringing a new action. An appeal to the Appellate Division of the state court to interpret its decision for or against prejudicing a new suit was also decided against her.

Miss Gordon's sole redress now is an appeal from the Federal Court decision to the U. S. Circuit Court of Appeals. It is unlikely it will be carried up, although Miss Gordon was given a verdict for the full amount early in the court battle, but it was reversed on a technicality.

She held a contract for 32 weeks at \$1,250 plus a 35 per cent net profits' interest.

EQUITY'S PICTURE BRANCH CLOSED IN NEW YORK

**Steady Loser—Created Feeling Among Members—
Preference in Casting Alleged—William Cohill,
Formerly in Charge, Now with Famous Players**

The New York office of the Motion Picture Department of Equity has closed. The establishment, housed in offices on West 51st street, was reported steadily losing money. It is current gossip the picture branch of Equity had brought about considerable feeling among members, because of alleged preference in casting.

It was shortly after the picture employing office was opened Equity started agitation against picture agents and one was fined in the city courts. There was no further activity after that, however.

William Cohill was in charge of the Equity picture office, his salary reported at \$100 weekly and five per cent of the commissions paid the office. Members paid five per cent of their salaries for engagements secured through the Equity branch. Cohill is now employed in the office of Famous Players.

Equity's coast picture branch is

still in operation. Lancaster, who handles that office, is reported having a working agreement with producers, and in that way the branch there has been more successful than that in New York. It is said, however, the coast branch has been supported with funds from Equity from time to time.

HONOLULU'S PRINCESS OPENED

San Francisco, Nov. 15. Cables announce the formal opening of the new Princess, Honolulu, one of the Kahn & Greenfield theatres, who control five other houses in this city. The Princess is a one-floor theatre seating 1,700. The opening attraction was "Sherlock Holmes." Rene Williams is in charge of a 12-piece orchestra, with Edwin Sawtelle at the organ.

Edwin A. Smith, formerly manager of the Rialto here, is manager of the house.

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T. O. C. BLOOMER KICKS BACK

FATE OF EXHIBITORS
HANGS ON GRAND JURYTen Syracuse Theatre Men
Charged with Tax
Violations

Syracuse, Nov. 15. Theatre owners in the Syracuse Internal Revenue district are awaiting the report of the U. S. Grand Jury at Albany, following presentation of evidence against several of them for alleged violation of the revenue laws relating to tax reports. Trouble looms on the horizon for many it is said. Charles H. Lynch, chief field deputy, returned here Saturday after appearing before the Grand Jury. He refused to reveal how many were accused before the federal grand jurors, but it is known that the Syracuse field force have been busy for the past three months and have accumulated a mass of evidence against more than 10 theatres.

If the jury returns true bills, and the theatre men are found guilty, trouble and plenty of it is predicted for other theatrical men who have attempted to "short change" the Government. The grand jury will report on Nov. 20.

10 OUT OF ORCHESTRA

California Theatre Cuts Down—
Reprisal Suspected

San Francisco, Nov. 15. Gino Severi has left the California theatre as orchestra leader and the house has eliminated 10 musicians from the pit. This retrenchment has caused considerable speculation as to whether the action was in the nature of a reprisal to the musicians' union in announcing its determination to ask for a "swing orchestra" in order that the men in the theatre might have a day off.

It is reported that theatre managers here are preparing for a vigorous opposition to the "swing orchestra" plan of the musicians.

NEBRASKA'S ASS'N. OFFICERS

Kansas City, Nov. 15. The following officers have been elected by the Iowa and Nebraska Theatre Owners' Association:— President, A. R. Kramer, Omaha; first vice-president, C. E. Williams, Omaha; second vice-president, Frank Houstoh, Tekama, Neb.; secretary, J. E. Kirk, Omaha; treasurer, H. A. Hayman, Grand Island, Neb.

Dorothy Devore Is Free

Los Angeles, Nov. 15. Dorothy Devore, film actress, was granted a divorce here from Benjamin Sohn, Jr.

"SQUAWK" BY EXHIBITORS
OVER "KNIGHTHOOD" SALESCompetitive Bidding Displeasing Regular Picture
Houses—Terms Submitted for Broadway Run
—Capitol, N. Y., at \$10,000 Weekly?

How is "When Knighthood Was in Flower" going to be sold is the question with the average exhibitor in the New York territory. In a number of cases where informed competitive bidding is to be the method, the "squawks" have been loud.

At present no deal has been made for a Broadway first run for the picture, although the Paramount has the Rivoli and Rialto as the ace against any outside houses. The Capitol would be the logical house for the big production after the Criterion run and it is understood that they are offering terms for a two weeks' run for the picture that would bring the rental to approximately \$10,000 weekly.

In Newark, N. J., is a battle for the first run with one exhibitor offering outright \$7,500 a week for the picture for two weeks, while his opposition is offering sharing terms with a guarantee. The guarantee is said to be \$3,000 of the first \$8,000 with a 50-50 split over that amount. The house usually plays to about \$9,500 to \$10,000 weekly.

The New York exhibitors in the territory outside of the first run on Broadway houses are squawking loudly over the competitive form of bidding. Those playing the regular Paramount pictures under contracts which have included the Cosmopolitan productions, maintain they should be given the first opportunity of securing the first big picture that Cosmopolitan has turned out in several years, as they have been taking the good with the bad in the past.

The Paramount sales organization, to keep its skirts clean with the regular run of exhibitors, is putting the blame for the entire situation on the Hearst and International forces that they allege are insisting competitive bids for the picture in each territory be submitted to them for approval before any contracts are issued.

For "Knighthood" following the Cri-

terion was in abeyance this week. It was a question of a final threshing out of the terms. The Hearst people believe the picture following the Criterion run should be good for at least four weeks in one of the big Broadway houses. The Capitol will only agree to a two weeks' run and then only under the condition that the picture touches a gross of at least \$28,000 on Wednesday night of the first week of the engagement.

Figuring on the past performances of the Capitol with big pictures and the strength of the newspaper campaign that would be placed behind the Capitol engagement of "Knighthood," it is figured the picture should gross in the neighborhood of \$50,000 on the first week with the possibility it would drop to about \$40,000 on the second. As against the Capitol engagement there would be lined up three weeks or possibly four in the Rialto and Rivoli with the gross for those four weeks figured on paper at approximately \$95,000 with the rental that the Hearst people would get not quite the equal of the terms they could secure out of the Capitol.

The chances are that the deal will be closed one way or another during the coming week. The Strand has not as yet entered the field for the picture, the management feeling that as long as the Capitol is bidding for the production they would not be able to meet the figures of that house because of the tremendous capacity advantage that it has.

SPOKANE'S NON-CENSOR MOVE

Spokane, Wash., Nov. 15. Organization of moving picture exhibitors soon to combat a move for censorship of the screen plays is planned by Spokane managers. The Barker and Riverside granges of the State grange, an important factor in legislative action in this State, resolved to launch a campaign to eliminate all scenes of

MARCUS LOEW
'MAKES MONKEY'
OUT OF BODYTuesday's Ill-Advised Meeting
of Greater New York
Exhibitors Organization to
Coerce Loew May Also
Estrange Senator James J.
Walker — Loew Speaks
Frankly, Replying to
Questions—Large Gather-
ing of Members — Film
Trade Press Takes Of-
fense Through Treatment
Accorded Its Representa-
tives by Meeting

The Tuesday meeting of the T. O. C. C., which on advance dope threatened to be one that would stir the entire industry, turned out to be a tempest in a teapot, with the result there was no one injured. The final listing of possible casualties found none injured, while those who were hurt were those whose mental attitude received a severe setback.

In other words, the star chamber proceedings held in the offices of the T. O. C. C. last Friday afternoon, when it was decreed that Marcus Loew would be asked to resign or forced to resign from the T. O. C. C. went for nil. Marcus Loew at the meeting evidently stood up and told the exhibitors where they got off.

One thing is certain, that as a result of the general attitude the exhibitor members of the T. O. C. C. took in regard to Marcus Loew, they will almost to a certainty lose Senator James J. Walker as their counsel. Another is that if Loew had been aware it was even suggested his resignation was to have been asked for at the meeting, he would have tendered it before the meeting opened. That at least was expressed by him immediately after the meeting Tuesday.

Trade Press Offended

Another development in the entire matter is that those at the head of the T. O. C. C. have alienated the trade press of the picture industry from their cause. This much was in no uncertain measure borne to the meeting in a round robin sent to the T. O. C. C. In the past the theatre owners have at all times sought the co-operation of the trade press for favors when the exhibitor body needed the help of the papers. At the Tuesday meeting the press was not only barred, but informed their presence was not desired and that they could get news regarding the meeting from the secretary of the organization. In that manner the organization could let those who had been its friends have a decided colored account of the proceedings, which would meet with the approval of the organization's heads.

That the T. O. C. C. had just begged approximately about \$500 worth of advertising from each of the various film trade papers to boost its annual ball made those publications that had subscribed to the advertising assistance all the more incensed at the treatment. It was the sense expressed that this advertising would be curtailed to say the least, and perhaps dropped altogether.

The meeting in a measure was to call Marcus Loew "on the carpet" because he had dared to try to improve the scope of his present circuit of theatres. Also with a threat implied, if not uttered outright, that Metro pictures were to be banned by the T. O. C. C. members in case

BORSAGE LEAVING

Los Angeles, Nov. 15. Frank Borsage is leaving the Cosmopolitan Productions and will come to the coast to produce his own pictures. He has signed a contract here with Arthur Jacobs, formerly associated with B. P. Schulberg in the Katherine MacDonald productions. The contract is understood to be for a period of three years.

Borsage is reported to have decided to leave the Cosmopolitan after he had been refused a new arrangement with an increase in salary.

organization and stop acquiring theatres. As a third motive the matter of the combination bookings were to be discussed, the A. B. C. meeting which was held in the morning being the advance engagement prior to the major operation, scheduled for the afternoon.

Those present at the A. B. C. meeting were most secretive, crying that if anything regarding the meeting was broached in the press it would materially assist the local exchanges to cripple the work they were trying to do.

As the hour for the T. O. C. C. meeting approached it looked as if the composite exhibitor body of Greater New York and surrounding territory was to be present. They came from all sections, New York, Brooklyn, New Jersey, and even Westchester, with as many of Marcus Loew's friends present as there were those opposed to him. Those friendly disposed toward Loew seemed to be in the majority despite the leaders had evidently decreed his ousting.

Loew's Straight Talk

After the meeting it was disclosed Lee Ochs had taken the floor with a long-winded speech that was to have led to the asking of the resignation of Mr. Loew, but John Manheimer arose and called Ochs out of order, which was sustained by the chair. In the words of one of the exhibitors who attended the meeting, Loew "made a monkey" out of the gathering. When he answered the questions hurled at him regarding the expansion of his holdings in the Greater New York territory, Mr. Loew calmly informed the exhibitors assembled he was in the business to advance and expand and that he hoped to do so until the day he retired or dies and until that time no one, not even the T. O. C. C., the Hays organization or anyone else could restrict his activities either through threats, intimidation or otherwise.

What they were trying to do was to force Marcus Loew and his circuit to submit to a plan whereby a split with the A. B. C. could be arranged. Loew stated that he would not submit to a split of any kind and that he would fight. He privately intimated had it not been for the intervention of the Hays organization he would have long since started on the organization of a booking combination as against the A. B. C. and now he was going to do exactly that. Nick Schenck is now working on a plan of that booking combination which will embrace the territories where Loew has no houses, where theatres will be booked in conjunction with the Loew string, not only in New York city, but throughout the state and perhaps eventually embrace the entire territory where Loew is represented.

Senator Walker Scores Members

Senator Walker scored the exhibitor members of the T. O. C. C. for the manner in which they were acting against their fellow member, Loew, and stated if they look up the matter of Loew and possibly made an arrangement with him, it was only a question of time before they would have to go all down the line and tackle every one else, one by one. This was a foolish waste of energy, he said, and as long as they wanted to settle the question of an equitable booking plan in the Greater city and the surrounding territory, wasn't it a question that could be taken before the Hays organization and threshed out there for the entire membership interested on both sides of the proposition.

Through a letter of with-
stand the exhibitors have shown on

BLOSSOM TAYLOR'S MARRIAGE

San Francisco, Nov. 15. Blossom Taylor, formerly with Keystone comedies, is en route to Honolulu, where it is reported she will become the bride of Lieutenant Commander E. W. Peterson, U. S. Navy.

Their engagement resulted from a meeting aboard ship.

FRANK J. DAVIS INJURED

Los Angeles, Nov. 15. Frank J. Davis, superintendent of production at the Lasky Studios, Hollywood, is in a local hospital suffering from a fracture of the skull. He sustained the injury in an automobile crash.

matters in general. It would not be surprising if he found the pressure of his political affairs in Albany too great after the first of the year to continue to take any active interest in things of a picture nature after that time.

If the exhibitors lose Senator Walker at this time, when undoubtedly he would be one of the greatest factors possible in their behalf in New York State and in a short time in the future for the entire country, they have but themselves to blame. The Senator came, gave all that he had to them, not only locally, but nationally, and the best that he has gotten at all times has been the worst of it.

Independent Prices Going Up

The Tuesday meeting was just another step on the part of the promoters of the A. B. C. to force its strength on Loew through the medium of the T. O. C. C. utilizing the organization of exhibitors to compel a fellow member to bend to the will of an outside corporation that is being conducted for the purpose of cutting the price of film, which, in reality, it would seem at this time is going to work out in a manner quite opposite, for with a Loew combination for booking perfected and opposed against the A. B. C., it is going to mean that through competitive bidding for pictures, the price to the individual independent exhibitor is going to be forced upward.

On the question of booking combinations and his attitude toward the A. B. C., Loew stated in the meeting any person who in any line of endeavor did not take any legitimate means that were at his command to protect his own interests was a fool, and that he did not intend to be a fool in any sense of the word, and that the exhibitors could either take his advice or leave it, as they pleased. When the matter of placing a ban on the Loew-Metro pictures because of the fact that Loew was in opposition to some of the members as an exhibitor, was broached, it was cried down on the floor.

An effort was made on the part of some of the members of the organization to placate the members of the press who had been so shabbily treated after the meeting was over, but the offer of a boiled down version of the minutes of the gathering was refused by the papers.

After the meeting Sam Morosa, secretary of the T. O. C. C., issued a statement on behalf of the organization, which gave a general resume of the minutes of the occasion and which in part stated that "The A. B. C. was mentioned as having been formed for the sole purpose of protecting the interests of the independent theatre owners in obtaining for them what is denied to them by circuit houses."

In another paragraph there was the walloping that what the T. O. C. C. was trying to put over came to light in the following language: "There was no direct mention made that the Theatre Owners' Chamber of Commerce is about to launch a boycott against the Metro pictures, but there was an inference or an implication that, to support the producer and distributor who is also an exhibitor, is simply helping one who is destroying the welfare of an independent exhibitor."

Before leaving for the coast yesterday (Thursday) with the Paramount convention group Mr. Loew refused to state whether or not he would tender his resignation as a member of the T. O. C. C. of his own free will after the fracas at the Tuesday meeting.

By JACK SNYDER

AMERICA'S YOUNGEST COMPOSER, INTRODUCING HIS LATEST AND GREATEST SUCCESS
ROSES COME AND ROSES GO, THO' RED OR WHITE OR YELLOW; BUT THERE'S ONE YOU SOON WILL KNOW—SO SWEET AND
RICH AND MELLOW. IT CAN'T GO WRONG, 'TWILL LINGER LONG WHEN EVERY OTHER GOES. AND YOU'LL ADMIT THE
BIGGEST HIT IS CALLED "NOVEMBER ROSE."

November Rose
(Good-Bye)

Words and Music
By JACK SNYDER

Waltz Moderato.

mf

Voice

When Summer's past and in the glade The Wint'ry'
My Rose so dear how sweet 'twould be If all the

blast makes flowers fade Yet there is one I dai-ly see That yields its fragrance to me.
year you'd be with me I sleep and yet the whole night through I'm al-ways dream-ing of you.

Refrain

Nov-ember Rose your beauty grows. When other flow-ers die you are in
Now in a dream as it would seem Your pretty eyes un-close and in your
bloom When Winter gloom pervades the cloudy sky Your petals then you proudly
face I think I trace an-other kind of rose It has a hu-man form, dit
spread Like fairy wings a-round your head And yet, I
vine It is the one that I call mine. I hear you

know in time you'll go as all sweet flow - ers do and I shall yearn for your re-
say "I'm on my way to bring your Rose to you I answer Dear when you're not

turn I am so fond of you But I shall see next year your lit-tle
near No oth-er Rose will do. Un-till the Sum-mer's past and you are

bud ap-pear No-ven-ber Rose till then good-bye.
here at last No-ven-ber Rose till then good-bye.

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BILL WAYNE

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JACK HARRIS

"MEET ME NEXT SUNDAY"

A "CLASSIC" NOVELTY FOX TROT

“IN MAYTIME I LEARNED TO LOVE”

VAUDEVILLE'S MOST POPULAR BALLAD

A HIT IN LONDON. WON THE £200 PRIZE AS THE BEST DANCE NUMBER

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VARIETY

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NEW YORK CITY, FRIDAY, NOVEMBER 24, 1922

40 PAGES

P. M. A. PLAN TO CURB SPECS

"COFFEE AND CAKE CIRCUIT" PAYS \$4 PER DAY SALARY

"Vaudeville" Around New York With Maximum Per Capita Wage—\$3 First Offer—About 10 Coffee and Cakers

Several small time houses in and around Jersey City booked by New York agencies have established a limit of \$4 a day for actors. This means \$4 per person. If two people compose an act, the tariff is a bit lower, ranging from \$6 to \$7 for the team.

Among the \$4 a day places, which the small time acts have nicknamed the "coffee and cake circuit," are

(Continued on page 3)

MAGIC MYSTERY

Seance Expose in Play by Commission Merchant

The last word in mystery dramas is promised for the Christmas holidays. Its title is "Zeno," by Joseph Rinn, a New York commission merchant, who is also producing it. The play will be sprinkled with tricks and feats of magic, accomplished by recognized masters of the art of illusion and the necessary equipment will be made by them.

Rinn's hobby outside of his business is the expose of spiritualistic faking. In "Zeno" there will be an expose of a seance, though the magical illusions will not be so treated. Rinn is a member of the Society of American Magicians.

One of the unusual features of the new mystery piece is that there will be no stage hands on the stage itself, the entire crew being stationed in the flies.

Lee Kugel will be business manager for Rinn. The production will be made by P. Dodd Ackerman.

FORD'S INDORESEMENT FLOPS

Chicago, Nov. 22.

William Hodge, who made his debut in Chicago in "For All of Us," is using a line in his advertising: "Best show I ever saw."—Henry Ford.

The line meant nothing in the life of Chicago.

Leading Man; Now Assistant Treas.

Wilkes-Barre, Pa., Nov. 22.

Paul Donah, after three years as leading man in stock at the Nesbitt, is now acting as assistant treasurer in the box office of that theatre.

EQUITY'S NEW PLAY DOES POOREST TRADE

Lowest Business on 48th St. Last Week—100 People in Saturday Night

"Hospitality," the second production by Equity Players at the 48th Street theatre, opened last week weaker than did "Malvaloca," the Equity's first attempt, which failed. The latter attraction was kept on at a loss for six weeks, it being announced the play lost \$10,000, but the production is reported having made it \$27,000 additional.

It is doubtful if "Hospitality" will be able to remain as long as the Spanish drama. Equity Players, an arm of Equity, has announced the next production, a comedy, by Jesse Lynch Williams.

Business for the first week of "Hospitality" was quoted at \$4,700. (Continued on page 8)

MILLIONAIRE PARTNER

Mrs. Douglas Crane Returning to the Stage

San Francisco, Nov. 22.

With Lewis H. Martin, a millionaire clubman, as her dancing partner, Mrs. Douglas Crane is returning to the stage.

Some years ago Mrs. Crane danced professionally with her husband during the craze for the ballroom stepping.

\$1.45, WEEK'S PAY

Chicago, Nov. 22.

The principals of "For Goodness Sake," playing one-nighters in Iowa on the co-operative plan, are said to have got \$1.45 each for their work a recent week.

The show is angeloed by a couple of millionaires in Poughkeepsie and the chief of police of that city, it is said, but has been playing recently on the co-operative basis, with the chorus getting salaries before principals began to divide returns.

BOX-OFFICE SALE TO COAX PUBLIC SUPPORT

Success of "Hamlet" and "Fool" Without Agencies Shows People Will Support Managers—Move Likely to Modify or End "Buy" System

JAM IN CHICAGO

Managerial regulation of ticket agencies, those dealing in tickets on a premium basis and at cut rates, by concerted action is one of the matters being considered by the Producing Managers' Association, whose members operate virtually all of Broadway's legit show shops. Limitation of "buy-outs," which concern the premium brokers, and the possible elimination of the buy system altogether is contemplated.

Good business enjoyed by the successes appears to have stimulated the producers in their consideration of the problem. They know that business is to be had, but that the success of the few does not solve the question of whether all the more than two score and ten theatres are getting a rightful share of patronage. That neither federal nor State laws appear workable to the extent (Continued on page 14)

PRE-HOLIDAY DROP EARLY

Bankers Cannot Explain Slowed Merchandising—Slack in West

Bankers in New York were puzzled this week over a drop in merchandising, particularly in the fashionable Fifth avenue shops. They reported to showmen that retail buying was going on at a reduced scale over the past ten days.

Business men look for a drop in public expenditures late in the fall as the public begins to prepare for Christmas, but this year the condition comes earlier than ever before.

GOVT SEIZES THEATRE

Chicago, Nov. 22.

The Federal Government has seized the Grand, Cedar Rapids, Ia., for the non-payment of admission taxes.

"SPICE," COSTING \$8,500 WEEKLY, DID \$5,473 IN CLEVELAND

Startling Flop at Hanna Theatre—Stager with Show to Whip It Back Into Shape for Chicago—Had Set High Marks in Philly and New York

MRS. CASTLE QUITS UNIT; ON ORPHEUM TIME NOW

First Big Shubert Act Booked by Big Time—At Palace, Chicago, This Week

Chicago, Nov. 22.

Irene Castle is at the Palace here this week, the featured attraction for the local Orpheum circuit's big time house. Next week Miss Castle is due to play the Orpheum, St. Louis. Her further Orpheum engagements are dependent upon her convenience at present.

It's the first instance of a name act appearing on the big time after having played for the Shubert vaudeville circuit. Miss Castle was at the Central, New York, two weeks ago as an added attraction to a unit show.

Following that engagement the dancer was booked to play a concert (Continued on page 2)

MISLEADING ADVS.

Actor Has Manager Arrested Up-State

Louis Jacobs, manager of a travelling theatrical company, was arrested here on a warrant charging him with violation of that section of the penal code relating to misleading advertising.

The complainant was Herman Jacobowitz, an actor. He claims that after leaving the troupe Jacobs continued to use posters in towns which he had booked featuring Jacobowitz as the star.

DISTRIBUTING COMBINATION

A film distributing combination was on the verge of becoming effective the middle of this week. I was to bring together a strong distributor with a producer of much influence.

The combination, if effected, is apt to surprise a number of the higher up picture people, many of whom are now in the cast.

Cleveland, Nov. 22.

The most startling flop in the season's history was disclosed here when it became known that "Spice of 1922" played to \$5,473 last week at the Hanna theatre. This imposing revue, headed by Valeska Suratt, which was on record for having broken a few high marks in New York and Philadelphia, took the most spectacular skid in the memory of the oldest inhabitant here for a show of its pretensions and magnitude.

Opening to less than \$600, it closed Saturday night to less than \$1,200. The reviews were not so bad, despite the ragged condition of the performance.

Allan K. Foster, who staged the show originally, arrived in the mid- (Continued on page 7)

"SOCIETY" BEHIND AGE LIMIT

A number of legit theatrical managers have been visited by a representative of Mayor Hyman regarding the proposed ban on all stage appearances by minors under 10 years of age. Currently a number of attractions, such as the Hippodrome, "Rain," "La Tendresse" et al., have stage kiddies.

The general opinion is that the Society for the Prevention of Cruelty to Children is behind this move.

ONLY THEATRE GOES

Portland, Me., Nov. 22.

The Jefferson may close its doors forever. The rapid increase in picture theatres here is thought responsible for the decline in interest in the old legit stage.

The Jefferson is the only theatre in the city where road shows may be produced. This year it has been closed.

COSTUMES

"EVERYTHING"

Fashionable Makers of Stage

Costs for Women and Men

BROOKS-MAHIEU

1437 Broadway

N. Y. City

MANY PLAYMAKING DEALS CLOSED BY COCHRAN OF LONDON

English Producing Manager Sailing for Home—
Geo. M. Cohan Also on Same Boat for Purpose
of Staging Plays

C. B. Cochran, the English producer, who has been visiting New York for a month, sails for London on the Majestic Saturday, Nov. 25, taking with him the rights for a dozen American attractions. Cochran's production program calls for three George M. Cohan attractions, "So This Is London," "Little Nellie Kelly" and "The Tavern."

First call for the Cohan plays were virtually assured Mr. Cochran because of the producing arrangement made between them last season, during the period Cohan retired from the managerial field here and planned producing in England.

Cohan will direct the Cochran presentations in London. He sails on the same boat with the English impresario, Mrs. Cohan and family accompanies him.

By arrangement with the Selwyns Cochran will produce "Partners Again" in England. Final arrangements for last season's "Music Box Revue" were made with Sam H. Harris and Irving Berlin, and a contract with John Cort for "Shuffle Along" was also signed, the latter to be produced abroad within a year.

Through Arthur Hopkins, Cochran expects to present abroad a cycle of Eugene O'Neill dramas and plans call for the original casts to appear there.

One of the novelties for London under Cochran's direction is Tex Austin's Rodeo, probably to be called there the world's cowboy championships.

In exchange the London manager has arranged for production here of "The Man in Dress Clothes," "Mr. Faithful" by Lord Dunsany, and "The Lullaby" by Edward Knoblock, which will star Alice Delysia. During the London spring season Cochran will present the Dolly Sisters in a new attraction. Prior to that the sisters will reappear in Paris. The Dollys are now in New York.

Immediately on returning to London "Robin Hood," the Douglas Fairbanks film, will be exhibited in one of the Cochran theatres.

PARIS ALHAMBRA BILL

Paris, Nov. 16. The program of the Variety Theatres Controlling Co. at the Paris Alhambra, this week comprises Earle Leslie and his jazz band; Mme. Mistinguett, and the dancer Oy-Ra, with Andreas in the Casino de Paris revue sketch "J'en ai marre"; Four Mackwells, Italian gymnasts; Yamamoto and Koyeshi, acrobats; Eric Peacock and lady partner, motorcycle act; Harry Allister, impersonations; Rolf Anson, comic magic; Diva Aida, vocalist; Stanelli and Douglas, violinists; Hellen et Art, acrobatic act; souars Carre, equestrian; Portuge, local comedian.

At the Olympia: Capt. Westerhold's steerable balloon, Marc Hely, Ziquet and Ardouin; Hansi Goetze and Ludgi di Franc, dancers; The Jardys, equilibrists; Browning troupe, Ghezzi trio, child athletes; Arno and Floyd, equestrians; Hiawatha and Minnchwa, monkeys; Dixie and Johnny, balancing act; The Stadium, Les Flacoris.

DEATHS ABROAD

Paris, Nov. 15. Emile Herbel, French playwright and revue author, aged 59. Joseph Meunier, French poet and playwright, died at Toulon. Paul Canegaly, former agent in France of the Vitagraph, died at Saint Calais, Sarthe, France, aged 65.

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JAZZERS' IMPORTATION GETS INTO PARLIAMENT

British Musicians Indignant at
Americans with High
Salaries

London, Nov. 22. The importation of foreign jazz musicians still is a subject of considerable indignation among British orchestra people. It has progressed to the extent that members of Parliament have been enlisted in a crusade against their further importation.

The common complaint is that the British players are touted equally as proficient bandsmen which is no excuse for the importation of aliens. Mr. C. Jesson, M. P., recently protested vigorously against the popular "dodge" around the Alien Restriction Act by posing as tourists, although frequently they are alleged to have contracts in their pockets when they land.

Many of the American players receive a high salary. The native orchestra men naturally are willing to work for less, the grievance being that all openings are filled by the Americans.

Mr. Jesson put the question up to the House, but the official view is that there is not a great influx of these foreigners.

TEDDIE GERARD CO-STAR

London, Nov. 22. Teddie Gerard will be co-starred with Robert Hale when "Biffy" reaches the Garrick, London.

In the accounts of the suicide of George Bronson Howard at Los Angeles this week it was stated in some of the dailies Teddie Gerard, whom Howard had known years ago, about the time she married the late Joe Raymond, was in Hollywood, where she has been appearing in pictures. Miss Gerard has been over here but for a single week since the time of her engagement with Flo Ziegfeld's roof entertainment some seasons ago.

TRIX SISTERS OWN REVUE

London, Nov. 22. It's probable the Trix Sisters, Helen and Josephine, will produce their own revue in London next February. They have settled a dispute over salary with the Stoll circuit and will play three weeks at the Alhambra beginning Dec. 11. The sisters will probably play the Clover Club, Paris, for four weeks after the Alhambra date, replenishing their wardrobe while over there.

GERALDY'S PLAYLET

Paris, Nov. 22. "Les Grands Garcons" ("The Big Boys"), a new work by Paul Gerald, author of "Almer," was produced at the Comedie Francaise Nov. 19, and fared nicely. It is a one-act comedy used as a curtain raiser. It deals with the problem of strained relations arising from the lack of candor between father and son. Only three roles are involved. A son hesitates to confide his love affair to his father because he is not in a position to establish a home for a bride. Through the tact of a friend, the boy's confidence is encouraged and all is well. Deferaudy plays the father and Fresnay makes a capital character study of the son.

LORRAINE WANTS ST. JAMES

London, Nov. 22. If Robert Lorraine should be successful in securing the St. James for "The Happy Ending," his stay would be limited, as the house has Owen Mares booked in for about Jan. 15 with "If Winter Comes." "The Beating on the Door" was withdrawn from the St. James last Saturday. "The Happy Ending" had its premiere at Eastbourne Monday.



Two houses last week, Keith's Palace and Colonial, New York, and again two houses this week, Poll's, Worcester, and Poll's, Springfield. I don't explain 'em, I just tell 'em.
FRANKIE VAN HOVEN

"LAUGHING LADY" WITH ALL-STAR CAST

Brilliant Comedy at Globe,
London—Marie Lohr at
Her Best

London, Nov. 22. A brilliant comedy was played at the Globe at its premiere, Nov. 17, with an all star cast.

It's Alfred Sutro's "The Laughing Lady." In it Marie Lohr is at her best. As a middle-aged man Godfrey Tearle is effective. Also exceptionally efficient are Violet Van Brugh, Edith Evans and Julian Royce among others in the cast.

ACROBAT DROPS DEAD

Franzoni Attilis Dies While Taking
Call in Theatre

London, Nov. 22. While acknowledging a curtain call at the conclusion of the acrobatic turn of the Apollo Troupe at the Sheffield Nov. 17, Franzoni Attilis, leading member of the troupe, dropped dead on the stage.

MISS PARRY REAPPEARS

London, Nov. 22. After an absence from vaudeville over here of seven years, Charlotte Parry reappeared this week at the Victoria Palace with "Into the Light," her former protean production act.

Miss Parry registered even stronger than before, and the press again proclaims it a vaudeville novelty.

MUSICAL "MERCHANT"

London, Nov. 22. The musical version of "The Merchant of Venice" was displayed Monday at the Duke of York's.

Its music was composed by the 17-year-old son of Sir Thomas Beecham and admirably sung. While the composer gives promise, he is still looked upon as an aspiring youth.

JOINT PRODUCTION

London, Nov. 22. Sir Alfred Butt and Albert de Courville are jointly producing a blank verse fantasy with musical accompaniment, to be called "Arelquin." It will succeed "The Smith Family" next month at the Empire.

ENGAGEMENTS EXTENDED

Paris, Nov. 22. Mme. Mistinguett will continue at the Alhambra until Nov. 30, her engagement having been extended. Earl Leslie also has been retained at the same house for an additional fortnight.

"KREISLER" FOLLOWS

London, Nov. 22. Although the run's end of "De Cameron Nights" at the Drury Lane is not expected for months, it is planned that Sir Alfred Butt will follow that attraction in the house with the "Kreisler" piece.

"Pasteur" Revived

Paris, Nov. 22. The Theatre Sarah Bernhardt has revived Sacha Guitry's play, "Pasteur" for this week, and perhaps longer. The occasion is the centenary of the great scientist's birthday which is being celebrated.

FOREIGN TROUPES

Russian and Polish "Chauve Souris"
Appearing

London, Nov. 22. A Russian troupe somewhat after the style of "Chauve Souris" opens at the Court theatre here during the week. It is billed from the Moscow Fair theatre.

Next week a company of Polish artists of similar type is to start an engagement at Murray's Dancing club.

LONDON CLOWN AT 70 ENGAGED FOR PANTO

London, Nov. 22. Whimsical Walker, the famous clown of Drury Lane pantomimes, has been retained by Bertram Mills for the Christmas Circus at Olympia. Walker, who is over 70 years of age, is the last of the real English clowns, a clever mime, musician, and animal trainer. He has just broken out in a new place by writing his reminiscences.

NEW SHOWS IN PARIS

Paris, Nov. 16. The French version by Hamond of Bernard Shaw's "Candida" has been staged by Pitoeff for Jacques Hebertot at the Comedie des Champs Elysees, with Paulette Pax in the title role. This comedy was given here at the Theatre des Arts some years ago.

The splendid play "Pasteur," by Sacha Guitry, is again seen this week at the Theatre Sarah Bernhardt, with Lucien Guitry in the title role he created at the Vaudeville. Sacha now has three works running in Paris.

"Destruction," four-act piece by Pierre Brice, at the Theatre Alberti. Revival of "Catherine," four-acts, by Henri Lavedan, at the Ambigu-Comique. "Les Surprises du Divorce," the popular three-act comedy of Alexandre Bisson, forms the vehicle for the transfer of the Folies Dramatique from picture to legitimate under the control of Benoit Levy. Musical comedy is expected here during the winter. "Castor et Pollux," the old work of Rameau, has been again revived at the Opera.

CABARET OPENING

London, Nov. 22. The Grafton Galleries cabaret opens Nov. 29. Among its entertainers will be Jessica Brown, Fayette Perry, Lola Karsavina, Margery Brooks.

WILL FYFEE MARRIES

London, Nov. 22. Will Fyfee (or Fyffe), the Scotch comedian, was married Nov. 18 to Eileen Pooley. Russell Carr, son of Fred Russell, the ventriloquist married Olive Belcher last week.

MRS. CASTLE QUITS UNIT

(Continued from page 1)
at Kansas City, which she did last week. Also for the Vassar College alumni here last week, Miss Castle danced with a partner. It was a subscription affair. She also appeared one evening in the Tiger room of the Hotel Sherman, receiving the entire couvert charges, which grossed \$1,000. The concert in Kansas City did not live up to its advance billing, according to report. A Russian connection was billed along with the Castle name, but some of the advertised Russians failed to show.

At the big time booking offices of the Keith and Orpheum circuits, in New York, it was stated this week there was nothing to say regarding the booking of Mrs. Castle at the Palace, Chicago, with the impression left the Castle engagement by the Orpheum circuit had no reference to any change of attitude by the big time toward what are known as "Shubert acts." The big time has religiously refrained from engaging any vaudeville turn previously appearing in a Shubert vaudeville house.

FARCE AT MARIGNY IS LIGHT TRIFLE

Adventures of Literary Fakers
Does Fairly Well—Well Received at Marigny

Paris, Nov. 22. "Dis qu' c'est toi" ("Fancy It Being You"), farce, by Jacques Bousquet and Henri Falk, was fairly well received at the Marigny, Champs Elysees, Nov. 16, when it started for a winter season. It is a light trifle played by Felix Huguenet, Lucien Baroux, Puylagarde, Armand Morins, Mmes. Denise Grey, Berthe Barsac.

An impatient father stops the allowance of and calls home his talentless but ambitious son, Butois, after an unsuccessful sojourn in Paris and other literary resorts in pursuit of fame as an author. The father dispatches a faithful clerk to fetch Butois, but the son's sprightly "lady friend" Doudou evolves a plot to defeat the purpose.

She persuades impecunious journalistic friends to accompany Butois home, posing as famous writers and pretending intimate friendship with Butois. Doudou pretends to be a fashionable poetess. Butois declares himself none other than the great novelist Varennes, and the father is enraptured at his son's supposed artistic eminence. So he continues to supply funds for the credit of the family.

The country town folk honor the counterfeit Varennes, everybody exclaiming "Just fancy Butois being Varennes!" Thus the importures go back to Paris to resume the gay life. The real Varennes, however, is amazed to receive letters signed "Papa" and correspondence ensues which brings the father to the home of the real author. In the end Butois is pardoned for his usurpation and all is merry.

RISKY OPERETTE

Singing Story of Circus Life with
Lion Ace

Paris, Nov. 22. "Balser aux Enchens" ("Kiss by Auction") was given at the Apollo Nov. 18. It is a risky operette and likely to please the habitués of the Rue de Clichy. The piece is in three acts, libretto by Mme. Regina Regis. Mmes. Jasmine and Renee Muller are the dancers. Yorik Hanswick stands as sponsor for the offering and Leo Pouget conducts. The plot concerns circus life and for atmosphere Marks and his remarkable lions have prominent parts. Nan Stuart has one of the leading singing roles.

JOE ELVIN'S 50TH

Testimonial for Veteran of the
English Stage

London, Nov. 22. A testimonial dinner will be tendered Joe Elvin by his friends to celebrate Elvin's fiftieth anniversary of his professional career.

ALICE LLOYD PLAYING ABROAD

London, Nov. 22. Alice Lloyd will open a vaudeville tour Jan. 1 with the initial engagement at Birmingham.

SAILINGS

Nov. 18 (from Southampton), Joseph Schenck and party (Norma Talmadge, Constance Talmadge and their mother, Mrs. Margaret Talmadge) (Mauretania).

Marcel Provost Dies

Paris, Nov. 22. Marcel Provost, French novelist, several of whose works have been dramatized, died here Nov. 18. He was 51.

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AMUSEMENTS FARE BADLY IN ANOTHER UNCERTAIN WEEK

Loew Pool Reported Off as Stock Declines to Former Low of 18½—Harvey D. Gibson Out of Board—Famous Players' Rally Checked

Another week of, unsettlement and uncertainty attended by bear rumors reached a climax Wednesday in a determined bear drive that carried the amusement group back to its former bottoms. At 2 o'clock Wednesday Famous Players stood at 89, Loew at 18½ and Orpheum at 19½. All three were without individual tendency, but moved in response to the general trend.

The performance of Famous Players was perhaps the best. The film leader did something to confirm the trade belief that the old pool is still in action and ready to make moderate purchases at attractive levels. Monday and Tuesday Famous Players was fairly active at better than 92, moving within a narrow range and holding its gain from around 89 on the previous reaction.

Loew Sells Off

Loew's performance was the most disappointing of all, the only favorable detail of its ticker showing was that it went dull on declines as has been its habit right along. The announcement was made late last week that Harvey D. Gibson of the New York Trust Co. had resigned from the directorate. The formal announcement did not go into the reasons for the banker's action, but the occurrence gave rise to a flock of rumors, one of them being that the projected bull pool in Loew stock was off.

Even if the report is true it doesn't mean much. The pool had scarcely started and the present market is not favorable to syndicate operations for the advance. The banks are against any more pool operations and financing such a maneuver by a new group would be beset with difficulties just now. The retirement of the promised pool for the moment would have been likely in any event, but there is no definite reason why it should not be revived when the situation is more favorable. Lack of information on the method to be pursued in financing the purchase of new houses is against the stock from a speculative standpoint. The whole subject of dividends is bound up in these extensions and the market has had no light on this vital subject.

Orpheum on Defensive

In the case of the Orpheum the understanding is that the same course will be pursued for the new house as heretofore. Separate interests will build the theatres and lease them to the circuit, but even this method sets up a temporary obstacle to an advance in the stock. New theatres are a venture and until they have demonstrated their ability to make a definite return they are merely a new and questionable obligation.

If Orpheum is being supported by insiders, the ticker gives little indication of a determined attitude. Rather it appears that Orpheum interests have all they can do to maintain the price at its old point of resistance, close to 19, the initiative coming from Boston—in most cases. Thursday and Friday of last week Boston reports showed the same trading turnover as New York (about 1,200 shares); Saturday the business was all shifted to New York, and then activity ceased almost entirely and remained quiet for the three sessions up to Wednesday.

Goldwyn Neglected

On the showing of the past week it appears that Orpheum partisans are disposed to make the most of rallies in the rest of the market, but have no resources or courage to attempt anything on their own account. During the feeble upturn of Saturday and Monday Orpheum got up through 20, but fell back promptly when the sentiment turned to the bearish side.

For the first time the interests

(Continued on page 38)

KEITH'S PALACE HURTS STATE, CLEVELAND

Shubert Unit House Dropped to \$9,000 Last Week with Added Attraction

The State, Cleveland, and Opera House, Detroit, ran about even up for top notch figures on the Shubert unit vaudeville circuit last week. Cleveland did about \$9,000 with "Plenty of Pep" and Detroit about the same with "Main Street Follies." The \$9,000 business for the State, Cleveland (with George Price as added attraction) was a big drop from what the house had been doing all along with the units. The previous week, Jack Singer's "Hello, New York" did \$12,500, and most of the shows have been getting from \$10,500 to \$15,000 at the Cleveland stand. The operation of the new Keith Palace, next door to the State, is figured to have hit the State's business principally.

The "20th Century Revue" did \$7,600 at the Majestic, Boston; Jack Singer's "Hello, New York," \$7,400 at the Garrick, Chicago; "Troubles of 1922," \$8,200 at the Crescent, Brooklyn; and "Facts and Figures," \$8,200 at the Harlem opera house, New York.

The Central, New York, with Cecil Lean and Cleo Mayfield as the extra attraction to Arthur Pearson's "Zig Zag," did \$8,800; Barney Gerard's "Town Talk" did \$6,500 at Keeney's, Newark, and "Spice of Life," \$6,900 on the Union Hill and Jersey City split week.

"Gimme a Thrill" at the Chestnut Street, Philadelphia, did \$7,000; the "Ritz Girls" did \$6,200 at Cincinnati, and "Hello, Everybody," \$6,500, at the Aldine, Pittsburgh.

The particularly weak spots were Washington, with "Frolics of 1922," which did \$5,000; Baltimore with "Midnight Rounders," getting \$4,500, and Buffalo with "Say It With Laughs," \$5,000.

WORKING FOR CAKES

(Continued from page 1)

the Wilson, West New York, N. J., a suburb of Hoboken. The acts do two a day there and are booked for a single day.

Another is the Cortlandt, Jersey City, which plays two a day, and pays \$4 per capita for actors.—Ely Sobel books both of the above. The \$4 thing at the Wilson is the maximum salary, acts frequently being "hired" for \$3 a day, with the agent mentioning the \$3 salary first.

Most of the nearby "coffee and cake" houses give out no contracts other than slips. Cancellations are frequent, through the absence of a cancellation clause. In the agencies booking the "coffee and cakers" a crowd of acts may be found any day waiting for the agent to announce the need of a couple of acts through those engaged having fallen down.

The Hill, Newark, booked by Sam Grisman, is also rated as a "coffee and caker," with the acts receiving \$15 for three days, with three shows a day, at the \$5 a day salary.

The 16th St., Brooklyn, a pioneer among the "coffee and cakers," has been running along for several years. The acts booked for the "coffee and cakers" are usually acts wanting to break in, either experienced performers with new material or newcomers anxious to start in show business anywhere, as long as they get any money at all for performing.

It is said there are about 10 weeks of this type of "coffee and cake" work around New York. The houses appear to be able to secure all the acts needed.

Lola and Senia Off for Australia

San Francisco, Nov. 22. Lola and Senia sailed yesterday for Australia on board the Ventura. They are to appear in a new production sponsored by Musgrove in the Antipodes.

CISSIE LOFTUS SENT TO NURSING HOME

Committed by English Magistrate—Admitted Drugs Controlled Her Will Power

Montreal, Nov. 22.

Private dispatches received here from the special correspondent of a Canadian paper state that the sentence given Cissie Loftus is in the form of a commitment to a nursing home (hospital), rather than a penal one, as reported by news agencies.

The magistrate was sympathetic after Miss Loftus told her story frankly, admitting that drugs had taken possession of her will power. She asked a chance to be cured and this was granted. She gave the name of Helen Morton when arrested by Scotland Yard for unlawful possession of cocaine, but in court freely admitted her identity and testified at length.

Miss Loftus said she had taken cure before, but if given another chance this would be final. The court stated that in view of her artistic contributions to the art of the world she was entitled to every consideration, and the stage was entitled to every chance that might restore her to it.

SEVEN PERFORMANCES GROSSES \$7,300

Open as Production on Erlanger Bookings—Played Six Penn. Towns

The Jennie Jacobs former Shubert vaudeville unit, playing as a musical comedy attraction under Erlanger office bookings, did a gross business last week in six Pennsylvania cities, giving seven performances in all, at \$7,300.

At the sharing terms allowed by the Erlanger office, 70-30 and 75-25, "As You Were," with Blanche Ring and Charles Winniger featured, needed \$7,000 to break even on the week.

As a Shubert unit playing week stands and giving fourteen performances in the seven-day engagement, the Jacobs unit seldom reached a gross of \$7,000, causing it a weekly loss until the deficit, up to the time it withdrew from the unit chain, had amounted to \$15,000. The Shubert unit sharing terms varied from 50-50 to 55-45 and 60-40.

The show is continuing on one and two nights, opening Monday of this week at Wilkes-Barre.

Harry Foster Has Gone Home

Sailing Tuesday for London, his home, Harry Foster, of the Foster Agency, in that city, stated before leaving that, while having closed several transactions while on this side, he would not disclose them before arriving in London.

FREE ADMISSION

Invitations Sent Out to See Unit Shows for Nothing

Free invitations are being issued in an effort to bolster business at the Crescent, Brooklyn.

The invitations read: In order that you may become acquainted with the excellence of the entertainment offered at the Shubert-Crescent theatre, the Brooklyn home of Shubert vaudeville, you are cordially invited by the management to attend any matinee performance (except Saturday, Sunday or holidays) during week of Nov. 20. Just present this invitation at the box office and you will receive a reserved seat.

"RIDE IN THE WAGON" FOR "ROUGH STUFF"

Isadora Duncan Warned in Indianapolis—Pans Mayor on Stage

Indianapolis, Nov. 22.

Four policemen watched Isadora Duncan dance from the wings of the Murat Saturday night. This following announcement of Mayor Lew Shank that if the church federation objected to a certain kind of dancing at the burlesque houses he was not going to permit it at the Murat. He threatened Isadora with a "ride in the wagon" if "anything rough was pulled."

The dancer panned the mayor in a curtain speech and claimed the cops had compelled her to cut her program short. Altogether she got not a little publicity, all three dailies front-paging the stuff.

Boston, Nov. 22.

Mayor Curley last week refused the Shubert people permission to stage Isadora Duncan at the Boston opera house. The house had some open time and it was thought the dancer would go a long way toward making the open time spell money if she could be slid in.

On her previous visit to this city a few weeks back when she appeared at Symphony Hall Isadora jazzed the works up frightfully by being a bit careless about her costume and then by striking a verbal blow at Bostonians by criticizing their standards of morality. She got plenty of publicity out of her speeches from the stage and when she closed let loose some sentiments that sounded very much like "red" propaganda.

But as city officials have a habit of overlooking things that have occurred in the past it was thought Mayor Curley might not be adverse to her showing here again. At the conclusion of the previous visit he had announced she was all through and it turned out he meant just that, for he refused to let her appear and based his action on the protection of the public morals.

NEW YORK'S RODEO FINISHES WITH FLARE

Thrill for Metropolis—\$20,000 Gate at Night—May Become Annual Event

New York got its first thrill of the real sports of the ranch country in Tex Austin's Rodeo, which completed a 10-day date at Madison Square Garden last week. That the Rodeo will be an annual fixture here is virtually certain. Just as Manhattan was surprised London will likely get the same treat next summer. Easteriders didn't know what it was all about, but the attendance steadily increased and the latter end of the exhibitions were drawing nightly capacity houses, about \$20,000, and the total gate is said to have been in excess of a quarter of a million.

The Garden management was skeptical of the attraction at the beginning, and it was necessary for Austin to rent outright. Tex Rickard was amazed at the draw, and so were some circus owners who were in almost daily attendance. Toward the close of the contests ticket speculators were doing a lively business. Matinee trade was never big, but on the next appearance the afternoons should be a draw.

The Rodeo is a real sporting event, not a "wild west," as was the general opinion. Had the affair been properly press-agented, with the explanation that the events were absolutely on the level, Austin's show might have jumped to capacity at the start. The newspapers appear to recognize that the events were on the "up and up." The results would have made interesting summaries daily.

The program included the bulldogging of steers, bronco "busting," roping and riding exhibitions of a kind never seen in the east. Riding in the circles for the "wild west" sections are tame in comparison.

Real cowboys and cowgirls competed among the several wealthy ranch owners who entered for the sport of the thing. Many fine specimens of western manhood were prominent among the competitors. One of the most exciting events was that of the bull-dogging contests against time. Each competitor riding as fast as his pony will go, leaps to the back of the steer and throws the animal to the ground.

Each competitor in all events made regular entries and paid entrance fees, the latter being from \$10 to \$40 an event. No competitor was on any other basis, there being no salaries paid. Something like \$25,000 in prizes were given away for the events, Austin showing his chart at the end of the Rodeo to prove the amount of fees paid by each entrant and the money earned. Prizes for the number of events entered and the standing supplies the inducement for competitors to enter, as many events as possible. The total gate for the final performance was split among the competitors, so that all received a share of the takings.

Austin is considered the "Rodeo king" of the west. There are other Rodeos, but his system is considered the best and have drawn the best ranch sportsmen.

LIBERAL WOMAN ELECTED

Harrisburg, Nov. 22.

Alice V. Bentley, Mendville, a school teacher, was one of the eight women elected to the Legislature here, and so far as known is the first member of the next Legislature who has come out openly for the repeal of the Blue Laws of 1794. Miss Bentley says she is for "sensible legislation."

NEW ACTS

Nat Arnold and Artie Landy, two-act.

Johnny Dunn (cornet player), with band and female principal from "Plantation" (all colored restaurant revue).

Eddie Cook Revue, one man, four women.

Jules Nassberg and orchestra.

OLIVER AUGUSTA SAVIN

Oliver Augusta Savin, southern theatre operator for 30 years, died at Asheville, N. C., Nov. 19 of heart disease. He was 49 years old. Mr. Savin managed theatres at Lynchburg, Va.; Bluefield, W. Va., and Winston Salem, N. C. For the last four years he has been identified with Southern Enterprises at the Majestic, Asheville. The deceased had been on a vacation for his health, returning Nov. 1. He fell ill with heart trouble of long standing soon after and never rallied.



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DENVER EMPRESS' MANAGERS PREFERS 10 ACTS TO OTHER BILL

Trouble with Pantages' Bookings—Six Acts and Pictures Draw Less Than Straight Vaudeville—Does \$14,000 with 10 Acts, Only \$10,000 Otherwise

Denver, Nov. 22. Refusal on the part of Alexander Pantages to supply enough additional acts to fill out an advertised 10-act show for this week failed to stop Louis Levand, Empress vaudeville theatre manager, from staging the 10 acts as advertised.

In a statement published in the Denver dailies about the middle of last week, Levand announced inability to show the ten acts, due to Pantages' objections.

The next day, however, another statement appeared. This time Levand said, positively, that he would show ten acts. And he did.

The latest statement explained that Pantages had reconsidered, and would send on the extra acts. Another report, however, had it that the Empress management had arranged to import turns from Chicago.

Levand declares there is more net profit in a 10-act vaudeville program than in five or six acts and a feature film. "We have played to \$14,000 a week in the Empress, with ten acts, whereas the ordinary program does well to pull \$10,000," he asserted.

He points to the 10-act programs at the Palace and other theatres in New York, and predicts that the west will follow suite sooner or later.

The keen competition given Pantages in Los Angeles and San Francisco by the Orpheum is said to be partly responsible for the new experiment here. The Denver Empress has shown 10-act programs two or three times before, at wide intervals.

GERARD'S "TOWN TALK" CLOSING AS UNIT

**Second Shubert Vaudeville
Production Stopped by
Same Manager**

Barney Gerard's "Town Talk," a Shubert unit show, closes Saturday (Nov. 25), following its current engagement at the Chestnut Street, Philadelphia.

"Town Talk" is the unit headed until two weeks ago by Johnny Dooley. The other Gerard Shubert unit, Jimmy Hussey's "Funmakers," closed in Chicago four weeks ago.

Continued bad business brought about the closing of "Town Talk." The same applied to the closing of the Hussey show.

At the Gerard office it was said a plan was under way calling for a reorganization of "Town Talk" as a road show for the legitimate houses.

AL STEADMAN'S RECONCILED

Although Margaret B. Steadman instituted separation proceedings against Albert Steadman (Al and Fanny Steadman, vaudeville), the motion for alimony and counsel fees, noticed for this week, was not argued.

Kendler & Goldstein, attorneys of record for the plaintiff, effected a reconciliation just before the argument. As a result Mrs. Steadman, known professionally as Rita Shirley, has joined her husband on the road with the likelihood a new act will be framed to include her in the Steadman turn.

ANN PENNINGTON LEAVING

About another week will conclude Ann Pennington's vaudeville stay. Miss Pennington has decided to abandon her act, lately produced, and with the Stewart Sisters in it.

No other engagement is reported nor reason ascribed for Miss Pennington's decision.

Hickman Not Signed

San Francisco, Nov. 22. Ben Black, who has been a member of the Art Hickman Orchestra, will open at the California theatre with a seven-piece orchestra. The report that Hickman was to be the new leader, succeeding Gino Severi, is erroneous.

INDEPENDENT BOOKS KEITH-OWNED HOUSE

**Lynn, White Plains Being
Booked by Fally Markus
Pending Repairs**

The Keith circuit has acquired the Lynn, White Plains, N. Y., the deal having finally been consummated after hanging fire for several months. The Lynn represents an investment of \$500,000. It will be entirely renovated and redecorated before taking the Keith bills.

Fally Markus, the independent vaudeville agent, will continue to book the house for the present. It is understood the Keith people will supply the bills following the completion of the renovation.

Keith pop bills have been playing the Strand, White Plains, operated by Manager Roosevelt. It is reported Roosevelt considers the Keith entrance into White Plains via the Lynn as abrogating his pop franchise.

The Keith office in issuing pop vaudeville franchises has always withheld permission to advertise the Keith name, which is considered a big time trade-mark. According to report, Keith vaudeville will be used at the Lynn.

DRESSED UP FOR GALLERY

Baltimore, Nov. 22. The assistant treasurer at the Academy of Music, playing Shubert vaudeville here, was assigned to sell tickets for the peanut gallery. His office was far away from the box office. His customers were negroes almost entirely. Yet he was ordered by the manager at that time, who has since departed, to wear a full dress outfit. He did, for three nights, and so did a few others about the place—but now they've gone back to "civvies."

PAID \$500 FOR DANCE LESSONS

Fairy Minor is suing "George" V. Rosi (first name unknown) to recover \$500 alleged obtained for the purpose of coaching and instructing her in dance lessons with a professional career in view. Rosi is staging a ballet currently, "The Language of Flowers."

Ell Johnson, attorney for Miss Minor, states she was induced to come on from Los Angeles at her own expense to join the show and was not given the opportunity.

CAN'T PLAY CAFES WHILE ON ORPHEUM

**Circuit Bars Cabarets for
Acts—Diverts Business
from Theatres**

The Orpheum Circuit has notified all house managers to check up on acts playing Orpheum houses that appear in cafes or cabarets before or after their engagements.

The letter was inspired by the growing practice of acts, particularly bands and orchestras, of booking cafe and cabaret engagements to double into while playing Orpheum routes.

In many cases the cafe has hurt the business of the theatre, diverting patronage from it to the restaurant. One instance occurred recently in the middle west.

In the future, according to an Orpheum official, acts will be cancelled preemptorily when discovered playing any engagement other than the house assigned by the Orpheum's booking office.

DOLLYS OUT OF CABARET

The Monte Carlo cabaret lost the Dolly Sisters last Saturday, by mutual consent, and about two weeks before their contract at \$2,000 weekly for the restaurant would have expired.

This week H. B. Marinelli was negotiating for the girls to reappear at the Palace, New York, in their vaudeville act.

HAZEL HIRSCH'S TRIAL SET

The trial of Hazel Hirsch is set for Nov. 27 at Mineola, L. I. She is charged with having feloniously shot her husband, Wallie Hirsch, at Freeport, L. I. during the summer.

The Hirsches are well known to the theatrical colony in the Freeport section, although neither one of the couple ever has been on the stage.

NAMES FOR UNITS

Among the "names" scheduled as extra attractions with Shubert unit shows and to play in Shubert vaudeville bills are Frances White, whose show "Hotel Mouse" closes next week, James Barton, the Hananords, riding act, and Taylor Holmes.

MENLO MOORE AT HOME

Menlo Moore, of the producing firm of Moore & Megley, has been taken to his home from the hospital, in New York City, and will face a long seige of convalescence with a chance of recovery from his mysterious ailment, a nervous digestive derangement which has puzzled the foremost physicians in America.

RYAN AND LEE IN DELF'S

The new Harry Delf production, "The Moonbeam Girl," written by Mr. Delf, who will stage and play in it, engaged this week, through Charles J. Freeman, the agent, Ryan and Lee.

The piece is to open Christmas day at Stamford, Conn.

GRACE HAYES LOANED

Released by Keith's for Dillingham's Show

Grace Hayes has been released from her two-year contract by the Keith office to allow her to appear in the new Chas. B. Dillingham production, "The Bunch and Judy," which opens next Monday at the Globe, New York.

Miss Hayes will play out the balance of her Keith contract, following the legitimate engagement. She has been playing Keith vaudeville for the past two months, doing a "single" singing turn. Prior to her New York appearance via the Loew Circuit she worked in cabarets, being one of the best known cafe entertainers around Chicago, where she appeared in Collisimo's.

UNIT'S SHOW GROSS OF \$12,500 LEFT \$1 PROFIT

**Singer's "Hello New York"
Got It in Cleveland—
Spent \$39 Phoning**

Jack Singer's Shubert unit show, "Hello New York," although playing to a gross of approximately \$12,500 two weeks ago at the State, Cleveland, finished the engagement with just a dollar profit. The State has an arrangement that calls for the deduction of \$1,500 from the gross before the money is divided on the 50-50 percentage basis. This \$1,000 goes to the house. The reason for the \$1,000 deduction is understood to be the claim set forth by the State that it has unusually heavy overhead expenses for operation. This reduced the gross to \$11,500.

That left \$5,750 for Singer's share, with a further deduction of \$800 for advertising, bringing Singer's share down to \$4,950. Traveling expenses necessitated in transporting the show from Pittsburgh to Cleveland and salaries and other incidental expenses finally found Singer with a profit of \$40 on the week. Singer, however, was up against the problem of moving his company to Chicago the following week, and started to use the long-distance phone to get the necessary money. Singer spent \$39 in phoning and wires, with the net result the \$12,500 week finished up with a dollar profit. The Affiliated guarantees the Loew's State, \$5,000 a week.

INSURANCE TANGLE

San Francisco, Nov. 22. Jimmy Hanlon, specialist in theatrical life insurance, is going to New York in an effort to collect some of the \$10,000 in premiums due him from actors which he has been carrying personally. Because of his "putting out" the cash to keep alive the policies of show people he has insured, Hanlon has reached the stage where he finds himself tied up.

Recently a case came to light where the family of an actor who died found themselves possessors of \$10,000 because of Hanlon's payment of the premium when they were neglected by the actor who died.

REGAYS' CONTEST FOR CHILD

The eight-year-old daughter of John and Pearl Regay is in a neighboring boarding school by court order pending the adjudication of the parents' court tilt to get possession of the child.

John Regay is plaintiff to secure custody of the girl, alleging that Miss Regay, now touring with George White's "Scandals," abducted her.

This was denied by the dancer, who stated the child has been domiciled in Queens Borough, New York city, all the time.

SADIE KUSELL SUING

Sadie Kusell has brought suit for \$655.50, back salary alleged due against Arthur J. Horwitz, the agent, with whom she was formerly associated. Miss Kusell alleges she was to receive \$75 weekly for her services as private secretary to Horwitz and worked for a period between May 15 and Aug. 10 last. She admits receipt of only \$342.50.

OLD-TIMER MARRIES

James B. Bradley of "The Come Backs" did a marital come-back last week when he committed matrimony in Trenton, N. J., with an Atlantic City hotel woman, non-professional. Mr. Bradley is 65 years old and one of the featured players in the "old timers" act.

UNIT WOMAN PRINCIPAL SUES FOR BACK SALARY

**Emily Earle After \$957 Three
and One-half Weeks Due
From "Laughs and Ladies"**

Emily Earle, featured in "Laughs and Ladies," a Shubert vaudeville unit show which played seven and a half weeks and closed at St. Paul Oct. 23, has started suit against Weber & Friedlander, Inc., for unpaid salary. In the complaint filed through her attorney, Leon Laski, Miss Earle sets forth that she received but three weeks' salary, her claim for \$957 covering four and a half weeks. The contract calls for a 30-week season, but a contradictory clause may eliminate any claim other than the actual time played.

There was other claims by players in "Laughs and Ladies," which was one of four unit shows produced by L. Lawrence Weber and Wm. B. Friedlander, but Miss Earle's is the first legal action. Others in the unit are said to have from \$400 to \$800 still due. Miss Earle was the only feminine principal in the show when it closed. In the process of cutting down the operating costs, three or four actresses originally in the cast were dropped.

It is said at no time was a full week's salary paid the principals, who were doled out amounts now and then by the company manager. The chorus was always a week behind in receiving salaries and attached the box office at St. Paul. In that way the choristers received what was due them.

SELLING NEAR-BEER TO GET CARFARE EAST

**Prynnette Ogen, Once of Vaudeville,
Working in a Small
Drink Place**

Los Angeles, Nov. 22. Serving near-beer in a small drink place here, Prynnette Ogen has hopes of being able to save enough to purchase transportation for herself to return to the East.

Miss Ogen was at one time in vaudeville and is the former wife of Tom Heuston, the champion billiardist.

NEW KEITH'S, BOSTON

**Reported Siegel Building Site is
Obtained**

Boston, Nov. 22. It is practically settled that the former Siegel Building here is to be taken over by the B. F. Keith interests for a theatre. The location is about half way between the present Keith house and the Globe. The plans are to put a house on the site that will outdo the new Keith Palace, recently opened in Cleveland.

This site was the location of the big Siegel store. After the failure of Henry Siegel it became the Beacon store, which also failed. Several times attempts have been made to promote a theatre building proposition on the site.

The reports here are that E. F. Albee has sanctioned the taking over of the property for the Keith interests.

"DEVIL DICK'S" MELLER

London, Nov. 22. The audience laughed in the wrong place when "Devil Dick" opened Nov. 16 at the Apollo. It's an absurd melodrama.

New Keith's, Dayton, Opens Monday

The new Keith's, Dayton, Ohio, is due to open Monday (Nov. 27). The house will play a combination bill of six or more acts and pictures, three times daily, splitting the week with Lexington, Ky.

Martin Beck Grandfather

Martin Beck was presented with a grandchild Saturday by his daughter, the wife of Dr. N. S. Ranshoff. The new member of the family is a girl.

Austin Brereton, journalist and dramatic critic, died in London November 20. He began his career as a dramatic critic in 1881, and was at one time editor of the "Illustrated American" of New York. He was born in 1862.



MARGIE COATE

"THE SUPREME SONGSTRESS OF SYNCOPATED STRAINS"
Who Will Appear Next Week (Nov. 27) at B. F. Keith's Riverside, N. Y.
Direction: JOE SULLIVAN

VAUDEVILLE FOR SHUBERTS WILL COMMENCE NEXT WEEK

Bill Made Up for Garrick, Chicago—Four Units Closing—Reverting to Last Season's Policy, When Straight Vaudeville Predominated

The Shubert vaudeville office, presided over by Arthur Klein, announces straight vaudeville at the Garrick, Chicago, and Princess, Toronto, beginning next Monday.

Simultaneously with the change to straight vaudeville, four units will close this week: Barney Gerard's "Town Talk" at Chestnut Street, Philadelphia; Lew Fields' "Ritz Girls," Empress, St. Louis; one other and George Gallagher's "Broadway Follies" at Opera House, Detroit.

The vaudeville policy, according to Klein, will be 10 acts of straight vaudeville each, in the two houses. The Garrick will open with Nora Bayes headlined, surrounded by a ten-act bill including the Hanneford Family, Bert Baker and Co., Edith Baker, Harry and Grace Elworth, Pasquall Bros. The "Rose Girl" reopens in Baltimore (Academy) next week after a three weeks' layoff with a few changes in the cast. Cortez and Peggy and "Angel" Arnold are out.

The two shows will start the straight vaudeville policy designed by the Shuberts to take up the vacancies on the unit circuit left by the absence of units withdrawn, disbanded or consolidated.

Mr. Klein stated he would again be in charge of all vaudeville bookings. He replied in the affirmative when asked if the outlook did not appear to be that shortly the Shubert unit circuit will be very much like it was last season as Shubert vaudeville, when vaudeville predominated.

While Klein stated there would be 15 units continuing, with the remainder vaudeville only, familiar with the unit time give the following 11 or 12 units as the possibilities, following the reorganization the unit circuit appears to be undergoing: "Stolen Sweets," "Spice of Life," "Troubles of 1922," "Midnight Rounders," "Midnight Frolics," "Re-united," "Hello Everybody," "Oh, What a Girl," "Whirl of New York" and "Success."

Two of the units named were set down as questionable, leaving 10 unit shows if the two should be dropped. Three of the remaining 10 are the Shuberts' own units. Two of the others are the sole units of I. H. Herk, of the Shubert affiliated concern, while one or two of the remaining five Herk is financially interested in. Herk is also financially interested in one or two of the shows that have announced their intention of leaving the unit circuit and not mentioned above.

Failure of many of the unit shows to make money on the Shubert time is reported to have created some discussion between Lee Shubert and L. Lawrence Weber, also Max Spiegel, Weber, with William B. Friedlander, secured four unit franchises during the summer, each taking two through Weber's influence with Shubert. Weber was a semi-adviser to Shubert and Herk in the promotion of the unit scheme. His faith in it seemed unlimited and his enthusiasm was conveyed to his associates, particularly Herk, who had spent much time on the preparation of the unit plan. When the Weber & Friedlander units rolled up their losses as they did from the first week of the unit's season, besides carrying a heavy production investment for the four shows, Weber is said to have informed his partner, Friedlander, he believed the Shuberts handling of the theatres' end had much to do with the units' failure to show a profit. On the Shubert side Lee Shubert expressed himself as of the opinion the Weber & Friedlander shows were poorly put together and did not give a proper entertainment for the Shubert circuit, besides which Weber & Friedlander would not accept suggestions to repair the shows. Shubert is said to have made the same complaint against the Spiegel unit. Spiegel has been close to Herk in the operation of the unit circuit through the Affiliated Theatres Corporation.

Three of the four units scheduled to close are shows of former Columbia and American Burlesque pro-

ducers who came over to the Affiliated Circuit with Herk.

Some weeks ago the unit proposition seemed to divide itself into two factions, the Shubert and the burlesque sides. Lee Shubert represented everything on the circuit that was not burlesque, and he is said to have stated his belief the burlesque men in the unit combination were the cause of its failure. The burlesque producers of unit shows resented the statement and answered among themselves the units had started off with a handicap through obliged to play a unit show under the general billing of "Shubert Vaudeville." They are said to have requested Herk to drop the Shubert Vaudeville billing, but that Herk replied he was unable to do so owing to the opposition to that proposal by Lee Shubert.

The burlesque producers in defending themselves against the Shubert statement, point to one of the Shuberts' own units taken off the circuit, to the four units of Weber & Friedlander, the one withdrawn by Jenie Jacobs and the Jos. M. Gaites' unit as not being of the burlesque producers' efforts.

Producers on the Shubert unit time deny what Lee Shubert in Variety last week was quoted as saying, that the poor shows were indicated by their gross receipts. The claim the irregular shows on the circuit, not standardized for performance, spoiled the theatres for business, and that a unit, unless with an exceptional attraction added or carried, could not do over the normal gross the unit houses had fallen into. They say the recent additions of Irene Castle in New York and Nora Bayes in Boston, also the addition of Eva Tanguay, are visual evidence the theatres had to put on drawing cards to bolster up business. According to report the unit producers have expressed some very strong convictions about their experiences on the Shubert time. They are manifestly against the insertion by the Shuberts of extra attractions into their shows when the extra attractions have no box office pull. The producers say these extra attractions in the main have been under Shubert production contracts, under which the weeks played with the units were deducted from the total the contracts called for.

It is said Arthur Pearson of "Zig Zag," the unit show at the Central, New York, last week vigorously protested against Lean and Mayfield at \$1,500 for the week being

(Continued on page 6)



At Keith's, Philadelphia, this week (Nov. 20) clean people are paying clean money to come into a clean theatre and see two clean comedians with clean material, clean appearances and clean business methods that CLEAN-UP.

Always, not occasionally.

ROCKWELL and FOX

UNIT ACTOR FIRED UPON REFUSAL TO CUT

Bert Hanlon Couldn't "Say It With Laughs"—With Show 5 Weeks, Worked 3

The "Say It With Laughs" Shubert vaudeville unit, Ed Beatty, producer, isn't funny to Bert Hanlon, who left the show over a week ago, following two weeks' notice received by him when refusing to cut his salary.

Hanlon traveled five weeks with the show but played three. The first two weeks after joining, Hanlon was carried along with no assignment and received no salary. The next week he started to work and at the end of that week was informed it would be necessary for him to cut his salary 20 per cent. Hanlon refused to cut at all and was immediately landed his notice.

Roger Imhof is featured with the Beatty unit. Imhof is reported to have reduced his salary, also other principals with the unit excepting a couple of minor ones who preferred to leave rather than chop.

Beatty was formerly a burlesque producer and has been reported close to I. H. Herk, of the Affiliated Circuit, who proposed him as a Shubert unit producer.

CONSTANCE FARBER TO WED

Within a month Constance Farber is to marry Herbert deBower, a wealthy New Yorker and vice-president of the Hamilton Institute.

Miss Farber appeared last season in "The Demi-Virgin" at the Eltinge, New York. Previously she had been in vaudeville with her sister. The latter married and retired from the stage about two years ago.



Marie KAVANAUGH and EVERETT Paul

Now headlining on the Keith Circuit in their Revue

"DANCEOLOGY"

1923 Edition now in preparation will be presented very shortly.

Direction **MARTY FORKINS**

CONTRACT CLAUSE PROTECTING SMALL TIME'S PERFORMANCE

V. M. P. A. Inserts Clause Permitting Management to Cancel for Inferior Presentation—Numerous Complaints of Carelessness by Acts

SIR JOSEPH GINZBERG HAS DOUBLE PEEVE

**Professional Jealousy Possible
—Wants \$150 Weekly at
Kelly's Stable**

The Great Sir Joseph Ginzberg is now enguiled with a double peeve. Where one grouch grew before there now exist two and they are fairly ravishing His Royal Highness into a state of frenzy.

Sir Joseph's original heartache was born through the neglect of the Shuberts in properly presenting him at the Winler Garden. In fact, the Shuberts didn't present him at all. Willie Howard had sponsored the Brownsville Knight's debut, but the Shuberts, after pulling a capacity audience on Howard's promise of his appearance, it is said, suggested The Great Ginzberg try his voice out in the Polo Grounds.

Then came the disquieting rumors from around the country—based on pure professional jealousy. Someone erroneously announced that Gene Sennett had knighted the Great Joe. His Royal Highness vigorously denies this. Ginzberg claims the only thing they ever did to him at Sennett's cabaret was crown him, and they weren't particular what they crowned him with either.

Then through the underground channels, not clear to peasants but just casual among royalty, someone passed the word Al Jolson has been panning Sir Joseph. But the action of royalty is no dumbbell. He avers Jolson is glad to see him out of Chicago, for were he playing against Jolson, the latter would not draw a corporal's guard while Joseph could pack the stockyards of Chicago with his flawless imitations of stars and his remarkable vocal impression of John McCormack. When he offers those two specialties even the babies and children cry at him.

Besides the Great Joseph is a royal dignitary and proudly wears two pewter medals on his coat lapel, presented him by Willie Howard, to convince the skeptics that his blood is the pure royal fluid even though they still claim his brain is a trifle dusty.

The Great Sir Joseph bounded into Variety's office last week and politely requested that his statement be published. He declares Bert Kelly will have to pay him \$150 weekly if he wishes him to return to Bert Kelly's stable in Chicago. He admits he feels at home in the stable, but business is business.

Sir Joseph also declares he will possibly make a concert tour provided Paul Whiteman will accompany him. If Whiteman's good enough for Jolson, Sir Joseph may give him a chance. His personal representative is E. K. Nadell, according to Joe, but Nadell doesn't know anything about it as yet. Sir Joseph is probably keeping it a secret. Joseph intends to wear his trick derby and all his medals with the Gutzzenburg complaint coat on all engagements, something which makes things more binding, for Joe is handicapped in ducking things thrown at him with poor aim with this garb.

This week Sir Joseph tried for an audience with Georges Clemenceau on the matter of a joint concert tour, but the police were too inquisitive and Sir Joe couldn't get to the "Tiger" of France. If anything in the concert line is arranged, the Great Sir Joseph will appear in the swimming tank at Palisades Park, for Willie Howard figures he can rent that spot at a reasonable amount and take in the admission fee in rubles.

Next week His Highness proposes to spend a few days in Cleveland, provided he can make the railroad conductors appreciate his importance and waive the formality of transportation.

He goes to Cleveland to attend the opening of Keith's new Palace theatre and may address those present. Willie Howard found an

A new clause in vaudeville contracts to protect the small-time and split-week theatre owner is being considered and recommended by the Vaudeville Managers' Protective Association.

The clause is to be inserted to guarantee the house the same act and the same value the larger circuits receive. The insertion has already been adopted by the Faily Markus office, and follows the open letter to the artists by E. F. Albee, which appeared in last week's Variety.

The new clause, in effect, means the house manager or owner can cancel any act that fails to give the same performance as seen by the booking agency representative at any stipulated theatre.

Numerous complaints to the V. M. P. A. have focused the attention of the organization to the condition. Acts have been accused of reporting a day late in houses where Sunday opening is the policy. When remonstrated with by the management the acts are reported as having said they didn't know the opening date was Sunday.

Other acts have missed shows by the growing practice of making motor jumps. Through breakdowns and accidents in many cases acts have failed to notify the booking office, so that a substitute could be secured.

One independent agency reported a case where a Scotch act playing a small-time house discarded the kilts and make-up, working the engagement in street attire.

TRAVELLING IMPOSTOR THROWN OUT OF THEAT

Manager Al Gillis of Grand, St. Louis, Catches "Phil Robinson" Back Stage

St. Louis, Nov. 22. One "Phil Robinson" was bodily thrown out of the Grand opera house last Saturday afternoon by Manager Al W. Gillis. Robinson who said he was a travelling representative for Variety, presented a card to Mr. Gillis, asking for an o. k. to go back stage. Manager Gillis gave him his consent.

Shortly after the manager while in his office reading last week's Variety, which had just arrived, saw the notice the paper contained that a "Phil Robinson" had been imposing on managers in this section by representing himself as connected with Variety.

Repairing forthwith to the stage, Gillis found Robinson still there, fraternizing with the artists. Without ceremony Mr. Gillis threw him out, surprising the back stage bunch who were afterward greatly pleased when learning of the reason.

TWO-FOR-ONE

Cut Rate Tickets For Central, New York

The "two for one" plan is being used at the Central, New York, to stimulate matinee and night week-day performances. The house announced an increase to a \$2 top during the engagement of Irene Castle two weeks ago.

The raised scale has been in effect since, but the two-for-one plan of distributing rebate tickets for the non-holiday or Saturday and Sunday performances, really scales the house at \$1 top.

The half price tickets are being liberally distributed for the current engagement of the Watson Sisters in "Stolen Sweets." The tickets are exchangeable at the box office and read "For (1) person or couple at half price. Good matinees and evenings, Monday, Tuesday, Wednesday, Thursday and Friday.

engraved invitation to the opening and knew Sir Joe would like to go. There was no date on the card, so everything is "Jake" for Joe.

PLACING OF NEW ACTS SYSTEMATIZED BY KEITH'S

John J. Collins at Head of Special Contract Department—Also Booking Four Houses—\$1 Show in Elizabeth, N. J.

John J. Collins, former Keith middle western booker, has been placed in charge of the Keith Special Contract Department and given a booking book, which will include the Colonial, New York and the three Proctor houses, Elizabeth, N. J.; 23d Street, and 125th Street, New York.

Wayne Christy, former Gus Sun booking manager in New York, will be associated with and assist Collins in the booking of the four houses. In addition, the special contract department staff includes Billy Hamilton and Clark Brown.

The Elizabeth house will be devoted exclusively to new material discovered by the special contract men, and will also be used as a "showing" house by acts looking for a chance to appear before the Keith bookers.

This marks a distinct innovation and will enable an act to get quick action and a place to "show" at the same time, removing them from the professional "try-out" classification now in vogue at several other houses.

If the act warrants, the bookings will be continued into the other two Proctor houses. Suggestions and improvements will be invited and the act given the benefit of experienced advisers until it reaches a degree that will warrant the offering of a long-term contract.

A "clearing house" for new material has long been agitated by close students of vaudeville. The agents have time and again claimed it was next to impossible to secure a "showing" for new material on account of the number of known acts available for the books.

The Keith's special contract department was instituted to overcome this condition, and has been responsible for the discovery of many new faces this season, most of whom have been signed for two years or longer, protecting the Keith people from future opposition and insuring them returns from their own development.

The Colonial will continue as a two-a-day house, transferring from the book of I. R. Samuels to that of Collins'. Proctor's 23d Street and Proctor's 125th Street, now booked by Lawrence Goldie, will continue as split weeks.

The booking managers will see the new material at Elizabeth, thus insuring an act a certain report. The presence of booking men at the Elizabeth house will be insured by the Keith officials.

Collins will continue to "scout" for material as usual, in addition to his booking duties.

The Colonial will play 10 acts beginning next Monday. The policy will be continued indefinitely, marking the start of Collins as the booker of the house.

The Keith office will add several other houses to the string booked by Collins and Christy. The Monday tryout will be continued at Proctor's 23d Street and 125th Street.

UNION HILL'S CAPITOL BILL

The Frank Hall's new twin theatre, Capitol, will open Monday with Keith's vaudeville, booked by William McCaffrey in the Keith office, and playing at \$1 top.

The opening program will remain for one week with the house, seating 2,500, thereafter splitting with the Strand, Jersey City.

The opening bill (running order) has McCay and Inez, Dooley and Storey, Geo. LeMaire and Co., Wells, Virginia and West, Yvette Rugel, Intermission, Jimmy Lucas and Co., Lopez' Band, Tom Patricia, Josephon's Islanders.

TANGUAY BACK TO UNITS

Eva Tanguay will return to the Shubert unit circuit next week, following her engagement at Loew's Metropolitan, Brooklyn, the current week.

The cyclonic one will be used as a unit strengthener at Worcester and Fall River, a split-week stand on the unit time. She will be the added attraction with "Say It with Laughs," one of E. Thomas Beatty's units.

OWNER TAKES PARK

Indianapolis House New Booking Direct

Indianapolis, Nov. 22. Walter R. Bowby succeeded Glenn E. Black as manager of the Shubert-Park theatre last week.

Fred R. Bonifield, owner of the building, announced he had assumed complete control of the theatre and had placed Bowby in charge. Bonifield and Bowby left for New York to book legitimate attractions for the rest of the season. The house ran Shubert vaudeville for six weeks early in the season. The house was either dropped by the Shuberts or relations with the circuit were broken by Black. It never has been made quite plain in Indianapolis what happened.

Meanwhile Howard Dunn, partner of Black in the lease of the theatre, filed suit for receivership of the partnership of Dunn & Black, charging Black mismanaged the business, used more than his share of the firm's profits for personal benefit and paid theatrical troupes unreasonable sums to wreck the business and force Dunn out.

"RIDER" DEVICE

Bostock's "Riding School" Claims—Variety's Files Consulted

The N. V. A.-V. M. P. A. joint complaint bureau has been asked to decide on the priority rights, if any, to the use in vaudeville of the bareback "mechanical" device employed by Bostock's Riding School and several other equestrian troupes. The Bostock turn filed a complaint against the Costello Family, riding act, and at present playing independent vaudeville, using the device.

The Bostock act claims to have been the first to introduce the "mechanical" in vaudeville. The Costello turn contends the device was originated long before the Bostock act was formed, and has referred to the files of Variety to prove the "mechanical" was used in vaudeville as early as 1912.

At that time Cliff Berzac inserted an advertisement in Variety warning others not to copy the idea. Among circus people it is well known the device was used abroad many years ago.

The object of the Bostock action is to attempt barring all others from using it in vaudeville.

BUCKNER SANE

A committee of three appointed by Judge Mulqueen of General Sessions has decided Arthur P. Buckner is sane and must stand trial. Buckner, a cabaret producer and promoter, is being held in the Tombs in \$10,000 bond on an indictment for grand larceny. Trial is scheduled for next Monday before Judge Crain in the Court of General Sessions.

Buckner, who has served terms in Atlanta and Philadelphia on similar complications, is charged with selling more quarter interests in the several corporations he organized than there are component parts. Efforts by the defendant's counsel, R. M. Newman, to reduce Buckner's bail to \$3,000 have proved ineffective because of the prisoner's past record.

UNIT ON SPLIT WEEK AT \$2.50

Arthur Klein's "Hello Everybody" will fill in the open week between the State, Cleveland, and Englewood, Chicago, playing the Powers', Grand Rapids, and Oliver, South Bend, a split week legit stand at a musical comedy top of \$2.50.

The unit features Gertrude Hoffman and is scheduled to make its metropolitan debut as a legitimate musical comedy attraction when the Affiliated Circuit route brings the attraction back east. This is believed to be the reason "Hello Everybody" has not played in New York City to date.

Mrs. Edward Simpson, noted singer and beauty of Bevier, Mo., died last week.

ORPHEUM'S PROBLEM

Frisco Golden Gate Scale Draws From Circuit's Big Time House

San Francisco, Nov. 22. Executives of the Orpheum Junior house here say the Golden Gate is face to face with a real problem. The matinees at this house at 40 cents while at the Orpheum they are but 50.

As a consequence practically all of the matinee trade is going to the big theatre.

ARDELL SAYS HE'LL SUE "SCANDALS"

Forced Out on Run of Play Contract—\$600 Salary. Reported for Week

A suit to collect salary under a claim of breach of contract will be started, says Franklyn Ardell, on his behalf against George White's "Scandals." Ardell charges he holds a run-of-the-play contract with White, at \$600 weekly. Under that contract Ardell opened with "Scandals" at the Globe, New York, remaining with the show until the week before it left for Boston, where the show is now playing.

On the Saturday night of his final week's playing, according to Ardell, White informed him it would be necessary to reduce the cost of the show and that Ardell should consider his contract cancelled. The following week Ardell reported daily to the theatre but did not appear. His roles in the White revue were taken by others of the cast.

Counsel has advised him to sue, states Ardell, who also says he passed up a Broadway production engagement and a big time vaudeville route this season to accept the berth in "Scandals."

Others who have left "Scandals" since its Broadway opening have been Collette Ryan, Pearl Regay and Jack McGowan.

ASS'N. IN ST. LOUIS

Chicago, Nov. 22.

The Western Vaudeville Managers' Association will open a branch in St. Louis. Acts will be notified to deal with the St. Louis office direct for dates in minor points in that section. The association is said to have offered a berth to George Bentley, who has built up rather a pretentious agency supplying acts for Missouri, Illinois and Kentucky points, but he declined to consider the proposition. D. C. Cross, his chief assistant, will be connected with the new W. V. M. A. branch.

J. J. MURDOCK TALKS TO THE KEITH AGENTS

Calls Artists' Representatives Before Him—Must Properly Attend to Business

Vaudeville agents booking for the big time in the Keith's offices were called before John J. Murdock last week for a one-sided conference.

Mr. Murdock did all of the talking. He is said to have informed the agents the Keith office expected that henceforth all agents doing business through it will conduct their business in a perfectly proper manner. The report of the gathering indicated the Keith's executive manager knew a great deal more than some agents thought he did about the methods of many agents in handling their business under the protecting cloak of a Keith agency franchise.

The story leaking out from the meeting stated Mr. Murdock informed the assembled agents any infraction of the rules of the Keith office concerning agents would be met with a swift penalty.

OPPOSITION HOUSES

Rialto, Chicago, and Pantages Ruled On by Association

Chicago, Nov. 22.

The Rialto, Jones, Linick & Schaefer loop house, which plays a combination of Loew and locally-booked attractions, is now opposition, according to a late ruling of C. E. Bray, who is tightening up on theatres which secure acts from rival agencies.

Early this season an order went out that acts playing the Rialto could not be offered to the Majestic, Chicago, by agents, and now the rule has been made to include all other houses booked out of the association.

The ruling is said to also apply to the Pantages theatres in Minneapolis and St. Paul also.

PALACE'S BIGGEST

Chicago, Nov. 22.

The bill at the Palace this week is the most expensive ever presented there with the single exception of the Bernhardt appearance.

The total cost is said to be \$7,400. Of this \$2,700 is reported to go to Irene Castle and \$1,500 to "Amplified Syncopation," a new jazz band organization of 27 pieces, which is in there at this figure for a showing.

Although Max Kortlander and Pete Wendling have contributed to the B. A. Music Co.'s catalog they are not financially interested in the publishing company other than contributing writers.

HARRY A. ROMM OUT

Partnership in Moses' Franchise Without Keith's Knowledge

The Keith office has denied the booking privileges of its fifth floor to Harry A. Romm, an independent agent, who had announced himself as affiliated with Montgomery Moses.

Moses holds a Keith big-time agency franchise and is understood to have made an arrangement to take Romm in as a partner, the latter to book on the fifth floor or Keith pop vaudeville department.

The partnership arrangement was entered into without the knowledge of the Keith people.

The Keith office has denied all recent franchise applications, feeling there are more agents operating on the two floors than the booking business warrants.

CHAMPION WALKER BEATEN BY BOY

Hartley Also Lowers Record—Brown Had Issued Challenge from Stage

Providence, Nov. 22.

George N. Brown, champion walker of the world, who appeared in "Pedestrianism" at the Albee last week, was beaten in a championship walking match from Pawtucket to Providence by Thomas Hartley, 20 years old, of Westerly, R. I., last Thursday afternoon. Incidentally, the winner established a record for the distance of four and four-fifths miles.

The match was the result of Brown's challenge hurled broadcast from the Albee theatre stage last week.

Brown was so exhausted when he reached the City Hall steps, five minutes behind the leader, he had to be helped into the building and revived.

Brown, 10 years ago, made the distance in 44 minutes. Hartley covered it in 39 minutes. He was fresh at the finish.

AGENT SUSPENDED

Billy Grady's Actions Under Investigation by Keith Office

The first official action of the Keith office in regard to restrictions on Keith vaudeville agents booking outside of the office occurred this week when Billy Grady, of the Eddie Keller staff, was suspended from all booking privileges following a complaint from the Boston Keith office regarding the booking of John Steele in several of the Gordon houses in New England.

The Boston Keith office complained about Grady following an attempt to book the tenor in one of the Keith houses in Boston for a Sunday date, only to learn he was booked into one of the Gordon string direct and not through the Boston Keith office.

The Gordon houses are affiliated with the Keith circuit, booked jointly out of Boston and New York.

The agent, one of the youngest in the Keith office, was suspended pending an investigation into the matter.

SHUBERT VAUDEVILLE

(Continued from page 5)

added to his show at the Central, but Arthur Klein, representing the Shuberts, insisted under pain of refusing to allow "Zig Zag" to open. Lean and Mayfield are reported to hold an unexpired Shubert production contract.

Mr. Klein says he anticipates no difficulty in securing straight vaudeville material, and it will all be booked out of the Shubert Vaudeville Exchange.

The straight vaudeville bills to be played will move intact over the circuit as road shows, according to sources close to the Shuberts. The show headed by Norah Bayes will be routed between "Spice of Life" and the unit "Stolen Sweets" headed by the Watson Sisters.

The acts will be secured from the available independent supply padded out by recruits from acts laying around that have been in units that have closed. This means a number of repeats and considerable booking dexterity on account of the reluctance of acts that have not played the Shubert Circuit to do so and place themselves under the Keith office ban.



JANET OF FRANCE

A Foreign Comedienne Who Has Established a Top-Notch Reputation

Within the space of a few years Janet Martine, professionally known as "Janet of France," has advanced until today she occupies a unique place in Keith vaudeville, as a young woman from a foreign country, who registers firmly as a genuine comedienne. Characteristic of her native land, Miss Martine dresses and mounts her act in exquisite style. Almost from her initial engagement she has been a headliner or feature in most theatres, and although she has flirted with several musical comedy offers, vaudeville still holds her securely. She is at the Alhambra, New York, this week, with Colonial and Royal to follow. Miss Martine was introduced to the American stage by E. K. NADEL of the PAT CASEY AGENCY.

NEW TYPES OF CARNIVAL SHOWS PLANNING FOR NEXT SEASON?

Outdoor Managers Discussing Probabilities—Different Ideas—Combination Tickets—Toronto Convention Will Draw Big Men of Amusement Field

With all of the big shows closed and in winter quarters, the carnival world is turning to the new season.

Will the shows carry concessions or will they limit their entertainment programs to riding devices and shows alone?

All are reticent on the subject, although several have come out with various statements as to new ideas and policies for the coming season.

Some tell of new ideas in the way of lay-out, and methods of working. One of the schemes is to include the advance sale of tickets by the committee and the abolition of ticket sellers on the lot, excepting at central stations, where combination tickets, such as are in vogue at Steeplechase, Coney Island, and which will be good at all riding devices and side shows, will be sold.

A manager who owns all of his rides, shows and concessions is said to have decided to include concession tickets. These will be sold separately and not on the regular combination.

The idea is to eliminate the risk of crooked ticket sellers and short change as well as to lessen expense. With one or two combination ticket boxes at the front door and with probably four or five others located in convenient spots about the grounds, it is figured that with eight ticket sellers any sized crowd could be easily handled. As for tickets, they are sold at each attraction, and a big carnival always carries, at least, from 60 to 100 ticket sellers on side shows and riding devices.

The advance sale of tickets is to be handled by the local committee, under whose auspices the shows are to exhibit, and each member will be given a number of the combination books. It is contended this system will be of convenience to the public, saving inconvenience and annoyance of fighting through the crowds to reach a ticket box.

The combination ticket sellers will be women, and a strict watch will be kept for short changes.

This scheme has been widely discussed by carnival owners and managers, and while some seem to regard the idea as practical, others are inclined to ridicule the whole system. They ask how the shows are going to draw audiences without the talking ticket seller, but this argument is outweighed by the use of one or two all-day grinders on each bally, as has always been the mode.

The objectors say the public will never buy tickets for shows and rides under the combination method as fast as they would independently, and most all who have offered an opinion appear positive that the scheme would work and react only in cases where all of the attractions with the carnival were owned by one man. How feasible the scheme is can probably better be told after practical experiments have been made.

Shows and Rides Only

Another manager who has gained wealth and a reputation for clean shows and legitimate concessions and who owns outright a 15-car outfit, now in winter quarters in the south, is said to be framing a show without a single concession outside of the usual eating tents, ice cream, popcorn and candy. Balloons, toys and novelties may be included, but there will be no games of any sort. His idea is to surround the show grounds with an eight-foot colored-striped side wall. The main entrance will be made attractive with a large marquee pavilion, which will have a painted portable flooring, ornamental brass railings, circus style, and crimson plush or painted tapestry inside wall. A bandstand will be built back of the marquee wall. It is proposed to give band concerts during the early part of the evening when the band returns from the regular downtown ballyhoo parade and before it is needed to play at the different attractions.

A charge of 25c. admission will be made at the front door. These tickets will also be sold by the members of the local committee in connection with the advance sale. Local

girls are to be used. They will receive a bonus of 20 per cent. on all tickets sold in advance of the opening of the show. To attract the public a big program of free attractions will be offered and presented at intervals right on the midway.

On entering the show grounds the public will pass from the entrance pavilion directly into a large tent in which freaks of nature and living curiosities will be exhibited on draped platforms and pits with plush inside pit cloths and neckle-plated railings. There will be no charge for admission to this show, which will form the main free attraction. Once on the midway, the same old joy zone will be there minus the concessions.

The manager proposes to carry a big three-abreast carousel or merry-go-round, a full-sized Coney Island whip, a Ferris wheel, a six-plane seaplane and a set of Venetian swings. His shows will be mostly of the walk-through or stand-up type, so that there will be no tiresome waiting between ballyhoos.

Mechanical shows, fun houses working models, crystal mazes and shows of this type will form the main part of the midway lineup. Two or three ballyhoo or sit-down shows will be all that will be carried, and these will doubtless include a trained wild animal arena, a fast-working colored minstrel show and a spectacular scenic and lighting display with illusions and vaudeville combined. He intends to offer clean shows and believes that with the riding devices and the shows' share of the front gate he will be able to move the shows, pay salaries, keep up his equipment and still show a satisfactory balance on the credit side of the ledger.

Money Prizes with Tickets

Incidentally it should be mentioned that, where local laws will allow, money prizes will be given away to the holder of those tickets which bear the lucky number. It is even proposed to give away an automobile every week, a scheme which has been worked with quite some success at indoor fairs, fetes, bazaars, etc. Special days will be set aside for local organizations and all children will be admitted at half the ticket price.

Carnival Without Shows

Out of the middle west comes an independent promoter and carnival manager who submits the following plan: He proposes to operate a carnival without a single show, relying entirely upon riding devices and concessions. Of riding devices, he claims to have secured a line-up of the best and most modern on both American and European markets. He further claims that his concessions will be limited in number and of the legitimate type only. He expects the merchandise wheels to operate and admitted that without them he was not so certain of the practicability of his plan. He will sell no exclusives on concessions but figures on selling no more than two of each kind. The show, from every standpoint outside of concessions, will be the same as any other carnival, although this manager figures on placing a huge dancing floor in the center of the midway. Here dancing will be permitted at intervals, but there will be no women dancing instructors, neither will any loose or suggestive dancing be permitted.

The plan appears to be workable and the manager has tried it out on a small scale throughout the middle west. Considering the general depression and national shortage of cash, the season, on the whole, was in all ways satisfactory.

Block Parties Safe

Many of the smaller carnival managers, those who do not own equipment, scared and uncertain of the outlook, are laying low and few are showing any effort toward preparations for a new season, and many of them have openly declared themselves, saying that they will take no chances until they can see for themselves just how conditions are and how the land lies. Many are figuring on promoting block parties and community fetes, by which means

they will be enabled to test the ground and feel their way without any heavy investment.

A block party consists of concessions, a band and a dance floor. The party is usually put in under the auspices of some local church or society, who secure all local licenses and permits. The concessions pay a substantial rental and the dance floor is usually a profitable investment. It at least pays for the band, and on paved streets there is no expense for lumber. The concessions are usually protected by the committees, and, with good weather and a populous neighborhood, the "block party" is, as a rule, a success.

The community carnival or fete is the same as the "block party," excepting that one is held on a vacant lot and the other on an enclosed section of a back street.

A certain type of show is worrying, and it is hard to tell what action its managers will take. Many will materially change their tactics or not go out at all next season. It is equally certain there will be many late openings among the smaller shows. Of the really big shows there will be no changes, either in policy or methods of booking. There may be some changes in the executive staffs which will bring forth surprise, but otherwise it is doubtful if there will be much to chronicle.

\$200,000 TO IMPROVE FAIR

Wheeling, W. Va., Nov. 22. The West Virginia State Fair Association held its annual meeting here last week and voted to make improvements to the fair ground at a cost of \$200,000. Work is to be completed before the opening of the 1923 season. George W. Lutz, president of the association, stated this season's fair was the biggest in attendance in the history of the event. The policy of the State association is not to divide profits on fairs and exhibitions, but to reinvest earnings.

The meeting voted an appropriation of \$15,000 for a free attraction program for next season's fair. The contract was awarded Frank Wirth, a guest of the meeting. He represented the Wirth, Blumenfeld fair booking office.

"RINGLING-BARNUM INDOOR"

Syracuse, N. Y., Nov. 22. In spite of the announcement, made through the advertising columns of Variety, that the Ringlings would prosecute any parties using the Ringling-Barnum name for an indoor circus, the forthcoming indoor circus to be given here as a benefit for Tigris Temple of the Mystic Shrine is being advertised through window cards as the "Ringling-Barnum Indoor Circus."

The affair is to be staged in the Jefferson street State Armory. Standard circus acts are on the program.

SIMPSON, GEN. MGR. R. & C.

Savannah, Ga., Nov. 22. It is arranged that the Rubin & Cherry shows will again winter at the Tri-State Fair Grounds here. The shows, now at the Florida State Fair at Jacksonville, will leave there at the close of the fair, moving direct to Savannah. James C. Simpson has been engaged as general manager. Simpson is widely known among the secretaries of the larger fairs.

"SPICE" UNDER COST

(Continued from page 1)

die of the week to whip it back into something like its former shape before it gets to Chicago Dec. 3.

Brendel and Hart entered the show here, replacing George Price, who had been billed, but didn't open with it. Instead Price came in as the added feature of the Shubert unit at the local State. It wasn't that his absence sidetracked the trade, because his presence didn't seem to draw anything unusual at the other house. But, somehow, the town seemed to sense that "Spice" was "shot," and wouldn't come near it.

Big shows at the Hanna have been ranging from \$14,000 to \$21,000 this season. There are no abnormal conditions here except that the new Keith Palace is drawing heavily, but that is not regarded as enough to kill traveling attractions. "Spice" is said to cost something like \$8,500 weekly to operate.

OBITUARY

FRANK BACON

Frank Bacon, creator of Bill Jones in his own play, "Lightnin'," which ran more than two years at the Gaiety, New York, died in Chicago last Sunday after a week's illness, brought on by over-work. The famous character had played in more than 2,000 performances of his greatest play.

Mr. Bacon was compelled to relinquish his part in "Lightnin'" Nov. 11 and left the Blackstone Hotel last Sunday and went to the Del Prado, to be near his personal friend and physician, Dr. Robert A. Black.

Not until the following Friday night was his illness considered dangerous. On Saturday morning, his nurses say, he discussed general topics of the day. Although confined to his room throughout the week, Mr. Bacon was able to move about. At about 11 o'clock Saturday morning Mr. Bacon suffered a heart attack and fell into a coma. He never recovered consciousness.

With him at the end were his wife, who shared his years of struggle, and his daughter, Mrs. Bessie Allen, who arrived Saturday night from Kansas City, where she had been playing the leading woman part in her father's play with the road company. A son, Lloyd Bacon, is director for Lloyd Hamilton.

Mr. Bacon went to work on a sheep ranch at 14, where he remained for three years, until he

actors who held the services. The stage of the Alcazar was the first on which Bacon won dramatic success years ago.

BURTON GREEN

James Burton Green, husband of Irene Franklin, died Nov. 17 at his home in Chester Hill Park at Mount Vernon, N. Y., from Bright's disease and heart trouble. Miss Franklin, who sped to his bedside from Chicago, and their two daughters were with him at the end. A 20-year old son by a former marriage is in Mexico.

Mr. Green became unconscious about 24 hours before death. He "grew up" with present-day vaudeville. It was at Tony Pastor's he

GONE TO ETERNAL REST

MRS. H. EARNST

Beloved Mother of
DORA EARLY BYAL
Passed on Friday Night,
November 17th, 1922

gained his first intimate knowledge of Variety. Mr. Green was the first pianist of note engaged by Pastor, who paid him \$75 a week to play the shows, the salary being considered phenomenal in those days. He played only the main shows in the afternoon and evening. He joined Miss Franklin shortly after she left the legitimate for vaudeville as her accompanist and the composer of her song numbers. The pair became famous within a season and Miss Franklin was considered one of the biggest draws in the two-a-day, commanding one of the highest salaries.

During the war Franklin and Green were one of the first acts to volunteer for overseas duty, and remained in France entertaining the A. E. F. for many months.

Mr. Green's song compositions always seemed ideally suited to Miss Franklin. One number in particular, "Redhead," became identified with Miss Franklin's stage appearances.

The deceased was 48 years of age. He was formerly married to Helen Green-Van Campen, a writer. Funeral services were held last Sunday at Mount Vernon, the body later being cremated, which was his request. Mr. Green's last illness was about four months in duration, but he had been ailing for about four years and was twice stricken with nervous prostration.

GEORGE BRONSON HOWARD

George Bronson Howard killed himself November 20 by inhaling gas through a tube in his apartment in Los Angeles. He was about 38 years of age, had written several plays and books, and was well known on Broadway before leaving for the coast to take up picture writing. His best known play of some years ago was "The Only Law," written in collaboration with Willson Mizner. Howard also did the book for one "Passing Show" at the Winter Garden.

Accounts of Howard's death connected his name with Teddie Gerard, the American actress now in London, where she has been appearing in a ballroom dance act for some time. It was while Howard was living on Staten Island that he was acquainted with Miss Gerard, about the time she married Joe Raymond, who recently died on Ward's Island, New York. Raymond was mentioned in the dailies as an artist and it was said Miss Gerard had been his model, which was incorrect. Raymond had been an advertising solicitor on a couple of theatrical trade papers. He never again met Miss Gerard after she became his wife.

IN MEMORY OF

MARGARET HAVEN

who passed on November 14th, 1922.
Her former partner,
SUZANNE FRANCE

IN FOND MEMORY

OF MY PARTNER

Patrick Joseph Boyle

Passed November 22d, 1921

SINDE DALE

became an apprentice to a San Jose photographer. Eventually he established a studio of his own. At the end of four years he decided to do newspaper work. His first job was an advertising solicitor for the San Jose Mercury. Two years later he bought the Napa Reporter, Napa City, Cal.

Dissatisfied with newspapers and politics, he returned to San Jose and joined a stock company, or to put it in his own words, he "turned respectable and became an actor." Then came years of drudgery in stock and repertoire, and incidentally, seventeen years at the Alcazar theatre in San Francisco.

Mr. Bacon was born in Marysville, Cal., 58 years ago. He was 54 years old before he made his big hit. Most of his life was spent in comparative obscurity, playing character parts in small theatres in California.

He played more than 700 parts in 17 years with a stock company at the Alcazar in San Francisco. In 14 more years he added hundreds to this, and altogether he had probably played a thousand parts.

Bacon might have played in stock in San Francisco to the end of his career, but the earthquake jolted him out of that community in 1906. He came to New York then and played in "The Fortune Hunter," but took the road with it. Then followed New York engagements in "Stop Thief," "The Miracle Man" and "The Cinderella Man." He made his first real success here in the last.

Then came "Lightnin'," the theatre success of the generation.

In its final shape it appeared in New York in September, 1918, and was a huge success. It had taken in all thirty years to write it, according to Bacon himself. He had started working on the play in the late '80s, put it aside, revived it, added new ideas to it, dropped it again and finally accumulated the rich stock of ideas and dramatic situations which made the character of Bill Jones one of the greatest on the modern stage and the play the greatest of all popular hits. It was an unprecedented hit in Chicago as well as in New York, breaking all records there. Altogether Bacon played the part about 2,000 times, his manager said last night. Two road companies are now playing "Lightnin'" about the country.

San Francisco, Nov. 22.

Memorial services were held here at the Alcazar theatre at noon today for Frank Bacon. Frank Keenan headed the committee of

pearing in a ballroom dance act for some time. It was while Howard was living on Staten Island that he was acquainted with Miss Gerard, about the time she married Joe Raymond, who recently died on Ward's Island, New York. Raymond was mentioned in the dailies as an artist and it was said Miss Gerard had been his model, which was incorrect. Raymond had been an advertising solicitor on a couple of theatrical trade papers. He never again met Miss Gerard after she became his wife.

JULES LLOYD FISHER

Jules Lloyd Fisher, brother and partner of Bob Fisher (Fisher and Lloyd), vaudeville, died at the Lenox Hill Hospital last week. Mr. Fisher was 27 years old. He is survived by a mother, father and brother, the latter now playing the Loew Circuit (Fisher and Gordon).

The mother of Irene Engelhardt, secretary to Francis Reid, of the A. L. Bringer office, died at her home in New York, Nov. 17.

SEVERAL UNIT PRODUCERS HOPING FOR BURLESQUE RETURN

Formerly Columbia Men, Now With Shubert Vaudeville, Want to Go Back—Possibilities Not Reported—Leniency by Columbia Anticipated

Some of the Shubert vaudeville unit producers, formerly with their shows on the Columbia Amusement Co.'s wheel, would like to return there, and again tour the leading burlesque circuit.

Among these are said to be Arthur Pearson, Jack Singer, Barney Gerard, Max Spiegel and Jack Reid, while Ed Gallagher Beatty and George Gallagher are other burlesquers who left with I. H. Herk, to go into a strange field and business with the opening of this season. Herk is the operator of the Shubert unit circuit unit as head of the Affiliated Theatres Corporation. It is not believed Herk desires to apply for a return, nor that the Columbia people would consider his application if he made one. Herk formerly conducted the American burlesque circuit, at first in association with the Columbia and later against it. The American faded out toward the end of last season, following many internal upheavals in most of which the Columbia or its staffs were involved.

The attitude of the Columbia executives toward their wandering boys has not been reported. It is known that more than one of the unit managers from burlesque have requested permission to return to the Columbia circuit. An intimation last week by a Columbia executive seemed to indicate the Columbia would accept a desirable attraction for the wheel without reference to previous connection, but referring to the Shubert chain, the same speaker appeared to make one exception. The exception is believed to be George Gallagher.

The Columbia has been active since the opening of the season in weeding out attractions and theaters that did not meet with the approval of its censors, and the Columbia wheel is said to be easily susceptible of increases at present without embarrassment to the customary operation.

Executives of the Columbia have stoutly denied since the start of the current season the unit shows have affected their business to any degree. Anticipated leniency toward the burlesque men with the Shubert time apparently confirms those statements.

The burlesque managers and producers know little about vaudeville, technically, its intricate inside angles or the individual value either in salary or entertainment strength of the acts. This has been demonstrated at the Columbia, New York, when that house was playing extra attractions. One producer, called upon for an added feature, engaged a standard vaudeville act and paid it twice its regular salary.

When the unit system of entertainment was first decided upon, there was an epidemic of "ambition" among burlesque producers, particularly those who had a genuine or fancied grudge against the controlling faction of burlesque. It was further stimulated by Herk. The Shubert circuit looked like a \$2 field and as affording unlimited opportunities to exploit their prowess as producers. Many made the move, leaving their familiar field to experiment in a line entirely foreign to their methods.

Inflated values on material, the afterpieces that would have looked fine in burlesque, yet showed up ordinarily on the unit circuit and the combination of circumstances that accompany a new circuit, plus poor business and short bank-rolls, soon convinced the burlesque producer that burlesque was burlesque and vaudeville units something else.

The men who left burlesque are all capable as burlesque producers. Some rank with the best in burlesque. The blacklist idea is all very well, but business is business to the Columbia circuit and its good business for burlesque to register the best possible on their roster of producers it believes. A burlesque producer isn't made over night. Consequently the return of the deserters and a new burlesque chapter will be likely seriously considered.

BOHEMIAN NIGHT

Burlesque Club Holds First of Series

The Burlesque Club of America held its first of a series of Bohemian Nights Sunday at the club-rooms on 44th street. A vaudeville show holding some 20 acts was given with a dance following. The Bohemian Nights at the Burlesque Club will be a regular weekly feature on Sunday nights for the rest of the season.

The list of entertainers last Sunday included Clark and McCullough All America Trio, Nellie Nelson, Wm. S. Campbell and Harry Hyams in a comedy skit; Al Watson, Rose Sadell, songs; Dixie Mason and Harry Fields, Louise Wright, Nat Morton, Bert Lahr, the Fifi, Dolph Singer and Dan Maley, Jessie Refee, Sam Wilson, Henny Fisher, Daisy Martin and Leah Lesdka.

Next Sunday will be "Surprise Night." A portable stage is being erected for the Bohemian show. Other special nights scheduled during the winter are "Mexican," "Clown" and "Masquerade" nights.

AUGUST D. MATTFELDT DIES

Kansas City, Nov. 22. August D. Mattfeldt, 42 years old, one of the owners of the Universal Theatres Concession Co., of Chicago, and widely known in theatrical circles died at the St. Joseph hospital here Nov. 16. He was on a tour of inspection of his theatrical concessions and was taken ill while at the Hotel Muehlebach. His conditions were not considered serious but when taken to the hospital an operation was ordered for the stomach. The operation was declared successful, but the patient failed to recuperate. He had been identified with the Columbia and other burlesque amusements for many years and was also a former employee of the Butler interests in St. Louis. At the time of his death he was interested in a number of candy concessions in Columbia circuit theatres. The body was taken to Chicago for burial.

\$30,000 NOTE CASE APPEALED

The suit of the Columbia Amusement Co. against the American Burlesque Association, Inc., to recover on \$30,000 notes, has been stayed pending the A. B. A.'s appeal from an order granting the Columbia a new trial. The Columbia lost out before a jury, but was recently given permission for a new trial. The defendant has decided to appeal from this decision and has been granted a staying order against Columbia.

The plaintiff is suing on two notes for \$20,000, and \$10,000 involving the Mount Morris theatre, New York, and the Capitol, Washington, D. C. The notes were given by the A. B. A. for stock in both theatres with the understanding they were not payable until profits to the full amount of the principals have been realized.

TRYING OUT PORT HURON

The Columbia wheel shows are experimenting with Port Huron, Mich., as a Sunday one-nighter, following the week at the Gayety, Detroit.

The "Broadway Brevities" was the first show to try out the Port Huron Sunday date last Sunday, and sold out.

Columbia's Park, Indianapolis

The Park, Indianapolis, becomes a spoke in the Columbia wheel route as a week stand Nov. 27. The first Columbia attraction will be the "Greenwich Village Revue." The Indianapolis week will replace the Penn circuit of one-nighters, dropped out of the route last week.

The Columbia shows will play Indianapolis on a 60-40 percentage basis. The Park played Columbia attractions several years ago. Last season and for a couple previously it played the American shows. This season it started with the Shubert unit shows, but discontinued after seven weeks.

BALTIMORE BUSINESS

Three Grades of Burlesque There, Headed by Columbia

Baltimore, Md., Nov. 22.

Burlesque business continues to be top-notch in Baltimore, especially with the Palace, which is playing Columbia burlesque, and getting \$7,000 and \$8,000 a week right along with the utmost regularity. Business has picked up 50 per cent. at this house in comparison to last year, though the racing season has made matinees everywhere a little off. William Proctor is managing the house.

The Gayety, playing stock burlesque, has been breaking on the credit side, due to the one night-night weekly which packs the house. Matinees have been off, but \$3,000 or \$4,000 will make a nice breeze for it. Jimmy James is in charge.

At the Folly, playing Mutual burlesque, business is reported good, with the fight nights sellouts. The turkey shows, which the Mutual people have been sending out, are spotted right in the Folly.

ILL AND INJURED

Joseph Neimeyer one of the battery of exceptional "hoofers" in "Little Nellie Kelly" at the Liberty is unable to show his stuff. About the middle of the Boston run Neimeyer injured one of his legs, the sciatic nerve being affected. He is virtually walking through the show but even the limited action causes pain.

Eddie Parks (Grace and Eddie Parks) is recuperating at his home in New York, from an operation for appendicitis. His physician says that with care he may esume by Dec. 4.

Sophia Wilson will leave "The Kandy Kids" this week to undergo an operation.

Saxon and Griffin were in a taxi collision Sunday in New York and both were shaken up.

Two players at the Riverside, New York, were taken down with ptomaine poisoning last week. May Wirth had a slight attack and was advised by her physician not to appear. She insisted on working, the doctor injecting strychnine. Lillian Shaw was also ill with the complaint, and was out of the bill one day.

Charles Cartmell (Cartmell and Harris) was operated upon for appendicitis at Stern's Hospital, New York, by Dr. Philip Grausman. Mr. Cartmell is nicely recovering.

MARRIAGES

Chester Willard Jarvis, who has produced girl acts for several years past which have spent most of their time on the Pantages Circuit, in Memphis, Nov. 12, to Audrey Adelaide Holmes, a member of his company. The bride is 18 years the junior of the groom.

Ted Murray of the "Golden Gate Four," the quartette featured in the Will King Show in San Francisco, and Rita Boyet, a chorister, in the same company, were married on the Coast and both gave their notice. Dan Smith has replaced Murray in the quartette.

On the stage of Pantages, Memphis, November 13, William Jarvis to Audrey Holmes, both with the Jarvis Revue, appearing at the house.

Wallace Ford, juvenile in "Able's Irish Rose," at the Republic, New York, will be married in Cleveland, November 27, to Martha Haworth, also in the show as a bridesmaid. The bride is the daughter of William Haworth, said to be a playwright.

EQUITY PLAY LOSES

(Continued from page 1)

Of that there was about \$2,000 in subscriptions. Including the normally strong premiere takings, the takings for the initial week were but \$2,700. House rental and operating expenses approximated \$2,500 weekly, that being aside from company salaries, cost of production, royalties and advertising for the play itself.

Its business was reported the worst of all the houses on 48th street. Saturday night when there were no subscriptions in, not over 100 persons are said to have attended on the lower floor.

This week the A. E. A. committee having charge of the business end of "Hospitality" placed a number of seats with the cut rates asking that an effort be made to push sales for their attraction. Practically one-half of the lower floor as well as the balcony locations were dumped into the half-price agency.

BURLESQUE REVIEWS

MONTE CARLO GIRLS (MUTUAL BURLESQUE)

Rudolph Ross.....Tommy Burns
Patsy Boliver.....Willie Mack
Charles Wise.....George E. Puget
Ford Chopin.....William Stewart
Ham Bone.....Sid Easton
Miss Clara Voyant.....Grace Goodale
Miss Clio.....Chief Silver Tongue
Miss Clio Trix.....Bessie Brown

Here's the cat's whiskers in the way of a real old-time western wheel frolic—rough and tough, crude in spots and as blue as a professional reformer's outlook on life—but it's a burlesque show and it's funny.

Tom Sullivan sponsors the "Monte Carlos," as he has for many a year. His current entry at the Olympic this week ably upholds the traditions of the ancient and honorable title.

It's standardized as regards construction, just the same as all the Mutual wheel shows are, but there's only one money changing bit—and that one is away from the cut and dried routine. The regulation standbys are all handled in a way that takes the curse off their antiquity.

There's the cross purposes conversation, for instance about a woman, a horse and a motor boat—used for ages in comic songs, parodies and farcical sketches, but Tommy Burns, Willie Mack, George Puget and Violet Buckley made 'em roar with it by snapping into it and out of it and slamming the laughs over for rapid-fire bull's-eyes.

The matrimonial agency, some excellent team work in a double flirtation bit, the telephone that squirts water and flour in the faces of two comics and finally yields a glass of brew to the third one who tackles it, have also been done a few times in burlesque—but unlikely with any better comedy returns than they get with 'em in the "Monte Carlos."

Nobody is featured, Sullivan probably figuring the title as sufficient reason. Tommy Burns, the principal comic, wears a putty-nosed make-up and interpolates the stage "Dutch" dialect that goes with it whenever he takes a notion to. He can tumble nimbly and understands the technique of registering comedy according to Mutual wheel standards.

George Puget besides being an authoritative straight qualifies as a good light comedian. Willie Mack does a singing specialty that clicks in one of the scenes in "one" and competently contributes to the comedy in several bits.

Grace Goodale hits a high average on appearance as the prima, carrying her costumes like a Ziegfeld entry. Her singing voice will probably never cause the prize warblers of the Metropolitan opera house to grow green with envy, but she gets away with her number well enough notwithstanding the vocal handicap. Violet Buckley, the ingenue, is also far from a riot when it comes to humming, but she's there forty ways on delivery and forty more on form. Miss Buckley also figures in the bits intelligently, reading lines in a way that gets 'em over the plate. A little brunet soubrette who may be Bessie Brown displayed the best voice among the three women principals, and slapped over a jazz number or two with a snap that lifted the show.

Jim Stewart and Sid Easton, a colored team, are a tower of strength to the show, both in this burlesque and in an olio specialty that brought forth some excellent dancing, a lot of genuinely funny cross fire and a musical bit for a finish that had one manipulating one-string fiddle like a concert artist and the other a melodeon. One of the best colored turns that burlesque has had for many a season.

A hard-working shimmying chorus makes a first-rate background for the entertainment. Princess Dovey, held over as a house extra attraction from last week, wriggled her way into favor with the coo movement of the previous week still there, but greatly modified. Capacity Tuesday night. Bell.

Park's Extra Attractions

The Park music hall, New York, playing Minsky Bros' stock burlesque, will change the show weekly from now on. This week Frank Fay and Jack Johnson, the colored heavyweight champ, are at the Park as added attractions.

Tom Howard remains as principal comic, but according to report the Minskys are in-favor of the weekly change and the added attraction features, figuring it will sustain the patronage the house has attracted. The burlesque has been changed once since the house opened this season. Alex Sullivan, the sport writer, and Howard are the authors of the next book to be presented.

MOLLIE WILLIAMS SHOW

Tom.....Harry Wilson
Dick.....Bert "Cee" Howard
Sheriff Brown.....Art Frank
Rastus.....Happy McNally
Betty Brown.....Georgia Emmett
The Squaw.....Margie Barron
Big Chief.....Chief Silver Tongue
The Girl.....Ella Corbett
Mollie.....Mollie Williams

Mollie Williams has been producing burlesque shows for the Columbia Circuit for many seasons and has always been there or thereabouts with the big money getters for the circuit. Season after season Miss Williams has gone along conforming to the burlesque standards, giving them what they liked, but this season Miss Williams has drawn a blank. Maybe she has been badly advised or maybe she has lost her perspective, but the present Mollie Williams show is about the weakest contribution this writer has ever witnessed at the Columbia.

The show lacks comedy from beginning to end. The cast, with one exception lacks the ability to put comedy over, so the book isn't wholly to blame, and the dramatic comedy sketch, reminiscent of "The Cat and the Canary," in which Miss Williams appears closing the first half of the burlesque, can be deleted now. Losing the script of "The Woman in the Dark" would strengthen the show. William Lytell is the author of this comedy attempt at weirdness and secret panel thrills. The chilly touches pulled laughs and vice is virtue. It was a mess.

Miss Williams' specialty later was spotty. The French song got nothing and won't. "Hot Tamale Eyes," with Mollie in gorgeous Spanish attire leading the chorus, was her best number. A few more like this would save the ship.

A comedy scene, "At the Stage Door," was strained and without an original line or piece of business to relieve the dull monotony. "A Grocery Store" scene passed the same way with done-over dialog and unfunny business in incapable hands.

A specialty by Happy McNally, a blackface comedian of a type, and a vintage that has almost disappeared from the stage, consisted of a meaningless, rhymed lyric constructed around an old madrigal idea that wouldn't get laughs before a grandfathers' convention.

Another gem in the way of comedy business was a slapstick bit, with the comics belaboring each other while in a stooping posture. This particular piece of business is a wing of the turkey that flew ages ago.

The redeeming features were the excellent production as regards scenery and costuming, the best looking and peepiest chorus at the Columbia all season, the specialties of the women principals, all lookers; the comedy possibilities revealed by Bert "Cee" Howard in an eccentric comedy role, and the dancing of Art Frank, who labored in a rube characterization in which he proved a corking hooper. His Frisco imitation, Sheikh travestied classical dance and eccentric solo would have stood up anywhere. The Sheikh had a touch of originality that will probably lift this nimble fellow to musical comedy some day.

Harry Wilson in semi-straight roles and one English characterization was light and misplaced throughout. Richard Lloyd, a good-looking straight, probably from other fields, sang well but lacked the experience or the comedy relief to make his scenes stand up. The nearest approach to a straight man was Wilson, who worked opposite Howard and foiled him well in a sidewalk patter contribution, consisting of gags that went back to Haines and Vidoque.

The chorus were a delight every time out. They looked like the background of a \$2.50 musical show and danced well. In addition their costumes were becoming and numerous.

Miss Williams should build up on her singing specialty and let it go at that. The stage-door scene with Mollie acting as principal kiddist is another burlesque antiquity that doesn't belong. The dialog was frayed and unfunny. Johns hanging around the stage door has ceased to be a comedy topic since its general adoption.

Another comedian is needed and a real straight man. By intelligent pruning the Mollie Williams show can be converted into a worthy success to the many successful productions Miss Williams has sponsored in the past. She owes the effort to her many followers. Con.

Another Week for Howe Show
The Sam Howe show, "Joys of Life," closes at the Casino, Boston, next week, instead of at the Gayety, Montreal, where it is playing this week.

The new "Rockets," restaged and produced by Hurlie & Seamon, will break in at Newburgh and Poughkeepsie next week (Nov. 27), following which it will take up the route of the Sam Howe show.

The new Hurlie & Seamon show will not be called "Rockets" for a couple of weeks, but will play under the former H. & S. title of "Girls from Happyland."

BURLESQUE ROUTES

WILL BE FOUND ON PAGE

Thirty-four in This Issue

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JACK EDWARDS
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The State Industrial Board of Pennsylvania has just completed a survey of the State to learn how the child labor act is being enforced. Relative to children in theatricals, the report says:

"The effectiveness of public action in regard to the proposed regulations governing children in theatricals is demonstrated in the survey just completed. The inspectors found violations of the act in this respect practically a negligible quantity. Only a few cases where children were employed on the stage were found in the investigation. In each of these cases the children were accompanied by parents or guardians and a tutor, showing that the spirit of public discussion, calling for such care of the children has been carried out by the theatrical interests."

The board has no cut and dried rule for children on the stage, although it has frequently discussed it. Hearings brought out advocates who hold that under the child labor law no children under 16 can appear on any stage, but the board has taken the more liberal view that it will not molest children while they are being given advantages in education.

Vesta Wallace (vaudeville) recently found a pearl and diamond necklace valued at \$10,000. After looking through the advertising columns of the daily papers for several days Miss Wallace herself advertised, announcing her find. Summoned to the Lying-in Hospital by Dr. Meyer Wolf, Miss Wallace, after assuring herself the doctor was the rightful owner, turned over the bauble and was handed a \$50 bill for her trouble. This was increased later by a \$10 gift from the physician's wife.

A transformed beer saloon on Nassau street now serves as a bibliotheca, where books are sold by the auction process. The auctioneer is R. E. Sherwood, ex-performer, whose stage experience embraced the extremes of circus and Shakespearean endeavor. Sherwood, because of his entertaining sales talk and theatrical tidbits, has become famed among the law clerks and stenogs in the vicinity, as a result of which he draws capacity audiences between the 12 to 2 lunch-hour periods. Obviously a good percentage are attracted solely by the auctioneer's personality and free vaudeville performance than any bibliophilic interest.

Mrs. Virginia Grant, actress for many years, is the new manager of the Dempsey Beauty Shop at Auburn, N. Y. Mrs. Grant has quit theatricals and intends to reside in Auburn.

The third annual benefit performance for the New York American Xmas Fund (for the Brooklyn poor) will be staged at the Montauk, Brooklyn, Sunday night, Dec. 3. Pat Woods, of the Keith office, will book the show, which will be donated for the occasion.

The Levine family will unveil a monument to Henry Lewis Sunday, November 26, at Washington Cemetery at 2 p. m. If raining, the unveiling will be postponed until Sunday, December 3.

James B. Carson has retained Jac. W. Wyte to institute legal proceedings against H. I. Phillips, the New York "Globe" columnist. The suit is to recover one-half of the profits Phillips received from writing "Taking Chances" in collaboration with Harold Orlow. Carson claims he introduced the two collaborators on the understanding both were to share alike in the profits. Phillips authored Carson's vaudeville monolog last season.

Chris Pender says that he and his

EQUITY FUMING AGAIN

Equity is fuming again. Equity, when it fumes, fumes and fumes. It's an exertion leaders are not expected to undergo except in the course of their regular work. Equity now is fuming at Variety. Also again! Variety is not in the course of Equity's leaders' regular work. Variety is just coarse. If you don't think so, ask the Equity bunch, the inside crowd otherwise known as Branch No. 2, address the Lambs Club.

Why does Equity fume? Isn't it soft enough for the No. 2 branchers? Maybe they fume to be humorous or get into a humorous mood. It sounds humorous, sort of English like. It's probably the English idea, as expounded, impounded and propounded in the Lambs. Nice place, that Lambs Club, for this winter, if it's cold and the dues are paid. Wonder how many English have paid dues to the Lambs who have not paid dues to Equity. Just a thought; no question. You need not answer.

We are not trying to be funny. No humor in this, answering Equity and not yet recovered from the Friars' dinner. As a matter of fact, we are yawning this, through. But what must be done should be done, and right away, or we will forget it.

Equity's motive may be right, but its method is wrong. It accuses Variety of lying. Says Variety said it assessed members \$5 each by order of the American Federation of Labor for the defense of the indicted Herrin miners. Said we said Equity is losing \$50,000 a year, and it's only losing \$16,500. Got just as sore as though we had actually cheated it out of the other \$33,500, or had taken ourselves \$5 each from members for the Herrin miners.

Variety prints so much of little consequence. It's pretty tough to turn out 48 pages every week. Got to say something. The other day a manager cried because he said we said his show only got \$17,000 last week, and it got \$17,900. We said, "Typographical error" (the old bunk), but we can't use that on Equity. You can typograph wrong for a figure or a letter, but you can't for an entire story. Got to find another reason. Equity should let the managers do all of the crying. Not cry itself. Not nice for an actors' organization that belongs to the English. Don't cry, Eq.

Got to keep repeating to those Equity guys—the English ones. The Americans seem to be able to get the idea, but the English are either obtuse or English. (There's a gag for Geo. M. in "So This Is London!") That's a good play, that "London" play; good because it's playing to capacity. Another Cohan play playing to capacity, "Little Nelly Kelly" (How do you spell that "Nelly," Geo., "Nelly" or "Ne'lle"?).

Equity has a play, "Hospitality." Maybe that's a good play, too. But they don't practice it, the Equity bosses, whoever they are or whoever he is. Hospitality over here is often accepted as meaning "Come on in—everything's free." But at the 48th Street they charge for "Hospitality." And that's all right; that's business. We had to pay to see it, so we are entitled to a kick.

The hospitality we mean the Equity bosses don't practice is like this (or at least that is what we have been told, like we are told everything about Equity and mostly against Equity, because we have no way to secure verifications). That could be why we are told—but never mind that. The lack of hospitality is right in Equity's home office. So we have been told. And this is what we have been told. That there would be or could be some American and English members around the home burning fires. And someone mentions Variety. And someone, always an Englishman, opens a window. Or maybe he looked out of a window. We are told so much. And the American says, "Why is it you don't give that Variety any news?" And after the Englishmen recover, they sing their chorus, "That rotten paper." And, of course, the Englishmen prevail, mostly because they are English.

Or maybe another Englishman, who can't forget his diplomacy, says, trying to talk like an American, "Well, boys, it's like this. I don't exactly dislike Variety, and maybe we could use it, but it's rotten and it's no good, but if it would print only what we wanted it to, maybe we would talk to it once in a while," and then the other Englishmen, taking "once in a while" for the cue, bust right in again on their chorus of "That rotten paper." So the American probably wonders if those who run Equity pay anything to Equity, and he goes on his way, right past the Lambs Club, where the English operate the No. 2 branch.

Now, listen, Eq. Don't do a run-around and say we are trying to split Equity into factions, English and American. That's not the scheme. It's hospitality, when it costs nothing. If the Equity bosses, whoever they are or whoever he is, had said: "Variety is a pretty bum paper. In fact, it's nothing at all. Nobody reads it and nobody believes it if they do read it, but they don't read it. But if they do read it, they should read both sides, so we'll hold our grouse under cover and see if we can't make some use of that rotten Variety, for Variety reaches people our Equity monthly defender never heard of. And who can tell? Maybe if we get our side in Variety once in a while (no, cue), maybe some of our members would pay their dues."

So if Eq. had been really hospitable, and said, "Come on in if you want to find out what you should print," instead of saying, "You can't come in here, whether you get it right or wrong," that would have been hospitality without a charge, and Eq. wouldn't have to cry so often over poor Variety, that has trouble enough without bothering over the English of Eq.

And so, Eq., when you stoop to say, after you told us to lay off of you and your members, not to speak to either nor go into your offices, and even posted that notice on your bulletin board, published it, told your members not to read nor buy Variety, not to advertise in it, and called it a liar so often we are almost led to believe it ourselves, that Variety should not have published that assessment story without having asked an Equity deputy or an Equity member, because Variety's New York office is in the center of 50 or more theatres, don't you think you are ridiculous—or don't you think?

There's the silliest squawk ever heard outside of the Friars' card room. Tell us to keep out, so we can't get verification, and then cry because we can't. Oh, Eq., honest, it does look as though you are really all English.

Did anyone ever hear of the New York "Commercial," to get back to the matter of the assessment? The "Commercial" printed a story about the assessment, taking its story from Variety's. Equity sent a denial to the "Commercial," and the "Commercial" sent the writer of its story to Equity's office. Then the "Commercial" printed another story of its writer calling at Equity's office about the assessment. And the "Commercial's" second story said that when its writer asked Frank Gillmore to make a short written statement to the effect Equity had not assessed members nor asked for any money for the Herrin miners, Mr. Gillmore refused to make such a statement. And that's that.

That's about all. And we have done this whole thing on a typewriter without a drink. It's now 6:30 in New York and 11:30 in London. Take your choice.

Two partners were chloroformed in their apartment at 4 a. m. Sunday by thieves who stole jewelry and clothing to the amount of \$100. The act is Meyers, Pender and McCluskey, with the three men living at 628 Spruce street, Philadelphia, while

playing a cabaret engagement in that city. Local detectives were given the matter to investigate.

The Empire, Fall River (vaudeville), opens next week, booked by Cheedy.

TICKET SPECULATING FUTURE

The legitimate theatre managers of New York and Chicago (and they interlock to a considerable extent) are dead up against the ticket speculating thing. It's past bodes ill for its future. The managers have finally reached that conclusion. But they don't know what to do. Groping about for a solution doesn't seem to locate one.

One point appears to be assured, and that is the managers have allowed their own box offices to get beyond their control in those two cities. The control has passed to the ticket agencies. That always has been so to a marked degree in Chicago. Now the New York managers see how they are threatened.

There are so many ways the managers affected can view the ticket agency problem it is hardly to be wondered at many opinions expressed among them stump the question. The big danger just now looks to be the independence with which the agencies handle the tickets of the theatres they sell for. Agencies hardly appear to consider the theatre at all.

The speculators have believed for a long while they are supreme. That is even outside of the "buys." Agencies have worked themselves into that frame of mind, perhaps somewhat persuaded in their self-formed opinion by the Chicago situation. The Chicago theatre ticket speculating condition is the most surprising anyone in any business could conceive. No explanation could explain how a ticket speculator may so thoroughly control the sale of tickets for all legit theatres that the agency believes itself sufficiently enforced to dictate the scale of a theatre before the incoming show reaches it. That, in brief, and but a little of the whole, is the situation in Chicago. It was made possible in the first place through a local ordinance that prescribed the theatre ticket could not be sold at a higher price other than that printed on the ticket. That may have been when Chicago had six or seven legit theatres. Now it has 15 and the condition remains with the spec almost in supreme command, though a half-hearted fight is now about to be waged against it.

The managers of the P. M. A. may work out their salvation in New York, for that is just what it looks like. They might remember while doing it that some of the agencies have an enormous number of charge accounts, all theatregers. It would not be a surprise to know that the two leading agencies have as many as from 8,000 to 10,000 charge accounts on their combined lists. This is aside from the counter sale. Right in those charge accounts may be the little dark fellow, if there is a dark one lingering around. But there is something, and after that the matter of the gyps should enter.

Still, that is too inside and for the managers to solve. But the regular ticket agencies and the gyms must be controlled before the cut rate thing can be sensibly taken up. Otherwise, the agencies and the gyms would dump into the cut rates, without regulation.

There's another very much inside aspect on this proposition that is also up to the managers; that is the possible manner of the tickets going out of the box office and the tickets coming back to the box office when they should not. The going out may be allowable, but the coming back (return on an outright buy in quantities or through digging) of tickets is wrong.

It is claimed the central managerial agency or clearing house is impracticable through enviousness or organization. Then the alternative looks to be the forcing of certain agencies to an understanding that will limit only the agencies invited to business dealings with the managers. That might be contingent, however, upon the presumption that there is no New York legit manager at present holding an interest in a ticket agency. We have our doubts about that.

If the theatrical managers of New York and Chicago want to control their business they must control the ticket speculator. It's dallying to think of or suggest other ways than direct control. Temporizing or experimenting will be taken advantage of meanwhile by the agencies to further entrench themselves. They are pretty strong now. They know and the managers know how strong they are.

Any plan that proposed to allow ticket offices to secure tickets in advance, under buys or premiums, will never amount to anything more than increasing the power of the specs. Any plan that will permit them to handle theatre tickets without a buy or commission, whether with return privilege or not, is equally as dangerous, unless the P. M. A. has a certain supervision of the business of those agencies selected, with the authority to detail a representative for investigation, if necessary.

The most certain means is a central office and advertise to the public. Why not the managers advertise to the public they are running their own box office; others advertise they are doing it?

SPORTS

What may, or may not, be a new angle on the gambling element around New York has cropped out with the approaching finish of the football season. It's undoubtedly an old gag dressed up for the college students to fall for, and, according to report, the gyppers have been more than fairly successful. Last week's Yale-Princeton contest is said to have netted \$38,000 for the inside workers.

Those who are "in" on the frame consist of a clique comprising about ten, in round numbers, ranging in age from 25 to 40. The idea is the clique splits half and half to bet on the games with the five who are to place money on the favorite, or the team they pick to win, laying the heaviest bets and both halves carrying about \$2,000 in cash with them to make it look good.

The gang may migrate to the respective college towns about a week before the game, get in with the students, ride 'em around in cars, spend coin and establish their financial means while also conversing about bets. When the time comes for the actual laying down of the money a certified check is produced by the wise boys, and everything is supposedly on the level. But the print on the check is a phoney as the gang has its own rubber stamp.

Following the game, and if the favorite, or the team the "heavy dough" is on, wins, the gyms make good the losing bets (for there may be a chance of a repeat on another game), but if it's the other way around the "small money" half col-

lect their winnings and the pals who have gone "overboard" through wagering the large end in bad paper blow out.

It's a pretty wise mob handling the proposition, with enough sense to lay off the tough boys, who are liable to follow the bad checks up and make trouble. Hence, they adhere mainly to the students or individuals they know they can take. Besides which it was reported that the clique are not only limited to the fall season and gridiron game, but are extensive in their campaign covering the summer months by baseball and the ponies with, of course, variations to the routine.

Two real scrappers from the other side of the world are making boxing history around these parts. They comprise the team of brown glove-men brought from the Philippines. Pancho Villa, the midget with the Mexican name, and Elino Flores, the likely visitors, featured the card at Madison Square Garden last Friday. Both performed with credit.

The lads have been in this country six months. Perhaps the Philippines are natural fighters, in fact, that was the impression abroad when the country had Aguinaldo tearing loose. It's a good guess that the American soldiers quartered on the islands inoculated the younger generation with the glove virus. In any event, the two boxers are ring wise and at no time after their

(Continued on page 35)

"THREE CZARS" DINNER BEST EVER BY FRIARS

Landis, Hays and Thomas Speak at Astor Banquet—
Rogers Thought He Would Introduce a Boot-
legger

The Friars' most successful affair of its kind was staged Sunday evening, in the grand ballroom of the Hotel Astor, where a dinner was tendered the "big three" of the amusement world—Kenesaw Mountain Landis, the dictator of big league baseball; Will Hays, appointed to guide the destinies of the picture world, and Augustus Thomas, the directing head of the Producing Managers' Association, typifying the legitimate stage.

Friar Abbott George M. Cohan was in the toastmaster's chair. The dinner was oversubscribed and Mr. Cohan stated it was the first event of the Friars at the conclusion of a period of reconstruction, the club now being on a firmer financial basis than any organization of its kind in the country.

Prior to his introductory address Mr. Cohan asked the gathering to rise for a moment of silent prayer in respect to Frank Bacon, the star of "Lightnin'", who died Sunday in Chicago. The toastmaster said that recently when he was in Chicago, Bacon, after three years of estrangement, requested a talk with Cohan at his hotel. Bacon had been one of the strongest factors in the actors' strike of 1919 and considered one of the staunchest members of Equity. When he arrived at the hotel he expressed regret about the feeling between the actors' organizations. "It's all a mistake," Bacon told Cohan, "let's be friends." The mention of Bacon and the Cohan incident was made a feature of the address of both Mr. Landis and Mr. Thomas, the latter quite extensively mentioning Equity, its labor affiliation and the agreement between the managers and actors.

Mr. Cohan cleverly contrived to introduce the "three czars," having an "advance agent" for each. De Wolf Hopper did the honors for Landis, Will Rogers diffused wit in introducing Hays, and Irvin Cobb made a brilliant prelude, for Thomas.

By far the most amusing speech of the evening was Rogers' contribution. The diners went into flights of laughter frequently and Hays himself giggled so hard he had to wipe the tears from his eyes. Rogers said he had been informed he was to introduce a man representing the largest industry in the country and naturally studied up on bootlegging, thinking his man was the invisible president of the liquor distributors. But to learn his man represented a lot of 10-cent pictures had scrapped all of his hope. Rogers said he hadn't eaten the dinner and if he pulled a flop no blame could attach to him. He also said the Friars thought of a dinner to one of the big three, but decided to bunch them into a "three in one" affair.

The address of Mr. Thomas caused some surprise in managerial circles early this week, that he would touch on the matter of the relation of the P. M. A. and Equity before a gathering of the kind. Some managers were inclined to regret the discourse, though the motive was sincere. The playwright-director mentioned the Bacon-Cohan incident in pleading for a continuance of the agreement between the two organizations. The agreement signed at the conclusion of the strike expires in 1924 and it was Thomas' hope there would be no hindrance to an extension of the amicable relations on the same basis as at present.

Mr. Thomas mentioned his connection with the strike settlement and the meeting at the St. Regis hotel when the managerial representatives and those of the actors and theatrical labor unions agreed to settle all difficulties. He said the agreement gave to the actors greater privileges than ever enjoyed by them before and that there could be no reason why it should not be extended. Mr. Thomas said that as a playwright he was on intimate terms with many of the leaders in Equity and they were close friends up until the time Equity joined the American Federation of Labor. He stated he did not believe actors needed such an affiliation and inferred they would

(Continued on page 32)

"KREISLER" AT APOLLO; GRIFFITH AT SELWYN

Change in Bookings—"Secrets" May Go Into Selwyn After Pictures

"Johannes Kreisler," the German dramatic novelty which half a dozen American managers bid for, and which the Selwyns will present here, will be housed in their Apollo, New York, instead of the Selwyn, as first planned. The switch was made because of the larger capacity of the Apollo, which will permit a lower admission scale. Instead of \$5 top, the attraction will be priced at \$4 top, and more moderate priced seats in the balcony also was considered.

The Apollo can play to \$30,000 weekly at the lower scale. It has 620 seats on the lower floor, as against 575 for the Selwyn. The proscenium will be opened and the steel bridge required for the mechanical effects installed there, instead of the Selwyn.

Because of the switch in houses, D. W. Griffith has agreed to exhibit two weeks at the Selwyn, the time being the remainder of his rental of the Apollo. "One Exciting Night" will stop after another week, the Apollo going dark so that the "Kreisler" devices may be installed and rehearsals held. "Partners Again" leaves the Selwyn at the same time, and Griffith will take possession. For the first week he will present "Intolerance," which is said to apply now more forcefully than two years ago when initially presented. For the second week he will show "The Birth of a Nation."

The Selwyn may get "Secrets," the English success which Sam H. Harris will produce here. It is due about the holidays.

COLLISON BANKRUPT

Author of "Mabel's Room" Owes \$69,000—Assets \$500

Wilson Collison, farce playwright and theatrical producer, has filed a voluntary petition in bankruptcy in the United States District Court, New York, with total liabilities of \$69,382.91, and \$500 assets. Collison came to attention as co-author with Avery Hopwood of a number of A. H. Woods' farces, including "Up in Mabel's Room," "Getting Gertie's Garter," and others, later producing "The Lady With the Carmine Lips," at the Punch and Judy, New York, on his own.

As a result Collison was sued for breach of a lease on the theatre by the Punch and Judy Theatre Co., Inc., Collison listing this as one of his liabilities to the extent of \$40,000. The playwright acknowledges indebtedness of \$12,264 to Anzette Lloyd-Collison for moneys loaned on a series of five notes starting April 6, 1921. Thomas F. Kane, care of the Century Play Co., Earl Carroll theatre building has \$7,000 due, according to the schedules, Laura D. Wilck, play broker, \$9,020.75 for unpaid royalties and commissions, and Lotty & Brice, theatrical costumers, \$668.

Collison was also reported to sponsor a new farce in the past month, but abandoned it. Arthur Ungar, formerly manager for Collison, has acquired the rights to this piece, not definitely titled.

COAST "CHUCKLES"

Los Angeles, Nov. 22. "Chuckles," with an all-negro cast, was produced at the Philharmonic Auditorium before a big audience this week, although many at the premiere were guests.

The show is regarded as fair, but not as good as "Shuffle Along."

WARDE AND MISSION PLAY

Los Angeles, Nov. 22. Frederick Warde, the veteran actor, may not return to the Mission play in which he has starred for several years. His plans are in abeyance for the present.

VISITING STAR 'WHEEL' FROM COAST TO COAST

Metropolitan, Cleveland, in New Mutual Advantages—30-40 Weeks Possible

Cleveland, Nov. 22. An announcement concerning the future policy of the Metropolitan theatre, where the Robert McLaughlin Players are appearing in weekly repertory, was made this week. Mr. McLaughlin has completed negotiations by which this theatre will be a member of a "visiting star" wheel. Other houses which are "spokes" in the wheel are located in Albany, Rochester, Buffalo, Toledo, Des Moines, Salt Lake City and other cities, reaching from coast to coast, with San Francisco and Los Angeles as the terminal points. The plan contemplates sending various stars of the first magnitude to each of the theatres on the wheel to act in connection with the local organizations. All of the members of the company with the exception of the specially engaged star would be resident players, appearing week after week in different roles.

The plan has great mutual advantages. It not only permits and achieves the engagement of the prominent people of the stage for the local organizations but it offers a season of thirty to forty weeks to the stars with whom contracts are made. Because of poor road business and high transportation costs it is thought that the new method may have a revolutionary effect in the theatrical field.

GUILD PLAY BANNED

University Regards "S. S. Tenacity" Too Gay for College Showing

San Francisco, Nov. 22. The San Francisco Stage Guild, which now has its own theatre in San Francisco, the Plaza, formerly the Savoy, came in for a lot of publicity last week when the Board of Regents of the University of California refused to permit the showing of "S. S. Tenacity" at the university, where the guild had been showing its plays for three days of each week.

The play was barred because of a seduction scene which supplies the "kick" of the play. When reviewed by critics on the San Francisco dailies the dramatic editors refused to regard "S. S. Tenacity" as "a gay trifle from the French." The Board of Regents decided it was a bit too gay for university undergraduates to witness.

KNIGHT REWRITING "BILL"

Author of "Thin Ice" May Appear in English Piece

"Old Bill, M. P.," the Balmfater play, which is to be produced here by Sam H. Harris, is being rewritten by Percival Knight, who wrote and is appearing in "Thin Ice." The piece was first intended for Mr. and Mrs. Coburn, but the latter are now in "So This Is London!" at Cohan's Grand, Chicago.

Percy Ames may step into Knight's role in "Thin Ice," in which event Knight will appear in the name role of "Old Bill." He will direct the show, planned for Canadian bookings prior to presentation on Broadway.

Lewis & Gordon are interested in the American rights to "Old Bill" in association with Harris.

O'BRIEN EXCITES INTEREST

Eugene O'Brien's new stage starring vehicle, "Steve," opened Monday in Scranton. It is due on Broadway the first week in December, under George Gattis' direction. Mrs. Thomas Whiffen appears in the support.

Robert L. Dempster, the author, and Laura Hope Crewes are staging it.

An advance demand evincing interest is reported from Pennsylvania towns where the show will appear next week.

ACTRESS CLEARED

Los Angeles, Nov. 22. One stage name was drawn into a recent murder, but the theatrical colony was not involved. It was shown that Dewayne Frances, legitimate actress, was present with Bert Torrence, a realty dealer, when he was shot down and killed, but the police have absolved her.

The authorities are working on the theory that the killing was done by a bootlegger.

ALAN DALE'S PLAY QUESTIONED BY PITOU

Manager Starts Action Against Critic and Shuberts—"Nobody's Fool" Not New

Action has been started by Augustus Pitou against the Shuberts and Alan Dale on the allegation that they are wrongfully presenting a play called "Nobody's Fool," which opened out of town last week. Notices were served by Joseph Bickerton, attorney for Pitou. Dale wrote the play. Pitou originally produced it, and sent it on tour with May Robson in 1920-21, and claims prior rights.

The critic-playwright took the position that the manager's rights expired, and, with the Shuberts, plans to bring the show to Broadway. Miss Robson never played it in New York. It is said the contract between Pitou and Dale contains contradictory clauses.

Miss Robson is on tour this season in "Mother's Millions," also produced by Pitou. The new piece is by Howard McKent Barnes and is well regarded. Pitou expects to bring Miss Robson to New York in it during the spring.

"PASS GRAFTERS" TALKED ABOUT

Volume Is Increasing—Move Being Made to Check Impositions

Wells Hawks, general press representative for Sam H. Harris, called a meeting of the press agents for Broadway attractions, that a solution may be worked out to correct the imposition of pass grafters. There are numerous requests for courtesies from persons whose connections do not entitle them to consideration, and the informal association of agents seeks to weed out such individuals.

Through a comparison of requests a sort of "fakir black-list" will be made, the list to be sent all press agents as a guide. It will be safe to reply to requests from names on the list that "we are sold out" or "Sorry, we have a theatre party on tonight."

Several years ago the press agents got together and established a similar safety device which was considered quite effective. Recently the volume of free ticket requests has grown to such proportions the press agents believe they must have some means of defense.

There will be a series of luncheon meetings at Keen's Chop House, on the "Dutch treat" plan. In addition to Hawks, those furthering the plan are Claude Greneker, Walter Kingsley, Francis Reid, John D. Williams, Al Strassman and Charles E. Cook.

"MARJOLAINE" ATTACHED

Rutland Railroad's Claim of \$500 Adjusted and Show Released

Montreal, Nov. 22. "Marjolaine," at His Majesty's here, was seized Saturday by a bailiff acting under instructions from a local lawyer.

The complaint against the company was laid by the Montreal representative of the Rutland Railroad. In his deposition the complainant stated the "Marjolaine" company owed the railroad \$500 transportation charges from New York to Montreal.

Writs were served on the closing night of the engagement upon the company and house managers and the Montreal lessee of the house. The box office receipts were attached and the bailiff took an inventory of the stock in trade of the company, scenery, etc.

In accordance with the Quebec law, it would have been possible for the lawyer acting for the complainant to tie up the show in Montreal for a full week, when the writ was returnable in court, but a satisfactory arrangement was arrived at in time to allow the company to proceed on the road.

Charles Holdstock, L. L. M., advocate and former house manager of His Majesty's, acted for Thomas Fallon, the complainant, representing the Rutland people.

H. H. FRAZEE REJOINING MANAGERS' ASS'N

Reported Producer Will Be Re-elected to P. M. A.—"Paddy" Not Reason, Frazee Says

H. H. Frazee, who resigned from the Producing Managers' Association about a year ago, has applied for membership. It is understood he will be re-elected. Reports are that the manager has agreed to pay back dues in dispute at the time of his withdrawal.

After leaving the P. M. A., Frazee put on "Her Temporary Husband" as an independent producer. Recently he assumed the rights to "Paddy," starring Mrs. Fiske, which George Tyler was to have presented. Mrs. Fiske is a member of the Actors' Fidelity League. Broadway was interested in developments from an Equity standpoint. The problem was solved by Frazee's intention to re-enter the managers' association.

Reports were that members of the cast of "Paddy" had been instructed to insist that as the production was independent all the players must be Equity members. That situation would have forced Frazee into the P. M. A. or Mrs. Fiske into Equity unless a new star was secured.

At the Frazee office it was stated the manager had arranged for resuming membership in the P. M. A. some time ago. It was also stated there had been no trouble with Equity over the matter in any way.

TEMPERAMENTAL PIANIST

Gives Brilliant Concert in Baltimore

Baltimore, Nov. 22. Paderewski, who played in recital here Monday night, let his temperament get the best of him for a moment when two women in the audience arose to leave the hall. The pianist was in the midst of a big number, when rustling in the center of the house attracted his attention. His hands were raised to strike a chord, but when he saw the women leaving, the hands failed to descend, and instead he arose and walked swiftly into the wings, refusing to reappear until three minutes of intense applause assured him that the audience was more than willing to listen.

It afterward developed the women who left the hall were visitors from Washington, and that they were compelled to leave in order to catch a train.

The recital, which the Pole gave here, was the most brilliant of the local season, and every seat in the house was filled, while many were standing in the rear of the house, \$2.50 being charged for this privilege. His encores outnumbered the program pieces, so heavy was the applause and so enthusiastic was the audience.

SHYLOCK DID \$24,000

Five Days of Belasco Production In Baltimore at \$3 Top

Baltimore, Nov. 22. Belasco's "Merchant of Venice" with Warfield, at \$3 top, opening here Tuesday, did \$24,000 gross in the five days remaining.

From here the play went to the Nixon, Pittsburgh, and then moves to Cleveland and Detroit, for one week each, before opening at the Lyceum, New York.

CHI TURNS DOWN O'NEIL PLAY

Chicago, Nov. 22. The failure of Nance O'Neill in "The Field of Ermine" at Powers is the talk of the loop. The show was only booked in for a fortnight, but that period is admitted now to be too long. The critics rapped the show without exception, and several observed it was not to be compared to "The Passion Flower," last season's play for Miss O'Neill by the same author.

"HAYSEED" AT POLI'S

Washington, D. C., Nov. 22. The first production to appear in the remodeled Poli's will be "Hayseed," opening next Monday, after starting its career last Monday at Stamford, Conn.

"Hayseed," originally promoted by E. Ray Goetz and taken over by David & LeMaire, may bow out Broadway either at the Broadhurst or Bayes theatre.

OF 20 FOREIGN PLAYS ON B'WAY 3 BIG HITS; REST MEDIOCRE

**Fear Importations Would Overshadow Native Works
Groundless—Maughm's "Rain" Leads in Demand—Week Sees Drop**

Broadway's productions of foreign origin have featured the fall list, 20 in all in that classification. At the opening of the season there was considerable conjecture whether the "invasion" would greatly transgress on the popularity of the native product. A survey of the imported plays, however, indicates that a distinct majority fall into the groove of mediocrity which is axiomatic of American shows.

Three of the foreign plays are among the business leaders on Broadway, at least one is really of American playwrighting. That is "Rain," the demand leader of the non-musicals. The piece was taken from a short story by W. Somerset Maughm by two Americans and fashioned into a drama after the English author had passed up its dramatic possibilities. The other two of the imported dramatic leaders are "Loyalties" and "Kiki." The latter is a holdover from last season, and that applies also to "Chauve-Souris" and "Blossom Time," which pair completes the established successes from abroad still in the going.

Of the balance "The Lady in Ermine" appears one of the best, while "The Yankee Princess" is doing fair but not big business. "R. U. R." and "The World We Live In" (insect comedy) are novelties with prospects.

Foreign plays not clicking exceptionally to date or at best made a flash showing are "Rose Bernd," "East of Suez," "La Tendresse," "Springtime of Youth," "The Romantic Age," "Six Characters in Search of an Author," "The Love Child," "To Love," "Banco" (which closed Saturday) and "Malvaloca," a distinct failure.

"So This Is London" at the Hudson leads the non-musical list with a steady weekly margin, it grossing nearly \$16,000 again last week. "Rain" was an overcapacity draw at Elliott, its first week totaling nearly \$14,800. "Kiki" and "Loyalties" stand in the order named, the former still doing around \$15,000. This is its 52 week. "The Fool" is one of Broadway's best sellers. For its fourth week the takings were nearly \$13,500. Monday the business was \$1,800, just tripling the draw for the opening night a month ago. "Merton of the Movies" was close to \$13,000 at the Cort and looks in for a run. "Seventh Heaven" climbed to \$10,000 and ought to stick. "The Old Soak" holds to substantial and profitable business, with last week grossing better than \$12,200.

There was a post-election drop along Broadway last week, but the new hits went to big money. "Little Nellie Kelly" lived up to all advance prediction and had a clean-out trade by Thursday for a first week's gross of nearly \$21,000. The demand for the Cohan musical piece is on a par with anything in town, with agencies calling for over their allotments. "The Music Box Revue" is getting capacity trade for all performances, brokers asking for addition tickets there also. Last week it grossed \$29,400. Ziegfeld's "Follies" continues to top the list in actual gross, with \$33,900 in last week. The "Greenwich Village Follies" holds on strongly, with a little under \$23,000 last week.

"Hamlet" which opened Thursday of last week at the Sam H. Harris drew much attention. John Barrymore was accorded splendid notices and the attraction pulled heavily. No agency aid was sought and the brokers were not allotted tickets until Tuesday night. The takings for the first three days (four performances) was close to \$11,000 and the piece is regarded as sure of big business for a time. The box office is one of the liveliest on Broadway and steady buying in advance a feature.

The Comedy Francaise with Mme. Sorel at the 39th Street was a surprise money getter. For the first week the gross was over \$16,600 the record for the house. The takings were made possible by a \$5 top. The show was on for two weeks and goes on tour after Saturday. The "49ers" stopped at the Punch and

and Judy and "Banco" went into storage from the Ritz last Saturday. This week will be the finale for "On the Stairs" at Daly's 63d Street, and "Molly Darling" at the Globe. Next week will be the last for "Cat and Canary" at the National which will get "Fashions for Me" Dec. 4. "To Love" will leave the Bijou too next week with "Listening In" succeeding.

Next week's new presentations will be "The Painted Flapper" at the Ritz, "The Bunch and Judy" at the Globe, "The Bootleggers" at the 39th Street and "Liza" a colored show at Daly's.

Two distinct flops are on the card. "Hospitality" the second Equity Players try at the 48th Street could not get \$5,000 for the first week, while "Virtue" a drama that came to the Bayes late last week on the verge of stopping Saturday last and will disappear this Saturday.

The best business on the subway circuit was drawn by a small stand "Irene" company which got \$14,200 at the Broad Street, Newark. "The Bat" in its second week again aroused the Bronx by getting \$12,000 at the Opra house. "The Monster" did much better at the Majestic, Brooklyn, than on Broadway, beating \$10,000 last week. "The Hotel Mouffe" drew a little under \$9,000 at the Rivieria, while "Mister Antonio," at the Montauk, Brooklyn, got about \$7,000.

Buyers and Cuts Increase
The list of buyers had one attraction added this week while the cut rates mounted with the addition of five new attractions, bringing the (Continued on page 13)

\$5,000 TO VACATE

Colored Show's Manager Secures 63d Street from Shea

"On the Stairs" will be withdrawn from Daly's 63d Street Saturday and the house Monday will again berth a colored show. It is called "Liza," first presented at the Lafayette under the title of "Don Bon Buddy, Jr." The principal song number is "Liza."

Albert Davis, who is said to control the new colored show, secured Daly's through an arrangement with Joseph Shea, producer of "On the Stairs." Davis is said to have paid Shea \$5,000 to end the engagement of the drama this week. Shea stated part of the money had been turned over to him by Davis.

"On the Stairs" will lay off next week and is expected to play subway time starting Dec. 4, with Chicago booked for the holidays.

FOX LEAVING 44TH DARK

William Fox will relinquish the 44th Street at the end of the week, although he has the house under a rental until Jan. 6. Rent up to that date is said to have been paid in advance.

The Fox picture "The Village Blacksmith" is the attraction having opened several weeks ago. Its business was reported to be under \$1,500 weekly of late.

The 44th Street will return to the legitimate Jan. 8 when the Moscow Art Theatre will begin an engagement.

CHICAGO BOOKINGS

Chicago, Nov. 22. "Spice of 922," expected at the Great Northern, will come to the Statebaker Dec. 3, according to revised plans, following Harry Lauder at the Michigan avenue house.

"Greenwich Village Follies" will succeed George Arliss at the Great Northern. Otis Skinner will bring his revival of "Mister Antonio" to Powers Dec. 11, and Frances Starr in "Shore Leave" will arrive Dec. 25.

"OH, LOOK" OPENING

San Francisco, Nov. 22. Nat Goldstein's production, "Oh, Look," featuring Harry Fox, is to open in the small towns Nov. 27 and will come into the Curran here Dec. 17.

BOSTON ON RECORD AGAINST TICKET SPECS

Council Refers to Mayor, Who Turns It Over to Corporation Counsel

Boston, Nov. 22. The Boston City Council has gone on record as saying that something should be done about ticket speculators in this city. They have referred their sentiments to Mayor Curley and he coincides.

The city officials find themselves up against it to find a way to stamp out the ticket speculating, which is carried on here in an outland fashion, from the sidewalks and from doorways for the most part. The matter has been referred to the Corporation Counsel.

It is probable the present screech against the speculators is not due so much for their activities in regard to the theatres as it is to the football games. About this time every year somebody discovers tickets to the Harvard game can be obtained in large quantities from speculators at a high price and makes a yell.

"VIRTUE" FAILS

Lasts Week Longer Than Expected at Bayes

The Bayes will lose its "Virtue" Saturday. The piece opened last Thursday and was to have stopped Saturday. Monday night's performance at the roof theatre was in doubt until 8 o'clock, an Equity representative then stepping in to protect the players in the matter of salaries.

That the cast of "Virtue" is assured two weeks' salary in part or whole worked out curiously. The show management was called on to put up a bond with Equity or post a sum to the amount of \$1,500. "Virtue" played a week in New England. The manager at the end of the week explained the necessity of posting the money and advised the players he could not pay salaries. Assured the money had been deposited with Equity, the cast agreed.

When payday rolled around again last Saturday the ghost again failed to walk and it looked like curtains for the show. Monday it developed the show had sold \$1,000 of tickets to the cut rates and the house is said to have advanced an additional \$700 so that last week's salaries could be paid. The rent of the Bayes had been paid in advance and the house agreed to continue, but whether salaries for the third week would be earned was problematic. Business was reported at a minimum.

"Virtue" was written by a Louisville attorney, said to be Everett Moses, also known as William Everett. The Bayes was supposed to have been rented for six weeks at \$6,000 for the bare walls, but the amount of rent posted was not known.

ELTINGE CLOSSES SHOW

"The Elusive Lady," starring Julian Eltinge, closed at Stamford, Conn., Nov. 15. The attraction was due into New York next month, but ran into poor business in most of the stands. Out of the seven weeks the show played it had but one winning week.

The Eltinge show figures a loss of almost \$50,000. It is said the attraction was handicapped by heavy operating expense.

PLAY FOR WM. HALLIGAN

A straight comedy is being written by Damon Runyon and Eugene Baer for William Halligan to star in. No title has been selected for the piece, but it is said Lew Collier, the vaudeville agent, will be interested in the production. Halligan is now appearing in a sketch on vaudeville.

"Sawdust Girl" Is Circus Story

"The Sawdust Girl" is the title of a new musical play to be placed in production at a variety theatre. It deals with a circus life. C. F. Luck and Irving Bibb contributed libretto and score.

AUGUSTIN DUNCAN TAKES ROLE IN SHOW

Playing Opposite Sam Mann in "Give and Take"—Late Stage Director

"Give and Take," to open Nov. 30 for its first performances at Scranton, Pa., will have Augustin Duncan and Sam Mann in the leading roles of the comedy, with its principal comedians taking German dialect parts, written by Aaron Hoffman. Mr. Duncan succeeded Sam Sidman in the rehearsals of the play.

Mr. Duncan until last week was stage director for the Equity Players at the 48th Street. He staged "Malvaloca" that ran six weeks to a loss and the Equity's current flop play, "Hospitality," for which a successor had been chosen before it ended its first week last Saturday.

CHI'S CHIEF SPEC LOSING \$5,000-\$8,000 WEEKLY

Business Dull—Premiums Up—Sam Harris Protects "Cylinder Love"

Chicago, Nov. 22. The ticket agent business became so dull in Chicago last week Mrs. Florence Couthoul, "queen of the scalpers," charged a 50-cent premium on all tickets sold with a view of meeting losses. This gave her a profit of 75 cents and \$1 on each ticket sold.

When Mrs. Couthoul raises the box-office price on tickets she gets in some instances the entire raise, while when she has the price advanced and so printed on the tickets she only nets half of what is cleared by this action.

Business has been off to such an extent in Chicago recently that Mrs. Couthoul has been reported to be dropping from \$5,000 to \$3,000 a week.

There is an ordinance in Chicago that a ticket agency cannot do business direct with a theatre and charge an advance over the box-office price, but Mrs. Couthoul has succeeded in circumventing it.

The tickets for the "Music Box Revue" are being sold by her agents at a 27-cent advance, but before she could secure them it is said Sam H. Harris made her continue her buy on "Six Cylinder Love," which she contemplated lapsing.

ADA M. WEEKS' SUITS JOINED

Ada Mae Weeks' New York Supreme Court and City Court suits against John Cort have been consolidated by court order. The former action is for \$25,000 damages and an injunctive order to restrain Cort from influencing co-members of the P. M. A. from employing Miss Weeks' theatrical services. The City Court suit is a salary claim for three weeks at \$400 a week arising from Cort's "Jim Jam Jams" show.

Miss Weeks charges she was forced to leave the "Jams" cast because of the manager's abusive tactics. Cort generally denies through Alfred Beekman of House, Grossman & Vorhaus.

"LIGHTNIN'" SILENT

Chicago, Nov. 22. "Lightnin'" did not play the Blackstone Sunday night, and the house remained dark Monday and Tuesday.

Memorial services were held for Frank Bacon at the Blackstone hotel Wednesday morning.

WADE MORTON MARRIES

New Orleans, Nov. 22. Wade Morton today in this city married Mme. Jean Arnold, playing on the Keith's southern vaudeville circuit. Mr. Morton is ahead of "The Cat and Canary."

"Scarlet Sable" in Stock

Chicago, Nov. 22. A new play which is temporarily called "Scarlet Sable" will be produced at the National, now playing stock, some time before the holidays. It is a Primrose and Ketterling production, and the firm expects to play it over the same route that "Why Wives Go Wrong" has found successful.

"49ERS" DISAPPOINTS; GOES TO STOREHOUSE

"Banco" Also Curled Up Saturday—"Painted Flapper" Next at Ritz

Two sudden withdrawals from Broadway to the storehouse were made Saturday when the "49ers" stopped at the Punch and Judy, and "Banco" at the Ritz, both houses going dark. The failure of the "49ers" was a disappointment. Among its 14 author-contributors was considered the flower of young American satirists and newspaper columnists. The attraction got off to a disadvantage. Its sponsors expected a "break" from the critics invited for the first performance, but the scribes rather savagely reviewed the attempt at a new kind of revue. The passing of the "49ers" leaves "Chauve-Souris" again in the field as the only type of entertainment with a "conference" or humorous commentator on the events of the show. Some excellent playlets and bits were in the "49ers." The admission scale at \$5 for the first week was a mistake, but the smallness of the Punch and Judy forced the high price. The show could break even on an \$11,000 gross, but never got within half that sum. The second and final week had the scale at \$3 top. Little special publicity was attempted, and the show faced operation at a loss.

"Banco," which was produced by William Harris, lasted nine weeks. The manager refused to send the attraction on tour except if given a booking either in Chicago or Boston. With no houses available until the first of the year, the production was stored. Harris has withdrawn all his attractions from the road this season with the exception of "Abraham Lincoln," had business being the cause. His newest production, "The Painted Flapper," which has been tuning up for several weeks, is due at the Ritz next week.

PINCHED FOR KISSING

Russians Embrace in Native Style—Did \$3,200 on Balto. Week

Maria Kousnezoff, who brought the "Revue Russe" from Paris under a 20-week contract with the Shuberts, agreed to a settlement with the managers last week before the show closed in Baltimore. Mme. Kousnezoff is reported having received an offer to join the Chicago Opera company and vaudeville is also mentioned. The contract for the show provided for the weekly guarantee of \$3,200 for the company, with Mme. Kousnezoff also receiving 10 per cent. of the gross. The terms of settlement called for the Shuberts taking care of the company, and the players will either be used or sent back to Paris.

Baltimore paid less attention to the "Revue Russe" than did either New York or Chicago. The opening night at the Auditorium last week drew \$1,200 and the total gross for the week was less than \$3,000. In Chicago the first week was around \$6,000 and the second about \$7,000. It is said \$10,000 weekly was necessary for the show to break even.

Saturday evening in Baltimore the stage director-conferencer, Boleslawski, whose name is said to be Richard Strzednicki, and Gregori Ratoff were hauled off to the police station. An officer thought the men were fighting and called for a patrol wagon. It was blue in color, and one of the Russians described it as a taxi. There was no trouble between the pair. They merely embraced each other and exchanged kisses on the neck, a native custom. No one in the bunch could explain matters to the magistrate, who declared he did not know what it was all about and fined the men a dollar each, plus costs of \$1.45.

CRUIKSHANK WITH SHUBERTS

Frank Cruikshank who resigned from the Shubert forces recently to act as representative for "Robin Hood," the Fairbanks picture, is again back with the Shuberts. The contract with Fairbanks is said to have called for an exceptional salary, with \$100,000 mentioned for the period of the contract. It was reported a brother of Fairbanks objected to the exploitation methods used in Chicago by Cruikshank, who is said to have distributed many "two for one" tickets for the attraction at Cohan's Grand. Cruikshank is said to have accepted \$1,000 to cancel his contract with Fairbanks.

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 (27th week). One of hardest of hold-overs, indications being that it will outdo great record another company is making on the coast, where it is in its 38th week. Pulling up a big profit here. Last week nearly \$11,000, one of best grosses since opening.

"Banco," Ritz. Fay Bainter announced for this house Nov. 27. "Banco" taken off last Saturday after playing nine weeks. Had been going along with pace of \$6,000 to \$6,500, which was hardly more than an even break. House dark.

"Better Times," Hippodrome (12th week). Business claimed to have steadied and gross climbing; though totals may not equal former seasons when \$250 top applied, is running well ahead of last season. Takings last week about \$55,000.

"Blossom Time," Century (56th week). Longest run among current attractions. Operetta was hit of that class of attraction last season, and since moving here has done very well; cut-rating helps with big capacity providing unlimited cheap seats. Around the \$14,000 mark.

"Cat and Canary," National (42d week). Mystery play goes out after one week more. It held over through fall, as predicted, and has fine run to its credit. Fell under stop limit last week, with \$7,500 was in. "Fashions for Men" succeeds Dec. 4.

"Chauve-Souris," Century Roof (43d week). Ballet's Russian company still counts as remarkable novelty and aimed for over year's run. Last week having averaged over \$17,000 weekly for entire stay to date.

"East of Suez," Eltinge (10th week). Woods attraction one of new season's most interesting plays. May be ready for road about first of year, and ought to draw heavily out of town. Takings here have been good, with over \$11,000 weekly average.

"Follies," New Amsterdam (25th week). Ziegfeld's wonder revue has already remained twice as long as any of the other productions of the "Follies" series. Counts as a wonderful draw and local Broadway. Last week around \$34,000. Expectation is for continuance until Washington's Birthday.

"49ers," Punch & Judy. Closed Saturday. Keen disappointment to producer and authors. Show held brilliant satire from noted humorists, but had no chance in so small a theatre. First week was \$5 and then reduced to \$3. Attraction was in two weeks.

"Greenwich Village Follies," Shubert (11th week). Pace last week may have counted as reacting on spurt during election week. Business was little under \$23,000 and considered strong.

"Hamlet," Sam Harris (2d week). Arthur Hopkins production with John Barrymore as the Dane drew great notices and much interest is manifested. Ought to land for run. Business at box office is exceptional, buying being continuous. On, ned Thursday last week.

"Kiki," Belasco (52d week). Completes a solid year's run Saturday. Still stands up as one of the biggest money-draws among New York's non-musical attractions. Last week its \$15,000 gail.

"Last Warning," Ambassador (8th week). The most successful of the operetta flock this season thus far; produced by Shuberts, who also have "Blossom Time," last season's operetta hit, and still running. "Ermine" got \$14,000 last week.

"Last Warning," Klaw (5th week). Got off to sensational start and figures one of likely candidates for season's stay. Mystery play with novel features. Virtual certainty after Wednesday, box office picking up any slack in agencies. Gross last week about \$12,300.

"Little Nellie Kelly," Liberty (2d week). George M. Cohan's musical smash that set Boston agog and opened here in blaze of glory. Went clean in gallery late in week, a true test of its power. Drew \$21,000 first week, with call out-footing most. Great dancing show due for long run.

"Loyalties," Galety (9th week). A Dillingham era attraction; has been at capacity almost from the start and looks easy for all season. Big demand, gross being all house can hold at something over \$14,000 weekly.

"Merton of the Movies," Cort (2d week). The new comedy hit. Won uniform plaudits from reviewers and got off to excellent start. Business being capacity on lower floor.

"Molly Darling," Globe (12th week). Goes to road Saturday having

moved over here from Liberty for two weeks. "The Bunch and Judy," a new Dillingham musical show, comes in next week.

"Music Box Revue," Music Box (5th week). Has enjoyed capacity business to date. Some agencies have asked for additional tickets, but there is plenty of trade via direct sale at box office. Reputation of revue and its extravagant production should ride it through season. Last week \$29,400.

"On the Stairs," Daly's 63d St. (9th week). Regarded as sort of freak drama. Started at Playhouse weakly, but uptown business was over \$5,000, stop limit; slid under that last week. "Liza," a colored show, succeeds next week.

"Orange Blossoms," Fulton (10th week). Scale for lower floor has been dropped to \$350 top. That might aid in attraction sticking until holiday. Never a capacity draw, but had enjoyed smart attendance. Between \$13,000 and \$14,000.

"Partners Again," Selwyn (29th week). Another week to go, P. & P. laugh show then playing briefly around subway circuit before entrancing in Selwyn, Chicago, for Christmas holidays. House may take picture for a few weeks, as plan now is to present "Johannes Kreisler" in Apollo, next door.

"Passing Show of 1922," Winter Garden (10th week). Leaves for the road at the end of next week. Revue only won fair business and house blamed for falling off in patronage. Will be remodeled during December, and takes a musical play about first of year.

"Rain," Maxine Elliott (3d week). Sam H. Harris' new dramatic smash. Has biggest call in agencies of the non-musicals. Ought to aid other attractions below 42d street line, as business is a turn-away. Got \$14,800 last week, which is far over capacity.

"Romantic Age," Comedy (2d week). Opened Tuesday last week, receiving attention of critics. Regarded as a mild comedy, but may win enough trade for fair run. Drew about \$5,000 in five days.

"Rose Bernd," Longacre (9th week). Agency buy expired last Saturday and was not renewed. Ethel Barrymore name should aid attraction to remain several weeks more. Rehearsals for "As You Like It," Miss Barrymore's next attraction here, not yet started. "Rose" got \$9,000 last week.

"R. U. R.," Frazee (7th week). Theatre Guild's drama of foreign writing moved uptown Monday. Business at Garrick was satisfactory, with takings \$7,000 and over weekly.

"Sally, Irene and Mary," Casino (12th week). On form this musical play should remain until spring. It got off to great start, and while business dipped in last month, title should keep it alive to profit. Sharp reaction last week probably election aftermath. Gross \$12,500.

"Seventh Heaven," Booth (4th week). Business built after initial week and pace went to \$10,000. That is not much under capacity for this house at \$2.50 scale, and drama figured to stick.

"Shore Leave," Lyceum (16th week). "The Merchant of Venice," with David Warfield, will be the next attraction here, being due Dec. 18. "Shore Leave" won fairly good attendance. Last week under \$9,000. Ought to do well on tour.

"Six Characters in Search of an Author," Princess (4th week). A novelty drama with possibilities. Business around \$1,100 or a little better. House a 299-senter and big takings impossible. Can make a little money here.

"So This Is London," Hudson (13th week). Also George M. Cohan attraction, and is the leader of the non-musicals. With "Little Nellie Kelly," it supplies one of Broadway's strongest offerings. Nearly \$16,600 again last week.

"Spite Corner," Little (9th week). Seems to be holding its own at around \$7,000 weekly. While that is fairly good business in this limited capacity house, it is not up to expectations. Ought to stick.

"Springtime of Youth," Broadhurst (5th week). An operetta that came in from preliminary tour with excellent reports. Business, however, under profitable pace until last week, when pace spurted and takings were \$11,000 or more.

"The Awful Truth," Henry Miller (10th week). One of brightest of early comedy arrivals. Lower floor with smart draw practically capacity since opening, with fair attendance upstairs. About \$12,300 last week.

"The Fool," Times Square (5th week). Looks planted for a run. Interest in comedy drama increasing. For the run of the week takings were nearly \$13,000, although without added impetus of

LIVELY WEEK-END IN PHILLY LAST WEEK

Slow Start for Several Openings—"Molly Darling" Next Week

Philadelphia, Nov. 22. A mid-week pick-up, and sell-outs Friday and Saturday sum up the business here last week.

A general improvement in the Shubert houses was a feature of the week, with only "Just Married" at the Adelphi falling behind the procession. Even here, a better gross than the previous week was claimed by the company. Frank Tillyard's "Molly Darling" which started very disappointingly at the Shubert ended its two-week stay Saturday to a capacity house, chiefly aided by the crowds of football celebrators. Here, as in most all the Philly houses, the Monday night business was way off. This weakness at the beginning of the week has been a strange feature all year here.

"Blossom Time" started just as poorly, but picked up and its gross was a bit above \$17,000, only a fraction below that of the previous week. This has made the Lyric, which was the Shuberts' one losing house last year, their best money-maker this season despite the flop of "The Hairy Ape" and the disappointing business of "The Rose of Stanboul."

"Just Married" is likely to fold its wings and flit any time. Its business has not been such as to encourage hopes of a long run, and it

(Continued on page 13)

election night. House cannot get more than \$15,000 at present price arrangement.

"The Gingham Girl," Earl Carroll (13th week). Musical play that came early and ought to stay long. Stands out as one of the best of the \$2.50 attractions of the class, and only "Sally, Irene and Mary" has drawn better grosses. Between \$15,000 and \$16,000.

"The Love Child," Cohen (2d week). Opened Tuesday last week. Shows promise, but initial week's gross of \$7,700 not impressive, though for five days only. Did well at end of week.

"The Lucky One," Garrick (1st week). Is second production of season for Theatre Guild. Opened Monday. Guild is having competition this fall in presentation of foreign novelties.

"The Old Soak," Plymouth (14th week). One of the three Arthur Hopkins productions on Broadway. Won reputation at opening, and that should carry it through season at profit. Substantial margin over expenses last week with gross at a little under \$12,300.

"The Texas Nightingale," Empire (1st week). Zoe Akins drama recently presented in Chicago with Jobyna Howland heading cast. Called "Greatness" there. Opened Monday.

"The Torch Bearers," Vanderbilt (13th week). Slipped down early last week and takings went under \$7,000 for first time at this house. Strong Saturday trade helped. Management expects continuance until December holidays.

"The World We Live In," Jolson's 59th St. (4th week). Brady's admirable production of foreign "Insect Comedy" showed life late last week, getting \$1,900 Friday and \$3,100 Saturday. Some idea of closing it a week ago, but attraction now regarded as having chance for run.

"Thin Ice," Belmont (8th week). Moved over from Comedy, gross being \$5,400 last week. Can remain here for a time, the switch adding attraction to the extent of several hundred dollars.

"To Love," Bijou (6th week). Three-person play, with Grace George starred, will take to the road after one week more. Business last week with an extra matinee about \$6,700. Management figures better takings out of town. "Listening In" succeeds Dec. 4.

"Up She Goes," Playhouse (3d week). Musical play candidate. Minus election day activity takings for week were about \$5,500. At \$3 top house could draw around \$15,000. Off in balcony.

"Virtue '72," Hayes (2d week). Opened Thursday last week, drawing negligible notices. Business hardly expected. House under a six three days gross \$1,500.

"Whispering Wires," 49th St. (16th week). Mystery play which has stood up well in a moderate capacity theatre. Pace fluctuates between \$8,000 and \$9,000. Last week a little over the first-named figure.

"Why Men Leave Home," Morosco (11th week). Figures to remain until the holidays. Last week takings off from election week, with the gross about \$5,500.

"Yankee Princess," Knickerbocker (8th week). One of the operettas that have been doing well through the year. Last week, for the first time, it was a Christmas Eve show. About \$13,000.

"MUSIC BOX REVUE" HIT LIVES UP ALL CHICAGO

Colonial's Smash Did \$29,000 on Week, Opening Tuesday—Carried Up Everything With It—"Field of Ermine" Only Flop

Chicago, Nov. 22.

It's usually the case in Chicago—When some one attraction of extraordinary worth strikes town, creating a mad rush for opening night tickets, the whole array of shows profit.

New life seems to be inserted immediately into the general atmosphere. Just this happened with the arrival of the "Music Box Revue."

From out of a slump, which was worrying the best of the optimists, conditions leaped with bounds for the better once the Colonial attraction received its local baptism—and what a glorious baptism it was for those who like to observe crowds fighting to get into a theatre like they have for the Harris-Berlin attraction. At least thus far in the engagement the "Music Box Revue" has surpassed all scenes ever enacted in front of a local box-office window. This goes for past "Follies" engagements as well.

It wasn't until Tuesday night the big revue got under way—the Monday after the jump from Boston being utilized in properly finishing the job of arraying the stage for the presentation. It was reported the show management was in some \$10,000 for stage necessities prior to the opening. Another \$5,000 was consumed for railroad fares arriving here. Perhaps after all the show owners didn't make such a big profit on the business gleaned from the eight performances of the week.

Anyway, the "Music Box Revue" stands out as the biggest thing Chicago playgoers have ever witnessed. Nothing backward was noted in the efforts of the critics to convey this thought to the public. The reviews were beyond description for making every man, woman and child desirous of seeing the attraction during its limited eight weeks' engagement. In brief, Sam Harris and Irving Berlin smashed Chicago right on the nose with what they offered.

Instead of killing business in the other houses, the Colonial attraction increased the activities. Surprising above everything was the manner in which Al Jolson stood up under fire of the increased opposition. Jolson's pace wasn't dented at all, tickets for his attraction being as hard as ever to get.

And at the Olympic, "Shuffle Along" knocked cold those who said Chicago wouldn't make the fuss over this colored show in the same iscord manner as other cities. "Shuffle" packed 'em right at the gateway, and it was difficult to get seats on Thursday for the remaining performances of the week.

None of the four attractions which completely changed the local calendar was able to reach town for Sunday night, making two Monday night openings against the most brilliant opera opening at the Auditorium the town has ever witnessed. There is an abundance of superlatives in this week's box-office report from Chicago, but they are accurately switched into the story because the town has struck its throbbing gait at least.

Inhibiting thunderous show enthusiasm at this hour. Whether it will hold is another item.

The opera, conducted under civic auspices, made Michigan avenue, in a driving rainstorm, look picturesque with the way autos were lined up. The cream of Chicago's society was there, hurrying to a big degree the opening of Nance O'Neill's play at the Powers and "Kempy" at the Selwyn. Tuesday night that portion of society who were fortunate enough to get tickets went to see the Colonial attraction.

Mayor Hyman, visiting here, attended the "Music Box Revue" premiere with Mayor Thompson. These facts are disclosed to enlighten all with the fuss that Chicago made over its big week of entertainment.

Out of the brilliant week only one misce happened, and that was chalked up to "The Field of Ermine" at the Powers. Nance O'Neill received glowing tributes both for her own appearance as well as for the play, but the public kept away, and kept away like Chicago playgoers can when no appeal for a presentation is offered. The size of the audiences at the Powers during the week would be unbelievable if they hadn't been checked up.

Over at the Selwyn "Kempy" brazenly came to town despite the choked condition for small town plot plays. Local playgoers evidently liked the Nugent family's offering for this is one of those attractions which is receiving strong street boosting. Against the biggest opposition of the year the Selwyn gave "Kempy" a classy opening, with the trade after the premiere indicating it will be a \$10,000 mark.

From this week, the Selwyn is making a big play for satisfaction.

of the playgoers at the box office window after the unfortunate manner in which the management's hands were tied as the result of the Couthout "buy" for "The Circle." The present policy, if continued, and the chances of "Kempy" increasing in popularity is the combination that is apt to turn the trick. "Kempy" started off this week with \$1,900 Sunday night.

"The First Year" is a solid hit at the Woods. "Thank-U" is running an even average at the Cort, and all signs point to it sticking well after New Year's. "Six Cylinder Love" making good money, but the Couthout "buy" still prevents the actual drawing power of this show at the box office being detected.

No wholesale departure of shows as marked week before last is now in sight, but until Christmas there will be weekly departures because of engagements now being announced as limited. "So This Is London" opened at Cohan's Grand Sunday night, returning the Clark street house to the legitimate after only a fair experience with the Fairbanks picture. William Hodge in "One of Us" got a premiere at the LaSalle Monday night. The Playhouse's opening of "At the End of the World" was postponed until tomorrow (Thursday).

Jack Lait's big loop following was happy to hear of the switch of "Spice of 1922" from the Great Northern to the Studebaker for Dec. 3. "The Greenwich Village Follies" takes over the Great Northern with the exit of "The Green Goddess" Sunday next. Harry Lauder will follow, "Hairy Ape" the Studebaker Monday, remaining for the week.

If the past week's conditions hold for another fortnight the loop will swing into its holiday trade with a strong financial front, and who knows but what Chicago will not make dizzy chroniclers elsewhere with sensational gross receipts after some gloomy business during October and the first week in November? There are reasons to claim Chicago is better off financially for show business than any other city in the country outside of New York, but much of the success thus far has been missed through the producers attempting to give Chicago mediocre plays at elevated prices and then an oversupply of good things, when instead a close study of local conditions would have had good reports coming out of Chicago from the very start of the season.

The fact that the New York managers are making to Chicago of late convinces those on the inside here that Chicago's situation is coming in for closer study from all concerned along Broadway.

Last week's estimates: "Music Box Revue" (Colonial, 1st week).—Given greatest newspaper reviews ever read here. Opened Tuesday night to little over \$4,000 and gained juicy \$29,000 with help of extra Friday matinee. With full week this week will pile up new figure for this house.

"Field of Ermine" (Powers, 1st week).—Decided flop, opening light and barely hitting \$5,000 on week. One performance went as low as \$205. Goes out Saturday with Doris Keane in "The Czarina" to follow Monday.

"Kempy" (Selwyn, 1st week).—Holds outward signs of solid hit, opening around \$1,000 in face of terrific opposition, and jumping at all performances until Saturday when sell-out brought \$2,700. Big advance sale. Around \$9,500, without Sunday night.

"Cat and Canary" (Princess, 11th week).—Sailed along at usual gait, with added call from hotel stands. Can now be called "smash hit" for its holding average of \$14,800.

"Shuffle Along" (Olympic, 1st week).—Made hit those who knew attraction had predicted. Without Sunday night registered \$17,500, giving promise of doing \$20,000 this week. Biggest money-getter since George Wharton became manager of this house.

"The First Year" (Woods, 2d week).—Close to capacity ruling, with matinee trade making is possible for \$17,000 week. Sold to private party Monday night for \$2,000. Another \$3,080 with sellout Saturday night.

"Six Cylinder Love" (Harris, 7th week).—Slipped trifle Tuesday night, but ended in \$13,000 class with \$2,900 sellout Saturday night. Matinees growing better.

"Thank-U" (Cort, 12th week).—Pacing along at even clip, usually going into Saturday's trade on \$9,000 and with Saturday's trade on \$10,000.

"Banco" (Ritz, 9th week).—Jumped back into sensational gait

despite opposition at Colonial, rattle off \$35,000, most phenomenal in any way one wants to reckon it. Promise now of engagement continuing over the Yuletide.

"False Pretenses" (Salle, 7th and final week).—Failed to carry through splendid newspaper attention given it, departing with \$6,500. William Hodge opened Sunday in "One of Us."

"Green Goddess" (Great Northern, 7th week).—Didn't respond to splendid campaign, so goes out Saturday, with "Greenwich Village Follies" to follow. On strength of business done Artiss show would have remained longer if originally booked on Randolph street. Reported around \$10,000.

BIG AND SMALL GROSSES IN BOSTON LAST WEEK

San Carlo Opera Co. (2d Week), \$38,000—"It's a Boy," \$5,000—Picture Opening at Selwyn—White's "Scandals" Starts to \$24,500

Boston, Nov. 22.

For a long time to come those connected with theatricals in this city will talk about the business piled up by the San Carlo Opera Co. in the second week of its stay here. It did \$38,000 gross, bettering the figure of the previous week by \$2,000. While booking arrangements called for the company to leave and the open time the house now has couldn't be taken, there isn't the slightest doubt but what the company could have gone over with a smash for a third week at the Boston opera house.

The secret of the success of the opera company was that it played at prices which made it possible for the ordinary lover of opera to see and hear a performance. The opera company that Boston had at its own many years ago—and to the failure of which the present Opera House stands as a monument, fell because the personnel of the company was such that high prices had to be charged. Subscription by the society element was depended upon to put the company over and the result was a tidy deficit all the time until the venture was given up.

Early in December the Russian Grand Opera company is due at the house for a limited stay. They also will play at popular prices and a whale of a business is looked for at that time. If such is the case there is a good possibility of a local company being organized for next season to play the house at the prices that prevailed for these engagements and the "white elephant" may have a chance to get into the class of paying theatres.

With the exception of the big business registered at the Opera House things were about normal around town, except that "It's a Boy," at the Selwyn did such poor business Sam H. Harris and associates were convinced they had a show the public did not care for and the production will be sent to the storehouse at the end of this week.

The failure leaves the Selwyns without any legitimate attraction to put into their Boston house. As a result it will take a film in there next week, to stay for four weeks, if the business is done. The house will be taken over on a rental basis by the picture people, guaranteeing the house some profit. It is unfortunate that this house should break down at this time for last season was a poor one, from a financial standpoint, and great joy was expressed at the beginning of this season when "Shuffle Along" ran so long. It was figured the present season would be a money maker but it is difficult as the Selwyn people well know to get the people coming again to legitimate attractions to a theatre that has housed a picture in mid-season.

The death of Frank Bacon in Chicago means a lot to the Hollis theatre people here. "Lightnin'" was due into this house on Christmas Day and the hope was that with Frank Bacon this show would run there for the balance of the regular season. It was figured to be good for many months of big business and it was just the sort of a show that is best suited for the theatre. The death of Bacon completely changed the complexion of things. The show could not possibly stay longer than a few weeks with the handicap of somebody else in Bacon's place and such a thing as an extended run is out.

The Hollis is the only one of the old school of theatres left in this city. It is in a class by itself and needs either a tried star or some attraction that has earned a big reputation on its merits to bring the people there. It hardly ever ventures into the musical field—and then with only small success, and so far this season has been trailing along with polite comedies waiting for the big crash that was felt to be at hand when "Lightnin'" arrived. Neither "He Who Gets Slapped"

"Bill of Divorcement" (Central, 3d week).—Quietly entertaining special clientele of playgoers helping Allan Pollock to successful function independent move that Chicago will support this play well into winter. Hovering between \$5,000 and \$6,000.

"Hairy Ape" (Studebaker, 73d week).—Leaves in time for both house and snow to fatten profits. Sensational appeal at start died out, but succeeded in reaching \$12,000. Jack Laiz's "Spice of 1922" to open Dec. 3.

"Lightnin'" (Blackstone, 63d week).—Averaged \$1,100 for the best portion of week, finally shooting to \$11,000. With Frank Bacon's death Sunday, all performances were cancelled until Wednesday.

at the Hollis nor "Anna Christie" at the Plymouth got away very well last week. It was admitted around town the public was passing up a good bet in not seeing "Christie," but when the count came up at the finish it was found the show had not grossed over \$9,000 for the week, which is several thousands less than it should have done.

At the Hollis "He Who Gets Slapped" was low; in fact, the total takings were in the vicinity of \$3,500, not good business locally for even a dramatic production. Both shows are on the last two weeks now, and while there is hope that "Anna Christie" may yet develop strength there is little chance of the other show perking up much.

The last two weeks is announced for the Eddie Cantor show at the Shubert, and then the house will be taken over by Frank Tinney. Last week, the second the Cantor show played here, the business was off about \$5,000 from that of the week before, but the drop was not enough to scare those with the show and it was believed the opening of White's "Scandals" was responsible.

White is having better luck with his show this year than he did last. In fact, he did the best business around the town in the legitimate attraction line, rolling up a gross of about \$24,500 for the opening week.

Estimates for last week:

"Make It Snappy" (Shubert, 3d week).—Hung up gross of \$18,000; off \$5,000 from the business of the previous week. Cantor can figure on big business at the end of week, but is finding going rather hard for opening days, about same condition existing for all attractions. Also had some sizable opposition in "Scandals." Cantor show is figured to do at least as well if not a bit better this week.

"He Who Gets Slapped" (Hollis, 2d week).—Nothing to keep this show here longer than now booked for. Business of last week, in vicinity of \$3,500. This is on par with business all shows at this house so far this season have done on opening week, and if it follows the regular run of things it will slip off until it reaches \$7,000 at the close.

"Anna Christie" (Plymouth, 2d week). Not registering as well as it should. Grossed about \$9,000 for opening week. Proves again that in city where he should go big O'Neill is not such a hit. His "Emperor Jones" when it played the Selwyn last season also fell below expectations, and it is doubtful now if even his "Hairy Ape" could get away with it. Big. Hope is held out that business may improve, for "Christie" show deserves better support.

"White's Scandals" (Colonial, 2d week).—First week this show got away with \$24,500; good business, even though not complete capacity. House not as strong for the first of week as it might be, and that is where weak spots are showing, but strengths toward the end, with Friday and Saturday very big. Counting this week show has three more to stay.

"It's a Boy" (Selwyn, 2d week).—A flop. Did not do \$5,000 first week, literally starved. As result show is to be scrapped. House is to be turned over to picture matter of regret locally.

"Captain Applejack" (Tremont, 2d week).—Work of counting up at the Tremont isn't half the task it has been. From grosses of over \$20,000, which featured the "Kelly" show the box-office reading has dropped to \$11,000, which was the business done last week with the comedy now playing there.

"The Bat" (Wilbur, 12th week).—Still holding on to business and prospects for extended run much better because of "Lightnin'" mixup. This was the only show on the horizon that would come into a syndicate house and give "The Bat" a rub for business. Better than \$15,000 last week.

SHOWS IN PHILLA (Continued from page 12)

is very doubtful if it has broken even either of its two weeks.

The Walnut showed distinct improvement with "The Goldfish" and, even with a slightly disappointing house at the end of the week, turned in a gross of very close to \$11,000. Uneven business has marked the run of this Marjorie Rameau drama, but the indications are now that it will complete its allotted four weeks to a very tidy profit.

The Syndicate houses weren't so fortunate last week in business. That of "Nice People" dropped to next to nothing at the Broad in its third week, probably the poorest week this house has done in a couple of years. "Sally" at the Forrest went out with flying colors, though even the last minute rush did not prevent a regular nightly occurrence of three vacant rows down stairs and holes upstairs. "The Bunch and Judy" has done very little to date, the theatre-goers evidently preferring to wait until this new Dillingham musical comedy has been "fixed" and "readied." The third week, which at the last moment was decided on, was more to allow time for changes in the show.

Three openings Monday, with the promised fourth, "Molly Darling" at the Garrick held off for another week.

The new ones were "Tangerine" at the Shubert for what is advertised as a limited run; "Good Morning, Dearie" at the Forrest for an indefinite stay, and "La Tendresse," which is in for two weeks only at the Broad. This latter will be the only play in town. The preponderance of musical comedies and farces of late has been unusual; last week there were four musical comedies, one farce, and two light comedies. Indications are for good business this week by all three openings, and "Tangerine" is expected to break, for once and all, the hoodoo which has hung over the Shubert this year. "Molly Darling" will open next Monday, presumably all by itself, although there is a strong possibility "Just Married" will wind up, and something new come into the Adelphi. "The Guilty One" with Pauline Frederick, and "The Cat and the Canary" are the two underlines at this house. Dec. 4 the openings are "Abraham Lincoln" at the Broad (return visit) and "Anna Christie" at the Walnut. The latter is a four-week engagement.

Other bookings at the Walnut in the near future are "The Dover Road" and "The Monster" and the Shubert is to have "The Passing Show of 1922." The Lyric has no underlines which is presumed to mean that "Blossom Time" is set for a run. It has been a Shubert policy here for several seasons to pick one bright possibility and boom it as long as a run as the patronage will stand it. Is, of course, exceedingly unlikely that "Blossom Time" will achieve anything like the twenty weeks run up by "The Bat" last season, but it is likely to complete eight to good business.

Estimates for last week:

"La Tendresse" (Broad, 1st week). Opened well, and only drama in town, ought to get steady draw for its two weeks. Getting best breaks of any show here this year. "Nice People" did under \$4,500 in final week.

"Tangerine" (Shubert, 1st week). Despite opposition of "Good Morning, Dearie" got off to flying start. House helped by Tinney show, and usual clientele seems slowly drifting back. "Tangerine" in for about four weeks. "Daffy Dill" started last week, but slowly but picked up. Gross, \$13,000.

"Good Morning, Dearie" (Forrest, 1st week). Succeeding "Sally" and advertised as that show's twin. Watched very closely by management. "Sally" came close to \$28,000 in final week.

"The Goldfish" (Walnut, 3rd week). Last week good gain over opening, and indications are now it will stay above water nicely for four weeks. Spotty business, with some close-to-capacity nights brought gross to just under \$11,000.

"Bunch and Judy" (Garrick, 3rd week). Decision to keep it here third week caused by need of changing show. Will go to New York Saturday, exchanging places with "Molly Darling" which seems to be going to open all by itself next Monday.

"Just Married" (Adelphi, 3rd week). Business claimed better than first week, but that wasn't much. Hovered around \$5,500, which isn't hopeful for 15 weeks' stay claimed. Two underlines now mentioned.

"Blossom Time" (Lyric, 5th week). Great business continued despite very weak Monday evening performance. Gross of about \$17,000, with trade evidently building through word-of-mouth.

MITZI CLEANING UP

San Francisco, Nov. 22. Mitzi is cleaning up in the Southwest. After having drawn \$18,000 for a single week in Los Angeles, the show got \$4,900 in two days at San Diego, and is due here at the Columbia next week.

"The Skin Game," at the Columbia last week, played to \$6,000.

BROADWAY STORY (Continued from page 11)

total to 19. The agencies all were complaining of a lack of business; but for the Saturday night performances the premiums at which seats for the hits were held would seem to be sufficient to reimburse them for any losses sustained earlier in the week. The prevailing price is \$16.50 for the Music Box for that night, and hits such as "Rain" are pulling as high as \$7.70 a ticket.

A complete list of the buys includes "The Lady in Ermine" (Ambassador), "Kiki" (Belasco), "Almer" (Bijou), "Springtime of Youth" (Broadhurst), "The Gingham Girl" (Carroll), "Sally, Irene and Mary" (Casino), "The Love Child" (Cohan), "Merton of the Movies" (Cort), "Rain" (Elliott), "East of Suez" (Eltinge), "Whispering Wires" (49th Street), "R. U. R." (Frazee), "Orange Blossoms" (Fulton), "Loyalties" (Gaiety), "Hamlet" (Harris), "Sp This is London" (Hudson), "The World We Live In" (Jolson's), "The Yankee Princess" (Knickerbocker), "Little Nellie Kelly" (Liberty), "The Awful Truth" (Millers), "Music Box Revue" (Music Box), "Follies" (Amsterdam), "Up She Goes" (Playhouse), "The Old Soak" (Plymouth), "The Fool" (Times Square), and "The Passing Show" (Winter Garden).

Equity Show in Cut Rates

Beginning with the current week the Equity placed the seats for their attraction, "Hospitality," at the 45th Street on sale in the cut-rate agencies. The greater part of the lower floor as well as the balcony locations were available a half price. All told there were 19 shows at bargain prices, including five added starters entered this week. The complete list comprised: "Virtue" (Bayes); "Thin Ice" (Belmont); "Springtime of Youth" (Broadhurst); "Blossom Time" (Century); "Love Child" (Cohan); "On the Stairs" (Daly's); "Texas Nightingale" (Empire); "Hospitality" (45th Street); "Molly Darling" (Globe); "Fantastic Fricassee" (Greenwich Village); "The World We Live In" (Jolson); "Yankee Princess" (Knickerbocker); "Shore Leave" (Lyceum); "Why Men Leave Home" (Morosco); "Up She Goes" (Playhouse); "Abie's Irish Rose" (Republic); "Partners Again" (Selwyn); "The Fool" (Times Square); and "Passing Show" (Winter Garden).

\$7,000 FOR FILL-IN

"Bringing Up Father" in New Orleans—Stock Will Get \$6,000

New Orleans, Nov. 22.

Filling in at the Tulane for a show that closed some weeks ago, "Bringing Up Father" will do \$7,000 this week. The "Father" show was framed for smaller towns.

At the St. Charles the stock in "East is West" will get \$6,000, and would have bettered that gross had not the inclement weather the early part of the week hurt the takings.

TWO FRISCO HOLD-UPS

San Francisco, Nov. 22.

The local theatres were turned off on Saturday and Sunday night. The net haul on the part of the robbers was about \$2,100.

The Saturday night job was a most spectacular one. The robbers entered the Rivoli, where the Ferris Hartman stock is playing. Turning off the electric lights in the entire house, they entered the box office, stuck up those in charge in the darkness, and got away with \$1,200.

The Lyceum theatre, in the Mission district, had its safe looted on Sunday night of \$900.

MUSICAL "LONELY WIVES"

"Lonely Wives," tried out by A. H. Woods early in the season, is being made over into a musical comedy and is expected to reach the boards about the first of the year. The play was first called "Who's Who." Cyrus Wood is adapting it, but the identity of the score composer is being held under cover for some reason. Woods will produce the musical version.

George McClellan is said to be interested.

CRITICS LIKE "WESTON"

San Francisco, Nov. 22.

Frank Keenan appeared as the star at the head of the Alcazar Players Sunday night in a new play by Frank Dazey entitled "Peter Weston." The piece is intended to serve Keenan as a starring vehicle in the East, and he is to go to Broadway for a production in it in the near future.

The play was liked by the local dramatic critics.

STOCKS

After a 27 weeks' trial, part of which was at the Grand last season, the Drama Players' stock will close its engagement at the Empress, Kansas City, Nov. 25, and go to Oklahoma City for a run in the Liberty theatre there. The company is composed of Theodora Warfield, Arthur Vinton, E. Garfield Gast, Thomas Pawley, Robert Bayley, Arthur Kohl, Joseph Stanhope, Carl Collins, Alice Mason, Mary Hill, William J. Mack is the director, and J. L. Adams, manager.

Ben Erway, formerly juvenile at the Alcazar, San Francisco, has joined the Wilkes Players at the Denham stock, Denver, in "The Beautiful Liar." Erway takes no one's place in Denver, but is simply an addition to the company.

The Bijou-Arcade at Battle Creek, Mich., opened Sunday with vaudeville after a season of stock. It is a Butterfield house.

"Getting Gertie's Garter," which will end its eighth week at the Lyceum, Baltimore, Saturday, has made enough money for the George Marshall company and the management of the theatre to enable them to outline a most ambitious group of plays to be presented in the near future. "Gertie's Garter" opened to a fair week, with a gross of \$5,200. It can be figured that \$3,000 means an even break for the house and the show. The following week the gross took a jump and continued to do so until election week, when the peak was reached with \$8,600. The average gross for the eight weeks has been between \$7,200 and \$7,300.

Next week will come "The Nightcap," with Harry Minton featured and Sue McManamy among those present.

LEGIT ITEMS

James Hughes, formerly assistant to Joe Flynn of the Shubert Vaudeville press department, has been appointed treasurer of Pol's, Washington.

"It Is the Law," a new production by Samuel Wallace, opened last week in Wilkes-Barre and was well received.

"The Whole Town's Talking" is the title of a new piece put on by A. H. Woods and produced outside New York this week.

A new legitimate producing unit is the United Amusements, Inc., of which F. C. Coppicus is the head. He also is conducting a musical bureau. Two musical productions are in sight, the pieces being adaptations from the German. A. P. Waxman, formerly press agent in the Dillingham and Frohman offices is handling the publicity for the new production firm.

MINNA GOMBEL'S HUSBAND

Albany, N. Y., Nov. 22.

"All I want is a square deal." Ferdinand Eggena, husband of Minna Gombel, former leading lady of the Proctor's Players at Harmanus Bleeker Hall, pleaded thus yesterday afternoon following his arraignment in police court on a charge of grand larceny, made against him by Dr. E. W. Hannock of Albany.

"I gave Dr. Hannock the check so he'd have first call on the money I made selling the new hot water bottles," he said. "I never said I had any money in the bank. He was to keep the check as security. It was just a business deal."

Eggena was sent back to jail by Police Judge John J. Brady yesterday afternoon after his attorney, Herman Diekmann, had made a vain attempt to obtain bail for his client. Eggena's wife failed to come to his assistance. Eggena said she was "busy rehearsing in New York."

Judge Brady postponed hearing of Eggena's case until Thursday, when it was called yesterday. Dr. Hannock's complaint alleges Eggena gave him a check for \$1,500, receiving \$1,325 when he started on a trip to sell "Thirty-Hour Hot Water Bottles."

Dr. Hannock, it is alleged, severed business relations with Eggena after a motor car purchased by the "firm" had been smashed while Eggena was driving it near Poughkeepsie, and swore out the grand larceny complaint.

P. M. A.'S SPEC CURB

(Continued from page 1)

of holding down premiums is almost an accepted fact, since such laws are fallacious in disregarding the law of supply and demand. But that the intricacies of ticket sale and distribution can be ironed out in part at least is a growing conviction among managers.

Reacts on Theatre

Belief that the methods of ticket brokers have discouraged or tend to discourage theatre patronage is spreading. Partly the evil of the buys system is to blame. That a broker will push the sale of tickets for attractions having buys, to the detriment of other attractions, is a natural business procedure, since the ticket broker will attempt to minimize his losses. By doing away with the requirement calling for brokers to buy a fixed number of tickets each day, unfair competition within the agencies themselves would be stopped. The percentage of returns to the box office permitted brokers does not enter into the matter. There still is a set number of tickets allotted them and charged against them.

Installing "regulars" in the agencies would eliminate the buys. Brokers would be given an allotment of tickets for sale, all unsold tickets to be returned. Fewer tickets would normally reach the agencies and more tickets would be on sale in the box offices.

The value of being able to accommodate patrons at the box office window has been demonstrated by three of the current successes. "Hamlet" opened at the Sam H. Harris last week with not one ticket given over to the brokers. The selling at the theatre was so lively and continuous that virtually all performances were capacity, and at the same time all of the moderate priced tickets (balcony) were disposed of for days in advance. Arthur Hopkins, who produced the show, permitted brokers "regulars" this week, but was not disposed to favor the agencies. That the latter were handling "The Old Soak" and "Rose Bernd," also his attractions, probably figured.

Buy-less Play Prospers

"The Fool" at the Times Square started without a buy, and although the agencies are doing good business with tickets for it now, there has been a goodly amount on hand in the box office. "The Music Box" reduced its buy by the brokers after the first week, when exorbitant prices were being charged for rear locations. The house has been capacity since opening, has satisfied patrons at the box office and is now in the position of having brokers request further allotments.

While there seems to be general understanding among managers that the buys should be thrown out; there is a sharp difference of opinion as to cut rates. There are a number of Broadway theatres which will not permit their tickets to be sold in the cut rate agencies. They are opposed to the system and advocate its elimination, such managers believing bargain theatre tickets attain but mediocre results and cause mediocre business generally. From that class of managers complaint is often made that because of the cut rates balcony tickets cannot be sold at the box offices. That, however, is partially disproved by successful attractions.

The other managers regard the cut rates as a valuable aid to Broadway, at least in certain aspects. One of the leading producers, whose attitude on the subject was not known, stated this week there was no doubt in his mind but that the cut rate agencies had actually made some shows. The general idea as to cut rates is that an important percentage of attractions will always land in the mediocre classification, the great number of theatres to be supplied with attractions making that a certainty. The natural condition resulting is a bargain ticket, the condition being comparable with the finest business establishments in the commercial field who at times have "cut rate" sales.

For Regulation

What the deliberations of the managers may bring forth will probably be regulation of the agency field instead of elimination. It is possible some of the brokers will be done away with, and that is claimed to be something the managers can accomplish any time they wish. Some regulation of cut rates may also be arrived at, mostly in the manner of selling there. It is known that when a bargain ticket hunter asks if tickets for a success are to be had there, the answer is "no, but we'll have them in a few days." Such practices are considered unfair.

The bulk of the cut rate business is in balcony and gallery locations. Around 15,000 tickets are disposed of in the cut rates daily, or, roughly, about a third of the total capacities. Tickets for the outstanding hits are also in the cut rates, but at 50 cents over the box office price. At present advance tickets for "The Music Box Revue," "Little Nellie Kelly," "Greenwich Village Follies," "Rain" and "Loyalties" are listed. But such sales are small and the tickets carried as an accommodation to patrons.

The P. M. A. is seeking concerted action, and whatever is decided on is expected to be acted on by all managers alike. The provision for action in concert is supposed to be encompassed by the bonds filed by P. M. A. members, in which it is agreed by each member to adhere to the policies and regulations of the organization.

Chicago, Nov. 22.

Chicago's ticket scalping situation moved closer to the explosion that threatens to rock the loop when it comes in full blast—close students of the situation claim that this season can't pass without the explosion coming—with the happenings of the past week.

For years ticket scalping in Chicago has been emphatically misunderstood by those outside of local circles. The functioning of the brokers here is vastly different from New York. Broadway methods don't go here because the biggest portion of the local scalping is directed by Mrs. Couthoul. Her offices are unique in their handling of the tickets, but this year, due to huge losses, the stalwart front the Couthoul offices have put forth in other years is missing, and the situation, as it now exists, calls in that slogan of "every man for himself."

The supreme reign of the powerful Couthoul forces appears to be close to a cessation. Terrific losses since August 15 prevent the Couthoul offices from fighting conditions in old-time form. There is no pretense on the part of the city's leading ticket broker to dispute the financial losses she is credited around town to be enduring. So extensive have been these losses the Couthoul branches of candy and cigar trade is also being hit. Just how the lady has stood up under the mammoth losses is one of the topics of discussion by those who know the exact situation.

Bitter Rivalries

Mrs. Couthoul has a big array of admirers in town, especially in the present administration, all of whom regret to observe the troublesome hours of the woman gambler. On the other hand, there are those theatrical managers, who claim that in the yesteryear they had some of their productions spoiled at the box office because of the alleged high-handed methods of the Couthoul offices, not offering a single iota of sympathy for the present wearisome moments known to be in full possession of the Couthoul forces.

It's all a very unique situation with no telling what effect a full explosion will make in the local theatrical market. There are good reasons at hand to fully believe that the reported losses of the Couthoul offices since the start of the season are rightly placed at \$150,000. The greatest portion of this loss came about through Mrs. Couthoul thwarting all possible competition from the independent brokers at the start of the season. She bought up everything in sight, going beyond her own good common-sense in making "buys" in order that no good seats would find their way into the offices of the independents. The independents failed to come forward with their reported bank rolls, and, instead, it was a case of the independents scheming to get their tickets from the Couthoul offices.

Between Two Fires

Fear that one manager is getting a better "break" than the other from the Couthoul offices is what keeps Mrs. Couthoul in hot water with all the managers in town. The Shubert arrangement that the Couthoul offices settle for all tickets taken for the Shubert houses every morning at 10:30 o'clock started the Syndicate (Erlanger) houses under Harry Powers' ruling to formulate stricter rulings with the Couthoul contracts. There were happenings with the Twin Theatres that Mrs. Couthoul functioned that raised a howl from both the Syndicate and

Shubert offices. Right in the middle of the stream of jealousy swam Mrs. Couthoul, and many times this season she has gone "over her head" in attempting to conceive the strictest of diplomacy.

Sometimes there is a united vocabulary attack on the Couthoul system by all the managers in town. When a "break" appears imminent the satisfactory Couthoul arrangement pops up and the sea becomes calm. It is the biggest exhibition of one ticket broker holding managers in the palm of the hand (and it's a lady in this instance) probably noted anywhere in America. Many times the Couthoul system is wrongly attacked, for as one manager has expressed it "the Couthoul system is an asset of evil for the Chicago houses." In general, however, the Couthoul system, as it is loosely conducted at times, makes the system a liability for the loop houses.

"Kempy's" arrival at the Selwyn poured more fire into the blazing situation the past week. The heated arguments at the Woods of a fortnight ago over the tickets for "The First Year" and the back payments on "The Guilty One" tickets were still smouldering when the "Kempy" fuss broke with unmistakable furore. The happenings proved that the Couthoul offices and certain magnates in town are holding peace by the thinnest thread.

Once broken this thread will positively reveal the explosion and bring about a complete revision of the ticket scalping affiliation with the local theatres. It is also said a cut rate exchange may result from the fumigation of the present situation. The hour is ripe for a cut rate exchange in Chicago, say many.

"Kempy's" troubles popped up over the refusal of the Selwyn offices to contract for "Partners Again" with the Couthoul offices. On "The Circle" engagement the Couthoul system lost plenty after the first two weeks. With "Partners" Mrs. Couthoul expects to win back this loss, and the Selwyns are now ready to help her, but not under the method the Couthoul offices desire.

Not being assured that "Partners" tickets would be printed \$3, whereby she would get 50 cents commission, the same as she did on "The Circle," Mrs. Couthoul is said to have refused to take "Kempy" tickets for the 25 cents commission. It developed that the Couthoul offices essayed to use "Kempy" as a means of winning the "Partners" fight.

The Selwyns seem determined that the Couthoul offices will not set the prices for "Partners." The new theatre is advancing a timely campaign on "Partners," with prices set at \$2.50. This price will not allow Mrs. Couthoul to gain her 50 cents commission, but it is reported the Selwyns are willing to give the ticket broker 25 cents commission on a specified number of tickets, with a full privilege of returns by 7 p. m. Just what will happen depends upon how each side holds to the present respective stand.

The Couthoul offices started to make a fight out of the issue by refusing to take "Kempy" seats for the premiere a week ago last Monday. A small supply of "Kempy" tickets got to the hotel stands in time for the opening performance sale, but the word quickly came to the theatre that no more tickets were wanted. Then the newspaper reviews for "Kempy" came out and suddenly a big demand popped up. When the Couthoul offices reconsidered their previous decision not to take "Kempy" seats and asked for the balance of the week's stock, the theatre refused.

It was reported on the very best of authority that the Selwyn refused to give Mrs. Couthoul the balance of the stock of "Kempy" seats until she had paid for the last week's tickets on "The Circle." Managers in town are still wondering how the Couthoul concern succeeded in maneuvering the delay in the payments for the Pauline Frederick tickets until they reach a reported total of \$13,500. It is reported that on the New York end A. H. Woods was greatly angered over the workings of his Chicago house in allowing payments to be delayed for such a big amount, and it might result in a new Woods representative here.

The Selwyn-Couthoul fuss over "Kempy's" tickets gave promise of developing into a good fight as result of the chatter heard at the Couthoul stands. "We are not handling 'Kempy' tickets; we are having trouble with the theatre," was the answer in response for requests for Selwyn tickets at the hotel stands. Nothing was said at the theatre.

Just when the fight appeared to be ready to "break," the demand for seats for "Kempy" at the hotel stands became hit-like, and Va-

(Continued on page 31)

BED-SIDE CHATS

BY NELLIE REVELL

You've said it with music,
You've said it with flowers,
You've said it in person, by calls at all hours;
You've said it with fruit, nuts, candy and pie,
Jellies, jams, pickles and cakes to the sky.
You've said it with perfume of odors so rare,
Said it with soap and oils for my hair;
You've said it with stamps, pencils, papers and pads,
Writing portfolios—the best to be had;
You've said it with postals and magazines, too,
Smelling salts, watches and clocks not a few;
You've said it with wines of vintages old,
You've said it with silver, with banknotes and gold,
You've said it in bottles containing real gin,
You've said it with smokes and matches thrown in,
You've said it with bathrobes, nighties and hose,
Though where you got them to fit me the Lord only knows!
You've said it with priests, prayers and preachers,
Bibles and prayer books, healers and teachers;
You've treated my mental and financial ills,
Your love has done more than all of their pills.
You've said it with doctors, more than I could use;
With dressing gowns, jackets and pretty bed shoes,
Hankies and scarfs, pictures and dolls, ribbons and toys and pink folders,
Said it with words, with songs and with looks,
Playing cards, lamps and all the new books!
You've said it with jobs more than I could fill,
Said it with what will pay my doctor bill;
You've said it in prose, in rhyme and in print,
You've cheered and encouraged me without stint;
Said it with eggs, said it with tea,
Said it with meals which you stopped to feed me;
Said it with towels and fancy wash rags,
Rubber air cushions and hot water bags;
Said it with films and a movie machine,
Victrola and bird, sash, curtains and screen.
You've said it with all kinds of fowl, fish or cheese,
Orchestra bands and three Christmas trees;
You've said it with tears and said it with smiles,
With wires and cables that spanned many miles;
Stoves when I was cold, fans when I was hot,
You've given me everything that I've got;
You've said it with everything under the sun;
If I don't get well—the Lord's will be done.

It is almost Thanksgiving again. Many of you will say, "How time flies." It hasn't flown for me the last 39 months. It has seemed an eternity. And yet, on this, my fourth Thanksgiving in bed, I will have much to be thankful for. True, I have not had the amount of pleasure some of you have had. I have not seen my family. I have not been able to go abroad. I have not seen the fine scenery, the fine plays, the ocean, the lights, the crowds, or taken fine motor trips. I have not always been able even to read and sometimes unable to eat, and, when I could eat, it was not from a menu of my selection and in a brilliantly lighted dining room surrounded by friends, while listening to fine music. It is in the same room, looking at the same ceiling, eating the same institutional routine food, excepting when a friend sends in a meal. Yet I am thankful and am keenly alert to all I have to be thankful for. I could be worse. I could be incurable. I could be lying alone and friendless in the city hospital over on Blackwell's Island. But I am not, and I am thankful.

Thankful for the lessons I have learned through suffering.
Thankful for the help I seem to have been able to give to others through my experiences.
Thankful for the friendships I have inspired during my illness.
Thankful that I still have my nerve left, and that I have not given up hope.
Thankful for the hundreds of letters and visits which I have received and all of the kindness shown to me.
Thankful for my canary and victrola.
Thankful I can hear them.
Thankful that my loss of eyesight was only temporary.
Thankful I can walk a few steps and sit up, if only for an hour.
Thankful for the interest shown by my own profession.
Thankful that I am just this much nearer Weildom.
Thankful that I belonged to that great university whose class colors are red and gray—meaning red lights and gray matter.
Thankful for the nice dinner I know I am going to get.
Thankful for my column and the opportunity it gives me to keep in touch with you all.
I am thankful that Mary Moore, Emma Haig and Lillian Lorraine recovered. That gives hope to the rest of us cripples.
I am thankful that I am able to write, and that my talents were such as I could use even though partly incapacitated.
I am thankful that Irvin S. Cobb thinks my material good enough for a book. And that he honors me by writing the foreword to it and helping me to get it published.
I am thankful for the illustrations made for it by our best comic artists.
I am thankful that Blanche Merrill wrote a sketch for Molly Fuller, and that Mr. Albee is personally supervising the casting, presenting and booking of it. Now Molly can work. And work is the greatest blessing we have.
I am thankful that vaudeville has men like Mr. Albee and his associates, who take that much interest in our unfortunates.

I wonder if Stafford and Stone recall the Thanksgiving we spent together in Decatur, Ill.?
I wonder if Della Watson, piano player of the theatre in Rockford, Ill., recalls the one we spent together?
I wonder if Walter K. Hill and Arch Donaldson recall the Thanksgiving dinner we ate together in Burns' restaurant—my first Thanksgiving in New York?
I wonder if Percy Williams, Belle Blanche, Lillian Shaw, Walter Kelly and Andrew Mack recall my having them photographed with Lillian Russell and the warden of the prison at Blackwell's Island 12 years ago, when we went over to put the show on?
I wonder if Adelaide and Hughes recall, 10 years ago this Thanksgiving, our eating dinner together in Boston? They were with the "Passing Show" and I was in advance of it.
I wonder if dear Irene Franklin recalls the Thanksgiving party she gave at the Hotel Markwell 13 years ago? Ed. Green took me home.
I wonder if Mrs. Louis De Foe will recall or repeat that delicious mince pie she made for me?
I wonder if Bob Russell recalls chasing all over Harlem to get a pumpkin pie made for me?
I wonder if Ethel Robinson will recall the Thanksgiving we were on the same bill at Winnipeg and two newspapers said we were the same person doing two acts?
I wonder if my old boss, John Cort, will recall my eating dinner at his home four years ago?
I wonder if Frances Wayne of the Denver "Post" recalls our Thanksgiving together in Chicago?
I wonder if all of the friends who met in my room last Thanksgiving will recall the occasion, and if we all will ever meet again?
I wonder where I will eat my next Thanksgiving dinner—yes, I wonder! I hope you will all have a fine Thanksgiving dinner. Eat it in health and with someone you love. It isn't so much where or what we eat that matters; it's who we eat with.

BROADWAY REVIEWS

OUT OF TOWN REVIEWS

THE TEXAS NIGHTINGALE

Steven Tillerton.....Cyril Keightley
Walter Prescott.....Percy Helton
Kitty Mulberry.....Linda McCall
Bessie Canava.....Jobyna Howland
Raymond.....Percy Helton
Ines.....Beth Varden
Sasha Bloch.....Georges Ivanov
Count Houdonville.....Paul Forcast

Under the stately auspices of the Frohman name (and tradition) at the venerable Empire theatre, a new star was inducted where so many luminaries glittered in those dear days. Jobyna Howland entered. It seemed like the coronation of a new queen in the regal halls and royal vestments of her forebears. And none turned over in the graves of memory, even those whose memories mean immortality.

And the fact that the vehicle was a comedy in no way detracted from the impressiveness or the importance of the ceremony. In fact, the vehicle is one even what may be denominated a "success." It is "The Texas Nightingale," by Zoe Akins, who can dispute with anyone, man or woman, the eminence of being America's first playwright of today.

Miss Akins became professionally enthused over Miss Howland and visualized in her a stellar potentiality when she witnessed her flashing characterization in "The Gold Diggers." The authoress wrote this comedy with the avowed purpose of starring Miss Howland. Had she written it more for other purposes it might have done more for the infant star. As it was, it served its intent. And Miss Howland paid by doing as much for Miss Akins' play as Miss Akins' play did for her. She wove an evening's entertainment out of a script which is devoid of story, impoverished of plot and totally nil in theme, although clever, biting, smart and at turns scintillating.

The piece was submitted to Sam H. Harris first. That foreseeing impresario fondled it for weeks, nourishing the thought of Jobyna Howland, those crackling lines and a new Zoe Akins book. But he reluctantly passed it along because "it didn't figure to get the money," and his vision appears to have been prophetic. Even he could not have anticipated the superb performance Miss Howland would render, and even despite it the logical probabilities are against sustained survival because the action and the progress are devoid of anything that reaches below the tough hide of the man or the powdered skin of the woman.

Miss Akins, had she been more of an observer than a dreamer, might have learned that plays about opera singers always miss. The public worships the divas so much that it seems to resent eavesdropping behind their bedroom doors and peeping through their kitchen keyholes. Of course, there isn't a Broadway superstition that hasn't been and can't be broken—by a masterpiece, but "The Texas Nightingale," despite its spurts of brilliancy, is not that far.

As a background this star, a singer of Wagnerian roles, has a Texas origin and a breezy individuality that runs in strata rather than blends of banal vulgarity, sacred sincerity, T. N. T. temperament, melting tenderness, humors, whims, caprices, fits, egotism, cocksureness, eccentricities, flights and furies. She is an interesting enough person; if only something happened around her it might have been saved in the face of the hoodoo. But, though the lines keep moving and are never dull, there are no climaxes, no joists or yanking reactions.

She has a son, aged 19, as crazy as she is, but puny, whining, morbid—and a poet; to make it sadder, he is a good poet and will probably never get over it. His father, the second of his mother's four husbands, and he, apparently, will never be more than a gentleman, a kindly simpleton and a failure.

No wonder the precocious boy, as the three group for the family moment toward the end, sighs "We're a queer lot—all of us." He is in love with a simpering lollypop whom he adores because he thinks she is mysterious and beautiful, and whom his mother thinks a blithering kewpie and continually refers to as a "tart." The mother is infatuated with a youthful virtuoso whose music makes her weep—and swear. (While this piece added "tart" to the theatrical thesaurus of 1922, it added damn and damnation to the thesaurus about as many heels and employed about as any rival except "Rain," "The Hairy Ape," and "The Love Child." It did not reach as far into the restricted lexicon as some of its contemporaries.)

For the finish, after scenes of blurb and blab as well as garish sentiment, and rococo brainstorms, the mother breaks and lets the fool poet marry his all-day-sucker, gives the sad fiddler the November breeze, and seems about to reunite with the second of her quartet.

Miss Howland's lights and shades, switches and complete somersaults were terrific. She had a thousand personalities in as many moods. And she was superlative in every one. It would be impossible to name a comedienne of the day who could

do it as well, and an effort to think up one who could do it at all.

Cyril Keightley was the ex-husband, his usual fine, mellow type and convincing artist. Percy Helton was an inspired selection for the misanthropic congenial jest. Beth Varden was most apt as the imbecilic inamorata of the brain-fevered lyricist. The second act was set in a model kitchen (evidently in a search for novelty, and not a vain one) and the other set was faithful and good enough.

Nothing, however, in it scratched a mark on the bafflingly impressive glass of time except the diamond-pointed keenness of Jobyna Howland, cutting in as a notable and a noted.

JOHN BARRYMORE'S HAMLET

Production of the Shakespearean tragedy by Albee Hopkins with John Barrymore as Hamlet. Staged by Mr. Hopkins; production designed by Robert Edmund Jones. At the Sam H. Harris, Nov. 10.

Francis.....John Clark
Bernardo.....Lark Taylor
Horatio.....Frederick Lewis
Marcellus.....E. M. Ballantine
Claudius.....E. M. Ballantine
Hamlet.....John Barrymore
Claudius.....Tyronne Power
Gertrude.....Blanche Yurka
Polonius.....John S. O'Brien
Laertes.....Sidney Mather
Ophelia.....Rosalind Fuller
Rosencrantz.....Eugene O'Brien
Guildenstern.....Lawrence Cecil
First Player.....Lark Taylor
Player King.....Burnel, Lunce
Second Player.....Normal Foster
Player Queen.....Richard Skinner
Lucianus.....Vladimir
A Gentlewoman.....Stephanie D'Esse
King's Messenger.....Frank Boyd
First Grave Digger.....Wilford Kane
Second Grave Digger.....Cecil Clively
A Priest.....Reginald Pole
Osric.....Edgar Stehl
Fortinbras.....Lowden Adams

Perhaps the distinguishing marks of Mr. Hopkins' production is its modernity and its humaneness, and this goes with special emphasis for John Barrymore's Hamlet. In the obvious and superficial aspects the traditions of the play are followed, except in the scenic equipment, but the underlying spirit of the interpretation is fresh.

It is difficult to express the essence of this presentation's individuality. Perhaps it lies in a subtle intimacy. Maybe this Hamlet loses some of his heroic proportions; is less distant and awesome than the Hamlet of another day, but he is very real and sympathetically human. The presentation is all Shakespeare. The text is of the fullest—several scenes that commonly are elided here are given in full—the playing is temperate, and even the scenic backgrounds are merged into modest neutrality lest theatrical embellishment intrude. Probably Shakespeare never before has been done with so little posturing of producer and actor as this happy collaboration of Hopkins and Barrymore.

Barrymore's first night performance was astonishingly smooth and fluent, and playing is bound to make it increasingly rich and mellow. A pleasing addition to the honorable list of Hamlets. For, first of all, Barrymore has the physical appearance for an ideal Dane. Few Hamlets have had his "points." His acting is genuine to a degree. Here is a player who can read metered lines without the curse of "elocution." Barrymore's Hamlet is before all else a fellow creature rather than a mere histrionic creation.

If the first night audience looked for radical departures from the old Hamlet, they were disappointed. There are no such violent innovations as those of Hopkins' "Macbeth" a little more than a year ago. A single stage setting serves for the whole play. It is simple to the point of bareness. The stage is a stone chamber with broad steps ascending and narrowing toward a narrow, lofty archway at the back, the opening revealed sharply by a rich moonlight blue illumination contrasted with the dim half lights of the chamber. One gets the effect of looking from within a darkened room into a moonlit night. The setting is without decoration.

With the most trifling of props the same background is made to serve various purposes. A dull gold curtain hung across the arch and several massive benches furnished the suggestion of the throne room and a change of draperies makes the Queen's cabinet. When the setting is stripped it becomes the platform on the battlements for the ghost scenes. The recesses of the arch later is the platform for the players. The only point at which this arrangement jarred was the grave diggers' scene. The stage is illuminated for this passage and the interior effect is distracting. This is perhaps the only place in which the odd scenic arrangement defeats itself in the purpose to neutralize the background. In the familiar arrangement of an actual churchyard the surroundings did not intrude, but this framework is incongruous. The dressing for the burial scene is a departure. The entire cortege is swathed in flowing robes of white instead of their every-day garments, probably to give the scene an effect of churchly dignity.

Two other unusual details are the management of the ghost scene, in which the dead king does not appear in an actual actor's person,

but is indicated by a mysterious, indefinite illumination in the center of the arch, the voice coming from off stage. There is a faint suggestion here that the whole passage is a dream, but it is not indicated clearly that such is the intent.

In the players' scene a novel technique is followed. The play-within-the-play is made as artificial as possible. Two figures enter first in rich garments and take places at either side of the platform. They are succeeded by two other figures representing the king and queen, who occupy the stage proper and supply the gestures while the first figures at the sides of the inner stage speak the lines. The voice for the queen is a boy with a peculiarly rich young voice, and the king is an adult. Apparently the idea is to make the artificiality as emphatic as possible in order that by contrast the real stage action will gain in power of reality, and it has indeed just this result. The costuming of the Players, by the way, is the only detail of obvious splendor. The characters of the play proper are never striking in their apparel except for the Queen in scarlet. The King wears subdued robes and the courtiers are not especially brilliant, although there are touches of color. Here as elsewhere the soft pedal is on the theatrical.

Of the other characters (the Polonius of John S. O'Brien is unusual. Instead of the portly Lord Chamberlain, dignified and amiable, this conception puts all the emphasis on the humor. This Polonius is a fussy old bird and a good deal of a simpleton. Ophelia (Rosalind Fuller) is a mere sprite of a girl. In the mad scene she sings most of her lines instead of speaking them and the prop flowers are absent. One of the scenes that usually are left out, but here played in full, is the passage in which Hamlet comes upon the King in prayer and is about to kill him, but changes his mind when it occurs to him that he would thus insure salvation to the murderer of his father. Various fragmentary scenes are played before a curtain lowered near the front. The design of this drapery is the only bizarre note in the stage settings. It is a curtain of indefinite tone, parted in the center and bearing in its design six mystic figures robed in purple and gold, all identical and resembling in treatment the illuminations in an ancient Bible.

The figures are the upright dimension of the curtain and represent a robed man without hands and arms, the face being blank and surrounded by a halo of pale blue. In general outline they suggest the representation of the Ghost in the first act.

The division of the play is arbitrarily fixed. The program explains the arrangement. "The play will be presented in three parts, with intervals following the first Players' scene and the Queen's closet scene."

The final scene is the unabridged version with the dialog between Horatio and the foreign soldiers and not the briefer rendition that brings the curtain on the line. "And the rest is silence." The fullness here and throughout makes the performance a long one. The premiere began promptly at 8 o'clock and ended at 11:25.

VIRTUE?

Brooks, deputy sheriff.....Ben Hendricks
Dorothy Palmer, stenographer.....Murray
Daniel Greene, attorney and counselor at law and elder brother of "Dick" Greene.....George MacQuarrie
Ned McCormack, Jr., only son of the Senator McCormack.....William Williams
Richard W. Greene ("Dick"), district attorney.....Henry G. Sell
Eleanor.....Clara
The late Senator, in love with "Dick".....Pauline Armistead
Shirley Malcolm, the governor's daughter.....Laura Arnold
Topsy, a maid.....Marion Hutchins
Governor Malcolm.....Clarence Handyside
Robert Duncan, political leader.....Frank Sheridan

From its title "Virtue?" suggested a sensational sex play. But it wasn't. The title incidentally means practically nothing as far as it relates to the play, which opened at the North Bayes Nov. 18. The Empire Play Co., Inc., produced it.

There may have been worse shows flashed before a Broadway audience than "Virtue?" since the first theatre was built in the section, but it is unlikely there have been many. For sheer tediousness, lack of clarity and amateurish construction "Virtue?" can come pretty near holding its own with any of the poorest.

It's in three acts and an epilog, and William Everett is programmed as the author. Oscar Eagle staged it. The play is said to be based on actual occurrence in Nashville when, several years ago, the shooting of Senator Carmack by Duncan B. Cooper, a political boss, stirred up nation-wide interest.

In "Virtue?" the two names are suggested by characters listed as ex-Governor McCormack and Robert Duncan, the latter the political boss in the play. The story is as complicated as the territorial adjustment problem in the Balkans. The first act, like its unconscious with a minimum of action to relieve the dialog. The second act is about on a par with the first, but the third picks up a bit with some melodramatic action that had the advantage of competent acting by Frank Sheridan.

Sheridan is the heavy, having the part of the political boss Duncan.

ROSE BRIAR

Atlantic City, Nov. 22.

Cecileus.....Paul Doucet
Miss Nicely.....Florence O'Denishawn
Rose Briar.....Billie Burke
Parade.....Allan Dinehart
Mr. Little.....Richie Ling
Mrs. Valentine.....Frank Conroy
Mrs. Valentine.....Julia Hoyt
Miss Sheppard.....Ethel Remy

Love, when it is a matter all on one side of the household with none on the part of the wife, may not be a pleasant situation, but according to Booth Tarkington it can apparently go on and on. At least that was the impression he left at the finish of one of the most finely staged and acted comedies of many seasons at the Apollo Monday.

"Rose Briar" has Mr. Tarkington delving into society for his people and finding them very real. He is back into the same sphere of folk as he was in "Clarence," with all of the young people left out. It was another of those light, unimportant comedies that mean nothing unless Mr. Tarkington has the good fortune to fall into the hands of an exceptional producer.

This piece lent itself well to the artistic capabilities of Flo Ziegfeld and he used it to the full, creating an atmosphere and an enthusiasm of delightful perfection in his play that aroused an equally fervid satisfaction in the audience. The results were astonishing. It had much the superfluity of good things that mark a Ziegfeld musical show, and at the close of the first act had this auditor wondering what there could be in the apparently domestic situation of the following two acts that could keep pace with the saturated activity of this Parisian cabaret. But the acts kept their pace, not alone by Mr. Ziegfeld's staging, but mostly by the genuine rarity of an almost flawless cast.

"Rose Briar" belongs among the plays to be put on the "must" theatre list of the season. It has delicacy, charm, repartee, pointed sarcasm and at least a sense of travesty. I can recall only the inset stage scene of "Palm Days" with Vivian Tobin dancing that compares with the picture of the inset stage of the cabaret with the little floor space before it, the orchestra and the one ringdole table. Theatricality it was particularly effective. The exquisitely irresistible dance of Florence O'Denishawn, more youthfully and poetically perfect than Pavlova, formed an interlude to the huge, swaying costume in which Billie Burke surged onward to the forceful opening of the plot as she sang the song of the cabaret girl and danced on both lover and the other woman's husband.

It is a play of cross purposes, in

Another excellent portrayal was that of George MacQuarrie, a lawyer. The rest of the cast seemed swamped by the all-round inadequacy of the play.

The way that "Virtue?" entered into it—and that question mark after the title never was explained—was through one of the women characters having been mixed up in a roadhouse affair with the young district attorney of the play. Pains were taken to make it plain that the woman did nothing at the roadhouse that might have caused her reputation to be blemished. The pair only stopped at the roadhouse, anyway, because the automobile they were riding in broke down, or something like that, but the woman dilated at length on the incident, apparently taking the stand she was willing to have carried the roadhouse affair to greater lengths than she did, only the district attorney had better sense. At least that's what the playwright seemed to be registering through the dialog.

The performance as a whole was about on a par with what would be expected in a weekly change stock theatre in Worcester, Mass., or Terre Haute, Ind. Just what the plot would appear to be getting intelligible it would take another slant, and every new tangent left a trail of bewilderment behind it.

Toward the end of the epilog, when the tangled ends and fragments of plot were being explained, likewise the manner in which the villain had met his death, the first-night audience at the Bayes, which had listened for some two and a half hours to the amazing array of complications, emitted a snicker or two. It was a wonder the entire house had not laughed all through the show.

Some melodramas have the saving grace of being so bad they are funny. "Virtue?" however, while bad enough to qualify, rambles so much it doesn't qualify even as a comedy.

Each of the three acts had a different set, the same set being used for the epilog as the third act. The production was adequate scenically. Some years ago there was a picture, "Should a Woman Tell?" The title created a great deal of interest and the picture did business. "Virtue?" is in no particular like the film in plot or story, but its producers appeared to have the same principle in mind in titling it, the idea evidently being to arouse curiosity as to what the title "Virtue?" might signify.

which a wealthy society woman in her own right attempts to dominate her husband to the securing of a divorce by intriguing him with this cabaret girl. The girl happens to be destitute, but of a fine family, and she proves in the succeeding acts more than a match for the self-satisfaction of the wife.

Miss Burke as the girl came back to the days of her youth as she has not done in any recent play. She was once again the ingenue who held her audience from the opening word to the last. This frail play with its many decorations was a distinct event for Miss Burke.

Allan Dinehart played the young man who hovers between the wife and his first love with a still finer finish to his style, which is growing more and more to the loss of his self and to the more of character portrayal. Julia Hoyt was singularly complete as the blase society woman with too many affectations for a charming imitator. No one surely could have more splendidly given the resurrection of the husband than did Frank Conroy, and even Richie Ling kept up the splendid ensemble, though he was mostly in the background.

"Rose Briar" should not be missed.

Scheuer.

STEVE

Scranton, Pa., Nov. 22.

Aunt Josie.....Vivian Ogden
Spot Gleason.....Homer Barton
Lulu Toothache.....Isabel Winlocke
Christine.....Helen Weir
Rebong Brown.....Frank Herbert
Grammy Lubebe.....Thomas Whiffen
Steve Evans.....Eugene O'Brien
Rita Norton.....Ann Wilson
Tavy Bassett.....Fanny Whitford
Reeves Brown.....Philip Lord
Props.....Barry Curren
Assistant Props.....Edward Kennedy

Eugene O'Brien returned to the stage Monday in a three-act comedy-drama entitled "Steve," by Robert L. Dempster and staged by Laura Hope Crews for Geo. M. Gattis.

While the play, witnessed by a 90 per cent. movie audience, displayed many rough spots, the five weeks it is booked off Broadway will be needed to place it in any kind of shape.

Co-starred is the Grandmother of the Stage, Mrs. Thomas Whiffen whose Grammy Lubebe is beyond compare.

As Steve Evans, movie star and self-appointed guardian of an unaffected country girl made the victim of a rural community's liking for scandal, Mr. O'Brien gave evidence first-night nervousness is true also of movie stars. His performance was counterbalanced by his personality.

The country girl lives in an island town in Maine, where customs and beliefs have not been changed. She comes under the eye of a movie director, under whose tutelage she becomes a star. Drama and comedy are blended into the action, based on the gossip types of a small town. The Aunt Josie of Vivian Ogden and the Lulu Toothache of Isabel Winlocke are drawn true and introduced the necessary comedy.

Mrs. Whiffen as Grammy Lubebe is entitled to all honors shared by Mr. O'Brien. The manner in which she did this jovial old lady is a shaded reminder of the school of acting.

One or two of the situations needs strengthening and more action will have to be given to the opening portion of the first act. There are just enough surprises to enliven the interest. The background of the play is clever, and with a few changes it should go over before the most critical audience.

Haggins.

NOBODY'S FOOL

Washington, Nov. 22.

Henrietta Crossman is, as always, a perfect delight, and her performance lifts Alan Dale's very thin story with its equally as thin character buildings to a delight. Miss Crossman made impossibilities seem at least probabilities. Because of this the revival of "Nobody's Fool" may be justified, artistically as well as by the box office.

The Shuberts are presenting Miss Crossman in the play, which was utilized by May Robson for a season. An excellent cast has been assembled, with William A. Hackett as the father, Luella Gear as the vamp and Morgan Farley as the boy.

Evidently the same production as formerly is again used, while the piece has been most acceptably directed by Gatenby Bell.

THREE CHICAGO SHOWS

Chicago, Nov. 22.

Three shows have left Chicago recently to carry entertainment to the one-night stands:

"The Red Widow" has George Damerel as its star.

"Smiles and Styles of 1922" is a production by Charles Anderson.

A vaudeville road show of six acts and an afterpiece is being sent out by Jack Fine.

FRANK FARNUM and CO.

Review
20 Mins.; Full Stage (Special Set)
5th Ave.

In the whirligig of bands now prevalent in vaudeville, with every-one barring dramatic sketches and acrobats backing their offerings with an orchestra, occasionally one finds a staple vaudeville specialty actually improving itself in every direction through the introduction of grouped musicians, the additional expense being satisfactorily realized in genuine returns.

In the Frank Farnum instance, this is the case. Farnum, a jazz dancer who arose from the cabaret floor to vaudeville attention, has taken a dozen forward steps toward a permanent position in vaudeville with his current revue. Farnum has digressed from the conventional to the extent of introducing a lady orchestra. It's a good looking combination and they play excellently, earning individual honors with solos.

Through a parted "one" drop a versed prolog is delivered, its finish introducing the musicians grouped at the right end of the stage. A back drop parts to divulge a special backing, whereupon Farnum and a girl appear for a tough dance. Its arrangement is about vaudeville's best. It gave the organization a rapid start and practically insured its passage.

Following comes the prologists for a French song and dance. This was about fair and incidentally this young woman's efforts, while averaging reasonably well, are so far discounted by the other specialties of the group, they show up weaker than they actually are. Next comes two men for a song. The vocal arrangement was of A-1 calibre and the pair scored solidly with their ballad. Then the band solo followed by the young lady jazziste with a solo. This stood out as the exceptional hit and this miss will bear watching or some producer will coax her away from vaudeville. She does a jazz solo, entirely free from suggestive wriggles or moves, graceful, harmonious and full of syncopated stage value. Farnum followed with his solo carrying expressions, unannounced of Roscoe Allen, Frisco and the strutter of "Shuffle Along," including his own inimitable shimmy. Farnum goaled them. The two men followed with another double number, going still better after which came the finish, an ensemble in song and dance.

Farnum has a corking vehicle for the present time, while the band and dance mania rampant, and he has the classiest looking partner extant. The turn has been cleverly staged, contains novelty, and, above all, speed and harmony. It should connect with the desired attention, for it commands big time and deserves it.

Wynn.

FRANKLYN and HALL

"Two Students" (Piano Act)
One
Colonial

Franklyn and Hall are two men, both singers and one a pianist. They enter as students, in cap and gown, in make-up somewhat resembling the style assumed by D. D. H.? This is utilized briefly though. With the men in dress clothes thereafter, they proceed to do songs, mostly by one whilst the other plays the instrument.

Their principal number is "Why?" being made topical through the question, and it is stretched out. The singing is ordinary and the act is simply a matter of material.

Two acts of this particular character recall Van and Schenck, although no character work is attempted here. It's the formation that recalls the bearing of all two men acts, and in recalling, unless approaching more closely than this turn ever can, it's a drawback or handicap of the heartiest kind.

If Franklyn and Hall can secure extraordinary numbers, they may land; otherwise they are just another two-act.

Sime.

TIME and TIDE

Comedy Acrobats
10 Mins. Full Stage. (Special Set)
American Roof

A special interior representing a cellar with stairs, etc. Two acrobats, one a corking ground tumbler, the other going in for comedy by utilizing the "trick" stairs for falls when they "tatten" out and some comedy business on a ladder having to do with reaching a bottle of hooch off a shelf completed this end of the turn.

In between the straight does excellent ground tumbling. For a finish a break-away wheelbarrow is utilized for a pinwheel roll-off. It's a satisfactory small time opener. The comedy end can stand development.

Con.

GUS FOWLER

"The Watch King" (Palmist)
13 Mins.; Full Stage (Special Props.)
Colonial

As a palmer and magician Gus Fowler throws his vaudeville bid right into the strength of doing this work differently. That is secured through watches and clocks. Upon the completion of the turn the stage is full of watches and clocks. Fowler produces them from everywhere, the watches by palming and the clocks from a hat. It's the same work in the main as other palmists have done with coins or small objects.

Here the query is constantly to the fore, how can he do it with watches or clocks. As, for instance, when the magician with his sleeves rolled up, removed from an ordinary opera hat at least eight full sized "Big Bens," or apparently so, setting them on tables with all of the clocks ringing their alarms. And again, also palming, apparently, full sized watches until a silver wreath placed up stage was wholly decorated with them.

It's a nice pretty work, made more engaging through the articles solely employed and the whole constitutes a novelty that will be liked from an entertainment and sight view in any vaudeville theatre. The layman will say a palmer may palm 50-cent pieces, but how can he palm watches? That makes it better.

Mr. Fowler is a foreign act and a fair showman. He has played over the Orpheum circuit and made one stop coming east, this being his initial metropolitan appearance. Two youthful assistants are on the stage and there is a slight modicum of comedy secured.

It was a good booking. Anything is good booking in vaudeville where there is merit attached and the turn is different from anything else. Those great curses of vaudeville, similarity and familiarity, would be less frequently observed were there or could there be obtained more "different" acts.

Sime.

3 ODD DANCERS

Songs, Dancing
12 Mins. One
American Roof

Three young chaps who can hoof. One possesses a natural baritone voice and coos a ballad in a show-stopping manner. The act needs routine.

Opening with a phone recitation which brings on the other two, the trio crossfire in badly written rhyme with humpty-dumpty lyrics. This cues them into a soft shoe dance.

The baritone solo follows, then a soft shoe duet. An "announcement" in rhyme prefaces a Gallagher and Shean dance to the lyrics and in costume. The Gallagher and Shean melody is the only excuse for blaming the stepping on them. Another double soft shoe eccentric and trio dance brings them back for encores, which were solo eccentric routines.

They liked them immensely on the Roof, and they will duplicate in any of the pop houses.

The singer should insert another song which would get away from too much hoofing. The recitations used as introductions before each number should be rewritten. They have big time possibilities.

Con.

MAXSON and BROWN

Songs and Talk
11 Mins.; One
Fifth Ave.

Two men, opening with a good routine of talk, one doing a sousie bit, the other a milkman. They take a few drinks from small containers and proceed through a special number with a trick lyric that brings a string of laughs.

More talk and then an old-fashioned song and dance with comedy cutaway coats and brown derbies. This is sure-fire and earned the team several recalls. They should find plenty of work on the smaller circuits with a peep at the intermediate time. They did great.

Wynn.

PALACE ORCHESTRA (15)

Music
17 Mins.; Full Stage
Palace, Newark, N. J.

The regular Palace Theatre Orchestra, augmented by three pieces, and led by Joseph Pechner. They play the selections commonly used by the other bands, in good musical taste. The most effective number is a waltz, played in semi-darkness before an illuminated and animated drop. Next in merit was a tricky and clever interpretation of a blues.

Pechner has a good act, but for popular consumption he would do well to add some novelties and some broader rhythmical effects.

PAUL STERNBERG and Orchestra

Jazz Band (27)
31 Mins.; Full Stage (Special Set)
Palace, Chicago

Chicago, Nov. 22.

The possibilities of advanced jazz may not have been realized until the launching of this "band," which is billed as "Paul Sternberg and Orchestra." It is an organization of 27 young men, and the youth of the musicians is a strong point in its favor deserving attention along with the style of arrangement of the music, which is a jazzing of classic in most numbers, and the ability of the musicians which is not to be discounted. The program rendered Sunday afternoon, the first performance, was "Cho Cho San," in which Puccini's "Madam Butterfly" capitulates to syncopation; "Meditation" from "Thais," which is given a touch of dance rhythm; a pop song, which has one musician singing some of the time and storm interruption to keep electricians busy; "Nola," "Pinafore," a jazzing of the light opera with soloists taking characters by means of hats stuck on at the proper moment (sawp as the Lopez band did it), and other pops. The program closed with the "Aida" number, but the applause was so insistent that Director Sternberg took a bow and was later forced to render another number.

The organization is something like other bands of a similar nature, but the contrasts stand out more. There is the rising of sections of the men to emphasize certain strains, the coming down front for solos, comedy in which a monster saxophone is contrasted to a baby one, and the vocalizing of parts of the chorus.

DOLLY KAY and BAND

16 Mins.; Three
Fifth Ave.

Phil Phillips' Phonograph Band of nine musicians now assists Miss Kay, where formerly Phillips was her sole accompanist. The inclusion of the "phonograph" mention refers to Miss Kay's connections with the Columbia Graphophone Co. as a singing artist. Besides adding prestige to her vaudeville work this is good propaganda for her recordings besides fitting in with the current cycle of jazz band acts.

The routine opens with the nine men (two pianos, two brasses, two saxos, violin, banjo and drums) jazzing ensemble. They present a nice appearance collectively and are a good combination, the first saxophonist also doubling on the accordion.

Miss Kay impresses strongly on first appearance, the hair-bobbed tresses with the rose adornment, together with the couple of stunning changes making her look right smart and pretty. She whips the syncopated numbers over as zestfully as ever.

The band has two innings which it makes the most of, deporting itself "straight" without any attempt to scintillate unduly. The songstess solely carries the turn, and did it handily, as was evidenced at the Fifth Avenue showing. Miss Kay also appears nightly at the Little Club (cabaret) as co-featured entertainer there with Frank Fay.

Abel.

SMYTHE and JAMES

Songs and Talk
15 Mins.; One
23rd St.

Two men, a straight and comic, possessing nothing above the average in either delivery or material with the possible exception of the straight's voice for songs. The melodies offered are in the way of a semi-ballad, including a couple of laugh lines, done alongside of a baby carriage, with the comedian doing a parody on it and an oft-repeated lyric, including topical phrases for the finish.

What conversation there is becomes negligible, if considering that beyond the thrice daily showing, though it will probably suffice for its present situation. Hence, a melody done seriously and delivered by the singing voice in the act should help. It's generally the rule that a family department house will eat up vocal efforts if there is the least bit of ability delivering. The act was fairly received.

Skit.

MME. JEAN ARNOLD

Songs
12 Mins.; One
Palace, New Orleans

New Orleans, Nov. 22.

Mme. Jean Arnold is a stately prima donna, with India given as her permanent address. With an accompanist at the piano and singing three selections in a contralto that is best in its higher register, Mme. Arnold displays but a slight knowledge of vaudeville requirements. Because of that she averages only as a fair turn.

Samuel.

CALIFORNIA RAMBLERS (10)

Orchestra
28 Mins.; Full Stage (Special)
23d St.

A good dance band of 10 pieces, playing several selections, with a few specialties. Whether the boys are capable of stepping into the big time theatres behind White-man, Lopez and Bernie is questionable. They do not sound as good as that nor is the act as pretentious, but for the smaller policy houses this combination should be just about right. The normal routine consumes 19 minutes, but a trio of demanded encores brought the total up to 28.

Six numbers are played, which includes an evolution of the modern dance music, imitations of "bands we have heard" (White-man, Six Brown Brothers and Sousa), a piano duet, xylophone and banjo bits and four numbers with all the boys working on an orchestration. The base saxophone player is the most active, doubling on a piano, xylophone and banjo, while one of the cornet players steps out to shake through a "hot" arrangement.

It's nicely routine and there is no stalling. All the men are dressed in tuxedos, backed by blue hangings and playing under the red lights, except when all the electricity is turned on.

No outstanding personality, and this is particularly true of the violinist out front. A little animation on his part would help. At present it's simply a matter of watching the title cards changed. There's nothing to look at, just to listen, following the first flash.

Instrumentally the Ramblers present two cornets, two saxophones, piano, trombone, drums, violin and bass sax as the combination. This orchestra should be good for a swing around the neighborhood houses and can undoubtedly play good dance music, but there has been too much opposition ahead of them on the biggest time.

Skit.

REMPEL and CLAYTON

Comedy Sketch
17 Mins.; Full
23rd St.

A mixed couple delivering a fast family (husband and wife) crossfire with the man working from the stage and the woman surmounting a pile of boxes, from which it looks as if she may do a Bert Melrose at any minute. The idea is that both are just about to start for London, from a small mid-western town.

The script is mostly concerned with the husband brow-beating his better half into doing all the packing and both using the phone to call up everyone in the village to take a "pan" out of them before hopping a train to the east. A major portion of the dialog registered for laughs. This was prominent at the start and finish, but there is somewhat of a let-down in between.

The woman is quite capable of handling the material and runs away with the comedy allotment of punch lines. She has been detailed to such a number that her male co-worker does nothing more than a "straight."

They liked it Tuesday night, and with some brightening up in the middle section the act should not have difficulty in producing throughout the intermediate houses and can develop into an early spot skit for, possibly, those of more pretentious rank.

Skit.

MILT COLLINS

"The Speaker of the House"
(Monolog)
17 Mins.; One
Fifth Ave.

Milt Collins has a new monolog in "The Speaker of the House" probably authored by Aaron Hoffman who did Collins' former acts as well as some material for Cliff Gordon, the originator of the Collins-Murphy-Lyons school of dialectic monologists. Collins' new chatter touches on momentous topical subjects of the day in a truly humorous fashion. A laugh provoking garbled version of Elizabethan history was another funny vein of thought.

Collins runs a couple of minutes too long. Since the act is surplus running time becomes necessary the two following points should be eliminated; the gag about the noses and good hotels which is likely to offend, and the other concerns a pun on women's figures and multiplication. That should be amputated in deference to the opposite sex.

Otherwise Collins has a sure-fire laugh gleaner in this, his new monolog. As the "speaker of the house" he is appropriately arrayed in a comedy Bryanesque pompadour and a misfit frock coat. The brief curtain speech was also cleverly pointed.

Abel.

STOLEN SWEETS

This being the writer's initial glimpse at a Shubert unit after a number of years of vaudeville and burlesque study, the assignment carried with it a group of thrills accompanied by some startling surprises, and not a few disappointments.

Having become obsessed with the idea that Shubert's new brand of entertainment was big time vaudeville opposition—perhaps because big time vaudeville chose to consider it such—it was rather a surprise to discover the program offered by the "Stolen Sweets" aggregation comprised nothing more than a burlesque show, constructed as burlesque was constructed in the days of the Western Wheel, but on a slightly higher plane. And in its cast were familiar faces, faces that were far more familiar a few seasons back to the patrons of burlesque theatres than to the patrons of big time vaudeville.

With their invasion of the Shubert houses they have not only brought the burlesque type of amusement but some of the atmosphere that looks natural in a burlesque theatre, but decidedly commonplace in what was once a \$2 house. Referring to the candy hucksteresses who cavorted up and down the aisles offering mints at 35 cents before the performance began and the same mints at a quarter during intermission.

Having no precedent to be guided by, a comparison of this act with any other unit is impossible. In this production the Watson Sisters, Kitty and Fanny, predominate and carry the performance over to an acceptable degree, aiming toward the musical comedy division in their revue portion and leaning downward to small time vaudeville in the olio. There is, of course, a flash in the production, pretty, but with the evidence of financial shrewdness in the scenic and costume investiture. The wardrobe has several changes, all within the area of beauty and cost one might find in modern burlesque. The scenes are well built, offering here and there a touch of novelty with the supreme effort at class arriving in the finale, a multiple balcony scene on which is started a Shakespearean travesty. In a burlesque show this would look wild and extravagant. Here it looks nice, but, of course, on advance information one expects just such and much better. Proceeding this is a fire escape "bit" in which Kitty Watson, aided by Johnny Berkes, corraled the individual honors of the review section. It was cleverly arranged, well timed and carried some especially good material in a dope number.

There were ten programmed scenes alternating between "one" and full stage and, try as we would, it seemed impossible to believe we were not in the Columbia theatre rather than the Central. For instance, the gambling scene with Harry Steppe, Harry O'Neal and Johnny Berkes has been exhibited in about 50 different styles in burlesque dating back to that style of entertainment's inception. Here it is the shell game, cleaned up and polished in part, but notwithstanding the effort at disguise it was burlesque "hoke" just the same.

The second incident, a ship scene (interior), was likewise a burlesque importation, simply picturing a ship's office instead of a hotel office. Here Messrs. Steppe and O'Neal, aided and abetted by the supporting company, offered a "bit" that has more conceptions in burlesque than a cat has lives. It's the phone booth affair with Steppe selling hooch, inveigling his patrons with an atomizer. They made them laugh, though not only here but with the other act. Yet it was burlesque, just such as Steppe and O'Neal have given them at the Olympic under another billing line than advanced vaudeville.

The chorus was of the average speed in all departments. There was no soubrette to add "pep" to the numbers, consequently the encores were forced rather than requested. Between scenic moves Florence Darley and Celia Davis led numbers. The latter was probably picked from the line. Miss Darley, if remembering rightly, was recently of a local cabaret. Here she looked nicely, sang sweetly, but had little to do.

Getting to the vaudeville section, there were two specialties that stood out. These were the principals, Watson Sisters, Steppe and O'Neal. The latter have but with the other fast crossfire talk, they would tend down for such a small house as the Central. They neither sang nor danced, but neatly consumed the entire 14 minutes in counter arguments. O'Neal is as good a "straight" man as ever deserted burlesque and Steppe was always considered one of the best comics in that field. Should they ever move vaudeville could find room for them, for they have a good double act.

The Watson girls stopped proceedings with their comedy talk and popular numbers. Both look well as ever and found it comparatively easy to start the small audience laughing and keep them in that state.

The De Koch Trio opened the olio, which preceded the review in its entirety. This is just the type caricature as one finds in opening small time programs. They have nothing exceptional and little of novel proportions unless it be the finale, where the top-mounter does a hand stand atop a dog's head, a stunt being done and exposed by several other vaudeville acts.

Hattie Althoff and Sister bright-

ened things up temporarily but didn't endanger the progress of the performance. This, too, is a fairly good small time double act with no qualifications for better recognition as now presented. They were liberally rewarded.

The Five Kings of Syncopation came next. In the present day with the epidemic of vaudeville orchestras and bands this group looks like a weak flash. Formerly of a quartet, they know syncopation in melody, but lack volume. The drummer's Jimmy eked out some applause, but were those boys footloose it would be small time or back to the eateries. Steppe and O'Neal and the Watsons completed the olio entertainment.

Business was decidedly poor Tuesday night with favorable weather and everything else of promising nature, but after reflecting on the performance it is simple why it missed. They chose the line between burlesque and vaudeville and did a "Brody" on both, while those two branches of the amusement family began a general housecleaning and offered a solid front to the invader. Across the street the Columbia has burlesque and the Palace has vaudeville. The fellow with the coin doesn't waver. He takes the one he wishes. The Central offers, in unit shows, a taste of both, neither properly seasoned, and at \$2 top there.

Wynn.

PALACE

About three hours of show this week, getting away at 8:14, and that doesn't include the new vaudeville. The program is not as abundant in names as the previous week's schedule, but holds plenty of comedy while possessing a continuity in the running order which makes for the best results.

The house was tardy in filling up Monday evening, but when the gathering finally assembled the vacancies were infrequent, with a minor number of chairs, situated in the boxes, the only open spaces noticeable, following a second look.

That portion, succeeding intermission, held what advantage there was as regards comedy and actual applause finishes. A switch in the line-up from the afternoon performance placed Ben Bernie and his band second after the interval, with Yvette Rugel opening after intermission and Lou Tellegen closing the initial stanza. Joe Cook topped off the evening with his double offering.

Bernie registered the applause high mark of the night with his dozen musicians in what is probably the best band act for vaudeville that has yet been staged. Always known as a showman, Bernie is also demonstrating that he can seriously "fiddle" when "orced" to while playing a semi-bald number that the boys routine as straight, get hot with, and vary a total of around a sextet of choruses. Reported as having done 31 minutes at the afternoon performance, the band came within three minutes of that allotment at the night show.

Bernie has procured 12 (no one knows from where, with the number of musicians in band combinations already working) clean-looking boys, including two cornet players, who double on French horns, a duo of pianists, three sax players, also walling on clarinets, trombone, banjo, drummer, bass horn and two violins, with himself, which takes "he total to 12." They play—and how they play! Besides which there is Bernie's continual chatter that by actual count registered 24 real laughs interspersed between the five regular numbers and two encores gone through. The regular running time, previous to the first curtain and including the quintet of mapped out melodies, is exactly 28 minutes. That makes the band act also a comedy, turning in a minute average, besides the music.

That Bernie is set for a swing around the big time houses in this locality goes without saying. Whether he'll ever go out of New York is questionable, as it's an odds-on choice the orchestra will be taken by a restaurant shortly—if there's any that can pay him real coin outside of a certain established chain. But where Bernie's value to vaudeville lies is in his showmanship, personality, ability to get close to the house and a substance of conversation that sparkles with a quantity of material that is likely to be "lifted." Particularly is this so of his arrangement of a Hebrew band playing the Gallagher and Shean ditty. It's a new twist to the oft repeated melody, and done so well that at the Monday matinee the house didn't applaud, but simply called out for a repeat of the number. In the evening it was the wallop of the act.

It's a break for Bernie that his boys will stand for the good-natured kidding he lets them have in front of an audience, and he does it all the way through. But Bernie has an act—not just a band or a series of instrumental numbers—and that's not forgetting there's been plenty of "combinations" ahead of him at the Palace, some of them rated as the best. As a band act for vaudeville that is vaudeville, Bernie's ranks them all.

Yvette Rugel opened intermission with a voice which signaled its ability as being capable of undertaking a heavier style of offering, meaning operatic, but she refrained from the Metropolitan arias. A

trio of songs proved insufficient, whereby she returned to sing a published number as nobody else has ever sung it. The manner and voice in which Miss Rugel sang the lyric brought it up to where it approaches being a classic. The only thing missing is the orchestration Isham Jones made of the number for a disc record. Such a combination would entail that particular element of "the last word." A remarkable voice Miss Rugel possesses. It's doubtful whether any other woman in vaudeville can match it. Certainly it is a pleasure to listen to, as evidenced by two provoked encores, and personally, this reviewer would like nothing better than to hear her sing "Deep River" in place of "Swanee River," now being sung in a minor key, though that is fully done in a somewhat more plump than when last seen is Miss Rugel, but no matter, for she by far overcomes with her voice what she may have lost in figure.

Joe Cook was out in "one," next to closing, and his "nut" act proved strong enough to raise some curiosity over the John Smith in the closing episode, up to the point where they remained for the 11:15 finale. Cook seems to have installed many a new bit into the full stage turn. They sufficed for many a howl.

Lou Tellegen concluded the initial half with his sketch, which is a discourse on the free love, Bohemian or any other specific type of living you may wish to call it. Tellegen does nicely as the artist degrading himself because of the girl having walked out on him, but who determines not to be licked by a woman and exits to make good. Not being overly drawn-out is an especial point, while Tellegen holds attention throughout when he is on. The remaining three members of the quartet pass, without causing any particular notice.

The Duncan Sisters preceded, with five songs and encores. The girls finished well up in the running despite this is their second week at the Palace and the amount of "sister" harmonizing there has been around. Frank Melino and his Yaphankers showed No. 2 to a house that was still walking in. The finish was not emphatic nor were the laughs so frequent. A blonde boy in the act caused the major portion of interest with his gymnastic feats.

The Stanley Brothers opened to a little better than half the population, but for all that did nobly with their smooth manner of hand-to-hand work. Two of the tricks are noticeable, and one, the lift from the floor with the under man's hands reversed, should call for a bow at the conclusion, though the men work without halting for the proverbial "Thank you." The brothers are a corking opener for any bill and finished strong enough to be called out in "one" for two bows.

Bert Levy, No. 3, opened with a short reel, then going into the cartooning for appreciative applause. A sketch of ex-President Wilson was the outstanding demonstration. That has been marked of late also in all of the picture houses on the news reels. Levy came out in front of the "drop" for a couple of minutes whilst explaining the stage was being set. Both received their due.

Skig.

RIVERSIDE

Matinee business in this section of Broadway doesn't amount to much more than a row of pins, but the Riverside is of such generous capacity that evening patronage can even up the slack of the afternoon. Monday night was an example. The house was about capacity aided by one of the many party affairs that book several hundred seats very early on a good season.

Fannie Brice was there, and that means something. It was her first visit for this trip into vaudeville, but Miss Brice was very much at home. Many out in front seemed to know her, or at least she felt that way about it, and with reason, for there was a friendly contact reaching the footlights and beyond. Miss Brice's customers were sure tickled by everything she did. The comedian ought to tote the show in coming on for her bowing in "one" after "My Man," for the flimsy reel material under the arms shows summer service.

During her repeat engagements at the Palace Miss Brice varied her routine. For the one week engagements, such as at the Riverside, she has selected the succession of numbers used for the final week at the Palace, starting with the introductory and taking in the Indian, Spring, French and Egyptian lyrics. After that came the encore bits and numbers, and in that portion was given the mirthful "Florodora" song. Miss Brice was on 36 minutes. The last six minutes were consumed in her breaking away. But as she said herself, she didn't need much coaxing because she liked to hear the stuff. Some of the extra numbers had "whiskers," she explained, but she needed no alibi whatsoever.

The after intermission section was far in the lead of the first part in scoring and entertainment class. Miss Brice was seventh in the eight-act show. "Mr. Duffy" and "Mr. Sweeney" were the nifties to send the show into high after the Aesop's Fables screen nonsense. The house started laughing at the hard-

coal drop and never stopped. It is certain they aren't the "Russian Entertainers" they insert in the billing. Maybe they go as lollipop comics, but in truth they are the nuttiest sure-fire comic team in these parts. The Misters started one laugh-hound off with the claim that Sweeney's "musical instrument" was "studded with real gall stones." That bird never shifted out of gear. They delivered the real laugh punch of the show and can be depended to do that little thing any time they start.

The Doris Humphrey Dancers closed with as pretty a turn of its kind noticed in a long time. The routine is of the neatest form of classical dancing. Even the dressing is much improved over the usual flowing robes. Miss Humphrey wears very little more than a "top," and that applies to the five girls in her company. Helen Dobbin was the fiery Italian dancing girl, forsaken by her lover. In "one" Miss Dobbin's number commanded applause. Miss Humphrey in the soaring and the fisherman's net numbers looked excellent. Betty Roher, Lenora Hellekson and Vera Marsh did pretty work as the "First Voices of Spring," though one of the girls was enfeebled in alighting the final turn. The turn has an artistic opening and a lively finale, and it held most of the big houses until the close.

Tom Bryan and Lillian Broderick, with Lucille Jarrot at the piano, closed intermission most successfully. They are using a novel opening number from which the turn takes its billing. The song fused into another: the couple stepping to a waltz and then going back to the stage. Miss Broderick's graceful prouetting with the arrangement of pause music made for effective results. The turn finished with speed and won a quartet of bows.

Mr. Hyack, with his "At Bogey Villa," created a buzzing from the house throughout his routine of slight-of-hand changes. Even the dullness of his chatter was forgotten in the speed of his stunts, and he furnished a novel number. Three Jimmy Allman and Morton Harvey, with "The Lure of the Yukon," were spotted fourth and showed to advantage. The poem is out at the opening, which probably was the right deletion. The comic's ditties with the uke were by far better than the comedy talk. Just how the men span the distance from the Arctic to sun-baked India never is explained. Yet the "Mandala" number really put the act over, the strength of the straight's baritone furnishing a surprise.

Greene and Parker never got started on second. It may have been too early for the couple, and they were not adverse in commenting about it. Parker at one point said "anytime before nine o'clock," referring to late arrivals, and later when he said "I don't want to say it, but I'm just like passing through Phoenix, one of those things." The Hartwells opened excellently. There is a real aerial novelty, the men working on a double swinging rope.

Idee.

ALHAMBRA

If the ten-act bill on view this week is intended to offset any competition from the Harlem O. H. (Shubert unit), it accomplished its purpose with a vengeance Monday night. The boxes and loges could hardly ever have been more densely populated than they were then. Viewed from an orchestra chair they looked like two massive perpendicular pillars of humanity.

The augmented bill had Chic Sale, Aunt Jemima and Band and Miss Letzel as co-features. The first named was in the ninth hole (next to shut) in his familiar character studies. The professional take-off was a faithful composite of a number of popular types of pedagogue, and, as Mr. Sale explained, the curtain speech, a certain reminder of school days. He was an unqualified hit.

Aunt Jemima and her band preceded Sale. She gathered momentum with her pop songs and towards the getaway started "burning 'em" and scorched everything but her pancakes. The Joe Raymond Little ten in orchestra, which was the corking combination although to the observer that trombone-cornet-clarinet trio up front seems to eclipse the unassuming violinist. In truth the trio comprises the sole flash and flare of the act, although Raymond probably figures importantly in the grooming. But they sure can blare and bray and were deserving of the individual acknowledgment even though the declaim was solely obscured on Raymond. The switching of the spot to each man with foot lights doused would even heighten the effect.

Janet of France reopened the second half after intermission and was the second French turn on the bill; Demarest and Collette, No. 4, parlez-vous some also. Tommy Tucker, assisting Janet, is a valiant straight.

Herbert's Dogs opened with an interesting animal routine. The leaping hounds alone makes his turn one of the best of its kind in the field. Laddy and Laddy danced with more or less inconsequential hoke and talk and legitimate acro work. The acrobatics, twists, falls and slides are tip top and go a long way to balance the released and hoary gagging perpetrated in the forepart. Such quips as "What time is it?" "Ten to 10," "Ten to 10," "Tend to

your own business," and "Our new baby looks like he's going to stay with us. He had his things off," are too mildewed even for the Harlemites.

The Roth Kids, Lillian and Anna, are a precocious pair. Anna, the younger, is strictly the comedienne, with a fine sense of travesty that deserves commendation. Whether it was painstakingly drilled into her or is natural, the interpretative ability either way is marvellous in view of the child's tender years, certainly being no more than eight or nine years old. Lillian is excellent contrast with her dramatics, the Lenore Ulric "Kiki" number a particular humdinger. The concluding vamp scene has been dressed up into a Valentino-Spanish idea and is right up to the minute.

Bill Demarest and Estelle Collette, when the former was not vainly attempting to nip-up, peddled the hoke and straight violin-cello stuff alternately for encouraging results. Joseph K. Watson, next-to-closed the first section with his "disarrangement of facts" monolog, one of the toppest laugh gleaners Aaron Hoffman has ever penned. Hoffman isn't program credited, but it is unmistakably his in style and point development. The topical foresection is a corking prelude for the travesty version of H. G. Wells's "Outline of History" parody, a sure-fire comedy provoker in any locality before any audience.

Miss Letzel closed the first stanza with her aerial frolic. The delicate cutie did 61 of the most difficult looking aerial swings, exactly the same total as was clocked by Skig last week at the Colonial. The swing marathon was a continuous succession of hand-to-hand music which was topped off by an applause barrage when she lighted on terra firma.

The Adroit Bros. closed the show with a novel acrobatic routine. The clubby atmosphere is convincingly maintained by the topmounter, but the understander spoils the picture by his unpressed trousers. That little detail would go a long way in improving the idea.

Abel.

COLONIAL

The Colonial is a cantankerous vaudeville house to handle and has been for a long while. It may be that the change in the Keith booking office through which Johnny Collins will be given the Colonial to book, as the end of his try-out or break-in string of four theatres will be the turning point. It needs, big shows a little money through the comparatively small capacity. The Colonial must have given I. R. Samuels, who has booked it so long, many a headache to secure the show he wanted at the price he could pay.

Just how Mr. Collins will book the house is not authentically known, but it may be presumed he will try for a big-looking bill, probably taking chances on names in new acts to get the best of the names. The arrangement of a series of break-in houses under the direction of one booking man looks on its face as one of the best means of quickly testing new material that any vaudeville booking office has yet revised.

To continue this meaningless harangue: the Colonial has been peculiarly placed through Keith's Palace; it can't run with the Palace and yet it must. This week the Colonial's headliner is doubling from the Palace, Duncan Sisters. And yet, 16 blocks below anyone around 63d street may see the remainder of the Palace bill, without going to the Colonial for its single headliner. However, as one very smart showman said Monday evening, it may eventuate that the Colonial will yet become a Broadway legitimate house, and the Keith people even want to let it under lease, although they have repeatedly refused guaranteed offers for the Colonial as a stock house. Its location for an uptown legit just above 65th street isn't so bad, provided the play's a hit, such as the hideaway 63d Street theatre picked up in the colored show.

Not much ginger to the Colonial's current array of turns. Too many two-act acts, and too many of those two-men acts. Franklyn and Hall, Myers and Hanford, Espe and Dutton, and Moss and Frye were the male double turns, four out of nine, while there were two mixed two-acts among the remainder and the sister act, besides a sketch or musical comedy skit, though without noticeable comedy. The novelty was a palmet, Gus Fowler, former, who came east over the Orpheum Circuit (New Act). His turn is distinctive. Being unlike no other in construction it gets right into the novelty class. Fowler was No. 4. Franklyn and Hall No. 3, also under New Acts.

The Duncans were second after intermission. These girls are without doubt a rave in England, and they are also the original harmony kiddies in rompers over here, but that's their present trouble over here in vaudeville. Too many kid girl sister teams, all trying for harmony with few succeeding, either with harmony or anything else. It seems so simple that a Shubert unit last week had a couple of its younger chorus girls doing a "sister" harmony turn. But they might be able to get away with that in a unit show.

And yet, perhaps, because the Duncan girls are going into a Sam

H. Harris production that will star them, they seemingly didn't try for a turn in the twice daily upon their reappearance, which could or would make people talk. Now they could talk about the Duncan's absence of material. It's hardly fair to variety patrons when a headline turn doubling at two houses and receiving a salary of \$1,750 weekly in each will sing a medley of old-time numbers, such as Claudius and Scarlet have been doing at the Hip for several seasons, the girls merely omitting the slides. This act of the Duncan's makes it so much easier for their followers, but still they are the Duncans and the best of the lot, though as an act they are closely followed by another sister turn containing more showmanship if not the Duncan's class or good looks.

Moss and Frye, immediately after, did some harmony singing that was. Harmony singing as usually faked for vaudeville purposes, appearing to be intended as a rule to cover up one voiceless voice. But the colored men don't use it that way or for that reason. They really harmonize and their aimless but enjoyable chatter never fails them.

"The China Blue Plate" was the production act, produced by Milton Aborn, based upon a Chinese legend concerning the Bridge of Lost Souls. It's a switch back on the picture scheme, after the opening scene in a Chinese restaurant, badly set, but the full stage mounting is better. However, it is not holding and not vaudeville, with the cast superior to it otherwise. Matt Hanley made his Chink restaurant proprietor lifelike when not trying to be funny, and with Charles Compton, also Maude Gray, composed the leading principals. A "Chinese Moon" song is of the catchy moon style, by A. Baldwin Sloane, but the book by Jack Arnold doesn't hold up. It's too ponderous when it's not lugubrious, for the vaudeville lightening of a skit with music. For a series of skits in a legit house, this might fit; for vaudeville, it's a misfit.

Myers and Hanford, No. 4, were their sure-fire selves with their Arkansas saw stuff, and musical saw. They nearly stopped the show, while Espe and Dutton, opening after intermission, with their peculiar lay out, called "Variety itself," did just a bit too much in doing a second encore. It's quite a task they assumed, to do so much starting with a song, then dance and into acrobatics, following with lifting, with a change to gladiator costuming. Though possibly it's this very variety that is keeping them in. Their work, when of the acrobatic sort, is of the best.

Van Cello and Mary, the closing turn, has Mary making changes for no visible object, excepting to prevent her standing on the stage all of the time, but Van Cello makes the act through his stage equipment and pedal juggling. The apparatus and props are bright looking and he does comedy juggling with his feet. While a quiet turn to close, it is an attractive act to watch.

Opening the show were Nora Jane and Karl, in dancing. The News, Topics and Fables (closing) were also there.

Mild attendance Monday evening. Time.

5TH AVE.

A good program headed by Franklyn Farnum and Co. (New Act) drew close to capacity at the Fifth Avenue Monday night and every one of the carded turns seemed to give unusual satisfaction. Of the program, four of the specialties were new to New York, this quartet besides Farnum including the Norvelles, Kelso and De Monde and Maxson and Brown, all under New Act.

Following the customary pictorial reels, the Norvelles opened, with Maxson and Brown and Kelso and De Monde coming in the order named. "Circumstantial Evidence" with John Davidson and Co. held the next position and pleased immensely with its mixture of comedy and drama. Davidson's lengthy recital at the finish held rapid attention and earned numerous applause. Denny Mullen the gambler stood out as the principal comedy dispenser and Mullen gets far more from this character than any of his predecessors. Likewise he looks the part. The Celtic comic made a great feeder for Mullen, while the German comedian held his end up nobly. It's a great flash for a Fifth Avenue program and did fine.

Clara Howard started decidedly slow, but she had the gag and closed with a solid hit. The dialog in the earlier section went somewhat flat, slowed up proceedings and might be pruned judiciously. The costume flash and her natural style of work, together with her vocal delivery, will insure Miss Howard success under almost any circumstances, but the handicap might be eliminated. A few minutes clipped from the running order would help materially.

Farnum's review came next, followed by the Swor Brothers with their familiar double blackface offering. This combination with their panto opening started them laughing with the curtain and kept the house in perfect humor right up to their final exit. The Vanderbilts closed the show but found it difficult to keep the majority seated for the feature picture. Wynn.

BILLS NEXT WEEK NOV. 27

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

* before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
Ben Harnie Co.
Duncan S.
Prestler & Klains
Wm Eba
Four Hards
Oma Munson Co.
McLaughlin & E.
Joe Browning
(One to fill)

Keith's Riverside
Jane Connolly Co.
Shao Lee
Eddie Foy Co.
Healy & Cross
Margie Conner
McLaughlin & E.
China Blue Plate
The Stanleys
Merlan's Dogs
(One to fill)

Keith's Royal
"Follies," 1923
Joe K. Watson
Demarest & Col'te
M. Letzler
L. P. Murdoch
The Adolfs
Herbert's Dogs
(One to fill)

Keith's Colonial
Harry Burns Co.
Janet of France
Harrison & Dakin
De Marlos
The Castilians
(Others to fill)

Keith's Alhambra
Duncan S.
Ruth Royce
Valerie Bergers Co.
Rockwell & Fox
Frank Work Co.
Meyers & Hanaford
Dancing McDonalds
(Two to fill)

Moss' Broadway
Corinne Tilton
Tom Kelly
Pierce & Ryan
"Smiles & Wags"
(Others to fill)

Moss' Coliseum
Cecilia Weston Co.
Delaney & Keller
Garcinetti Bros.
(Others to fill)

1st half (27-29)
Frank Farron
L. & J. Ziegler
(Others to fill)

2d half (30-3)
Butler & Parker
"Daum & Scott"
(Others to fill)

Proctor's 5th Ave.
2d half (23-26)
Patricia & T'wines
Leonard & E.
Around the Corner
Patricia
(Others to fill)

1st half (27-29)
McCarthy & Deeds
(Others to fill)

2d half (20-3)
Shriner & F's'm's
(Others to fill)

Proctor's 23d St.
2d half (23-26)
Josephine Davis Co.
Tommy Miles Co.
Watson Jenkins Co.
Garry & Baldi
Jack Clifford
(One to fill)

FAR ROCKAWAY
Columbia
2d half
Dutton & Craig
Watts & Hawley
A & G Falls
(Two to fill)

BROOKLYN
Keith's Bushwick
Rockwell & Fox
Frank Work Co.
Meyers & Hanaford
Dancing McDonalds
(Two to fill)

Keith's Orchard
Wm Faversham Co.
Juliet
Norwood & Hall
Green & Parker
Allman & Harvey
Harwell
The Canons
(Two to fill)

2d half
Downey & Claridge
Harrott & Farnum
Neille V. Nichols
Fields & Sheldons
(One to fill)

AMSTERDAM, N.Y.
Rialto
May McKay Sls
Young & Wheeler
Joseph Darcy
Fred V. Bowers Co.
(One to fill)

2d half
Silva Brann Co.
(One to fill)

Rice & Werner
Olcott & Mary Ann
Morton Jewell Co.
(One to fill)

CHESTER, PA.
Adgement
G & L Gardner
Knapp & Cornelia
Maureen Englin
"Rings Tangle"
Alexander & Fields
(One to fill)

2d half
Dunedin & Play
Stone & Francis
(One to fill)

INDIANAPOLIS
B. F. Keith's
Raymond Wilbert
Choy Ling Foo Tr.
Miller & Bradford
Kovacs & Goldner
Al Shanny
Jack Wilson Co.
(One to fill)

JACKSONVILLE
Arcade
(Savannah split)
1st half
Wornden Bros
Rhodes & Watson
Miller & F.
Jennings & Dorney
Gautier's Toy Shop
(One to fill)

LOUISVILLE
Lyric
(Nashville split)
1st half
Jean Arnel
Carson & Willard
Ed Blondell Co.
Innis Bros
Lynch & Stewart
(One to fill)

LONG BRANCH
Broadway
(Asbury Park split)
1st half
The Faynes
Doris & Duncan Co.
Fields & Mack
15th Regt Band
(One to fill)

LOWELL
B. F. Keith's
Geo. Rolland Co.
Mac Sovereign
Reddington & Gt
Jeanette Childs
Moody & Duncan
Four Rubin Sls
Dixie Four
(One to fill)

MOBILE
Lyric
(N. Orleans split)
1st half
The Lerys
Dore Sisters
Gibbs Wells
Hibbs & Parrall
White Black & U
(One to fill)

MONTREAL
Imperial
(Sunday opening)
Raymond Bond Co.
Dawson Slaters Co.
Bolger Bros
(One to fill)

CINCINNATI
B. F. Keith's
Linn Trio
Cahill & Romaine
Davis & Pelle
Rae B. Ball & Bro
Hawthorne & Cook
(One to fill)

CLEVELAND
Palace
Kerr & Weston
Wilton Sls
Holmes & LaVere
(Others to fill)

105th St.
Dancel & Humphreys
Newell & Most
J. S. Blundy & Bro
Holmes & LaVere
(Others to fill)

AUBURN, N. Y.
Jefferson
Rekoma
W & G Ahearn
Telford
Ryan Weber & R.
(One to fill)

2d half
Young & Wheeler
Bobby Randall
Fred V. Bowers Co.
(One to fill)

BALTIMORE
Maryland
Powers & Wallace
Bryan & Broderick
Howard & Sadler
Nash & O'Donnell
Marion Harris
(One to fill)

COLUMBIA
Columbia
2d half
Valentine & Bell
O'Brien & Josephine
Hill Johnson Co.
Hibbs & Malie
Little Jim
(One to fill)

COLUMBUS
B. F. Keith's
Anderson & Yvel
La Pelarica Trio
Gordon & Ford
Kadonoff
Harry Hayden Co.
(One to fill)

Detroit
Temple
B. Anderson & Pony
Williams & Taylor
Thank You Doctor
Sybil Vane
Lyndell & Macey
Ten Eyck & Wyle
Trixie Friganza
Bill Genevieve & W
(One to fill)

EASTON, PA.
Able O. H.
Bigelow & Clinton
Lee Kida
Ward Bros
(Two to fill)

BIRMINGHAM
Lyric
(Atlanta split)
1st half
Tyler & St. Claire
Dillon & Milton
Annabelle
Erady & Mahoney
Toto Hammer Co.
(One to fill)

BOSTON
B. F. Keith's
Marie Lunette
Miller & Capman
Travers & Douglas
Fanny Brice
Hymack
Santon & Hayes
Ted Lorraine
Irving Fisher
(One to fill)

BUFFALO
Shea's
Splendit & Partner
(One to fill)

THE LANGWELL
(BARRY TOWNLEY)
1st W. 44th St., New York
The Best \$1.00 Dinner in Town.
Ask VICARELLI, The Bootlegger,
TOM HARRISON, Manager
(One to fill)

GRAND RAPIDS
Empress
Bell & Eva
Dufor Bros
"Marry Me"
(One to fill)

GREEN TOWN, PA.
Orpheum
Pagnano Trio
Hugh Herbert Co.
Chung Hua Four
Toto
(One to fill)

CHARLESTON
Victoria
(Augusta split)
1st half
Crown Seal
Coffman & Carroll
Powers & Wals
Bekert & Harrison
Four Madcaps
(One to fill)

ALTOONA, PA.
Orpheum
Plek & Lloyd
Bushman & Hyne
Ray & Arthur
Ecko & Kyo
(One to fill)

ALBANY
Proctor's
Ten Araks
Snow & Narine
Nathane & Sully
Arthur Whitelaw
"Sheiks of Araby"
(One to fill)

2d half
King Bros
Leon Hawkins
Brice & Raub
Morris & Shaw
Breen Family
(One to fill)

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2d half
Downey & Claridge
Harrott & Farnum
Neille V. Nichols
Fields & Sheldons
(One to fill)

AMSTERDAM, N.Y.
Rialto
May McKay Sls
Young & Wheeler
Joseph Darcy
Fred V. Bowers Co.
(One to fill)

2d half
Silva Brann Co.
(One to fill)

Rice & Werner
Olcott & Mary Ann
Morton Jewell Co.
(One to fill)

CHESTER, PA.
Adgement
G & L Gardner
Knapp & Cornelia
Maureen Englin
"Rings Tangle"
Alexander & Fields
(One to fill)

2d half
Dunedin & Play
Stone & Francis
(One to fill)

INDIANAPOLIS
B. F. Keith's
Raymond Wilbert
Choy Ling Foo Tr.
Miller & Bradford
Kovacs & Goldner
Al Shanny
Jack Wilson Co.
(One to fill)

JACKSONVILLE
Arcade
(Savannah split)
1st half
Wornden Bros
Rhodes & Watson
Miller & F.
Jennings & Dorney
Gautier's Toy Shop
(One to fill)

LOUISVILLE
Lyric
(Nashville split)
1st half
Jean Arnel
Carson & Willard
Ed Blondell Co.
Innis Bros
Lynch & Stewart
(One to fill)

LONG BRANCH
Broadway
(Asbury Park split)
1st half
The Faynes
Doris & Duncan Co.
Fields & Mack
15th Regt Band
(One to fill)

LOWELL
B. F. Keith's
Geo. Rolland Co.
Mac Sovereign
Reddington & Gt
Jeanette Childs
Moody & Duncan
Four Rubin Sls
Dixie Four
(One to fill)

MOBILE
Lyric
(N. Orleans split)
1st half
The Lerys
Dore Sisters
Gibbs Wells
Hibbs & Parrall
White Black & U
(One to fill)

MONTREAL
Imperial
(Sunday opening)
Raymond Bond Co.
Dawson Slaters Co.
Bolger Bros
(One to fill)

CINCINNATI
B. F. Keith's
Linn Trio
Cahill & Romaine
Davis & Pelle
Rae B. Ball & Bro
Hawthorne & Cook
(One to fill)

CLEVELAND
Palace
Kerr & Weston
Wilton Sls
Holmes & LaVere
(Others to fill)

105th St.
Dancel & Humphreys
Newell & Most
J. S. Blundy & Bro
Holmes & LaVere
(Others to fill)

AUBURN, N. Y.
Jefferson
Rekoma
W & G Ahearn
Telford
Ryan Weber & R.
(One to fill)

2d half
Young & Wheeler
Bobby Randall
Fred V. Bowers Co.
(One to fill)

BALTIMORE
Maryland
Powers & Wallace
Bryan & Broderick
Howard & Sadler
Nash & O'Donnell
Marion Harris
(One to fill)

COLUMBIA
Columbia
2d half
Valentine & Bell
O'Brien & Josephine
Hill Johnson Co.
Hibbs & Malie
Little Jim
(One to fill)

COLUMBUS
B. F. Keith's
Anderson & Yvel
La Pelarica Trio
Gordon & Ford
Kadonoff
Harry Hayden Co.
(One to fill)

Detroit
Temple
B. Anderson & Pony
Williams & Taylor
Thank You Doctor
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Lyndell & Macey
Ten Eyck & Wyle
Trixie Friganza
Bill Genevieve & W
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JIMMY HANLON

WILL BE IN NEW YORK ON THE 27TH

AND WILL REMAIN UNTIL

AFTER XMAS

WOULD LIKE TO SEE SEVERAL

OF MY FRIENDS ON BUSINESS

OF IMPORTANCE

ADDRESS N. V. A. CLUB

TAMPA, FLA.

Victory

Johnson & Baker

Jack Hughes & Co.

Herron & Gaylord

Emma Earl

Leona Hall Rev

B. F. Keith's

Barbette

R. Ingalece Co.

Freda & Anthony

Silver Duval & K

When Love's Young

TRONTO

Sheila

Canova

PLAINFIELD, N.J.

Plainfield

MacIntyre & Hot's

Clifton & De Rex

Stars of Record

2d half

"Grey & Old Rose"

Finlay & Hill

Harry Kahne

(One to fill)

PORTLAND, ME.

B. F. Keith's

LEE HALEY
Three Weber Girls
LEXINGTON, KY.
Ben All
Jugglers McManis
Daniel & Walters
Smith & Parker
Jones & Follock
Norris & Collier
2d half
Charles Wilson
Nakas Japs
(Others to fill)

LIMA, O.
Faurol O. H.
La Velos
Glanville & Sandra
Seamon Conrad Co.
(Two to fill)

MUSKOGEE, MICH.
Regent
Althea Lucas Co.
"Four of us"
2d half
J. O. O'Meara
2d half
Jennie Miller
Hollins Sisters
Johnson Bros & J.
FADUCAH, KY.
Orpheum
Agrest & Paulette
Larry Comer
Mastone Manley
Herb Lloyd Co.

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
DeLyle Alda Co.
De Kerekjard
Edith Clifford
Jones & Jones
Bird Cabaret
Clinton Sis
Vera Gordon Co.
Bernard Granville

CHESTER FREDERICKS

CLEVER JUVENILE
Dinner and Imbuto
Third Season Featured with
Gus Edwards' Revue

NEW ORLEANS
Orpheum
(Sunday opening)
Gus Edwards Co.
Sandy
"Show On"
Rubin & Hall
Fitzgerald & M'ra's
Nobe
Tom Smith

OAKLAND, CAL.
Orpheum
(Sunday opening)
Williams & Wolfus
Glenn & Jenkins
Roberts & Dogs
Grace Dorso
"Letter Writer"
Royal Gasconyne
Mont & Cowboys

DES MOINES
Orpheum
(Sunday opening)
Fleider Ford
Lester Duckelader
Miller Girls
Langford & Fred's
Nagfys
Sawley & Houghton
Oakes & DeLour

DULUTH
Orpheum
(Sunday opening)
P Bremen & Bro
Quixey Four
"Profiteering"
Hadden & Russell
Edith Leonard
Tucano Bros
Jean Barrios

KANSAS CITY
Main Street
(Sunday opening)
Mme Heilmann
Don Quixano Co.

MARGUERITE DeVON

"Steppin' Around" Co.
EXCLUSIVE DIRECTION OF
WEBER & FRIEDLANDER

Jarvis & Harrison
Gordon Co.
Charlie & Bennett
Al Moore Co.

SACRAMENTO
Orpheum
(27-29)
(Same bill plays
Fresno 30-32)
Hyanas & McManly
V & B Stanton
Morton & Glass
Milton Robinson
Foley & LaFour
Calletti & Rokin
Bob White

PITTSBURGH
Aldine
(Sunday opening)
Herman Timberg
Nat Nazario
Buck & Bubbles
Darling & Timberg
Rise & Davidson
10 Dancing Dolls

CLEVELAND
State
(Sunday opening)
"Reunited"
Weber & Fields
Chas T Aldrich

ST. LOUIS
Orpheum
(Sunday opening)
H B Walther
Hill & Platt
Pio Lewis
El Rey Sis
I Chadwick & Dad
Green & Myra
(One to fill)

SALT LAKE
Orpheum
(Sunday opening)
Gretia Ardine
Weaver & Weaver
Babcock & Dolly
Channon Thers
Jack Clifford
Crosby & Dayne
University Club

SAN FRANCISCO
Golden Gate
(Sunday opening)
Rose Ellis & R.
Andrew Three
Cassidy

CHICAGO
Garlick
(Sunday opening)
Nora Hayes
Pasquash Bros
Edith Baker
H & G Ellsworth
(Four to fill)

CINCINNATI
Shubert
(Sunday opening)
"Pier & Day"
Chas Howard Co.
John Quigley

MILWAUKEE
Palace
(Sunday opening)
"Tango Shows"
O'Donnell & Blair
Lyndell & Gibson
Fenton & Florida
Ben Ne One
Sophie Tucker Co.

LOS ANGELES
Hill Street
(Sunday opening)
Nevan & Flint
Belmonte
Stewart Sis
Novelty Clintons
Gordon & Tisy
Bronson & Pallwin

MEMPHIS
Orpheum
A Friedland Co.
Leavitt & Lockwood
Seaville
Burns & Lorraine
Carl Emmy's Pets
Three Dancers
Ned Norworth

MILWAUKEE
Palace
(Sunday opening)
"Tango Shows"
O'Donnell & Blair
Lyndell & Gibson
Fenton & Florida
Ben Ne One
Sophie Tucker Co.

SEATTLE
Orpheum
(Sunday opening)
"Pirations"
Alma Nelson
C & F Usher
Signor Frisco
Juggland
Lee Gellis
Little Billy

SHOUX CITY, IA.
Orpheum
The Herberts
Jennie Reed
Anderson & Bart
Al K Hall Co.
Hankokope
(One to fill)

SAGINAW, MICH.
Jeffers Strand
Jennie Miller
Peppie's Novelty
"Twins"
Harry Gilbert
McDonald Trio

TRE HATE, IND.
Liberty
Tulsa Sisters
Ash & Franks
"Runaways"
(Others to fill)

ST. LOUIS
Empress
(Sunday opening)
"Hello New York"
Bobby Higgins Co.
Frank Dobson
Lon Hascall
Phil Baker
Helen Elyson
Betty Fisher
Peterson Bros
16 English Quales

BROOKLYN
Crescent
"Facts & Figures"
Hurt & Rosedale
Villani & Rose
White Trio
Six Steins
Twinnette & Bolla

ASTORIA, L. I.
Astoria
(Boro Park, Brook-
lyn, split)
1st half
"Spice of Life"
Sylvia & Walker
Kramer & Boyle
Frank Gaby
Julia Corbett
Bell & Walker
3 Wainwright Sis

NEWARK
Kennedy's
Courtney Sisters
George Jessell
P & O Walters

CHICAGO
Engelwood
(Sunday opening)
"Success"
Abbe Deynolds
Nonette
Ben Homes
Reno
Warren & O'Driscoll

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.

Cole & Orth
Edwards & Em'nel
PHILADELPHIA
Chestnut St. O. H.
"Steppin' Around"
James C Morton
Dan Healy Co
Harry Boyd
Vintour Bros
Harry Bloom

WASHINGTON
Belasco
"Gimme a Thrill"
Tip Top Four
Sorel & Glass
Gene Barnes Co
Herbert & Daggett
Nanine & DeFay
Gardner Trio

ALTOONA, PA.
Mishler
(27-28)
(Same bill plays
Weller, Zaneville,
29-30; Court Wheel-
ing, 1-2)
Midnight Bounders
Smith & Dale
Green & Byler
Jack Strouse
Cleveland Bronner
Frank J Corbett
Loia Chalfonte

PITTSBURGH
Aldine
(Sunday opening)
Herman Timberg
Nat Nazario
Buck & Bubbles
Darling & Timberg
Rise & Davidson
10 Dancing Dolls

CLEVELAND
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(Sunday opening)
"Reunited"
Weber & Fields
Chas T Aldrich

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Hill & Platt
Pio Lewis
El Rey Sis
I Chadwick & Dad
Green & Myra
(One to fill)

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Stewart Sis
Novelty Clintons
Gordon & Tisy
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Carl Emmy's Pets
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Bronson & Pallwin

LOEW CIRCUIT
Fulton
Bader LaVelle Tr
Lee Mason Co
Holden & Herron
Wilson & McAvoy
Baraban Grohs & H
2d half
Manillo
Dreon Sisters
"In Wrong"
Chas Seamon
Gates
Maurice & Grille
Charlotte Meyers
Adler & Dunbar
Tilloy & Rogers
2d half
Three Odd Chaps
Guy Weadick Co
Ralph Whitehead
Jeanne LaCrosse Co

NEW YORK CITY
State
Pickard's Seals
Jerome & France
Cameron & O'Nor
Creole Cocktail
Walter Foster
Eleanor Pierce Co
2d half
Mack & Brantley
C. Murray Co
Eddie Foyer
Alexander Opera
(One to fill)

American
Gean & Riley
Savoy & Capps
Zethus
Gary & Baldi
Syncopeated Seven
Jeanne LaCrosse Co

**BEFORE YOU LEAVE ON
YOUR ROUTE—
FOR YOUR WINTER
SUIT and OVERCOAT
SEE**

BEN ROCKE
Specially Designed
Ready-to-Wear Clothes
1632 BROADWAY
NEW YORK CITY
Telephone CIRCLE 3307

Palace
Manillo
Giles & Brown
Edith Clark Co
G & H DeBiers Co
2d half
Delyona Duo
Joseph Harmon
Tower & Darroll
Alva DeKoss Co
Warwick
Ed Gineras Co
A & L Barlow
Mochin & Co
(Two to fill)
Van & Emerson
Leonard & Culver
McComack & R
G & H DeBiers Co

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(Boro Park, Brook-
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1st half
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Kramer & Boyle
Frank Gaby
Julia Corbett
Bell & Walker
3 Wainwright Sis

NEWARK
Kennedy's
Courtney Sisters
George Jessell
P & O Walters

CHICAGO
Engelwood
(Sunday opening)
"Success"
Abbe Deynolds
Nonette
Ben Homes
Reno
Warren & O'Driscoll

KETCH and WILMA
"Vocal Variety"

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Cole & Orth
Edwards & Em'nel
PHILADELPHIA
Chestnut St. O. H.
"Steppin' Around"
James C Morton
Dan Healy Co
Harry Boyd
Vintour Bros
Harry Bloom

WASHINGTON
Belasco
"Gimme a Thrill"
Tip Top Four
Sorel & Glass
Gene Barnes Co
Herbert & Daggett
Nanine & DeFay
Gardner Trio

ALTOONA, PA.
Mishler
(27-28)
(Same bill plays
Weller, Zaneville,
29-30; Court Wheel-
ing, 1-2)
Midnight Bounders
Smith & Dale
Green & Byler
Jack Strouse
Cleveland Bronner
Frank J Corbett
Loia Chalfonte

PITTSBURGH
Aldine
(Sunday opening)
Herman Timberg
Nat Nazario
Buck & Bubbles
Darling & Timberg
Rise & Davidson
10 Dancing Dolls

CLEVELAND
State
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"Reunited"
Weber & Fields
Chas T Aldrich

ST. LOUIS
Orpheum
(Sunday opening)
H B Walther
Hill & Platt
Pio Lewis
El Rey Sis
I Chadwick & Dad
Green & Myra
(One to fill)

SALT LAKE
Orpheum
(Sunday opening)
Gretia Ardine
Weaver & Weaver
Babcock & Dolly
Channon Thers
Jack Clifford
Crosby & Dayne
University Club

SAN FRANCISCO
Golden Gate
(Sunday opening)
Rose Ellis & R.
Andrew Three
Cassidy

CHICAGO
Garlick
(Sunday opening)
Nora Hayes
Pasquash Bros
Edith Baker
H & G Ellsworth
(Four to fill)

CINCINNATI
Shubert
(Sunday opening)
"Pier & Day"
Chas Howard Co.
John Quigley

MILWAUKEE
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(Sunday opening)
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O'Donnell & Blair
Lyndell & Gibson
Fenton & Florida
Ben Ne One
Sophie Tucker Co.

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(Sunday opening)
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Belmonte
Stewart Sis
Novelty Clintons
Gordon & Tisy
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ARMSTRONG & TYSON
Webster Co
Hawkins & Mack
Dance Evolution
MONTREAL
Loew
Walter Gilbert
Gordon & Delmar
Nevis & Gordon
Weber & Elliott
"Old Times"
Tower & Darroll
Eva Tanguay

NEWARK
State
Russell & Hayes
Jimmy Flynn Co
"Headliners"
Fox & Britt
Eva Tanguay

NEW ORLEANS
Crescent
V Pearson Co
Twyman & Vincent
K & A Sauls
Jimmy Sax Duffy
Doris Hardy Co
2d half
You'd Be Surprised

DAYTON
Loew
Reo & Helmar-
R & H Walzer
Hazel Haslam Co
Fox & Britt
"At the Party"

OTTAWA
Loew
Ed Hill
Dodd & Nelson
Arthur Jarrett Co
Helm & Lockwoods
Joe Fenton Co

GUS SUN CIRCUIT
"BUFFALO"
Lafayette
Daisy & Wilson
G & H DeBiers Co
2d half
Delyona Duo
Joseph Harmon
Tower & Darroll
Alva DeKoss Co
Warwick
Ed Gineras Co
A & L Barlow
Mochin & Co
(Two to fill)
Van & Emerson
Leonard & Culver
McComack & R
G & H DeBiers Co

ASTORIA, L. I.
Astoria
(Boro Park, Brook-
lyn, split)
1st half
"Spice of Life"
Sylvia & Walker
Kramer & Boyle
Frank Gaby
Julia Corbett
Bell & Walker
3 Wainwright Sis

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GOOD SONGS MAKE GOOD ACTS - - -

WE TAKE GREAT PLEAS

FOUR DISTI

THE SONG SENSATION

I'LL BE IN MY DIXIE HOME AGAIN

"TOMORROW"

DOUBLE VERSIONS COMEDY CHORUSES

EXTRA AND TOPICAL CHORUSES

A HIGH-CLASS BALLAD FOR ALL CLASSES OF SINGERS

"YOU GAVE ME YOUR HEART"

(SO I GIVE YOU MINE)

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"I GAVE YOU UP JUST

BEFORE YOU THREW ME DOWN"

BOY AND GIRL DOUBLES

GREAT RECITATIONS

A LAUGH IN EVERY LINE—A GENUINE COMEDY SONG

"BENNY BE YOURSELF"

EXTRA CATCH LINES

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San Francisco, Calif.

FRANK WATERSON,
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Globe Theatre Bldg.
Philadelphia, Pa.

BEN FIELDS, Mgr.
347 Fifth Avenue
Pittsburgh, Pa.

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S CHICAGO OFFICE

State-Lake
Theatre Bldg.

Patsy Shelly and band are the feature attraction at the Majestic this week, having scored at the State-Lake two weeks previously. It is an Orpheum production act and one which does credit to that department of the circuit. Patsy Shelly is a clever dancer, attractive in appearance, wealthy in personality, and she is backed up by a jazz band which pleases and in which the work of Earl Holgren, who plays a dandy violin solo, stands out at all times.

Zeck and Randolph are in a comedy skit in an elaborate special set which permits the display of the talents of a comedian and a soprano to excellent advantage. Brown, Gardiner and Trahan have a pre-tenacious dancing number, to which singing and piano playing is added in regulation form.

Jack Lee, who is billed as "phony," pretends that he is going to introduce phonograph records and then launches into imitations on that invention, and closing with what is practically an expose of the ventriloquist art. He tells stories in between his mouthings and gets laughs.

Regan and Curtis are a team, the male of which is an Irish tenor with a beautiful voice and a rich brogue, and who sings songs from his repertoire indicated by the audience and tells a few stories. He is assisted by an unobtrusive girl pianist who is good to look upon.

Lyle and Virginia, a man and woman combination, in which the man sings, whistles and plays saxophone while the woman does comedy, burlesquing and actually playing cornet, affording many laughs.

Jimmy and Gladys Guilfoyle have a vehicle which is a worthy one for small time, and recently appeared at the Rialto, only four blocks away. It permits the man to travesty the actions of the young girl of today and the girl to make the overtures for a petting party. There is a song opening which starts the scene off, and the dialogue thus introduced continues quite a while with a rich return in laughter. There is a song finish again when this fun has worn itself out. The pair returned for an encore with a comedy song which did not measure up to the early material.

Dave Ferguson and Co. not seen at this show.

The Palace show for this week is in several respects the most notable of the many splendid bills that have been offered there this season. The current performance has a big headline attraction and another feature which could easily occupy that position; it has jazz enough to be styled a "Syncope Week," dancing enough to be played up on this count and comedy enough to

supply two ordinary big time bills. Irene Castle interrupted her tour in fashion revue and modern dancing exhibition to start an Orpheum tour here this week, and Molt Singer encouraged Paul Sternberg to put a band (New Acts) together for vaudeville, which is a feature dividing honors with Mrs. Castle.

Vaudeville authorities interested in booking have worn out their pencils trying to figure how such a show can be offered without incurring financial losses, but the crowds in front of the box office seem determined to put it over. There are 47 people in the show, if the musical director of Marmein Sisters (who does not appear on stage) is included. It is a man show, there being 41 men and seven women. Besides Mrs. Castle and

theatre previously this season. "Broadway to the Bowery," one of the best of the Tom Powell acts, was the feature, placed fourth, with Pierce and Scott following for a laughing hit and Pickard's Seals closing the show with a regulation standard act.

Tex Rothan and Tex Dora opened with sharpshooting, in which the shots were well executed. But that is about all that can be said in favor of the offering. Keefe and Lillian rendered songs, with woman at the piano most of the time, but both singing. They found a certain degree of favor. Maide De Long held third spot with character songs. Frances Milner, Harry Kilby, Aida Henry and Al Behr are four players whose talent is employed to maximum effect in "Broadway to the Bowery," a revue with a lot of

CORRESPONDENCE

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DALLAS, TEXAS	24	ST. LOUIS	31
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DETROIT	29	WASHINGTON, D. C.	23

the Marmein Sisters are Ruth Marr, who is soprano with Marmein Sisters; Lida Leah, with little opportunity in the Lydell-Macy act; and girls not even programmed in Seed and Austin's and Bob Murphy's acts. This preponderance of men on the bill is due to the fact that one act (band) has 27.

From a dancing standpoint, the show is A-1, having Mrs. Castle as its feature, who dances with William Reardon, doing three dances following a song about her experience in the movies and her delight in wearing clothes, and Marmein Sisters, whose dances are highly artistic and splendidly delightful.

From a comedy standpoint, there are two acts which border on 100 per cent. from a vaudeville standpoint in Lydell and Macy, No. 5, and Seed and Austin, next to closing. Every act on the bill has comedy excepting that of Mrs. Castle and that of Marmein Sisters.

Bob Murphy and Co., second, get many laughs, for he not only sings songs but does a monolog, and could have held down a much more important spot. Hens and Willis, opening with an acrobatic act, offer good laughs in connection with some splendid and unusual tricks. The Marmein Sisters are deserving of praise in closing such a show satisfactorily.

B. C. Hilllafi commented upon his position on the bill following the band and jestingly observed "he bill 'lacked music.'" He is assisted by Jim Kilpatrick, who sings nicely. Mrs. Castle has a pianist, Bobby Simonds, who entertained at the Ivories between her dances. It was a big show, but the matinee performance, beginning at 2:30, was out by 4:55.

The bill at the American the last half of last week was only ordinary as compared with bill seen at that

scenery. There is a Bowery dance at the close in which the girl takes a lot of rough handling, making hard falls, which is certain to get a big applause finish in small time houses. Pierce and Scott have a comedy talking act with one fellow singing in falsetto voice. Just after his solo the comedian returns with a muff, pretending to be a girl. The comedy from this on kept the audience laughing to the limit. Pickard's Seals are one of three acts operated by Pickard brothers. This one has four seals.

John Gunon, who began as an elevator starter in the State-Lake building, has had rapid advancement and is to be made assistant to Jim Reeve, buyer for the Orpheum circuit. Gunon worked his way from starter to superintendent of the building and now replaces Bert Schrier, a nephew of Martin Beck, who has been promoted to a connection with the booking department of the Orpheum circuit in New York.

Milton Brunn, formerly treasurer at the Colonial, is now in commercial business with the Mailey, Fisher & Good Co., which has a men's furnishings store.

Joe Young, of Young and Frances, formerly of a man and woman clog and wooden shoe dancing team, who was prominent in the White Rats' strike, is now driving a cab, No. 624, for the Yellow Cab Co. From show business he went into various lines, first becoming an elevator man at the Majestic building, then a steward on the Graham & Morton boat line, an then a solicitor for the National Railway News.

Sam ("Dude") Kramer will dispose of his agency and locate in California, according to report. The prospective successors are said to be Al Roberts and Harry Marcum. Kramer at one time had the most important agency contending against the W. V. M. A. Orpheum and United, but since Mike Levy retired to go to New York it has gradually gone backward. Lately the agency has specialized on "next to closing" acts.

Roger Murrell, who went into the T. Dwight Pepple agency a season or two ago as booking manager, is retiring. Charles Bohler will succeed him as Pepple's partner. Bohler, who formerly had an agency in Minneapolis, has met with success as a producer of revues at Terrace Garden in the Morrison hotel. Murrell is seeking a connection.

Two booking managers were standing in the rear of the State-Lake theatre, as is the custom, the other day. When informed it was against the fire law to stand, they left the theatre. A little later two

more important booking managers were seated in the back row at that house watching the show and were told not to occupy seats which a public outside was clamoring to purchase.

The Garrick, Fond du Lac, Wis., which plays vaudeville last half, has been dropped from the list of houses booked by the association. J. C. Matthews will supply it.

A benefit for Joe Kelvin, an incapacitated actor, will be held on the North Side Dec. 4, which will take the nature of a vaudeville show and a dance.

Will Stanton, "drunk comedian," was attacked by a holdup man at Twenty-sixth and Indiana at 6 o'clock Saturday evening. It is believed that the robber was attracted by his diamond pin. Stanton jumped up and did his best with his assailant.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

Henry Santrey headlines at the Orpheum this week. The bill holds several hits. D. D. H. followed, placed next to closing. The monologist had no easy spot, but came out with flying colors. He has some corking material and sold it emphatically.

Harry and Anna Seymour pulled a hit. Miss Seymour's good natured comedy won them and Harry showed up strongly with his dancing. Williams and Wolfus aroused most of the laughter which the show contained. "The Letter Writer," comedy sketch, with rather a good idea, was capably presented by Harry Elliott, Ann Waters and Jacob Kingsbury. The skit drags in spots but otherwise kept them laughing. Vincent O'Donnell was in good voice and registered. Meehan's Canines, closing, lost some patronage during the early portion of the routine, but the remaining members settled for the leaping hounds. The Royal Gascoignes opened and gave the show a start.

The current Pantages bill does not contain any unusual features but is good entertainment. "Youth," presented by Maude Daniels and kiddies, disclosed some talented youngsters. Prosper and Maret closed the show with hand lifts to appreciation. Soman and Sloan went over nicely, next to closing, with talk and songs. They are strong on appearance and have a delivery that spells class. Dan Casler and the Beasley Twins, with a piano, violin and singing, landed in style. Casler's work at the keyboard and the girl's violin efforts, both singly and together, coupled with pretty stage hangings, qualify the act for the second position. Mills and Millie demonstrated new acrobatic twists in the second position. The boys start out neatly with a singing number and insert several good gags. James and Etta Mitchell with comedy and straight stunts on a ladder trapeze won big favor in opening the evening.

The Golden Gate did a record business Sunday afternoon. Fan-

chon and Marco headed an exceptionally strong bill and the local favorites chalked up another big success. With the exception of Helea Fritche replacing Miss Van Biese in the "peacock dance" the act remains the same as when at the old Orpheum. Miss Williams added to her laurels and Frisco Nick did his bit to big returns. The principals are also appearing at the Palais Royal restaurant. Billy Glason got a hit next to closing. It looked like a tough spot, following the heavy bill, but he won out easily. Bevan and Flint were the laughing and applause hit. Bevan cut loose with a lot of new stuff. Grace Dore offered excellent entertainment of the lighter sort. Novelty Clintons opened with jumping and tumbling and the Gilton Girls closed with snappy bicycle and acrobatic stunts.

Bert Myers, publicity man at Pantages, put over a stunt that earned him a lot of space in the San Francisco Bulletin. Tameo Kajiyama, billed as an "exponent of mental simulantism," was used to stage a trick handwriting contest, which met with a lot of success. Free tickets were the prizes.

Kenneth Hodgkinson was in town last week for the opening of "When Knighthood Was in Flower," and was so pleased with the presentation and the surroundings as well as the spectacular manner in which the film was exploited that he closed a deal with Homer Curran to show "Robin Hood" in that theatre as soon as the bookings can be arranged.

Frank Selgriest, orchestra leader at the Castro, is doing a double trick. He appears on the stage in a series of musical episodes, each week the episode representing a different nation, and also directs the orchestra in the pit.

"Abie's Irish Rose," the Oliver Morosco stage comedy that has played nine weeks in San Francisco and been shown in four or five different theatres is proving a real record smasher and the "production unusual" in that its latest stunt was to take over the Valencia, located out in the residence district, dust it up, have the lights turned on, and then proceed to do an average business of \$4,000 during each of its two weeks' stay. The Valencia has been dead and dark for so long that people here had come to believe that it was no longer in existence. There is a report that "Abie" is coming back again, and this time to the Wigwam, another residential vaudeville house. Negotiations with Joe Bauer, manager of the Wigwam, are said to be under way.

Ackerman & Harris contemplate eliminating vaudeville from the programs at the Hippodrome, where Will King and his musical comedy company are installed. The management has been showing two acts in conjunction with the King show. It is also said they are thinking of installing a runway such as the King company had at the Casino. Prices, which are now 50 cents, including war tax (are to be 50 cents without the tax. Business at this theatre has been averaging about \$12,000 a week.

"ELI," the Jeweler

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The Marigold Gardens—The Midnite Frolic—The Palais Royale
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18 EAST 22d STREET
First Frolic at 11:30 P. M.
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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—They're Going to Pete's Place—Follow 'Em

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DINE ENTERTAINMENT DANCE

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BURTON GREEN

AT SUNSET, NOVEMBER 17th, 1922

He went to sleep like a little child

IRENE FRANKLIN GREEN

MARGARET FRANKLIN GREEN

RENE ELIZABETH GREEN

MOUNT VERNON, NEW YORK

WASHINGTON, D. C.

By HARDIE MEAKIN

The National and Poll's are going to make it for their advertised openings Nov. 27. Poll's has "The Hayseed" and the National has "Bulldog Drummond," with the following week "La Tendresse" and Warfield

to follow in "The Merchant of Venice."

The stock at the President is continuing "Smilin' Through" for second week.

Cosmos—"Fairlyland Follies"; Jack Ingalls; Tivoli and Levere; Billie Lamar and Girls; Ward and Zeller; O'Neill and Plunkett.

L. Stoddard Taylor, manager of the Garrick, has been confined to his apartment for the past few days with a very severe cold.

Picture houses—Loew's Palace, "Youth to Youth"; Loew's Columbia, Rodolph Valentino in "The

Young Rajah"; Crandall's Metropolitan, "Kindred of the Dust"; Moore's Rialto, Gloria Swanson in "The Impossible Mrs. Bellew."

Fay Bainter in "The Painted Lady" next at Garrick.

Gayety—"Giggles."

San Carlo Opera at Poll's Dec. 4.

"Midnight Rounders" at Belasco.

Strand (Loew vaudeville)—"Scotch Revue"; Perez and La Flor; William Dick; McLain, Gates and Co.; Kass and Briant. Garrick—Henrietta Crossman in "Nobody's Fool."

KANSAS CITY

By WILL R. HUGHES

SHUBERT—McIntyre and Heath in "Red Pepper."

GRAND—"Pilgrims Progress."

EMPRESS—"Here Comes the Bride." Drama Players Stock.

GARDEN—Bridge Musical Stock, "Fair and Warmer."

GAYETY—"Flashlights of 1923."

ORPHEUM—Vaudeville.

MAINSTREET—Vaudeville.

PANTAGES—Vaudeville.

GLOBE—Vaudeville.

Photoplays—"The Young Rajah," Newman; "The Man Who Saw Tomorrow," Royal; "A Fool There Was," Liberty; "Sherlock Holmes," Twelfth Street; "The Golden Gift," Pantages; "The Hands of Nara," Mainstreet; "The Lavender Bath Lady," Globe.

"Lightnin'" headed by Thomas Jefferson, completed two weeks at the Shubert Saturday. The engage-

ment was a record breaker in point of admissions for one show, in consecutive weeks. There have been but few two weeks' runs here, but "Lightnin'" heads the list.

The annual engagement of the "Junior Follies," Kansas City's classiest amateur production, will be given at the Grand, week of Dec. 11. Max Scheck, who produced last season's show will have charge of the "Follies" again this season. The proceeds will go to charity.

The following bookings for the Shubert have just been announced: Ed Wynn, in "The Perfect Fool," week Nov. 26, and to be followed by George Arliss in "The Green Goddess," Doris Keane in "The Czarina," John Drew and Leslie Carter in "The Circle," Christmas week, Jan.

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7 and week, Fred Stone in "Tip-Top."

Work on the new Missouri, rebuilt Century, is progressing as fast as possible but there is but little chance of the house being ready before Jan. 15.

The Green Room Club, with quarters at 115 West 12th street, in the same block with the Gayety theatre, has been opened. The new place is under the management of Jake Martin, and will be run solely for the accommodation of the folks in the theatrical world. Admission is strictly by card.

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DALLAS, TEX.

By MADELEINE CASH

The Majestic, Interstate, is playing longer bills. Seven or eight acts and a five or six reel picture. Top price remains at 85c.

The Capitol will probably open Dec. 15. Another new theatre, suburban, Rosewin, opened recently in Oak Cliff, adjacent to Dallas, under the management of C. R. McHenry.

Ray J. Stinnett, who formerly was manager and who, in fact, opened the Jefferson, Dallas, in 1915, and in 1920 sold it to the Southern Enterprises, then closed it about a year ago, last week leased the theatre and is running a tab show with pictures. At the same time Stinnett, with a partner, John Victor, purchased the Queen and Mission theatres in Abilene, Tex., also from the Southern Enterprises.

In Ft. Worth the American Motion Picture Co. has been organized by F. X. Schuler, F. M. Elliott, W. S. Stegall and F. B. Kirby. A new theatre also opened in Ft. Worth last week under the management of A. L. Mitchell. He took over the theatre at 1206 Main street, known as the Strand and renamed it the Utopia.

The Dallas Film Exchange Building in which a number of film exchanges will be quartered, was opened last week.

The Dallas office of the Fox Film Corporation has placed its entire 1922-23 output with the Washington theatre, Dallas, W. D. Nevills, owner. The contract includes all the Fox specials.

The Luling Amusement Co. has been granted a charter and will, it is declared, erect a theatre in Luling, Tex. The company is capitalized at \$16,000 and was incorporated by R. T. Clark, H. G. Stein and A. D. Baker.

With a capital stock of \$50,000, the Dallas Amusement Co. has been granted a charter. The incorporators are John T. Jones, millionaire lumberman of Houston, W. O. Hugins and C. A. Rasbury.

The Star and Rialto theatres, at Denison, Tex., sold a year ago by L. M. Rideout to the Southern Enterprises, have been repurchased by Mr. Rideout. The Southern Enterprises is letting a number of its theatres go in the smaller towns and is concentrating on large Texas cities.

George D. Watters, formerly manager of the Capitol, Dallas, which burned, has been named personal representative of A. E. Fair, general manager in Dallas for the Southern Enterprises. Mr. Watters' duties at present are along publicity lines.

In granting A. J. Urbish a writ of injunction restraining the municipality of Dallas from preventing him from constructing a theatre in Oak Lawn, a suburb adjacent to the city, Judge Royal R. Watkins made the ruling that "a motion picture house in a district is not injurious to the health or morals of a community." The City of Dallas will fight the case in a higher court.

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BUFFALO

By SIDNEY BURTON

A judgment amounting to \$2,000 was taken by default this week against Samuel Carver, former Buffalo theatre manager, in favor of Lillian B. Talcott. Carver is said to have sold Mrs. Talcott an interest in the Art theatre, Buffalo, in 1920 for \$2,000 with the condition that the money was to be refunded if the sale was unsatisfactory. Carver was formerly manager of the Garden theatre here, and left some time back after difficulties with the federal government in which he pleaded guilty to making fraudulent tax returns.

Joseph Page, giving his occupation as a show manager and his residence as Chicago, was fined \$50 in City Court here when he pleaded guilty to shoplifting. His wife, Edna Page, who was arrested with him, also for shoplifting, was discharged. Page is alleged to have taken two dresses from a local department store Nov. 10.

In connection with the showing of

Elmer Rice's new melodrama, "It Is the Law," at the Majestic this week the management is running a contest for the purpose of selecting a new title for the show.

A special midnight performance advertised for the Garden last Thursday and touted as a "club" affair, had Buffalo sitting up and taking notice for some days prior to the event. It was whispered around town the show was to be strictly

"on ice," and with police conditions in Buffalo what they are a good time was anticipated by all to be present. The performance went to a sell-out, but the presence in the audience of representatives of the local newspapers and various city officials and unaffiliated held the show down to a walk.

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BOSTON

By LEN LIBBEY

Practically the entire range of vaudeville is included in the bill at the local Keith house this week, and it is good entertainment. The Cansinos are the big act in a dancing specialty that, while new, is full of pep and ginger. The wise ones should be out in big numbers for the last day.

The show opens with a novelty—Harry Moore in his manipulation of paper. This is an act that is without a duplicate on the vaudeville stage as far as this city is concerned. When the house got the hang of the idea and managed to take Harry's fancy stepping around the stage as something that had nothing to do with his main act they enjoyed it thoroughly. He needs a few minutes to get the idea over, and after that it is pie for him. He closed to an exceptional hand for a noiseless turn, and is splendid for an opener of such a bill as this.

In second position is the Dixie Four, colored boys, who work as a quartet, but don't work it too hard. They were the best when they got to stepping. The four are there with hoofing, but two did most of

the work. The strut number went over big, used as a closer, and the boys stopped the show for a time—some accomplishment.

Hartley and Patterson found the going a bit tough when they started. This pair, who can sing and dance much better than the usual, have patterned the act so that it opens in "one," goes to full stage and then closes in "one." Hartley as a soue is not nearly so good as Hartley as a singer and dancer. Stepping and voice work got the best results. The act is well staged, and of course lifts the performance of the pair out of the routine song and dance class.

Al Wohlman was over from the start. He maintained his good humor, even though his act was in danger of being crossed up at one time by a little too much speed on the part of the spot operator. His patter was speedy—his song numbers well selected and he scored much better than a male single has for some time. Keeping in a good stock of fresh material and keeping it absolutely clean is Wohlman's dope for getting them, and it works.

The comedy playlet featuring Robert Emmett Keane and Claire Whitney was in right after the first few minutes. Those in the cast get everything possible out of the playlet. Keane, due perhaps to his training, gets his lines over to the house much better than Miss Whitney, whose voice at times has a tendency to drop too low to be heard all over the theatre.

Henry and Moore proved to be another song and dance act, with a bit of work on the violin by Henry that starts out as a comedy and then swings into the real thing. They had easy going, the house liking their stuff, which was kept well within the propriety zone demanded by Bostonians. Henry does splendid work in getting discards out of his violin, and it was for this that the house felt the hardest. The "bull fight" burlesque did not reg-

ister so well with those at the Monday matinee, but its comedy possibilities are easily seen, and it will go better after the stage hands are a bit better drilled with their portion of the act.

The Cansinos are no strangers to Boston. This dancing outfit, have appeared here many times before and are always good for a hit. Beautifully staged, with speed characterizing the entire performance, and with the four dancers making sure there are no long stage waits to allow for costume changes the act runs off in 18 minutes as smooth as a smelt. If it were not such a good act it might have suffered somewhat from the appearance at the house the previous week of Guirán and Marguerite, but it didn't. An audience at the local Keith house is made up of about the same people week in and week out, and a repetition of acts of the same sort is liable to show.

Lillian Shaw is using her "Wamp of East Broadway" bit for an opener to her act on this visit. Costumed entirely in black, she was a hit from the start.

Mang and Snyder with their acrobatics closed the show, which was well timed and ended about on schedule.

SYRACUSE, N. Y.

By CHESTER R. BAHN

WIETING—First half, "Maytime in Erin"; last half, dark; next week, first half, "Marjolaine"; last half, Mrs. Fiske in "Paddy."

B. F. KEITH'S—Vaudeville.

TEMPLE—Vaudeville.

BASTABLE—Dark this week; next week, "Playing with Fire."

STRAND—"Impossible Mrs. Bel-

liew."

EMPIRE—"Trifling Women."

ROBBINS-ECKEL—"Nero."

CRESCENT—"Manslaughter."

The theatrical business in Syracuse, especially as regards the picture houses, is taking a turn for the better, if the frequency of the "lock out" affords any ground for judgment. Sunday night the houses were packed, and hundreds were lined up before the big theatres waiting an opportunity to get in. Nor is the jump limited to the first run houses. The Crescent, which is now showing the Paramount program at popular prices, also was forced to turn them away Sunday night.

Local theatres are drawing heavy publicity from the new Hearst papers here through tie-ups with the papers' Christmas basket fund. This is an annual feature in each Hearst city.

If the consent of the Children's Society can be secured, two more Syracuse juvenile entertainers will plunge into Keith vaudeville. Carleton, 8, and Reese, 6, sons of L. A. Condit, are the youngsters. As songsters and boxers, they have featured many local entertainments. B. F. Keith's here gave them a try-out and the offer followed.

Officers of the Nova Operating Co., of Watertown, were indicted Monday by a U. S. Grand Jury at Albany for alleged irregularities in reporting the old war tax to the Syracuse Internal Revenue headquarters. Charles H. Lynch, chief field deputy of the Syracuse office,

was responsible for the case, said to be the first of many the Federal government will push. The Nova company, which operates the Avon there, has Charles A. Sesonske, formerly of Oswego, as president, Charles H. Phelps as secretary, and Frank Empsall, Watertown millionaire merchant, as treasurer.

The Capitol, Oswego, recently taken over by the Schine interests with Sol Schaffer as local manager, will shortly change policy, booking vaudeville as well as pictures. Three acts will be used, the bills changing twice a week. Three performances will be given daily.

Syracuse picture theatres are preparing for a battle royal this winter. The Eckel started the fight by getting "Knighthood." The Strand and the Empire, accepting the challenge, moved quickly, and will make their own patronage drive at once. The Strand starts next Sunday with Jackie Coogan's "Oliver Twist." This is Coogan's home city. The Empire's opposition will be "Sherlock Holmes."

Franklin H. Chase, dean of Syracuse dramatic writers and associate editor of "The Journal," returned Sunday after a world tour, taken partly for pleasure and partly for his paper as observer. He was tendered a "welcome home" party on Monday night.

Syracuse movie houses are forbidden to open their doors Sunday afternoons until after 2 o'clock, ac-

cording to decision rendered by Assistant Corporation Counsel Henry Wilson. Complaints from Syracuse ministers to the police that movie men were breaking the Sunday law brought the ruling, on the request of Chief of Police Martin L. Cadin.

George Lynch of Gloversville, at present in Oswego for the Schine theatrical interests, is slated to be named assistant manager of the newly-acquired Schine Hippodrome and Strand at Carthage. Jacquelin's orchestra, of Syracuse, has been installed as the house orchestra at the Strand.

Syracuse folks will get a chance to give the glad hand to a local girl at the Temple next week. Genevieve Murphy of Miller and Murphy, booked for that house, is a Syracuse dancer.

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ED. M. CLARK

CLEVELAND

"The Spice of 1922," at the Hanna, fared badly. The Monday night audience is said to have been the smallest that ever witnessed a Winter Garden production here. The attendance continued light throughout the week, with the usual Saturday spurt. Brendel and Burt joined the organization here and Sam

Hearn remained in spite of the rumor that he was to leave at the end of the Pittsburgh engagement. Gross, \$5,500.

"Tip-Top," at the Ohio, was greeted with crowded houses every evening, although the Wednesday and Saturday matinees were rather light. The engagement was extended and will remain another week. Gross for the first week, \$22,000.

The Prospect, long inactive, reopened this week with "Plantation Days," a colored revue. The initial presentation was so encouraging that it will remain for a second week.

"The Bird of Paradise," with Ann

Reader as Luana, and the Robert McLaughlin Players at the Metropolitan was seen here for the first time in repertory. As popular as ever, crowded houses prevailed throughout the week, with the result that the Hawaiian romance will be on view a second week.

At the State the "Plenty of Pep" unit had George Price, who came here immediately upon leaving the "Spice of 1922." Matinees are rather light, but the evenings are good.

Pat Rooney and Marion Bent were the headliners at the new B. E. Keith Palace. This house continues to turn them away at all performances.

The Colonial, as the leading bur-

lesque house, is doing phenomenal business. The attendance is excellent every night, and hundreds are turned away Saturdays and Sundays, matinees and evenings. "Wine, Woman and Song" ranks among the season's best attractions at this theatre.

Films.—Stillman, "Trifling Women"; Allen, "The Young Rajah"; Strand, "Who Are My Parents?"; Loew's Park and Mall, "On the High

Seas," with Dorothy Dalton and Jack Holt.

Other burlesque houses: New Empire, "The Georgia Peaches," with Veoletta, classic and Hindu dancer, as added attraction; Star, Billie Bailus and the "Dashing Darlings"; the Bandbox, "Heads Up."

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(ORPHEUM, SEATTLE)

MISS TULLY is the author of "MARY'S ANKLE," "STOP, LOOK AND LISTEN," "BUCKING THE TIGER," "BATTLE CRY OF FREEDOM," "THE WIDOW PRO TEM," Etc.

MISS TULLY is the producer of THE KEITH FASHION SHOW, in which appeared PEGGY HOPKINS JOYCE, WANDA HAWLEY, BETTY BROWN, EDNA BURTON, DORIS LLOYD and numerous other beauties. She is the producer of "THE WORLD DANCERS," in which appeared EMILIE LEA, TOM DINGLE, PEARL REGAY, LESTER SHEEHAN, JIMMY TEMPLETON, HERBERT STOWITZ, etc.

MISS TULLY is the director and producer of the motion picture "THE OLD OAKEN BUCKET," and the author of the motion pictures "CHIVALROUS CHARLIE," "KISSES," and many others.

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DENVER

By ALBERT W. STONE

An unusually entertaining and well-balanced bill proved an excellent box-office stimulant at the Orpheum last week, with Doc Baker, Polly Walker and Bud and Jack Pearson in "Flashes," easily holding first place on the bill. It was the best bill the Orpheum had shown in some time.

The Empress was handicapped by getting started a day late, owing to the fact that the talent got stuck in the snow somewhere in Wyoming. It was not until Tuesday matinee that the new bill could be shown, causing a loss in receipts for matinee and night.

Gladys George had a role that just suited her at the Denham in "The Eleventh Commandment," by Francis Nordstrom. It drew generous audiences. The Wilkes Players are working hard just now and earning deserved popularity. Ben Ketcham, house manager, says that Ivan Miller is rapidly making a place for himself as leading man.

"The Merry Widow" comes to the Broadway Nov. 26 for a week. Local critics are wondering what will happen. Denver is rapidly becoming a debatable quantity when it comes to patronizing high-class road shows. There seems to be no set rule by which one may gauge in advance the probable drawing power of any attraction. Denver is full of persons who knew and love the

"Widow" in the old days. Conceivably these will go back to see the revival. But about the younger generation?

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—"Prince Charming, Jr." Next week, dark. Following, Walter Hampden.

PRINCESS—Vincent Lopez Orchestra; North and Halliday; Burns and Lynn; Joe Downing; Clifford and O'Connor; Tan Arakis; MacCarton and Morrone; Florence Gast.

ORPHEUM—Robins Players in "The Easiest Way."

GAYETY—Sam Howe in "Joys of Life."

ST. DENIS—Russian Grand Opera Company.

IMPERIAL—Vaudeville and pictures.

LOEWS—Vaudeville and pictures. PICTURE HOUSES—Papineau, "Grandma's Boy"; Crystal Palace, "Rich Men's Wives"; Plaza, "One Clear Call"; Laurier, "Queen of the Turf"; Mount Royal, "South of Suva"; Midway, "The Lone Hand"; System, "Foolish Wives"; Allen, "My Wild Irish Rose"; Capitol, "The Prisoner of Zenda"; Strand, "Another Man's Shoes"; Regent, "The Siren Call"; Belmont, "Trouble."



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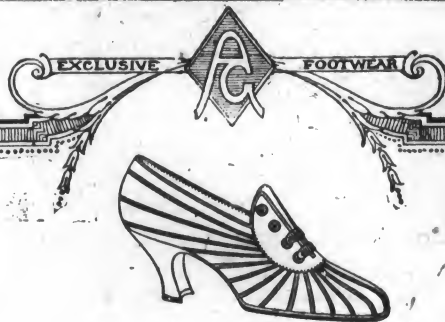
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Apropos of the British elections one Montreal manager had good cause to gnash his teeth, for Lady Cooper, defeated candidate in Walsall, England, is a cousin of Frank Priestland, manager of His Majesty's.

been more or less mediocre. "Majolaine," the musical version of "Pomander Walk," failed to score. This week "Prince Charming, Jr.," a popular-priced show, is doing fair business, catering to a typical old country audience.

The only outstanding feature in Montreal during the past two weeks has been the excellent performances given by the Russian Grand Opera Company at the St. Denis. Other theatrical attractions have

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DETROIT

By JACOB SMITH

DETROIT—"French Doll," with Irene Bordoni.

GARRICK—"Spice of 1922."

SHUBERT - DETROIT - Shubert units are steady attraction here. This week the Commodore Hotel Orchestra added attraction.

Harry Garson, producer, was in

THEATRICAL CUTS
THE STANDARD ENGRAVING CO., Inc.
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Detroit last week and closed for the first world showing of his latest picture, "An Old Sweetheart of Mine," at the Broadway-Strand theatre here sometime in December. Phil Gleichman, managing director of this theatre, and a former partner of Garson in the exhibiting end, originally suggested this poem for pictures, and it was on the strength of this suggestion that Mr. Garson was influenced to produce it. The engagement will be preceded by a tremendous advertising campaign, and Garson will come personally for the engagement.

George W. Sampson has been re-appointed Detroit manager for Pathe, succeeding Harry Scott.

NEW ORLEANS

Rather an indifferent program at the Orpheum this week. No special hits. "The Storm," here several times previously, is headlining. The Osborne Trio, evidently foreigners, opened with an athletic endeavor not attuned correctly. Some of the routine struck resoundingly while other feats were disregarded because of a lack of showmanship in presentation. Act ran altogether too long. Sargent and Marvin were in the "death spot." For the first few minutes they were missing on all cylinders, but gradually awakened interest when getting into their guitar strumming. The boys were not skilled in implanting patter and might eschew that altogether. They built along toward the end and left to some acclaim.

Harriet Remple, in "The Heart of a Clown," was not esteemed. The tempo of the turn is sluggish. Quite a difference between the reception accorded here and that bestowed in the east during the past summer. Kane and Herman begot attention and remained in favor. Ad libbing

lifted the sagey spots just where they needed lifting most.

The Four Camerons secured the honors with something to spare. During latter part of the act the clowning by others on the bill clinched the reception of the quartet to a certainty.

Anna Chandler had little trouble in connecting, and her tenacity met its just reward.

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"The Storm" closing made a meagre feature because of its familiarity. The spectacular effects were necessary help. "The Storm" seems to have served its vaudeville purpose and appears as old stuff now.

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"Broadway Flappers" 27 Gayety
Montreal 4 Gayety Boston.
"Bubble Bubble" 27 Empire Toledo
4 Lyric Dayton.
"Chuckles of 1922" 27 Grand
Worcester 4 Miner's Bronx New
York.

"Flimpy Frank" 27 Gayety Minne-
apolis 4 Gayety Milwaukee.
"Flashlights of 1923" 27 L O 4
Gayety Omaha.

"Follies of Day" 27 Empire
Toronto 4 Gayety Buffalo.
"Folly Town" 27 Majestic Jersey
City 4 Hurtig & Seamon's New
York.

"Giggles" 27 Gayety Pittsburgh 4
Colonial Cleveland.
"Greenwich Village Revue" 27
Park Indianapolis 4 Gayety St.
Louis.

"Hello Good Times" 27 Orpheum
Paterson 4 Majestic Jersey City.
"Hippity Hop" 27 Gayety Kansas
City 4 L O.

"Keep Smiling" 27 Casino Phil-
adelphia 4 Palace Baltimore.
"Knick Knacks" 27 Columbia New
York 4 Casino Brooklyn.

"Let's Go" 27 Empress Chicago 4
Gayety Detroit.
"Maid of America" 27 Miner's
Newark 4 Orpheum Paterson.

"Marion Dave" 27 Gayety Roches-
ter 4-6 Colonial Utica.
"Mimic World" 27 Gayety Detroit
4 Empire Toronto.

"Radio Girls" 27 Lyric Dayton 4
Olympic Cincinnati.
"Reveca Al" 27 Colonial Clevel-
and 4 Empire Toledo.

"Rockets" 27 Casino Boston 4
Columbia New York.
"Social Maids" 28 Hurtig & Sea-
mon's New York 4-6 Cohen's New-
burgh 7-9 Cohen's Poughkeepsie.

"Step Lively Girls" 27 Star &
Garter Chicago 4 Empress Chicago.
"Step On It" 27 Gayety Omaha 4
Gayety Minneapolis.

"Talk of Town" 27 Empire Prov-
idence 4 Casino Boston.
"Temptations of 1922" 27 Miner's
Bronx New York 4 Empire Prov-
idence.

"Town Scandals" 27-29 Cohen's
Newburg 30-2 Cohen's Poughkeepsie
4 Empire Brooklyn.
"Watson Billy" 27 Gayety Wash-
ington 4 Gayety Pittsburgh.

"Watson Sliding Billy" 27 Casino
Brooklyn 4 Casino Philadelphia

"Williams Molly" 27 Empire
Brooklyn 4 Miner's Newark.
"Wine, Women and Song" 27
Olympic Cincinnati 4 Park Indian-
apolis.
"Youthful Follies" 27 Gayety St.
Louis 4 Gayety Kansas City.

MUTUAL CIRCUIT

"Baby Bears" 27 Peoples Cincin-
nati 4 Gayety Louisville.
"Band Box Revue" 27 Majestic
Scranton 4 Bijou Philadelphia.

"Broadway Belles" 27 Folly Balti-
more 4 L O.
"Follies and Scandals" 27 Majestic
Albany 4 Plaza Springfield.

"Georgia Peaches" 27 Gayety
Louisville 4 Broadway Indianapolis.
"Heads Up" 27 Park Utica 4 Ma-
jestic Albany.

"Hello Jake Girls" 27 Empire Ho-
boken 4 Gayety Brooklyn.
"Jazz Babies" 27 Broadway In-
dianapolis 4 Lyceum Columbus.

"Jazz Time Revue" 27 L O 4 Olym-
pic New York.
"Kandy Kids" 27 Howard Boston
4 L O.

"Laffin' Thru 1922" 27 Lyric New-
ark 4 Majestic Wilkes-Barre.
"Lid Lifters" 27 Gayety Brooklyn
4 Lyric Newark.

"London Gayety Girls" 27 Plaza
Springfield 4 Howard Boston.
"Mischief Makers" 27 Olympic
New York 4 Star Brooklyn.

"Monte Carlo Girls" 27 Star
Brooklyn 4 Empire Hoboken.
"Pace Makers" 27 Lyceum Colum-
bus 4 Band Box Cleveland.

"Pell Mell" 27 Band Box Clevel-
and 4 Garden Buffalo.
"Pepper Pot" 27 Garden Buffalo 4
Park Utica.

"Playmates" 27 L O 4 New Empire
Cleveland.
"Runaway Girls" 27 Majestic
Wilkes-Barre 4 Majestic Scranton.

"Smiles and Kisses" 27 New Em-
pire Cleveland 4 People's Cincin-
nati.
White Pat 27 Bijou Philadelphia 4
Folly Baltimore.

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Elliot Del

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Fernandez Dayle
Fernandez Dorothy

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Gray Mildred
Griffin A

Hall Betty
Halvey Neal
Herman Mina
Hicks Trixie

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"American Girl" 27-29 Colonial
Utica 4 Gayety Montreal.
"Beauty Revue" 27 Gayety Mil-
waukee 4 Columbia Chicago.
"Big Jamboree" 27 Columbia
Chicago 4 Star & Garter Chicago.
"Big Wonder Show" 27 Gayety
Boston 4 Grad Worcester.
"Bon Tons" 27 Palace Baltimore
4 Gayety Washington.
"Broadway Brevities" 27 Gayety
Buffalo 4 Gayety Rochester.

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ALBANY, N. Y.

By THOMAS BURKE

HARMANUS BLEECKER HALL
This week, Proctor Players in "Three Wise Fools." Next week, "Hole in Wall."
PROCTOR'S GRAND—Pop vau-
deville.
MAJESTIC—"London Gayety
Girls."
MARK STRAND—First half, "Clarence." Second half, "The Man Who Saw Tomorrow."
LELAND—Entire week, "Rags to Riches."
CLINTON SQUARE—Entire week, "Fascination" and "The Rosary."

Jacob Golden, city editor of the "Knickerbocker Press" and Thomas Stowell, publicity director for the State Tax Commission, have written a sketch, as yet unnamed, and it has been accepted by Joseph F. Wallace, general representative for F. F. Proctor in Albany. Golden managed the Albany Players, a local amateur organization, and Stowell is a former newspaper man, having been with the "Press" for several years following his graduation from Harvard, where he was active in the dramatic club.

Charles Neidhart, manager of the Park, Utica, N. Y., and formerly of Troy, is recovering from a serious attack of pleurisy. Joseph Raymond, formerly manager of Goldstein's, Holyoke, Mass., is in charge at the Utica house during Mr. Neidhart's illness.

PORTLAND, ORE.

HEILIG—"Man Who Came Back."
BAKER—Lyric Musical Comedy company in "One Too Many."
PICTURES—Liberty, "Brawn of the North"; Blue Mouse, "Where Is My Wandering Boy Tonight?"; Columbia, Gloria Swanson in "The Impossible Mrs. Bellew"; People's, Hound of the Baskervilles; Hippodrome, "Youth Must Have Love"; Rivoli, "Under Two Flags."

Charles E. Couche, formerly an advertising writer, appeared as manager of the Peoples theatre, under the Jensen & Von Herberg management, when that house reopened with "The Hound of the Baskervilles," Nov. 18.

The Rex, Mount Angel, dark for 18 months, has been reopened under the ownership and management of D. E. Skirvin.

"The Man Who Came Back," showing here at the Heilig this week, will be followed by "The Gold Diggers," "Six Cylinder Love," and "The Skin Game." Meanwhile the American Light Opera company opens in repertoire at the Auditorium Nov. 26.

The new Whiteside, Corvallis, has opened.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"Fashions for Men."
CORINTHIAN—Rochester Players in "Rollo's Wild Out."
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Martin and Courtney, Nippon Duo, "If I Were Queen," film feature.

EASTMAN—"Under Two Flags," film.

FAMILY—Orr's Mutual show.

FILMS—"If You Believe It It's So," all week, Regent; "Smudge" and "The Face in the Fog," splitting week at Piccadilly.

Floyd Mennelly is house manager of the Lyceum, a position which has been vacant since the death of John Major some months ago. Mr. Mennelly was pressman for the Lyceum during the past year.

ST. LOUIS

By JOHN ROSS
SHUBERT-JEFFERSON—"The Guilty One."

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AMERICAN—"Lightnin'." SHUBERT-EMPRESS—Unit, "The Ritz Girls."

ORPHEUM—Vaudeville. GARRICK—Woodward Players in "What Is Your Husband Doing?"

GRAND—Vaudeville. RIALTO—Vaudeville. COLUMBIA—Vaudeville. GAYETY—"Hippity Hop," Columbia burlesque.

NEW GRAND CENTRAL WEST END LYRIC, CAPITOL—"Broadway Rose."

MISSOURI—"The Love of Pharaoh."

DELMONTE—"Sure-Fire Flint." FOX—LIBERTY—"Under Two Flags."

RIVOLI—"The Storm."

Claude Schenck, manager of Beers hotel, is convalescing at Baptist Hospital. Peggy Lange, "Echoes of Broadway" unit, is expected to be discharged from the same hospital this week. Both underwent an operation.

Gilbert P. Hamilton, veteran film director, arrived in St. Louis last week from the Hollywood offices of the Rothacker Film Co. to take charge of the filming of "The Spirit of St. Louis." Actual work of shooting the picture will begin this week.

Mall orders for "Lightnin'." American have beat records for advance reservations long held by the Ziegfeld "Follies."

Since Manager Dane, Gayety, has introduced feature night to the extent that he has one for every night, except Monday, the musicians want more money. They hold that these feature nights are more than the regular performance and, therefore, should be paid \$1 an hour overtime on each feature night. This would figure about \$50 on the week extra.

However, Dane maintained that whatever took place on the stage was part of the regular performance, and that all shows were subject to change—possibly due to illness, changes in cast, etc.—that the introduction of feature nights

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should be considered from that standpoint. Manager Dane further contended that these nights were regular weekly occurrences and they have become a fixed feature with burlesque entertainment. Therefore, they could not be considered other than a part of the shows at the Gayety. The most important of all is that Dane is not paying the extra money.

The new Rivoli opened last week. This gives to St. Louis an added theatre which will present first-run pictures exclusively. It is on the site of the former Royal, which was razed six months ago when the Universal took over the long-term ground lease from Harry Koplar of the St. Louis Amusement Co. The new Rivoli will be under the management of Barney Rosenthal, who is also manager of the Universal exchange.

P. M. A. SPEC CURE (Continued from page 14)

riety's representative discovered Friday night that phone orders from the hotels were being received at the Selwyn box office. The Selwyn signs and literature, taken off on Monday, were placed back at the hotel stands, but in seeking the stock of tickets for the remaining performances of the week and for this week the Couthoul offices discovered the box office had disposed of them via the first actual box office lines the Selwyn theatre has boasted of since the dedication. The public was fast to learn the tickets were all at the box office, and the treasurers were quick to give the

theatre the rich boosting because of this.

Whatever were all the inside angles to the fuss, it was plainly visible that the Selwyns weren't scared over the Couthoul threat, and scored a point that proves they intend to be independent in all of their transactions at the new theatre with the ticket scalpers.

The situation at the Selwyn has interested every theatre manager in town. It proved that the public will seek a hit play regardless of some of the accommodations a certain portion of the public finds by running accounts with the ticket brokers. This disclosure encourages some of the Couthoul admirers to cast blame at her for making the mistake of allowing the situation to transpire, particularly at this stage of the lack of partnership between certain theatres and the ticket brokers.

How the "Partners Again" contract with the Couthoul offices will be solved only the next few days will tell. It is known that Arch Selwyn is a stickler to an original plan, and this plan right now is to support his Western representative that \$2.50 is the right scale for top prices for the Carr-Bernard piece, provided a long run is wanted in this town.

Throughout the week there were small tilts between other managers and the ticket brokers, and so much unrest is prevalent that it won't take much more ignition to cast a huge flame over the ticket scalping game as it now confronts those who

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LUNCHEON \$1; DINNER \$2

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CUISINE FRANCAISE. Cabaret During Dinner. Till Close. DANCING from Noon On. Under the Personal Management of BILLY COOK SUNDAYS SPECIAL CHICKEN DINNER with Waffles \$2 TELEPHONE: FITZROY 4155

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ARTHUR KLEIN, General Manager

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are handling it. Some say it will be the best thing for both the theatres and the ticket scalpers if a "show-down" does come. The public is forcing the hands of both the managers and the ticket scalpers in Chicago, meanwhile heavily patronizing the theatres which, despite temptations to get rich quick because of housing real hits, are catering to the public more sincerely than they have for some years.

As conditions now form themselves in the loop, the Chicago public is holding sway, knocking to smithereens high prices except in rare cases, and until the Couthouli agencies and some of the magnates conform to the handwriting the public has so visibly scribbled on the wall, there's going to be more theatrical disappointments in the loop theatres than the sudden rush of good business the past week would probably indicate to those who fail to stop and study the whole mess.

FRIARS' DINNER

(Continued from page 10)

be better off if Equity withdrew from it. Mr. Thomas spoke brilliantly, his address possessing the oratorical power that has brought him fame as a public speaker.

There was also an aftermath about the address of Mr. Hays. Picture people were guessing just what he meant to convey. The general trend treated of the democracy of moving pictures. Mr. Thomas mentioned pictures, too, predicting a synchronization between pictures and the stage and suggesting that it was feasible to present "Hamlet" with Barrymore on Broadway and at the same time show the same production in pictures in the obscure towns of the west.

Mr. Landis touched upon two topics, baseball and Frank Bacon, and particularly the latter. During the long run of "Lightnin'" in Chi-

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cago the picturesque Landis and Bacon became firm friends and played golf together frequently. The passing of the actor appeared to affect the jurist deeply and his address was not in the usual vein. Judge Landis was to have remained in New York for several days on matters pertaining to the last world's series, but hurried back to Chicago Monday at the urgent request of his wife that he come and take charge of the affairs of the deceased Bacon. He mentioned the called game in the series between the Giants and Yanks and, though saying he was as much surprised as others in the stands, upheld the judgment of the umpires.

There was but one other speaker

Wigs 16-Character

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—Governor Edwards of New Jersey. He briefly remarked that if he has his way about it there will be a modification of the dry laws and that soon he hoped it would be legal to have something invigorating on the dinner table.

The dinner and events of the evening were sent out over the radiophone. Thousands of persons having a Sunday evening at home heard some of the speaking and the laughter of the guests. The time limit, however, prevented the entire proceedings being broadcasted, as the Newark station, which handled the event, ceased activity at 10 o'clock, permitting another station to get into action.

Special entertainment followed the addresses. It was announced as "the world's greatest vaudeville show," under the direction of E. F. Albee and R. H. Burnside. Dancing completed the program, the floor being stripped of covering and the tables removed.

NEWS OF DAILIES

The Motion Picture Producers and Distributors have given a contract to the William J. Burns Detective Agency to protect their films all over the world.

Wednesday afternoon a clerk was arrested on Broadway on a charge of ticket speculating, when he suddenly made an appeal to the gathering crowd, saying he was an ex-serviceman. The crowd attacked the accompanying detective until traffic cops intervened. The clerk was fined \$10 in court for disorderly conduct.

A Detroit judge took 28 speeders through a ward of a city hospital, showing them 20 children there confined as a result of recklessness.



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driving. The convicted automobilists were sentenced to from two to 10 days in the Detroit House of Correction.

William Logan, a theatrical booking agent, shot himself and was placed in Bellevue hospital, New York, Nov. 16. The shooting was a result of tragic romance between him and Gracilita Palma, a dancer appearing in "Better Times" at the Hippodrome. Logan is 49 years old and the girl 20. His condition is critical.

Lillian Gish sailed for Rome, Nov.

18, where she will make her first film for Inspiration Pictures.

Inmates of Sing Sing will give a musical show for outside patronage during the first week in December. The selection of chorus "girls" from among the 1,200 male prisoners is

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REASONABLE RATES
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ST. LOUIS, MO.

now being made. The play carries the title of "The Honey Girl."

C. B. Dillingham will stage a series of special matinee performances at the Gaiety for the purpose of presenting plays written by members of the cast of "Loyalties." Parts will be played by the same company with the addition of the understudies.

Mary Garden was confined to her hotel this week through illness. Three performances in one week are said to have been found too heavy for the artist and caused the cancellation of her appearance in "Tosca."

A benefit for the Masonic Tubercular and Recreation Center in the Adirondacks will take place at the Manhattan Opera house Nov. 22. The affair will be under the direction of Louis Mann.

New York University has instituted a new course to be known as Industrial Processes, the subject matter of which will be entirely presented by pictures. A lecturer will

accompany each screening. This is said to be the first course of its kind ever given in this country.

Mrs. Oscar Hammerstein is appearing in a cabaret at Atlantic City, accompanied by Carlos Valderrama at the piano. Valderrama is the youthful college student who recently staged the benefit for Mrs. Hammerstein at Carnegie Hall and which turned out to be a fiasco. The act consists mainly of selections by the pianist, with Mrs. Hammerstein interpreting the numbers.

A petition by Jean Acker, divorced wife of Rodolph Valentino, to change her name to Valentino, has been answered by the screen actor. He objects. Valentino claims his former wife is attempting to advertise herself.

Sarah Bernhardt was subjected to a mental shock when the rear axle of her automobile broke while motoring to San Remo. The car almost capsized, but the actress continued her journey by train.

According to records New York

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

CARLTON EMMY AND BLANCHE SHERWOOD
HIS MAD WAGS BROTHER
BOOKED SOLID—ORPHEUM CIR. In AVIATING ANTICS
Direction: BURT CORTELYOU Direction: MARTY FORKINS
JACK and JESSIE

needs 1,500 more traffic policemen. Statistics show that the total of fines collected from Jan. 1 to Oct. 1 of this year reached \$340,502 for Manhattan and \$345,606 for Brooklyn. Also that there are daily from 200 to 500 cases before the traffic court, and it takes five magistrates sitting simultaneously to handle them.

BILLS NEXT WEEK
(Continued from Page 18)
PANTAGES CIRCUIT
MINNEAPOLIS
Rinaldo Bros
Pierce & Goff
L. Burkhardt Co
Kittner & Rooney
Thaler's Circus
(One to fill)
ST. PAUL
Bobby Lehman
Ward & Dooley
Barnes & Hamilton
Norton Melnotto
Jack Goldie
Seven Algerians
WINNIPEG
The Gladiators
Wilson & Addie
El Cota
MacFarland Bros
Walter Brier
Choy Ling Foo
REGINA, CAN.
Pantages
(27-28)
(Same bill plays)
Saskatoon 36-2
Nelson's Catland
Bill Roder
Jan Rubin
Western & Eline
Bills & Pieces
TRAVEL
(Open week)
Peuman & Lillian
Exposition Four
H & J Chase
Rowland & Mehan
Cheyenne Days
SPORANE
Pantages
Arnold & Florence
Ryan & Ryan
Jewell & Rita
Haverman's Lion
"Miss Nobody"
Harry Tighe
SEATTLE
Pantages
Leach Wallen Trio
Kaufman & Lillian
Chernoff
Morgan & Gray
C. Cunningham
Byron Bros
VANCOUVER, B.C.
Pantages
Alex B. & Evelyn
Naudie Earle

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World's Greatest Dancing Skaters
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INGERSOLL PIER BALLROOM
DETROIT, MICH.
JIM and GLADYS
Guilfoyle
Direction BILLY JACKSON

John Keefe
"SPITE CORNER"
LITTLE THEATRE, NEW YORK CITY
Five Prestious
Alexander
SALT LAKE
Pantages
(29-2)
Florette Jeffrie
"Fate"
Rives & Arnold
Klimura Japs
Lillian Ruby
OGDEN, UTAH
Pantages
Carson & Kano
Goetz & Duffy
Larry Harkins
Robinson & Pierce
Maybelle Phillips
DENVER
Pantages
Ross Wyo Co
"Stepping Stone"
George Lashay
Jean & Valjean
Ross & Edwards
Jolly Swede Hall
COLORADO SP'GS
Pantages
(27-28)
(Same bill plays)
INTERSTATE CIRCUIT
DALLAS, TEX.
Majestic
Sankus & Sylvers
Rudell & Dunigan
Princess Wahletka
Mildred Harris Co
CLARA HIRSH
Minstrel Monarchs
FT. SMITH, ARK.
Majestic
Dallas Walker

Worth & Willing
Reed & Tucker
Babb Carroll & S
(One to fill)
FT. WORTH, TEX.
Majestic
Don Valerio Co
Brown Sisters
Herbert Brooks
Edith Tallaferra
F & T Sabini
Ruloff & Elton
LITTLE ROCK
Majestic
Dallas Walker
Worth & Willing
Harry Langdon Co
Reed & Tucker
Babb Carroll & S
Ed half
Margaret & Morrell
Smith & Hayes
Frank Wilcox Co
Marion Weeks
Ritter & Knapp

AMERICA'S FOREMOST THEATRES AND HITS. DIRECTION OF LEE AND J. J. SHUBERT
WINTER GARDEN
49th St. 4th & 5th St.
Eva. 8:30. Mats. 2:30.
Tues., Thurs., Sat.
LAST TWO WEEKS
THE PASSING SHOW OF 1922
PRESERVING
WILLIE AND EUGENE HOWARD
—MATINEE THANKSGIVING DAY—
—GREATEST MUSICAL HIT OF AGE—
"BLOSSOM TIME"
Second Triumphant Year
CENTURY THEA. 62d Street and Cent. Park West
Eva. 8:30. Mats. Wed., Thurs., Sat. 2:30.
49th St. Thea. W. of Bway. Eva. 8:30. Mats. Thurs. & Sat. 2:30.
SUPER MYSTERY PLAY
WHISPERING WIRES
—HAS THE TOWN TALKING—
SHUBERT THEATRE, 44th Street.
—West of Broadway—
Eva. 8:30. Mats. Sat. & Thanks. Day.
Greenwich Village Follies
Fourth Annual Production

WORTH & WILLING
Reed & Tucker
Babb Carroll & S
(One to fill)
FT. WORTH, TEX.
Majestic
Don Valerio Co
Brown Sisters
Herbert Brooks
Edith Tallaferra
F & T Sabini
Ruloff & Elton
LITTLE ROCK
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Eva. 8:30. Mats. Sat. & Thanks. Day.
Greenwich Village Follies
Fourth Annual Production



WOODSIDE
KENNELS
WOODSIDE
L. I.

MIKE—ANDY
NAIO and RIZZO

—Presents
A MUSICAL BREEZE
Direction JESS FREEMAN

DOROTHY
DODD
in vaudeville



Alma
Neilson
ALMA NEILSON
AND COMPANY IN
"BOHEMIA"
Direction: LEW GOLDBER
This Week (Nov. 20)
Orpheum, Vancouver, B. C.

Worth & Willing
Reed & Tucker
Babb Carroll & S
(One to fill)
FT. WORTH, TEX.
Majestic
Don Valerio Co
Brown Sisters
Herbert Brooks
Edith Tallaferra
F & T Sabini
Ruloff & Elton
LITTLE ROCK
Majestic
Dallas Walker
Worth & Willing
Harry Langdon Co
Reed & Tucker
Babb Carroll & S
Ed half
Margaret & Morrell
Smith & Hayes
Frank Wilcox Co
Marion Weeks
Ritter & Knapp

BIJOU THEATRE, W. 45th St. Eva. 8:30.
Mats. Wed., Thurs., Sat.
LAST TWO WEEKS

GRACE GEORGE in
ROBERT WARWICK "TO
NORMAN TREVOR LOVE"
By PAUL GERALDY, Author of "THE NEST"

B.S. MOSS' BROADWAY 41st
B. F. KEITH VAUDEVILLE

"EBB TIDE"
with LILA LEE & JAMES KIRKWOOD

MARK
STRAND
Broadway & 47th St.
"A NATIONAL INSTITUTION"
Direction: Joseph Plunkett
JOSEPH SCHENCK Presents
CONSTANCE TALMADGE
in "EAST IS WEST"
—FORN BALLETS—
STRAND SYMPHONY ORCHESTRA
CARL EDWARDS, Conductor

MARION DAVIES
CRITERION WHEN
KNIGHTHOOD
WAS IN FLOWER
Sat., Sun. and Holidays, 2:15, 5:15 & 8:30

NEW YORK THEATRES

SAM H. HARRIS Attractions
MUSIC BOX THEATRE
West 45th St. Eva. 8:15. Mats. Wed., Thurs., Sat.
SAM H. HARRIS Presents IRVING BERLIN'S
'MUSIC BOX REVUE'
Staged by HASSARD SHORT
WITH A GREAT CAST

Maxine Elliott's
Thea. 39th St. E. of Bway
Eva. 8:15. Mats. Wed.-Sat.
EXTRA MATINEE THURSDAY
SAM H. HARRIS Presents
JEANNE EAGELS
in "RAIN"
Founded on W. Somerset Maugham's
Story, "Miss Thompson."

REPUBLIC
42d St. W. of Bway.
EVENINGS at 8:30
Matinee Wednesday, Thursday & Saturday, 2:30.
ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
With an All-Star Cast

GAIETY
B'way & 46th St. Eva. 8:30.
Mats. Wed., Thurs., Sat. 2:30.
CHARLES DILLINGHAM Presents
LOYALTIES
By JOHN GALSWORTHY
"SEASON'S BEST PLAY."—Tribune

EARL CARROLL Theatre, 7th Ave.
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SCHWAB & KUSSELL Bring You
The GINGHAM GIRL
with EDDIE BUZZELL
HELEN FORD BERTIE SUMMONT
LOUISE ALLEN RUSSELL MACK
ALAN EDWARDS AMELIA SUMMERVILLE
And the BEST CHORUS on BROADWAY

Knickerbocker THEATRE,
Eva. 8:15. Matinee Thursday & Saturday.
"A Real Glorious Show."—Tribune.
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The YANKEE PRINCESS

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INA CLAIRE
AND CO., Including BRUCE McRAE in
ARTHUR RICHMAN'S New Comedy,
The Awful Truth

ELTINGE THEATRE,
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Eva. 8:30. Mats. Wed., Thurs., Sat.
A. H. WOODS Presents
FLORENCE REED in
"EAST OF SUEZ"
By W. SOMERSET MAUGHAM

JOIN GOLDEN SUCCESSES
Madge KENNEDY
in SPITE CORNER
By Frank CRAVEN
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West 44th Street.
Evenings at 8:30.
—Matinees Wednesday and Saturday—
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GEO. COHAN Thea. B'way at 42d St.
M. Mats. Wed., Thurs., Sat.
The Love Child
By HENRY BAFFLE
Adapted for the American Stage
By MARTIN BROWN
with a Notable Company, Including
SIDNEY BLACKMER
JANET BECHER
LEE BAKER

BELASCO West 44th St. Eva. 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. Eva. 8:30.
Mats. Thurs. and Sat., 2:30.
DAVID BELASCO Presents
FRANCES STARR
in "SHORE LEAVE"

VANDERBILT W. 45th St. Eva. 8:30.
Mats. Wed., Thurs., Sat.
STEWART and FRENCH Present
The TORCH BEARERS
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"THE FOOL"
CHANNING POLLOCK'S
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MOROSCO West 45th St. Eva. 8:30
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"LITTLE NELLIE KELLY"

PRIDE OF PALOMAR

Cosmopolitan feature (Paramount) co-starring Marjorie Daw and Forrest Stanley. From the novel of Peter B. Kyne; scenario by Grant Carpenter and John Lynch. Directed by Frank Borzage. At the Rivoli, Nov. 19.

Don Mike.....Forrest Stanley
Kay Parker.....Marjorie Daw
Pablo.....Tote De Crow
Father Dominic.....James Barron
Don Miguel.....Joseph Dowling
John Parker.....Alfred Allen
Conway.....George Nichols
Okada.....Warner Oland
Mrs. Parker.....Mrs. Jessie Hebbard
Butler.....Percy Williams
Caroline.....Mrs. George Horne
Lostolet.....Edward Brady
Mrs. Supaldio.....Carmen Arcadia
Nogi.....Eagle Eye
Alexandria.....Most Mattoe

The whole picture has as its single object the exploitation of the Californian's bogey man, the menace of the Japanese on the Pacific coast. Peter B. Kyne, the novelist, has all the patriotic fervor of the native son, and the producer is William Randolph Hearst, whose attitude toward Oriental immigration, and especially Japanese land-owners in California, is well known. It would not be at all surprising if the State Department made some comment on this production, although the war-time situation which brought a protest over a similar subject put out by Pathe no longer obtains. But the anti-Japanese feeling is here expressed in pretty raw terms. One of the big scenes of the screen play has a scheming Jap, defeated in an underground transaction, make this declaration: "You won't sell me the land now, but some day I'll come with a Japanese army and take your damned ranch." At his elbow as he speaks stands a marble bust of George Washington, and with the speech the Jap scratches a match across the face to light his cigar. What happens to the Jap immediately thereafter is ample.

The story doesn't look or listen like Kyne as it comes on the screen. One gets the impression it has been doctored in the producing process. Usually Kyne has a fine sense of dramatic sincerity and a good deal of honest humor. This thing is forced and unconvincing. Its melodrama is crude and nobody with a lively sense of fun could deal with the enormous sums of money without a grin. The penniless hero has to raise \$300,000 in a year to pay off the mortgage on the ranch; he wins a Kentucky turf classic with his pet horse, which goes at 100 to 1, and

then he gets \$2,000,000 for the property.

For no good reason except that it makes a scene for the movies he disguises himself as a Mexican when he goes to the track, and there are a lot of other jarring artifices in the piece.

But one thing about which there can be no adverse comment is the scenic beauty and splendid photography of the production. In its direction the play is perfect and the old mission atmosphere of southern California gives it an enormous charm, a picturesqueness of which the cameramen has taken full advantage. Some of the views around ancient mission churches are lovely and interiors and exteriors about a venerable Spanish ranch house are as delightful. But the story itself is as artificial as the backgrounds are convincing in their loveliness.

An eastern capitalist plans to foreclose on a mortgage on an old ranch property and turn it into a Japanese colonization operation by an irrigation project. The owner dies while his son is in France with the A. E. F. But the son, Don Miguel (Forrest Stanley) returns in time to halt the plan. The war moratorium gives him a year's grace against eviction. The capitalist's daughter, Kay Parker (Marjorie Daw), conspires with Don Mike, while the conspirators are opposed by Okada, a Japanese agent, partner in the colonization scheme. Okada summons his secret agents to plot against Don Mike, and one of them shoots the soldier down from behind, but not mortally.

Don Mike is supported by a picturesque old contractor, Bill Conway, amusingly played by George Nichols, and an ancient servant of the household, Pablo, played by Tote de Crow. The contest goes on through six reels or so and has some effective bits of screen melodrama—such as the passage in which Pablo ropes the Jap assassin and drags him across the country, and a horse race; but its all pretty forced and an unconvincing theatrical play without much sympathetic appeal for the eastern audience to whom the Japanese menace is pretty remote. *Rush.*

Charles Server, former city editor of four New York newspapers and for several years prominently identified with motion picture production, has joined the staff of instructors of the educational department of the Palmer Photoplay Corporation.

EBB TIDE

George Melford production presented by Joseph L. Mankiewicz and all-star cast. Adapted by Waldemar Young from the novel by Robert Louis Stevenson and Lloyd Osbourne. Shown at the Rivoli, New York, week Nov. 19.

Ruth Atwater.....Lila Lee
Robert Herrick.....James Kirkwood
J. H. Bush.....Raymond Hatton
Captain Davis.....George Fawcett
Richard Attwater.....Noah Beery
Tebura.....Jacqueline Logan

This started out as though it was going to be a whale of a picture, but simmered down, lost its punch and finished as one of the usual run of program features that the Paramount are releasing. Nothing out of the ordinary about it that will lift it above the class of the fair-calibrated box-office attractions, although it seemingly could have been turned into a sure-fire commercial hit.

There is one thing about it that is saleable and that is the South Sea Island dance that Jacqueline Logan does. Of course as a South Sea dance it doesn't hold a candle to any of them that Gilda Gray does, but in those parts of the country where they won't ever see Gilda the Jackie Logan wriggle will serve as a fair imitation, providing of course the censors don't break loose on it. James Kirkwood and Lila Lee might be picked as the two featured members of the cast. But with them are such clever players as George Fawcett, Raymond Hatton and Noah Beery. That alone is a five-name film combination hard to beat. The performances of Fawcett and Hatton are gems of character work and stand out.

The direction is capably handled and the miniature sailing ship in a tropical storm is well inserted, although in the cutting and editing there are a couple of shots shown supposedly days apart of the boat in sunlight that are identical, markedly so because of the wonderful manner in which the shadows fall upon the sails. That's bad detail in editing.

Noah Beery plays the role of the heaven who holds an uncharted pearl island as his kingdom, after he has slain his wife and his closest friend because he suspected them of having an affair. The daughter is held by him on the island and the natives are his subjects. To this island the storm-driven craft comes manned by its motley crew. Here James Kirkwood as Robert Herrick is regenerated through his love for Lila Lee, playing the daughter, and in the end after a couple of deaths by violence, the burning of the boat and some corking under-sea pictures, the couple are found clinched in each other's arms for the final fade-out.

The dance of Miss Logan as a native islander and the under-sea stuff are the best selling points that the exhibitor has in the picture, in addition to the cast of names. *Fred.*

GOLD GRABBERS

W. M. Smith production apparently with a stock company headed by Franklin Farnum and with "Shorty" Hamilton, Al Hart and Genevieve Berte in the cast. Western story by William Wallace Cook. Director not credited. At the New York Stanley, Nov. 21.

This is another in a series put out by the same people. They all have been bad, but this is the worst. It hasn't even reasonably good photography action, in this day of technical perfection, bad photography is inexcusable. The film has scarcely a merit. Its titles are long and wearisome and several of them contain grammatical breaks, such as the heroine's declaration, "The mine rightfully belongs to my father and I."

This stock company appears to have gone in for mass production. They are using the same locations and scenes at times they are using the same script with minor changes and a new title. Like at least one of the others, this story is based on the struggle for a mine and a battle between the new manager and a gang of claim jumpers. This is economy and efficiency gone to the extreme.

The picture is machine-made. Whenever fertility of story runs out, four or five bad men jump out of the bushes and the hero single-handed lays them out cold. Farnum, one of the least appealing of wild western heroes, fights in all styles in this picture. One of his battles, however, has some stunt angles. He rolls down a steep cliff into a swiftly running river and continues the combat in midstream. There was a touch of thrill in this episode, but after he had manhandled a dozen or so huskies it began to pall.

There was no following the intricacies of the story of shifting mine ownership. First the heroine's father bought an option. Then he was cheated out of it and it fell into the hands of a Denver promoter, who hired Farnum to operate the property. The original option holder and his daughter somehow managed to support a gang of hangers-on to prevent the profitable running of the mine and these forces were the ones that the new superintendent had to face. They shot at him from trees, rocks and from the corners of houses, but never hit him and always had to close in and take a thrashing.

In the end the heroine let Farnum in on a secret ledge of fabulous richness, but why she spilled the secret to her family's enemies wasn't plain. But it worked out

fortunately. Farnum sent for the Denver sharper, but when he arrived he turned against his own superintendent and tried to kill him. Almost succeeded, too. But when Farnum recovered and gave the Denver man a talking to on the subject of mine business ethics, he was ashamed of himself and immediately signed over a half interest in the property to Chiquita, the heroine. Then the hero and the heroine got married in the ordinary course of events.

The acting is as bad as the production and photography, with the single exception of Shorty Hamilton, who always is a genuine sort of player, although his part was reduced to a mere bit in this picture. *Rush.*

WEST IS EAST

Sanford Productions sponsors this independent Western distributed by Arrow. Pete Morrison is starred. Story by Marcel Peres. At the New York Stanley, Nov. 17.

Crude melodramatic story addressed to juvenile fans and suitable only for the most unsophisticated of audiences. Made according to the dime novel formula of plenty of action regardless of plausibility.

As illustrating the type of story, it may be related that the villain, who is scheming to get control of a western ranch, puts a spy in the household of the owner who reports to his chief via a radio outfit hidden in a discarded trunk in the garret. The villain sitting in his Chicago office receives the aerial reports without getting up from his desk. When the villain wants to communicate with his spy he merely unhook a telephone transmitter from his desk and goes to it.

There is a complicated plot having to do with a will which deprives the present ranch owner of his property and puts it possession of a poor girl whom he befriends, but how it got into the villain's hands

is not clearly shown. There are other confusing angles. The real owner is discovered as a servant in the house of an adventurer who tries to marry the ranch owner during a visit to Palm Beach, but how this was brought about is a mystery. It was also a confusing detail that the servant is on strictly business terms in a cap and apron at home, but goes bathing with the family and their guests on a basis of social equality.

The picture is full of raw breaks of this sort. For the finish all hands are on the ranch—adventurers, villain, hero and the poor girl—but how they got assembled is not disclosed. By some scenario magic the villain had possession of a deed to the property and he got the heroine into a remote shanty, where he tried to force her to sign some sort of a paper for a vague purpose. When she wouldn't sign he struggled all over the place with her. Nothing more came of this scene until the hero arrived, whereupon the hero and the heavy clinched for more business of struggling. When it was all cleared up it appeared that the heroine owned the ranch and the hero had no right to it. So the heroine tore up her deed, or maybe it was a will, and they got married.

That much was satisfactorily plain, but the intermediate stages by which they achieved this desirable situation were badly confused. It isn't often they make 'em quite as bad as "West Is East." The title, by the way comes from the fact that the Western hero travels as far East as Chicago to engage in the contest over the property. They didn't seem certain about the title at the Stanley. The main screen title called it "West Is East," which is pretty similar to the new Constance Talmadge picture from the Fay Bainter play, "East Is West," but it was billed outside the theatre as "East Against West." Not that a little discrepancy in titles means anything to a picture like this. *Rush.*

WHAT FIRST NATIONAL BIG TIME ATTRACTIONS ARE DOING

"EAST IS WEST" IS STAR'S BEST PICTURE

"Ever expect the unexpected of Constance Talmadge. Her sudden leap from comedy to the poignancy of Ming Toy in 'East Is West' will catch many unawares—and delight them all the more. This is the star's most distinctive achievement. We forecast a successful season."—*Washington (D. C.) News.*

STRONGHEART WINS HEARTS IN "BRAWN OF THE NORTH"

"I doubt if Rodolf Valentino has a larger or more admiring following than that remarkable actor, Strongheart, the police dog. Now he comes in 'Brawn of the North,' a snow-laden picture, in which he fights for his friends and his friends' foes. You will enjoy this picture."—*Chicago Tribune.*

FAMOUS BEAUTY IN HER BEST PICTURE

"Quite as interesting as a picture as a story—and the story was very interesting. The direction is clever. The story is quite unusual. Katherine MacDonald's impressive beauty would alone fit her for the part, but she also brings to it an expression of deep feeling. I've never seen her act a part better. And certainly she has never looked more beautiful. The rest of the cast is well chosen. One of the best pictures Miss MacDonald has played in."—*Chicago Evening Post.*

"LORNA DOONE" A DISTINGUISHED PICTURE

"'Lorna Doone' is a distinguished picture—one with virile action. A sweet love story that reaches spectacular proportions. It is surprisingly good screen entertainment. A well-told story with excellent acting."—*Indianapolis Star.*

"LORNA DOONE" ARTISTIC AND ENTERTAINING

"A great amount of entertainment will be found in 'Lorna Doone.' Artistic surm the verdict. The settings, the directing and acting are unusually good."—*Cleveland Plain Dealer.*

"THE ETERNAL FLAME" STUPENDOUS PRODUCTION

"Norma Talmadge in 'The Eternal Flame' outdoes all her previous work. The picture played to capacity, and rightly so, because Miss Talmadge never projected anything more beautiful, more entrancing and delightful—scenes of splendor and rare beauty, and with great suspense. A stupendous production."—*Trenton (N. J.) Gazette.*

"HURRICANE'S GAL" A SURE-FIRE PICTURE

"'Hurricane's Gal' is a swiftly-moving drama—with sure-fire stuff plenty of color and speed. It is Dorothy Phillips' best, and the finest thing Allen Holubar ever directed."—*Winnipeg (Manitoba) Free Press.*

"'Skin Deep' is good entertainment. There are many thrills in a good crook play, which includes a novel escape from prison in an aeroplane. Done in a new way with new thrillers."—*New York Evening Post.*

FIRST NATIONAL PICTURES



Here's Proof That SHADOWS Is a Great Picture

- "One of the best pictures of the season."
Philadelphia North American, Nov. 21.
- "Gripping picture, designed to hold the interest of audiences from the start to finish."
The Philadelphia Inquirer, Nov. 21.
- "The capable, gifted and always dependable Lon Chaney here accomplishes the characterization of a Chinaman with that adroit artistry which has made so outstanding the many varied roles he has assumed before the camera."
Philadelphia Public Ledger, Nov. 21.
- There is an intricate and thrilling plot, and the setting makes the most of its many opportunities for realism in the way of wind and weather as in human emotions."
Philadelphia Record, Nov. 21.
- "The strongly human qualities of the characters, the developments of the plot and the atmosphere of the tale are convincingly set forth by the producer and by Lon Chaney and his associates in the cast."
Newark News, Nov. 20.
- Lon Chaney is the Chinaman. At first it seemed to us he was just acting the Chinaman, but doing it very well. But in the closing reels of 'Shadows' he won us completely until we wanted to cheer and clap and stamp for his Yen Sin."
Newark Star Eagle, Nov. 18.

Produced by
PREFERRED PICTURES-INC.
B.F. Schulberg—Pres. J.G. Bachmann—Pres.

Distributed by
AL-LICHTMAN CORPORATION
575 FIFTH AVENUE NEW YORK CITY

RIDIN' WILD

Universal western comedy-drama featuring Charles (Foot) Gibson. Story by Roy Myers, direction by Nat Ross. At the New York, Nov. 21.

"Ridin' Wild" departs somewhat from the typical western pictures with which Gibson has been identified. It has a rather neat character angle. Instead of the hero being a rough-and-ready cowboy who fights by choice, he is a Quaker lad in a cattle town who is peaceable by nature, but is forced to fight by force of circumstances, and goes into the melee unwillingly. But, once in, he sticks to the finish and, of course, wins his battles and the girl.

The story has some rather strained situations, but the whole production serves as one of those commercial products that have no special virtue but all the modest purpose of amusing the unsophisticated fans in the neighborhood houses—audiences whose demands are moderate, except that they must have action at any cost. At least the picture has some scenic beauty and is sufficiently clear and simple to be intelligible.

The Henderson family is in the hands of mortgage sharpers, but the father raises money to take up the obligation through a friend. He goes to pay his note and becomes involved in a violent argument with the lender. They have a harmless tussle, but old man Henderson is a Quaker and peaceable on principle. He pays his debt and departs. Scarcely has he gone when the schemer's partner in doubtful enterprises, a crook named Jordan, enters the office and an argument arises. They clinch, and in the struggle a revolver is discharged and the sharper is killed.

Old man Henderson is blamed. He is arrested protesting his innocence and lodged in jail, while Jordan busies himself in working up the town's prejudice against Henderson. Carl Henderson, the son, played by Gibson, is a mild youth and the butt of the town for his unwillingness to quarrel. He runs afoul of Jordan and in a fist fight beats him. Then Jordan stirs the citizens up against the Henderson family. Fearing his father will fail to get justice, Carl kidnaps the sheriff's daughter and carries her off to a lonely shack to be held as hostage.

The girl puts him to shame and he turns her free, but before she can get back to the protection of the settlement she falls into the hands of Jordan and his hirelings, and then it is a struggle between Carl and Jordan for the girl, the hero finally winning the contest and in the end the hand of the heroine. There is a neat little comedy finish, with a committee of citizens presenting the Quaker lad with a pearl-handled revolver and his mild old mother protesting that he is not promising to be much of a Quaker, but he is a first-rate son. Jordan, of course, is forced to confess the killing of the loan schemer earlier in the story, and justice is satisfied all around.

The picture is made of the familiar materials, but furnishes a fairly interesting feature. *Rush.*

HEART'S HAVEN

B. B. Hampton production, released by Haskin. A straight out and out Christian Science feature. Story by Clara Louise Burnham, directed by William H. Clifford. Eliot Howe and Jean Hersholt. Shown at Loew's Circle on double feature bill.

Joe Laird.....Carl Gantvoort
May Caroline Laird.....Claire McDowell
Olivia Breed.....Claire Adams
Adam Breed.....Robert McKim
Gladys Laird.....Betty Brice
Bobbie Laird.....Frankie Lee
Ella Laird.....Mary Jane Irving
Henry Laird.....Jean Hersholt
Pynch.....Frank Hayes
Mrs. Horehan.....Aggie Herring

This picture is designed purely and simply as a tremendous piece of propaganda for the Christian Science faith. "The Miracle Man" was not a bit stronger than this picture in that particular direction. Yet it is a simple story that is well told on the screen in an interesting fashion that holds attention and entertains. It is a fair little feature that will answer the purpose in most houses of larger capacity where there is a daily change without carrying an added feature with it.

The story is semi-sect and a picture of middle-class life, as well.

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg.

DETROIT, MICH.

Joe Laird has been a clerk in the traffic department of a big railroad system. He is married and there are two children. His wife is a slovenly type of woman, one who prefers novel reading to housewifely duties. Suddenly the husband is elevated to the position of secretary to the president of the road and with his family he moves to a cottage on the grounds of the president's estate. At the same time he sends for his mother to join his household and discovers that she has lost the old home, and mother is then to remain with him forever. She is the one that is the Scientist, and it is her faith that cures the crippled limb of her grandson. This cure is brought about through prayer after the daughter of the president had had her back injured in a fall. When her father hears of the cure of his secretary's son he visits the mother and asks her to pray for his daughter, whom the biggest specialists in the country have said would never walk again. Needless to say her cure is effected.

There is comedy element in the picture furnished by Frank Hayes as a patent medicine fender, who is also converted when he witnesses the cure wrought on the young mistress of the house.

All of this is strong stuff in favor of the Christian Scientist faith, but with it there is an element of love that carries the story along. The wife of the secretary deserts him and he falls in love with and finally captures the president's daughter. The president himself proposes to the boy's mother, who, it turns out, was a boyhood sweetheart of his, and the butler proposes to the housekeeper.

The picture is well cast, with the honors for clever work going to Betty Brice, who handled the role of the slovenly wife and walked away with it. From the first flash on the screen she established her character and registered just what she was going to do before the finish of the story. Hayes, as the butler with a yen for pills and pain killers, also contributed a clever piece of work. Gantvoort as the lead failed to impress, particularly as he held to the background in a large measure. Robert McKim gave his usual sterling performance. Claire Adams played the ingenue lead as the president's daughter and Claire McDowell scored heavily as the faith healer. *Fred.*

LOVE IN THE DARK

Metro screen classic from the magazine story, "The Girl from Porcupine," by John Morris, made into film form by Jack Hawkes. Directed by Harry Beaumont, and designated a "Harry Beaumont production." Viola Dana starred, with Carl Landis heading the supporting company. At the State, Nov. 20.

Viola Dana is here provided with one of the best sympathetic roles that has fallen to her lot in a long, long time. The orphan girl, Mary, is rich in humor, but a gentle, tender sort of fun. It has a healthy laugh, but the suspicion of a tear isn't far away from the giggle. As a co-worker she has one of the cutest baby actors, a two-year-old boy, who doesn't get on the program, but ought to.

The story doesn't amount to much, but a story isn't especially necessary to a character sketch like this. It is sufficient without the help of anything like a dramatic support. Mary is a scrappy kid in an orphanage. A well-dressed woman applies for a girl who can take care of a child, and she looks over the candidates for the job. Mary doesn't wait to be chosen, but audaciously maneuvers the situation for herself.

It turns out that the woman is Tim O'Brien's wife, and is too indolent to care for her youngster. She urges her husband to go after easy money since he is the victim of a rare affliction called "tytaloopia," which makes him blind in the sun, light, although his vision is keen in the dark. She practically demands that he take up a career of crime to provide her with luxuries, and in the meanwhile she has an affair with a crook. Mary falls in love with the O'Brien youngster (who wouldn't with this chubby babe?), and when Tim's occupation gets him into trouble with the police and he has to disappear, she assumes responsibility for him, getting a job as companion to a wife of a kindly old minister. Mary has taken little "Red" as the baby is called, to the movies, and she goes movie mad and hand. her commonplace, every-day experiences as though they were great climaxes of a drama. The minister's son has got into the clutches of gamblers, and in a desperate effort to recoup his losses has taken money from the old man's trust funds.

At this juncture Mary sends for Tim, and together they conspire to rob the gamblers and restore the stolen money to the girl's benefactor without anybody knowing. In this they are successful; Tim reforms; his ex-wife is killed in an auto accident, and the way is paved for a happy threesome of Tim, Mary and the kid on a farm.

The picture is a fine, human comedy, bound to amuse any type of audience, as it did at the State Monday evening, when the end of the picture brought a demonstration that seldom greets a screen comedy in a house of that sort. Altogether, it is one of the best things of the kind Metro has turned out this year. *Rush.*

THE GIRL FROM PORCUPINE

Melodrama with romantic interest produced by Fine Tree Pictures, Inc., and distributed by Arrow. James Oliver Curwood wrote fiction story from which film was adapted and also furnished his own scenario. Faire Binney starred and Dell Henderson directed.

"The Girl from Porcupine" is an average program picture with very little action in the first two reels, but melodramatic incidents in the last three reels which more than compensate for the slowness of the first section. Faire Binney, one of the prettiest ingenues on the screen, has a sort of Cinderella-like role that fits her perfectly. Buster Collier in the opposite boy role also gives a thoroughly satisfying performance.

The atmosphere is divided between the Klondike mining region along the Yukon and a girls' boarding school. There's a tale of two old miners who have acted as foster fathers for Miss Binney (Girl from Porcupine) and Collier, their own parents having been killed in a mining saloon brawl.

The Yukon portion offers opportunity for mountainous scenic effects which the camera man made the best possible use of. Scenically the film is excellent.

The story itself is convention, but carries more than enough interest to please the neighborhood fans. Photographically the film is of an average.

A stage coach held-up and considerable shooting of fire arms in the film are well staged effects. Usual happy ending with the hero and heroine in fade-out clinch. Strictly a neighborhood house picture. *Beil.*

JOCELYN

Paris, Nov. 14.

The poem of Lamartine has been produced for Gaumont by L. Polier and now released as a Gaumont-Pax film. The photo is praiseworthy, as usual, for this French company, but the text is somewhat frequent, the only criticism to be made.

When Jocelyn was a youth he entered a seminary kept by monks, abandoning his portion of the family estate for the benefit of his sister, that she could marry with a suitable dowry. The French revolution broke out and the seminary was invaded by a crowd, the young priests and older monks being murdered. Jocelyn managed to escape, and, guided by a shepherd, he found a safe shelter in the mountain grotto. Some days later he found a youth in distress, whose father had been killed by the revolutionary troops. His name was Laurence, and after a time an affectionate friendship was established between them. Laurence had an accident in the mountains and was carried unconscious to the grotto, where Jocelyn opened his jacket to dress a wound. The breast of a young girl was revealed, and Jocelyn realized the situation, a tender love now filling their hearts.

One evening the shepherd, whose nephew was working in the Grenoble prison, brought a letter to Jocelyn. It was from his former bishop, now condemned to death by the revolutionary tribunal. The priest begged him to come before he died, and Jocelyn, leaving a note to explain his absence, stole away while Laurence was asleep.

The bishop was anxious to see Jocelyn in order to ordain him as

priest so that the people of the district would not be left without a qualified religious leader. Jocelyn confessed his love for Laurence and his desire to marry her, but the prelate impressed the former seminarist of the necessity of sacrifice, so the latter fell on his knees to be ordained. The bishop was executed, being the last victim.

Laurence, after remaining alone some days, journeyed to Paris, and it was there Jocelyn met her. Due to misfortune and temptation the poor girl had been leading a dissipated life in the capital. Bowed down with grief, Jocelyn returned to the mountain village where he had been appointed priest.

Weeks passed, until one day Jocelyn in his religious capacity was called to the village inn to give absolution to a dying traveler. There he found the unhappy Laurence, who before passing to another world wished to see again the scene of her former love. Laurence died with her hand clasping that of the young priest.

Long years after when he also closed his transitory existence they buried him near the grave where the only girl he loved (but as a priest could not marry) had been laid to rest.

Such is the story told by Lamartine in his famous poem and forming the scenario of a good Gaumont picture. Armand Tallier plays the little role, with Mlle. Myrta as Laurence and Roger Karl as the bishop. *Kendrew.*

Charles Ver Halen joined the Lichtman forces this week as director of advertising. Maurice Kann will continue with the company as director of publicity.

The Best South Sea Film Ever Made!

"One of the very best of Melford's pictures. Colorful, exciting melodrama of the South Seas. A rare achievement for any director."

—N. Y. Sun

"If there ever was a better South Sea story shown on a Broadway screen we didn't see it."

—N. Y. Globe

From the novel, by Robert Louis Stevenson and Lloyd Osbourne. Scenario by Waldemar Young.

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JESSE L. LASKY PRESENTS A

GEORGE MELFORD
PRODUCTION

"EBB TIDE"

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President



B'WAY FILM HOUSES SLUMP; ONLY TWO HOLD TO PACE

Strand and Capitol Neck and Neck Last Week with \$38,000 Each—Both Rialto and Rivoli Fall Off—Fox's "Village Blacksmith" Finishing

Broadway's picture business was pretty badly shot last week with just two exceptions, "Tess of the Storm Country" at the Strand and "Brothers Under Their Skin" at the Capitol. These two houses ran neck and neck, both getting in the neighborhood of \$38,000 on the week. The Rivoli with a holdover, Valentino in "The Young Rajah," dropped to \$18,000 on the week, while the Rialto with "Anna Ascends" did under \$14,000. This was a blow to both houses. At the Criterion the business came back a little, with the gross for "When Knighthood Was in Flower" just topping \$11,000.

Of the pictures that are in for runs in the legitimate houses Douglas Fairbanks' "Robin Hood" got around \$18,000 last week, while Fox's "The Town That Forgot God" at the Astor managed to build up to around \$5,400. "The Village Blacksmith," however, at the 44th never did seem to get started, and this is going to be the final week of the picture. "One Exciting Night" at the Apollo also finishes on Broadway next week, and that about washes up the situation.

The estimated business done last week was:

Apollo—"One Exciting Night" (Griffith). Seats, 1,200. Scale: Mats, \$1 top; eves, \$1.50. Finishing next week. Did under \$6,000 last week.

Astor—"The Town That Forgot God" (Fox). Seats, 1,131. Scale: Mats, \$1 top; eves, \$1.50. Third week. The storm scene seems to be pulling to this screen sermon. Business has climbed since opening. Got \$5,400 last week.

Cameo—"When the Desert Calls" (Smallwood-Am. Releasing). Seats, 500. Scale, 55-75. Second week. Picture did not get particularly good

notices, but business has been fair for the house, with \$4,200 gross for the first week.

Criterion—"When Knighthood Was in Flower" (Cosmopolitan-Paramount). Seats, 886. Scale: Mats, \$1.50; eves, \$2 top; 8th week. Picked up about \$800 last week on previous one, getting \$11,040 on the week.

44th Street—"The Village Blacksmith" (Fox). Seats, 1,323. Scale: Mats, \$1 top; eves, \$1.50; 3d week. Picture never did get started. Will be taken off this week. Looks like a winner for the regular picture houses. Got around \$3,000 last week.

Lyric—"Robin Hood" (Fairbanks-United Artists). Seats, 1,400. Scale: Mats, \$1.50; eves, \$2; 4th week. Business is practically a turnaway at most performances. Got around \$18,000 last week.

Rialto—"Anna Ascends" (Paramount). Seats, 1,960. Scale: 55-35-99. Alice Brady as the star did not attract business and the receipts fell off. Got something under \$14,000 on the week.

Rivoli—"The Young Rajah" (Paramount). Seats, 2,200. Scale: 55-35-99. The second of the Valentino pictures released by Paramount flopped way below their first one. For the second week at this house the business went all to pieces, being less than \$18,000.

Strand—"Tess of the Storm Country" (United Artists). Seats, 2,900. Scale: 30-50-55. Strand was one of the leaders of the street with the first week's business of Mary Pickford's recreated "Tess," the gross going to \$38,000.

finish to a season that seemed to invite catastrophe all along the line in October.

Offensively, the Tigers practically had nothing outside of what at times seemed to be a most alarming willingness to take chances; a spread formation which concealed just what the play would be and mostly used from which to throw passes. One heave from this spread sailed for 40 yards and just missed connecting because of two Princeton men stumbling over each other. One version of the play had it that a Tiger tackle was away out of position and gummed up the play. It looked like a sure touchdown, had it gone through, as there was only one Yale man left to bar the way, and the receiver would have had a teammate for interference. Beyond their overhead work, which was always a threat, if nothing else, Princeton showed little of a running attack, but used considerable head work to offset what they may have lacked in physical power.

The single score was registered at the beginning of the second half. Yale made a dismal kick from the tee which Cleaves ran up to get hold of and came back to midfield, where he stumbled, with no one in front of him but Neidlinger, who was 15 yards down the field. A pass and Beattie's 34-yard jaunt off left tackle, during which he straight-armed three or four defenders' noses into the turf, took the ball inside of Yale's 15-yard line, where line plays failed to gain, and Smith dropped back for an easy boot for the winning three points.

That Yale has one of the sweetest backfields of the season could be readily seen. Captain Jordan predominated all through the contest with his line plunges and off-tackle gallops. He was carrying the ball two out of every five times and during the final quarter was a pretty tired fullback. Jordan surprised with his speed. Especially on the last play of the first half, when he made as pretty a double reverse run off right tackle for a 20-yard advance as ever has been made.

Neale played a hard running game, at times flashing brilliantly, and Neidlinger was always liable to break loose in every instance that he had hold of the ball. A great open field runner, this boy, and in this respect he far overshadows O'Hearn, with that statement including last year's game between the two teams.

Yale students were prone to take a crack at Tad Jones after the game, but it was not Jones' fault the Blue went down to defeat. There's only one thing that beat Yale Saturday, and that was the Princeton spirit. Chicago knows full well what that means, and Harvard received a taste of it. The Ell eleven looked to possess everything a football team should have. They had a defense; their attack was well timed and executed; their interference was flawless, and the kicking was good, though not exceptional. It was a tougher game for Yale to lose than it would have been for Princeton. But it only makes the New Jersey eleven's victory more impressive for having come through against such a team.

The Tigers had an edge in the playing of the ends and tackles. Yale's much heralded center trio came up to all that was said of them, but they won't meet any harder opposition than they ran up against in the Palmer stadium. Defensively, it was an even break. Princeton seemed to not really care about the yardage that they were forced back between the 30-yard line, but once inside of those the Bulldog found it pretty hard sledding. So hard that in one instance Yale had a first down and three plays later. Then hadn't moved forward an inch, but had 10 additional yards to make up. Princeton's stand on the one-yard line speaks for itself.

The game itself was one of the cleanest that has been played among the Big Three. One or two penalties for offside, another for an extra time out, and one for interfering with the receiver of a punt concluded the lost ground for infringe-

ment of the rules. In innumerable instances, men of both teams were seen to be helping each other to their feet after a play. So far as courtesy is concerned, the most notable came when O'Hearn entered from the side lines. On an attempted run, Pink Baker stopped O'Hearn, carrying the ball behind the line. When Baker knew he had O'Hearn "cold" he opened up his arms and pushed him back without tackling. It was good to watch, for O'Hearn has been on the bench all season with injuries and Yale plays Harvard this week.

A more confident student body never was in existence than was the New Haven enrollment upon their entrance into Princeton before the game. They simply could not figure how they were going to lose. Such confidence may have been instilled by Tad Jones, who, when speaking before a mass meeting at New Haven, said: "We'll win for you." It's well known now that the whole college is broke, financially, with most of the boys this week figuring to raise coin to place on the Harvard game.

The Princeton team deserves more praise than the dailies will ever be able to shower on them, and most of the press stuff since Saturday can just about be called "apple-sauce." Most of the sport writers, now praising Princeton, gave them the short end of the betting on the Chicago, Harvard and Yale games, and in the daily reports allotted all of Princeton's opponents anywhere from a half column to a column and half more type. One prominent sport writer did a sweet flop when predicting Yale to win by two touchdowns.

Ralph Greenleaf, the billiard champ, meets Arthur Church, the challenger, in a 450 point match for the world's title at the Strand Academy Thanksgiving Night, Friday and Saturday. In addition to the title and the \$1,000 championship diamond emblem, a \$1,000 purse is at stake.

SPORTS

(Continued from page 9)

initial showing in this land were they called set-ups.

Villa soon after his arrival took over the American flyweight title from the ageing Johnny Buff (the world's championship is held by Jimmy Wilde, and a match between Villa and the Englishman is on tap). Frankie Genaro gave Pancho a real argument before the Buff contest. So did Abe Goldstein, but that was before the title event. Villa is said to have scratched Genaro as an opponent, but last Friday Goldstein again faced him. Remembering their first match, the fight fans "oversubscribed" the Garden, which was sold out before noon of day of the fight. The jam at the Garden was terrific and the police were unable to handle the crowd. Fight fans will instinctively steer away from a bad match, but generally know those that should be real contests. But everyone was fooled. Goldstein put up one of the poorest exhibitions to date for him. He can be good and very bad. It was claimed the necessity to make the bantamweight limit weakened Abe, whereas in the first encounter with Villa the weights were not so important.

Pancho came into the ring at 112 pounds and Goldstein was just under the 116-pound limit. He looked drawn, but, more to the point, he behaved as if afraid of the little man. Villa earned the decision. He, at least tried, leaping at the taller antagonist repeatedly. The impetus of the jumps was probably the reason why the champion's right swings looped around Abe's neck. Goldstein let go with his right seldom and counted less than "hat." It was a tame match, but the work of the little Philippine was always interesting. Villa is a fierce, fast little gamecock. Any time he goes against a chap of his size there is bound to be action. In replica he looks every inch a real boxer with a "sock." Goldstein showed himself skilled in the art of holding. At

infighting he displayed nothing at all.

The semi-final brought a new boy into the Garden in the person of Jack Bernstein, a Yonkers (N. Y.) wall-popper, who has been building up quite a rep. Jack made a good impression, though it is a question if he has developed a real damaging punch. His opponent was Flores, both being lightweights, although Bernstein is of the junior division. He went in at 129 with the visitor totting 133 pounds. The match had the Garden in an uproar for the first five rounds. Flores took everything Bernstein had and mostly on the jaw; in fact, both men devoted themselves entirely to each other's "maps," but little damage was noticed. In the fifth round the men were letting go with everything, head to head, and at the bell both were punch drunk. It was just a matter of going the balance of the 12 rounds, with little chance of either having strength enough left to put over a haymaker.

There were surries in the intervening rounds, and each time the fans went coccoo. At the start of the final round Bernstein shot out a left to the face without thinking to shake hands. That turned many fans against him, and there was a din that would not down. Bedlam broke loose when Joe Humphries spread-eagled his arms indicative of a draw. Many in the Garden thought the edge was earned by Goldstein. The noise continued while Villa and Goldstein entered. Humphries was not permitted to introduce other fighters in the ring, nor did the crowd even cease to hear the weights of the finalists. Enthusiasm ebbed, however, during the championship event.

A six-rounder was one of the best matches on the card. Hughey Hutchinson, a featherweight from Philadelphia, proved he was a socker, putting Eddie James out on his feet in the last frame. James is a far cleverer boxer, but failed to dodge Hughey's right handers. Hutchinson ought to make a name for himself.

Princeton concluded its most brilliant season since 1911 last Saturday with a 3-0 victory over Yale. Outrushed probably four yards to one, the Jersey eleven nevertheless had enough of their proverbial fight to forestall any attempt to cross the goal line and enough power to break through and hurry any attempts by O'Hearn to tie up the score with a field goal. It was a great game for Princeton to win. A stupendous

ALTA ALLEN

IRENE RICH

MILTON SILLS

TULLY MARSHALL

HENRY B. WALTHALL

MITCHELL LEWIS

A HAMPTON DEL RUTH Production

The Marriage Chance

Written and directed by Hampton Del Ruth

A Comedy with a Dramatic Shock!

"If you are looking for something completely out of the ordinary, here it is. It is safe to say you can promise your patrons thrills different from any they ever experienced."

—Says Moving Picture World.

"Excellent produced romance and mystery melodrama with fast action all the way through, comedy and thrills. Being different from the majority of pictures released it should prove fascinating."

—Says Harris's Reports.

Every one, critic or exhibitor, who has seen "The Marriage Chance" emphasizes the point

"You Have Never Seen Anything Like It Before! Amazing!"

A picture with six remarkable stars—more stars in one picture than some distributors have in their entire program for a year.

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MOTION PICTURES
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PICTURES IN BOSTON GAIN LEGITIMATE THEATRE—SELWYN

**Starts Next Week, Following "It's a Boy" Flop—
Loew's Local Houses Try New Plan Successfully
—Did a Total of \$43,000 Business**

Boston, Nov. 22. Shown at Loew's State theatre, uptown, and the massive Orpheum downtown, the Valentino film, "The Young Rajah" was responsible for over \$43,000 business between the two houses last week.

The showing simultaneously was full of dreaded possibilities, according to those who watch. It was figured the State would be hurt by the picture at the house in the heart of the city, a house which under ordinary conditions does not take over a picture until it has run at the State. But the dope was all wrong and while the State did over \$15,000, as much as could be done with its seating capacity, the Orpheum did over \$18,000. It was a grand little week for the two local Loew houses.

"Knighthood" did not do the big business last week that characterized it the previous week, weakness showing Monday and Tuesday and Sunday afternoon. At the other showings the house was well filled and the gross ran between \$8,000 and \$9,000. This film has several weeks of time left here and the house is on a rental basis for as long as it can be used by Cosmopolitan.

There is a possibility of the Fairbanks people taking over the Selwyn and putting "Robin Hood" in there for a fight against the Hearst picture. If the Fairbanks people could have gotten Tremont temple on a satisfactory arrangement they might have started this opposition before, but "One Exciting Night" had the house—and still has—and the Fox interests have a hold on it when Griffith finishes.

Up to last week there didn't seem to be a chance of the Selwyn, coming into the picture field for the season. But the flop of "It's a Boy" has thrown the house on the market. In fact a film is booked in there for next week and supposed to stay four weeks. This is "Down to the Sea With Ships," the Clifton production filmed at New Bedford and which has been shown at the Shubert-Majestic in Providence to good business. The time that has been allowed the Clifton picture could probably be secured in part by the Fairbanks' interests if they were anxious to get it and the shortage of legitimate attractions in the Selwyn ranks probably means they will let the house out to films on a percentage business for the next couple of months.

"One Exciting Night" is advertised as being close to the finish. A couple of weeks longer will see the picture out of the house and there is no chance of it staying longer because of any exciting popular demand for it. The gross for last week was figured in the neighborhood of \$5,000 and at this figure the film isn't making a mint of money after rental charges are deducted. Jackie Coogan in "Oliver Twist" will come into the house when Griffith abandons it for a stay of two or three weeks and then it is expected the house will pass back to Fox and be used for the original purpose, showing of new productions from that outfit.

The two consistent money making small houses in town, Modern and Beacon, came across in their usual satisfactory manner last week both turning in grosses that were in the neighborhood of \$6,000. Given an equal break these houses can be depended upon to do about this business week in and week out during the winter months, sometimes going as big as \$7,500 and dropping down to about \$4,000 in the summer months.

"The Curse of Drink" at the Globe was off for the week, the business being about \$3,000. This house had done far better than that in other weeks so far this season, and the business of this film was rather a disappointment.

Estimates for last week: **Loew's State**—Capacity, 4,000; scale, 25-50. Big week with Valentino in "The Young Rajah." Better than \$15,000. Using "Trifling Women" with the Buster Keaton film, "Frozen North" this week.

Tremont Temple—Capacity, 2,000; scale, 50-\$1.50. "One Exciting Night" due to leave in two weeks. Last week, neighborhood of \$5,000.

Park—Capacity, 2,400; scale, 50-\$1.50. "Knighthood," between \$8,000 and \$9,000. Beginning to slide off on matinees early in week.

Modern—Capacity, 800; scale, 28-40. By lucky break, this house has feature, can be legitimately used to take advantage of oceans of publicity, being given case of Gordon girl whose sanity is being decided

SCHOOL TEACHERS HELP

Convention in Kansas City Last Week

Kansas City, Nov. 22. Some 15,000 school teachers from all parts of the state, here for their annual meeting, and incidentally looking for amusements, not to be found in their own towns, were responsible to a large extent for the increased business at the silent drama houses, particularly the last half of the week.

To the surprise of the "wise ones," the Constance Talmadge picture "East Is West" started badly at the Newman Sunday, and up until Wednesday looked like a flop, but with the first day of the teachers' convention capacity and turn-aways were the rule, putting the gross a little above that of the previous week.

The other first-run houses also enjoyed the benefit of the visiting teachers, but the increased business was not as noticeable as at the Newman. The Mainstreet and Pantages continue to circus their pictures in addition to their vaudeville, which is bound to have its effect on the regular film houses, as the film fan is a shopper and will go where the greatest value is offered.

Last week's estimates: **Newman**—"East Is West" (First National). Seats, 1,950. Scale: Mats, 35; nights, 50-75. Constance Talmadge. Balance of the bill was arranged to carry out the Oriental atmosphere. Around \$14,800.

Royal—"A Tailor-Made Man" (Paramount). Seats, 890. Scale, 35-50. Charles Ray. Many of the stars' followers declared it the first real picture he has made since "The Old Swimmin' Hole." Close to \$7,000.

Liberty—"Rags to Riches" (Warner Brothers). Seats, 1,000. Scale: 35-50. Wesley Barry. Picture especially entertaining to the younger generation, but failed to draw the Liberty regulars. Business off from previous week. About \$6,000.

Twelfth Street—"The Siren Call" (Paramount). Seats, 1,100. Scale: 10-25. Dorothy Dalton. Around \$2,000.

Opposition first-runs at outside and popular vaudeville houses: "The \$5 Baby," Mainstreet; "Duck to Dawn," Apollo; "Another Man's Shoes," Globe.

CONGRESS CONVENING

Capital Getting Lively—Good for Picture Houses

Washington, Nov. 22.

"Knighthood" not only got the greatest of advertising displays ever put over locally during and before its four weeks' run, but it evidently had all the breaks also. What would have normally been listed as but a fair week was forced over into a rather good one because of the large gathering in town of the members of the Eastern Star.

"Nero," Fox, got heavy display in advance advertising and created considerable interest.

The reconvening of Congress during the current week ought to reflect itself in the picture houses.

Estimates for last week: **Loew's Columbia**—(Capacity, 1,200; scale, 20-35 afternoons, 35-50 nights.) Fourth and last week of "Knighthood." About \$11,000.

Grandall's Metropolitan—(Capacity, 1,700; scale, 20-35 matinees, 35-50 nights.) "Nero." Heavily advertised. Picture advertised 12 reels, and Grandall had augmented orchestra for week of 40 musicians, omitting all extra features. May have done \$10,000.

Loew's Palace—(Capacity, 2,500; scale, 20-35 matinees; 20-30-40-50 nights.) Thomas Meighan in "The Man Who Saw Tomorrow" (Paramount). Picture was well liked. About \$9,000.

Moore's Rialto—(Capacity, 1,900; scale, mornings, 25; afternoons, 35; evenings, 50.) George Arliss in "The Man Who Played God" (United Artists). Arliss picture was liked and did about \$7,000.

By courts and trial is sensational. "Till We Meet Again," is picture and being played big along indicated lines. "The Sin Flood" used for supporting feature.

Beacon—Capacity, scale and attraction same as Modern.

HOLD-OVER FILMS

Friscó Had Three Features Holding Over

San Francisco, Nov. 22. Improvement in weather last week brought a general lift in business at the downtown first-run houses. The outstanding event of the week was the special presentation of "Knighthood" at the Curran.

Practically every night of the first week was sold out for "Knighthood," but the matinees were decidedly off. Toward the end of the week, however, a slight pickup in the matinee attendance was noticeable, and the predictions are that the film will hold up well during the engagement.

The Imperial held over for a second week "The Old Homestead," and the receipts equaled those of the first seven days, although not very big. At the Tivoli "East Is West" stayed for a third week.

California—"A Woman's Woman" (United Artists). (Seats 2,700; scale, 50-75-90.) All-star cast. Also "The Educator" (Educational), Lloyd Hamilton, star. The feature, though devoid of any big names, was favorably received. Business showed improvement over preceding week, with the gross at \$13,000.

Grand—"Clara" (Paramount). (Seats 2,940; scale, 50-75-90.) Wallace Reid, star. This William De Mille picture shows a much fresher from start. Also Paul Ash in a neat act, titled "In Scotland," that added the box office. Drew \$14,000.

Imperial—"The Old Homestead" (Paramount). (Seats 1,425; scale, 35-50-75.) Theodore Roberts and all-star cast. Second week. Gross, \$6,000.

Strand—"Skin Deep" (Thos. Inc.). (Seat 1,700; scale, 40-55.) Milton Sills and Florence Vidor featured. There has been much advance talk on this film, which was supposed to go to several other houses, but which finally landed in Strand. Business got off big and held up strongly all week, showing decided improvement for the house, with the statement showing \$11,000.

Tivoli—"East Is West" (First National). (Seats 1,800; scale, 25-40.) Constance Talmadge, star. Third week. Big drop in receipts due to lengthened run. Two weeks of good results was plenty for picture in Tivoli, which has somewhat of a steady weekly clientele. Final week showed \$6,500.

Loew's Warfield—"Enter Madame" (Metro). Seats 2,800; scale, 35-75. Clara Kimball Young star. The star has been a good item in San Francisco for some time as far as a featured attraction is concerned. Musical Director Lipschutz's helped in what business there was, although the returns were under those of the preceding week, when a home-made picture was the attraction. Got \$7,000.

Frolic—"Under Two Flags" (Universal-Jewel). (Seats 1,000; scale, 10-30.) Priscilla Dean star. Receipts \$2,700.

'KNIGHTHOOD' ENDS

CHI RUN SUDDENLY

Leaves Roosevelt, Chicago, After Seven Weeks—New Paramount Did \$25,000

Chicago, Nov. 22.

"One Exciting Night" is making a tremendous play for the moving-picture business in the loop. Never claimed to be the greatest film that Griffith ever produced, it still proved entertaining enough to make people talk and buy seats. Even their prices were wisely picked with 500 seats on the main floor at \$1, with a few seats for \$1.50 and running down to 50 cents, with the matinees going for 50 and 75 cents. It is said the house was rented for eight weeks at \$4,000 a week, with Griffith paying the extras. Although the presentation is nothing spectacular, it is pleasing and covers up 45 minutes.

"Knighthood" without announcement bowed its way out of Balaban & Katz's Roosevelt after a successful and money-making run of seven weeks. It is said Hearst solicited every legit theatre in the city to harbor this picture, but owing to prior arrangements could not connect.

Estimates for last week:

"Robinhood" (United Artists), Cohran's Grand, 5th week; seats 1,600; scale, \$1.65, \$1.10, 55. Left after fifth week and will not be shown again in city until January, when it comes into the Roosevelt at 50 cents top. It is said the picture will run four weeks at this house, after which it will be shown at the outline theatres. Final week, \$8,000.

"One Exciting Night" (D. W. Griffith), Illinois, 1st week; seats 1,500; scale, \$1.75, 50. Plenty of money spent to put this one over. First week around \$11,000.

"The Man Who Saw Tomorrow" (Paramount), McVickers; seats 2,500; mat. 40; nights, 50. Business fell down little at this new picture palace, although not enough to hurt. House said to run under overhead of \$20,000. Heavy newspaper campaign helping business materially. Around \$25,000.

"Bawn of the North" (Chicago); seats 4,200; mat., 50; nights, 65.

BIG SUNDAY BUSINESS

IN WIDE OPEN BUFFALO

Lights Downtown on Sabbath Stimulates Theatres—Extra Attractions Last Week

Buffalo, Nov. 22.

Business clung persistently to high levels at local picture houses last week, all theatres turning in grosses above average, trade swinging along at top speed with heavy bills featured at downtown houses and special plays being made all round for record takings. Noticeable feature of the situation is the heavy draw all theatres seem to be getting Sunday. Criterion and Garden recently started Sunday picture programs. Majestic and Teck open every week-end, the former playing Yiddish performances, which seem to be having strongest draw in many seasons. Showmen attribute sensational Sunday business to the fact that all houses being open, hundreds of additional patrons are brought into downtown district by the extra advertising and the lighting up of sections hitherto dark Sundays.

Hip forged to front last week, Valentino feature sending house over. "Rajah" beat gross of "Blood and Sand" at same house, Loew's and Lafayette were nip and tuck, both offering high quality bills and heavy headline features both on vaudeville and picture ends. The Olympic has forged ahead rapidly under new management (Universal) and is said to be turning in good business for house.

Last week's estimates:

Hippodrome—"Young Rajah." (Capacity, 2,400. Scale: Mats, 15-25; nights, 25-50.) Heavy returns, and while consensus seems to have been that feature was not up to "Blood and Sand," film beat former's mark at this house by several hundred dollars. Over \$14,000 last week.

Loew's State—Mabel Taliaferro, "For Big Stakes" and "Ladies Man." (Capacity, 3,400. Scale: Mats, 20; nights, 20-40.) Taliaferro featured on this bill with double picture card dropping into second place. Business continues to average around \$13,000; \$13,500 last week.

Lafayette—Jimmy Hussey and "Smudge." (Capacity, 3,400. Scale: Mats, 20-25; nights, 30-50.) Hussey shared bill with Ray feature, although former real draw. "Act went over well and drew good crowd. Picture above recent Ray level and found popularity. Between \$13,000 and \$14,000 last week.

Olympic—"Under Two Flags." (Capacity, 1,500. Scale: Mats, 15; nights, 20-25.) Getting back into running under Universal's wing. "Human Hearts" week before last started it, and present feature kept things running nicely for first respectables grossing house. Has had since reopening. House now making first real money since Labor Day.

"REMEMBRANCE" OFF

Falls Down in Detroit—This Week Otherwise

Detroit, Mich., Nov. 22.

The picture houses did excellent business last week, despite several days of rain. It has been proven that whenever any of the first-run houses have unusual box-office pictures it serves to stimulate attendance at the other picture houses, and this happened last week with one exception. That was the Fox-Washington, where "Remembrance" was being shown and which was "pulled" Thursday on account of poor business. The picture received excellent newspaper notices, but, as one newspaper critic said, "it is impossible to make a man a subject of sympathy, such as Rupert Hughes did in 'The Old Nest' with the mother."

Orpheum—"Robin Hood" continues to capacity. Matinees not capacity. Third week.

Adams—"Knighthood" holding up splendidly. Remain at least one more week, if not longer.

Madison—"Brothers Under the Skin." Goldwyn picture, suited to Madison audiences. Big business around \$14,000.

Capitol—"Brawn of the North." Fritzsche interest was attached to this production on account of its author, Jane Murfin, former wife of a well-known Detroit judge. Very good business.

Broadway-Strand—"Sin Flood." Played to excellent business.

The dog, Strongheart, has got to be popular idol, and strong picture helped. Around \$31,000.

"Kentucky Derby" (Universal), (Randolph); seats 686; mat., 35; nights, 50. Completing three weeks run to what is considered good business for this house. Opening Monday, George Arliss film, "The Man Who Played God," tremendous newspaper plugging. Looks good for new record for this little theatre.

"Knighthood" (Cosmopolitan), (Roosevelt); seats 1,275; mat., 39; nights, 55. Seventh and last week. Little over \$17,000. For some unknown reason, out without announcement and with "Manslaughter" in.

RAY'S DENVER FLOP

Mix Did Well Last Week—Also "Rajah" in Two Houses

Denver, Nov. 22.

Rodolph Valentino in "The Young Rajah" bowled them over at the Princess and Rialto last week to over \$9,000 at the Rialto and nearly \$3,000 at the Princess. The customers stood in line at both houses Sunday afternoon and night, and did likewise at all the night shows the rest of the week.

Milton Sills at the Colorado in "Skin Deep" pulled only fair business, while Charles Ray at the America did a flop. His "Alas, Alas" fell out as flat as anything he has ever been in locally, and Will Rogers in "The Roping Fool" was unable to pull the week out of the hole.

Tom Mix in "All Baba and the Forty Thieves" at the Isis drew his usual house. Mix is highly popular in this wild-n-vexing western city, because he usually rides and ropes his way through several reels of the red-blooded action the west likes. His face out in front usually is the signal for a rush.

If the policy just announced by Louis Levand of the Empress is adopted generally pictures ought to benefit in Denver. Levand says vaudeville patrons are tired of sitting through an hour or so of feature picture and proposes to substitute a few additional vaudeville turns in its place. He is making the experiment this week.

Last week's estimates:

Rialto—(Paramount. Seats, 1,250. Prices: Matinee, 25 and 35; night, 40.) Valentino in "The Young Rajah." Standing room only at many shows. \$9,200 for week. Return engagement likely.

Princess—"Paramount. Seats, 1,050. Prices: Matinee, 25 and 35; night, 40.) "The Young Rajah." Business near capacity all week. Program of Rialto duplicated. Around \$7,500.

Colorado—(Bishop-Cass. Seats, 2,486. Prices: Matinee, 30; night, 40.) Milton Sills in "Skin Deep." Not heavy business getter, although fairly well advertised. Plenty of seats at most shows. About \$6,000.

America—(Bishop-Cass. Seats, 1,776. Prices: Matinee, 25; night, 35.) Tom Mix in "All Baba and the Forty Thieves." Mix scored his usual hit in this film, with something added for good measure. Receipts about \$7,500.

PICTURE CRITICS PAN

DOES GOOD BUSINESS

"Man Who Saw Tomorrow"

Holds Up in Philly—Fair Trade Last Week

Philadelphia, Nov. 22.

No outstanding pictures but generally good business last week.

The dailies—most of them—hammered "The Man Who Saw Tomorrow" unmercifully, but, as another evidence of the entire absence of weight which movie reviews carry here, the feature did nice business.

Business at the Aldine had several interesting features, especially the big matinee trade. It is likely that not since the opening of the house—anyway except in perhaps two cases—has there been such an afternoon draw.

"The Old Homestead" finished satisfactorily at the Stanton.

The fourth of the bigger houses had a pleasantly surprising gross with "Skin Deep," which received good notices and excellent word of mouth booming.

A feature in the situation among the smaller houses was the midweek switch at the Arcadia, which did so little with "Honor First," with Jack Gilbert, that "The Prisoner of Zenda" was suddenly booked in. As this same Ingram feature plays this week at the Palace, that means six weeks straight for it at prominent downtown houses—a record that has been attained by few films here of late.

Both the Aldine (with "Broadway Rose") and the Kariton (with "Skin Deep") started their second weeks encouragingly. A feature booking was that of "Shadows" at the Victoria, the only one of the Stanley downtown houses which ever attempts ballyhooing.

Estimates of last week: **Stanley**—"The Man Who Saw Tomorrow" (Paramount). Hans Klinger, cellist, helped keep business up. Notices not flattering. About \$22,500.

Stanton—"The Old Homestead" (Paramount). Second week not so good as first. \$13,000 satisfactory to all. "Nero" this week given big splash in papers, but result is still in doubt.

Aldine—"Broadway Rose" (Metro). Fine matinee business offset some weak nights, passing \$12,000. Is in for two weeks, and will be followed by "Five Dollar Baby" and "Enter Madame" for single weeks.

Kariton—"Skin Deep" (First National). Good notices and friendly word of mouth advertising brought gross to about \$7,500. Held for another week, but business slipped and "Trouble" with Jackie Coogan, was put in Tuesday.

COMBINATION BOOKING IDEA GROWS AMONG EXHIBITORS

General Trend Toward It by Independent Picture Houses—Activity in Middle-west—2,500 Film Theatres Closed Within Year

The combination booking idea is growing. A survey of the country, conducted by a number of interested picture men, discloses that within the last few weeks there seems to be a general trend on the part of the independent exhibitors to get together against the bigger circuits in their respective territories.

These independents, while standing alone, have been forced into the position where their theatre property is "second run" through the bigger circuits demanding and obtaining "protection" to from four to six months on a picture. The independent can not get first run on any of the better products, and only the most mediocre of pictures are available for initial showing in his territory.

This situation, which not only prevails in New York (where the A. B. C. has been organized by independent exhibitors to combat it) but the country over as well, is compelling the independents to get together to save their ever-falling receipts.

In the middle west the exhibitor activity in this particular regard, outside of New York, where the scheme is already an actuality, seems to be the greatest. In Nebraska, Missouri, Iowa and Kansas the matter was discussed at the recent meetings of the state organization and while no definite plan has been outlined for the introduction of the combination plan of booking as a part of the state organizations of exhibitors, it is the belief the formation of the combination will not only have the sanction and backing of the bodies but that the national body of the M. P. T. O. A. will indorse the move.

It is only in those sections of the country where exhibiting is practically on a non-competitive basis that there is any lack of interest in the new order of film buying. There are something like 8,000 non-competitive play dates in the country among the 11,000 picture theatres supposedly operating at this time. A check-up on the number of houses that passed out during the box office slump that has been going along for almost a year shows that approximately 2,500 have given up and been turned into respectable garages and butcher shops.

The co-operative booking project developed with many angles this week. The members of the allied booking group laid plans to pool their total advertising costs for "Tess of the Storm Country" so that the separate campaigns could be merged into a single drive covering the whole city. It was figured that in this way individual exhibitors would receive the benefits of mass publicity and the whole campaign would benefit from relative cheapness of mass advertising. The project will have a thorough trial for the Pickford booking and thereafter may become the settled policy of the group.

A big billboard and newspaper campaign will be carried on in addition to the regular exploitation of the United Artists. Neighborhood exhibitors figure they cannot but receive returns from a campaign that covers the whole city, and the individual cost will be considerably reduced when all the single neighborhood drives are consolidated and all the elements of the group in different parts of the city are playing the picture at about the same time.

A large number of prints will be issued to the A. B. C. members as soon as the picture is released for their use. All members will have the film simultaneously and all will get whatever advantage comes from the all-city advertising. Another angle to the scheme is that this advertising is figured as an investment which will yield returns to the producer and releasing company. The publicity gained for the picture will add to its value when the A. B. C. group has finished playing it and it is released to the second-run houses. The allied exhibitors count on this

benefit as a "sales argument" in negotiations between the A. B. C. and producers for material. If the co-operative exhibitors can help to "make" a picture by elaborate advertising immediately upon its release in the metropolitan district it will take that much of the weight of exploitation from the shoulders of the producer and distributor, and the plan is regarded as an attractive detail in the relations of the A. B. C. and independent producers.

The booking of "Tess" will give a valuable demonstration of the merits or demerits of simultaneous playing of a picture via the release of many prints. This policy has been debated. On one hand it makes for a quick cleanup of territory at first-run prices, but is expensive from the producer's side because of the costs involved in laboratory work and stock. The Chaplin pictures have always been put out for a quick turnover by the old General Film Co. as well as by First National, but the method of distribution never has been adequately tested in reference to other stars.

Marcus Loew was prompt in his reply to the challenge of the independent bookers. He has taken over a reissue of a Mary Pickford film produced by Carl Laemmle, and Monday advertised it for the New York theatre for Nov. 30, the even date of release of "Tess of the Storm Country," with which it will be in competition throughout the greater city. The billing, makes it plain that the Laemmle picture is a reissue. The star's name is in heavy type, but in prominent but subordinate letters it states the picture shows Mary Pickford as she was 12 years ago.

STOCKS LOWER

(Continued from page 3)

back of Goldwyn let its stock remain idle. Several sessions went past without the stock appearing on the ticker. Wednesday, when everything else was off under a violent bear drive, it reappeared for a few trades at 6, a fraction up, but this was so obviously inspired that nobody paid much attention. The times are bad for dressing stock market windows. Technicolor disappeared from the Curb table for three sessions out of five. It bobbed up Tuesday for one 100-share sale at 25½, which is not without its touch of humor, but dropped back to 24½ on another sale of a like lot. A campaign to effect public distribution by the underwriters is in prospect, and to this end exhibitions of the new color process will be given shortly. The public knows very little about the capital plans of the organization, and market transactions up to now have presumably been among insiders, and, in part at least, for publicity purposes.

The summary of transactions Nov. 16 to 22 inclusive:

STOCK EXCHANGE

Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	4,500	92½	89½	90	-1½
Goldwyn	500	6	5½	5½	-½
Loew, Inc.	2,700	19½	18½	19	+½
Orpheum	600	19½	19	19	-½
Boston sold 720	Orpheum	at 19½/100.			
Friday					
Fam. Play-L...	3,400	92½	89½	91½	+1½
Do. bid	100	97	97	97	+½
Goldwyn	100	5½	5½	5½	+½
Loew, Inc.	1,000	19½	18½	18½	-½
Orpheum	600	19½	19½	19½	+½
Boston sold 425	Orpheum	at 19½/100.			
Saturday					
Fam. Play-L...	100	91½	91½	91½	-½
Goldwyn	100	5½	5½	5½	+½
Loew, Inc.	100	18½	18½	18½	+½
Orpheum	2,700	20½	19	20	+½
Boston sold 50	Orpheum	at 20.			
Sunday					
Fam. Play-L...	2,100	92½	91½	92	+½
Loew, Inc.	900	19	18½	19	+½
Orpheum	600	20½	20	20	+½
Boston sold 100	Orpheum	at 20.			
Tuesday					
Fam. Play-L...	1,800	92½	91½	92½	+½
Goldwyn	500	5½	5½	5½	+½
Loew, Inc.	500	19	19	19	+½
Orpheum	100	19½	19½	19½	-½
Fam. Play-L...	6,000	92½	89	90	-2½
Do. bid	500	98	97	97	-½
Goldwyn	200	6	5½	5½	-½
Loew, Inc.	2,300	19	18½	18½	-½
Orpheum	300	19½	19½	19½	-½

THE CURB

Thursday	Sales	High	Low	Last	Chg.
Friday	No sales				
Goldwyn, w	100	24½	24½	24½	-½
Saturday	No sales				
Monday	No sales				
Tuesday	No sales				
Technicolor, w	200	25½	24½	24½	-½
Wednesday	No sales				

COAST FILM NEWS

By ED KRIEG.

Los Angeles, Nov. 22.
Ralph Graves is to be Gloria Swanson's next leading man.

Frank Woods was banqueted by 100 of his studio friends before he left for the east.

Richard Dix has bought a bungalow in Hollywood.

Ann Forrest, having seen everything to be seen in Europe, is en route west. She will reappear in pictures.

Lew Cody is out at Goldwyn's. He remarked that "he went east to do westerns and now is west to do easterns."

Joe Citron has come back to Los Angeles after an absence of three years in the east. He couldn't resist the Chamber of Commerce folders.

Vera Lewis went to work at Warner Bros. the day after her return from Honolulu. Didn't have time, she says, to change her clothes. She's cast in "Brass."

Clarke Irvine is doing Warner Bros.' publicity.

The Lasky studio publicity gang "put over" several pages of publicity on Paramount convention week.

Christie Comedies have secured the most prominent Chinese actress in the industry in the person of Anna May Wong, who had big parts in many feature productions.

Enid Bennett has been signed by Arthur Sawyer for the S-I for the leading feminine role in "Your Friend and Mine," for Metro.

Hollywood is to have a new Pantheon theatre. Preliminary plans for the establishment of a theatre there, which, it is understood, will represent an investment of approximately \$1,000,000, are now under way. This announcement was made yesterday by Hollywood real estate men who have been instructed by Alexander Panagos to get a site for the proposed structure.

Frank Mayo, film star, whose stepfather, Harry Butler Palmer, dropped dead on the deck of the White Star liner Baltic outbound from New York, was marooned in a storm-swept area beyond Huntington Lake yesterday, and Palmer's death became known to him only when he stepped off the train in Los Angeles.

More than \$7,000,000 will be added to Los Angeles picture payrolls in 1923. Los Angeles has again triumphed over New York and continues to maintain its lead as the film capital of the world. Confirmation of the reports that the Associated First National Pictures, Inc. is going into the production end of the motion picture industry was made here.

Phil Fabello, who has been orchestra leader at the New Mission theatre, a big residential district picture house, has signed a two years' contract with Kahn & Greenfield and probably will be sent to Honolulu by that firm to direct the orchestra in their big new theatre just opened in the island city.

William "Bill" McStay, publicity director for Thomas Wilkes, with headquarters at the Alcazar, San Francisco, has severed his connection with that concern and joined Jack Brehany to exploit "Hunting Big Game in Africa With Gun and Camera," that is to be shown here this week at the opening of the remodeled Century. The film was taken by the H. A. Snow Exploring Expedition and is elaborately heralded.

"NERO" WITHDRAWN

Fox's Special Plays But Half Time in Syracuse

Syracuse, N. Y., Nov. 22.
Billed to remain here for the full week, the Fox special, "Nero," was taken out tonight, after opening Sunday at the Robbins-Eckel.

JURY FOR "SUNDAY" CASE

Binghamton, N. Y., Nov. 22.
Harold F. Albert, Endicott-Johnson Co.'s musical director, who was arrested Sunday, Nov. 12, charged with taking part in a concert on Sunday after he had booked John Phillip Sousa's band to play on that Sunday in the Binghamton theatre, will be given a jury trial Monday afternoon.

The case is a test case to determine whether concerts such as were given by Sousa's band in the Binghamton theatre under the club plan on that Sunday are illegal.

CASTING "THE NET"

J. Gordon Edwards, for Fox, started casting this week for the Fox super production of "The Net."

"ONE EXCITING NIGHT" FOR RELEASE DEC. 24

Out of Apollo in Two Weeks—Won't Transfer—Opens at Strand, New York

Griffith's "One Exciting Night" will be available for first run via United Artists Dec. 24. It is in its last two weeks at the Apollo, New York. The run at that house was cut short two weeks, the owners buying the Griffith lease for the final two of ten weeks in order to close the house for changes made necessary for "Johan Kreissler," new starring vehicle for Len Ami.

Griffith will take two weeks' occupancy of the Selwyn instead of the Apollo time, and for that occasion will revive "Intolerance" and "The Birth of a Nation" for one week each.

First run terms on "One Exciting Night" already have been made, the report being that terms equal to "Way Down East" have been secured. The comedy will play pre-release engagements in the big cities before it goes into the regular release channels. The New York Strand will have it on Broadway, and it will go to the exhibitors after the expiration of the usual two weeks.

FILM ITEMS

John Stahl is leaving for the coast in a day or so. On his arrival in Los Angeles he will start on "Money, Love and the Woman," which is to be the title of the next John Stahl production which Louis B. Mayer will present.

Metro will be the agency through which the Reginald Barker production which is being presented by Louis B. Mayer is to be released. The picture is an adaptation of the novel "Timber," to which the title of a former play was attached.

Henry Ginsberg, general sales manager for the Lichtman corporation, returned to New York this week after a fortnight's tour of the country. He visited exchanges as far west as St. Louis and Denver.

The will of Charles E. Eldridge, dramatic and screen actor, who died Oct. 29, leaving no relatives, filed for probate last week in the Surrogate's Court, New York, gives his estate of less than \$500 in realty and less than \$500 in personality, after all debts are paid, to Mrs. Myra T. P. Suydam, nee Mussatter, of 1270 Hancock street, Brooklyn, N. Y., and names her also as the executrix. Mr. Eldridge, who lived at 347 West 87th street, New York, died at the age of 68 at the Post Graduate Hospital, a victim of cancer. His career on the stage covered a period of 50 years.

INSIDE STUFF

ON PICTURES

Picture men are commenting on a curious coincidence in connection with some inside stuff. One of the incidents in the Frank Borzage picture, "The Pride of Palomar," at the Rivoli, New York, this week, has the Japanese heavy scratching a match across the face of a marble bust of George Washington and expressing warlike sentiments against America if Japanese colonization schemes in California are balked. It is related that when Von Stroheim produced "Foolish Wives" for Universal, the picture had a similar incident, except that the match scratcher was an Austrian. When the Universal officials gave the first print the once-over, they decided the episode was a little too strong for American fans and ordered the incident out. That particular footage never got even as far as the censors. The affair was common gossip in the California picture community at the time.

Elmer Clifton, director of the independent production, "Down to the Sea in Ships," which has been completed and is awaiting release, has found a system to beat the exploitation costs. The picture has been shown in a few New England seaboard towns where there is a big seagoing population, among them New Bedford, where the production company has its studio and home offices, and the running expenses are being met by profits from these showings. Clifton has been bargaining for a Broadway theatre in which to start the film, but has been unable to get a house for less than a flat \$4,500 weekly rental, a figure he refuses to pay. The picture rung a little over two hours and is said to have cost less than \$125,000 to produce.

The enthusiasm of the Hearst people for the "Knighthood" picture at the Park, Boston, was demonstrated last week. A fur thief was shot down by a police officer in Washington street, and the rewrite man worked into the story:

"He staggered and fell under the electric light sign on the Park theatre advertising 'When Knighthood Was in Flower.' And the wise copy reader let it ride.

STANLEY CO. IN BALTO.

Takes Remade Victoria for Pictures

Baltimore, Nov. 22.

The formal entrance of the Stanley Co. of America into Baltimore theatrical circles will be marked soon with the reopening of Nixon's Victoria as a picture theatre, de luxe.

This house, which was badly damaged on the interior several months ago when a fire razed the place, has had \$100,000 spent to make it look like new. Always a big theatre room both a drawing and capacity standpoint, it will make a strong bid for better class patronage with its new program, which will be second runs of the better grade films, mostly specials. "Broadway Roco" will be the first attraction at the house.

Harry A. Henkle, the Erlanger representative at Ford's and who also represents the Nixon-Nirdlinger firm, is in charge of the Victoria and has been supervising the repair work.

"TESS" GOES IN

Between Two "Hoods" in Los Angeles

Los Angeles, Nov. 22.

"Knighthood" and "Robin Hood" continue to hold the film "spot" here. The Cosmopolitan production and Fairbanks' last super-picture are drawing big at Grauman's Rialto and Grauman's new Hollywood, respectively. The latter fell off slightly on matinee business, but renewed publicity campaign appears to be bolstering business.

"Tess," Mary Pickford's revised version of her earlier feature, is going so well Fred Miller has announced a double showing—one at the California (where it originally opened) and one at his other house. Estimates for last week:

Grauman's.—"The Top of New York" (Paramount) and Max Linder comedy, "The Three Must-Get-Theres." Mae McAvoy topped in feature. Takings, \$15,070.

California.—"Tess" (Mary Pickford Productions). Revival with great deal publicity pulled big audiences. Grossed \$18,300.

Grauman's Rialto.—"When Knighthood Was in Flower" (Cosmopolitan). Nights as well as matinees going strong. Took in around \$13,000.

"Grauman's Hollywood.—"Robin Hood" (Fairbanks). Fairbanks exceedingly popular if box office is any barometer, and it certainly is. Selling of reserved seats in advance making hit with patrons. Gross, \$15,000.

Mission.—"Dr. Jack" (Roach). Harold Lloyd featured. Matinees fell off noticeably, but nights holding up. Ran around \$10,000.

Kinema.—"Brawn of the North" (Laurence Trimble Production). Strongheart, famous dog, in leading role. Business picked up from first day. Grossed \$15,850.

Loew's.—"The Five-Dollar Baby" (Metro). Anniversary week, with its attendant features and extra advertising, helped the gross materially. Takings \$15,900.

Friday, November 24, 1922

PICTURES

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SWEDISH STAR WILL
PRODUCE IN AMERICAGeorge Eckman, of Swedish
Bio., to Do Three Picture
Here Shortly

George Eckman, Swedish star, who was featured in "The Stroke of Midnight" and other productions of the Swedish Biograph, will arrive in the United States within a few weeks. He will be accompanied by Victor Sestrom, his director, and a production staff, including J. Julian, the Bio's crack cameraman. The present plan is to produce at least three pictures, releasing arrangements for which have been completed already with one of the big distributors. Several of Eckman's starring vehicles are already in this country in the hands of George H. Hamilton, who will control the new films made here. In the number is "Mortal Clay," which has been well spoken of by the trade reviewers.

O. HENRY SUIT

Publishers of Stories Allege Vita
Delinquent on Payments

Over 250 short stories by the late O. Henry are the basis of a New York Supreme Court litigation by Doubleday, Page & Co., the author's publishers, against the Vitagraph Co. of America, Inc. When, in February, 1917, Vita acquired the screen rights thereto, it was covenanted the publishers were to receive \$100 per reel royalty with \$750 quarterly statement guaranteed. In addition, \$5,000 advance royalties were paid. Doubleday-Page alleges that since Nov. 1, 1920, to Feb. 1, 1922, each quarterly statement has fallen below the \$750 minimum. A total deficit of \$3,355.07 is claimed for which suit is brought.

Sara Coleman Porter, widow of Sydney Porter ("O. Henry"), and Margaret Porter Cesare, only daughter of the author, sanctioned the arrangement between the publishers and Vita. The 250 stories were included in 12 of O. Henry's volumes.

MATERIAL FOR GOLDWYN

Seeking Outside Pictures for Re-
lease on Shares

Goldwyn is getting into the independent market as-bidder for material for distribution. This is a departure for the concern which heretofore has confined its operations to features of its own manufacture or made by allied producers.

Several independents have been approached recently and offered a release proposition based on what are described as liberal percentage terms. The inference is drawn that Goldwyn seeks to build up its list in order to spread out the costs of its distribution machine.

OESTRICH WILL PROBATED

The will and codicil left by Miriam Oestrich, late mother of Muriel Oestrich, the film actress, over which codicil there was a threatened probate contest by the three executors, named in the will, who filed objections charging alleged fraud and undue influence and lack of sound mind and memory, and then withdrew them, were last week admitted to probate in the Surrogates' Court, New York. Miss Oestrich qualifying as the executrix.

NORTH POLE PICTURES

Donald MacMillan, the Arctic explorer, who made a trip to the Polar regions with Peary, has returned from an exhibition which he headed in the vicinity of the North Pole. He has brought back about 40,000 feet of pictures titled "New Trails Through the Ice Wilderness."

This is to be cut to approximately 10 reels and the explorer may lecture with the films during the initial engagement.

BLACKWELL SUED

Lon Angeles, Nov. 22. Carlyle Blackwell has been sued for divorce by Ruth Hartman Blackwell.

STROHEIM WITH GOLDWYN

Los Angeles, Nov. 22. Goldwyn has engaged Von Stroheim to direct for it, giving the director a free rein. It is reported.

THREE-CORNERED COMBINATION
SUGGESTED AND SCOUTEDStory Through Presence in Los Angeles of Film
Men—No Credence Given to the Report in New
York—Might Mean Affiliation to Combat Ex-
hibitor Combination Booking

Los Angeles, Nov. 22. The Paramount special over the Santa Fe arrived here Monday bearing the executives of the Famous Players-Lasky organization and the sales force of the corporation insofar as district and branch managers are concerned. Adolph Zukor, Jesse Lasky, together with Marcus Loew and a number of other prominent exhibitor guests, were on the train. The arrival of Loew and Zukor, with R. A. Rowland here one day ahead of them, has led to all sorts of rumors as to what the week is going to develop.

Already there have been stories to the effect that Zukor and Lasky are going to get together with Loew (Metro) and the First National for a three-cornered combination that will virtually sew up the entire business. That Rowland, newly appointed general manager of First National and former president of Metro, was here a week in advance of the First National Executive Committee, which, together with H. O. Schwalbe and Robert Leiber, is to leave New York today, has strengthened the rumors, so that now it is virtually claimed there is to be an agreement of some sort or another entered into between the three companies.

Up to the present, however, there

is nothing stronger than rumor. Meantime the sales convention of the Paramount is in progress with the plans being outlined for the campaign that is to precede the selling the new list of features for the spring and summer of 1923.

The possibility of a combination of Famous Players, First National and Metro as a result of the meeting on the coast of the heads of the various companies was virtually declared an impossibility in New York this week. The fact that First National was linked with the possible combination was seemingly what led everyone to believe that it was all manufactured. One of the independent producers stated that he could not see how the First National could line up with the other two organizations. Originally the First National was formed by exhibitors as a protection against the possibility of the formation of just such a combination of other producers and distributors, and to take the organization at this time and place it with the other two in a pooling of common interests would not work out to the best advantage for the First National crowd.

In both the Loew-Metro and the Famous Players there are big Wall

Street interests represented on the board of directors, on the First National board there are none but the original franchise holders of the association. These, it is pointed out, would have little or no chance in a financial manipulation should the Wall Street factions on the other two corporation boards decide to begin to manipulate.

An angle that might bring the three factions together is the possibility of a national booking organization of independent exhibitors. But any combination effected because of this would not be one that would tend to bring about the pooling of interests of the three corporations, but rather develop into something that would be more or less of a gentleman's agreement between them not to deal with the exhibitor-formed booking combinations in any part of the country and thus spike the possibility of success of the exhibitor booking movement in its infancy, and thus maintain the market on rentals for productions.

The bigger distributing organizations are all reported considering gravely the effect that a widespread exhibitor combination for booking purposes would have on the market price of pictures. They believe that as soon as the exhibitors hold the whip hand that they would dictate prices for the rental of pictures.

With a line-up of the Paramount theatres, those of the Loew Circuit and the houses represented in First National, that combination would have practically enough time to give a production to assure its being played as a decided profit, and it is quite possible that that is the nature of the combination, if any, that is in the air at Los Angeles.

REID BACK AT WORK

Begins at Lasky Studio Monday—
Said to Be Entirely Recovered

Los Angeles, Nov. 22. Wallace Reid will return to work at the Lasky studio Monday. The star, who quit production and went into temporary retirement a month ago, is reported entirely recovered.

JACOBS SIGNS BORZAGE

Los Angeles, Nov. 22.

Arthur H. Jacobs, New York picture producer, is the latest permanent acquisition of Los Angeles. He is to open operations here on an extensive scale Jan. 1 at the head of the recently organized Arthur H. Jacobs Corporation, having disposed of his interests in the Preferred Pictures, where for the past year he acted as executive manager for B. P. Schulberg.

Mr. Jacobs announced he has signed Frank Borzage to a long-term contract which begins with the completion of Mr. Borzage's latest production for Cosmopolitan, "Wandering Daughters," a Hearst Magazine story by Dana Burnett, will be the first production.

CANADIAN F. P. SWITCHES

Montreal, Nov. 22.

H. M. Thomas, director of theatres for the Famous Players Canadian Corporation, who has been managing the Capitol theatre for several months past, has gone to Winnipeg for a few months. He has been succeeded in the management of the Capitol theatre here by Harry Dahn, formerly of Regina and Toronto.

R. G. Darby, who has been treasurer of the theatre, has been compelled to resign owing to ill health, having recently undergone an operation, and has been succeeded by J. M. Kennedy as secretary-treasurer.

Monumental's Bankruptcy Schedule

The monumental Film Corp. of 1540 Broadway, New York, has filed its schedules in bankruptcy disclosing liabilities of \$25,318.06 and assets of \$10,000, which represents an interest in the picture, "Catherine the Great," \$350 office furniture and \$2.14 cash on deposit.

The liabilities are mostly loans and salaries due, excepting \$1,700 to Caroline Gentry for re-editing a picture.

SOURBIER DISMISSED

Compels Executive to Force Him
Off Safety Board

Indianapolis, Nov. 22.

Demand by Edward G. Sourbier, head of the E. G. Sourbier Amusement Enterprises, that the police thoroughly probe a nude dance said to have been given by two women at a business men's banquet, was a factor in Mayor Samuel Lewis Shank's dismissal of him from the board of public safety last week. Sourbier was opposed to stunts which reflect upon decent people in the theatrical business.

There had been some friction between Sourbier and Shank before, but the dance incident led the mayor to gather his grievances and demand Sourbier's resignation. Sourbier refused to resign, requiring the mayor to dismiss him. He said he was glad to get out, as the safety board membership was taking valuable time from his personal business.

BACON FILM PROJECT

Dead Star Was to Have Done Pro-
duction With Griffith

The death of Frank Bacon in Chicago Sunday ended the plans of the star of "Lightnin'" and D. W. Griffith for a picture production to be undertaken next summer.

The project has been pending for two years. Bacon had written a story for the film which was to have dealt in a sympathetic way with the subject of growing old.

Work on the picture was to have been undertaken in Griffith's Mamaroneck studio soon after the close of the star's tour next spring.

CAREWE DIVORCE

Los Angeles, Nov. 22.

A settlement of property claims has been made out of court in the suit brought by Mrs. Mary Jane Fox against her husband, Edwin Carewe.

New Frisco Manager

San Francisco, Nov. 22.

Charles Kurtzman formerly associated with the Warfield theatre in an executive capacity has been appointed resident manager of the New Lyceum, a big picture house in the Mission residential district.

WHARF ROMANCE—MARRIAGE

Salem, Mass., Nov. 22.

While a picture company was filming a romance of old Salem, Sunday, a romance of new Salem was unfolded when Lillian E. Wells, 21, of Salem, became the bride of Joseph Johnson, assistant property man for company.

The romance began a few weeks ago when Miss Wells was in the rear of a crowd at Derby wharf watching scenes for "Java Head" being "shot." Johnson saw his future bride endeavoring to make her way to the front of the crowd in order to obtain a better view of the proceedings, and asked her if she did not wish to see more of the "shooting." She replied that she did, and he gallantly aided her to a vantage point.

HOPE DOING WELL

Dallas Theatre, Renamed Melba,
Under New Management

Dallas, Tex., Nov. 22.

The Melba theatre, formerly the Hope, is doing quite fairly, playing pictures under the management of P. G. Cameron.

As the Hope it was said to have been named in honor of Hope Hampton and was reported to have been promoted by Jules Broulatour of New York. It was lately sold, with Mr. Cameron taking possession.

An undisclosed story has been reported in connection with the Hope theatre of Dallas that appeared to have several New York picture men interested in it. That house created more comment in picture circles of the metropolis than any out-of-town film theatre has done in years.

NO CHANGE AT McVICKER'S

Chicago, Nov. 22.

The rumor that Jones, Linick & Schaefer were dissatisfied with Paramount pictures at the New McVicker's was deemed sufficiently important for Aaron Jones to deny it in a sweeping statement in which he announces the Orpheum-on-State street will be rebuilt and will play the same make of films.

Madge Bellamy With Regal Co.

Madge Bellamy has been signed for a starring contract by Regal Pictures, Inc., of which Clark W. Thomas is head. Release will be through Associated Exhibitors.

NEWARK LIVENED UP
WITH STRAND BIDDINGLatest Element in Local Film-
dom Is Aggressive—Limited
Capacity But Big Bids

Newark, Nov. 22.

The exhibiting situation here as far as first runs are concerned is developing into something of a battle. This city has practically been a "close town" with an agreement, understood, if not existing, between G. Adams at the Newark and Abe Fabian of the Brantford. Between the two they were just about able to get pictures at any price that they wanted to within reason. The advent of Louis Rosenthal here changed the situation. He is now conducting the Strand, formerly run by Max Spierel, and has changed hands several times until it was secured by Rosenthal and associates.

The Brantford seats about 2,400 and the Newark 1,900. Against this the Strand has a capacity of 1,200. The location of the latter house is far the best in the town, and as it is a grind, opening at 10 and running to 11, it is pulling money through the aggressive methods Rosenthal is showing in securing attractions.

Last week the house had Houdini personally and his feature, "The Man from Beyond," playing to 19,700 people on the week, with the prices boosted from the usual 30 top to 50 cents. The Houdini appearance not only wrought havoc with the two opposing picture theatres, but also proved a wallop to Proctor's. The advantage of a "go-get-em" publicity campaign worked in conjunction with the local department stores and other features, with Houdini tying up all street traffic one day with a crowd of 30,000 to see him perform an escape in the open, pulled the big business for the house.

On the strength of the sensational manner in which the Escape King drew, Rosenthal is going after the biggest in feature pictures the field affords for first run in his house. Even with his limited seating capacity, he is outbidding the two other houses for "Knighthood," "Robin Hood" and "Tess."

All of these pictures are to be brought into the house for a run instead of following out the regular week-to-week change policy that has been followed by all of the houses here. Rosenthal figures that he can change the house into the picture place de luxe of the city through the medium of presenting the biggest first for a run.

Meantime the opposition is not lagging, but has entered the lists with competitive bids for "Knighthood" at least. They are proposing a percentage proposition while Rosenthal, certain that he can put the picture over for a smash, is offering an outright rental price that is bigger than the percentage proposal, even if the bigger houses do a turnaway.

MORRIS' DIVORCE

Author Files Suit Against Wife,
Alleging Desertion

Los Angeles, Nov. 22.

An action for divorce, alleging malicious desertion, has been filed by Gouverneur Morris, the author, against his wife, Elsie Morris. The latest charge has been made in the form of an amended complaint.

Mr. Morris has been out here writing for pictures.

EYE SHIELD FOR OPERATOR

Harrisburg, Nov. 22.

The State Industrial Board has amended its motion picture code as the result of an accident that brought on blindness to a picture machine operator. Blindness was due to the glare of the machine light.

The ruling reads: "All motion picture projectors that are so constructed that the eyes of the projectionist are exposed to the glare of the erator image or 'spot' shall be provided with an approved eye shield."

The ruling applies to all operators of theatrical machines who are affected by the standards of the Industrial Board on motion picture machines, but does not apply specifically to the exhibitors of educational motion pictures.



PRINCESS WAH-LET-KA

B.F. KEITH CIRCUIT
1920 — 1921 — 1922
Do you believe
in
SPIRITUALISM?
SEE
WAH-LET-KA!

*"Where is my wandering child tonight?"
Will I be successful in my new undertaking?"
"Is my next child to be a boy or a girl?"
"Is my employer so indifferent towards my efforts as he seems to be?"*

ORPHEUM CIRCUIT
1922 — 1923
Do you believe
in
PSYCHIC POWER?
SEE
WAH-LET-KA!

ZIEGFELD ROOF
ENGAGEMENT BEGINNING MARCH 1920
Do you believe
in
REINCARNATION?
SEE
WAH-LET-KA!

THESE, and like questions that stir up our peace of mind can be answered for us today—NOW!—by one who is so POSITIVE of her intuitive powers that she permeates such a contagion of absolute FAITH that we take her foresight for granted and settle down to the EXPECTATION AND INVARIABLE REALIZATION of just that which her premonition has caused her to forecast.

That is why many of us do not recognize our premonitions when they come to us because we are too practical—too skeptical—to recognize Fate's warning to us through these subsenses.

Wah-let-Ka has so well mastered her reasoning super-senses that she has made them so humbly obedient to the subconscious that she receives a true and complete telepathic message from the unrecognized "dream senses" of those who consult her. You have but to speak to transmit to her the POSITIVE past, present and future that are submerged in your own sub-senses.

With spiritualism such a great topic of thought and conversation today, what a timely opportunity for box-office records is presented here!

The wonderfully endowed person to whom we refer is WAH-LET-KA, vaudeville's mental phenomenon and intuitive prodigy.

KISMET, the appointed lot of Mankind, is ABSOLUTE. It is immune to reason as are its messengers, our subconscious senses.

TIVE past, present and future that are submerged in your own sub-senses.

WAH-LET-KA'S understanding of ALL her mental faculties and those of her questioners are so perfectly co-ordinated that it would seem that she is possessed of SUPERNATURAL POWERS.

To the Skeptics:

If you believe the foregoing is merely the flamboyant effusion of an enthusiastic press agent, ask her a question yourself. Be your own judge of Wah-Let-ka's powers.

ORPHEUM
LOS ANGELES
2 WEEKS—AUG. 28—SEPT. 4—1922
Do you believe
in
MENTAL TELEPATHY?
SEE
WAH-LET-KA!

MOSS EMPIRES LTD.
ENGLAND
10 WEEKS—1921
Do you believe
in
LIFE AFTER DEATH?
SEE
WAH-LET-KA!

ORPHEUM
SAN FRANCISCO
TWO WEEKS—AUG. 13—26—1922
Do you believe
in
FATALISM?
SEE
WAH-LET-KA!

B.F. KEITH'S
WASHINGTON
JULY 10, 1922
Do you believe
in
CLAIRVOYANCE?
SEE
WAH-LET-KA!

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