

VARIETY

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NEW YORK CITY, FRIDAY, DECEMBER 1, 1922

40 PAGES

JOE LEBLANG'S TICKET PLAN

"NAMELESS" NON-HEADLINE BILL KEITH'S PALACE EXPERIMENT

Advertised and Played During This Season—Result of Observation of Grosses for Shuberts' Units—New Future Standards of Comparisons

A "nameless" and non-headline bill will be advertised and played at Keith's Palace, New York, during the present season, to test the conviction of the Keith officials that an established vaudeville house backed by the Keith organization does not require names or headlines to draw.

The experiment is prompted by the failure of former Keith acts to attract patronage to the Shubert vaudeville units. After taking stock of the unit grosses the vaudeville bookers felt that many acts they had considered business getters in the past were overrated.

The strict adherence to the salary limitations laid down for each Keith house this season is one of the results of the study. Last season the Shubert circuit played straight

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200 ACTORS APPLY TO FILL THREE ROLES

Rush Came with Casting of "Old Bill"—Real Lord in Cast

When the casting was completed last week at the Belmont, New York, for "Old Bill, M.P.," the Bairnsfather English play, 200 actors applied although there were but three parts open. The excep-

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SUNDAY VICTORY

Rev. J. E. Russell Loses His Sunday Violation Suit

Binghamton, N. Y., Nov. 29. It took a trial jury just fifteen minutes to liberate Harold F. Albert, recreation director of the Endicott-Johnson corporation, tried for a violation of the local Sunday blue laws in connection with the Sunday Sousa band concerts given here on November 12.

The complaint in the case was made by Rev. James Elbert Russell, pastor of the North Presbyterian Church.

An interesting bit in the trial was the questioning of Mr. Albert by Harry E. Hennessy, his attorney. "What did you do before you became recreation director for the Endicott-Johnson corporation?" he asked.

"I was a choir leader in a church." "You mean to say you got your living that way?"

"Yes."

"In what church?"

"The North Presbyterian Church." This is the church in which Rev. Russell preaches.

"You got paid for singing on Sunday?"

"Yes."

In his testimony Mr. Albert stated that the concert resulted in a net loss of \$733.25.

CENTRAL TICKET AGENCY PROPOSED TO MANAGERS

Believes He Has Solution of Managerial Difficulty with Speculators—Guarantees Experiment Shall Cost Managers Nothing—Will Stand All Expenses and Organize System—Treasurers Not to Be Disturbed

CUT RATES, INCLUDED

A comprehensive plan for the handling of all tickets for Broadway's legitimate theatres in a centralized office is reported to have been submitted within the week by Joe Leblang to the Producing Managers' Association.

The plan is said to be elastic enough to include Leblang's own cut rate ticket agency as an aside to the larger office, in order that the managers, besides exercising a supervisory direction over the centralized agency, shall have a similar say in the business matters pertaining to cut rates and the theatres.

It is said to be Mr. Leblang's idea that if the Broadway theatre owners and producers really want

(Continued on page 4)

MRS. FRAZEE'S SETTLEMENT LARGEST KNOWN

One-Third Interest in All Frazee's Property, \$40,000 in Cash and \$1,000 Monthly

H. H. Frazee's financial settlement upon his wife, Elsie Frazee, former show girl in the Chicago company of "Madame Sherry," is one of the largest known in theatrical circles, according to account. Mrs. Frazee was granted an absolute divorce recently, naming Elizabeth Nelson as correspondent. The latter was once a chorister, and a'so played

(Continued on page 3)

MRS. ALEX CARR ALLEGES FRAUD BY HUSBAND AND ATTORNEY

Civil Order of Arrest Served on Actor—Breach of Promise Suit Started by Frederick E. Goldsmith for Mrs. Carr

SHEA'S GILSEY HOUSE AT CONEY ISLAND SOLD

Open for 30 Years—Volunteer Entertainment at "Irish Cabaret"

Coney Island lost one of its oldest resort keepers as a resident and cabaret operator last week when Paddy Shea scraped the sand of Coney from his feet and left for California, where he will make his home.

Shea's Gilsey House on the Bowery was sold by him about 10 days ago. The place flourished for some 30 years with an entertainment and clientele original with itself. It was known as the "Irish Cabaret," and the bulk of its patrons were Irish or of Irish descent. Shea's success was in allowing the customers to entertain themselves. Although the Gilsey House always had two or three paid entertainers, usually a jig dancer, pianist and accordion

(Continued on page 3)

\$750 NOT ENOUGH

Robert Warwick "Can't Live on It" —"To Love" Moving Out

"To Love," the French comedy adapted by Grace George and produced by W. A. Brady, leaves the Bijou for the road Saturday. It is a three person play with Miss George starred and Norman Trevor and Robert Warwick featured. The latter will be replaced by William Boyd for the road.

Warwick's withdrawal disclosed an unusual salary angle, he stating he "could not live on \$750 a week" on the road. That sum was Warwick's contracted salary in New York. He is reported having asked for 10 per cent. of the gross. Miss George and Trevor are receiving 10 per cent. with the former guaranteed \$1,000 weekly. "To Love" will open on tour at Philadelphia Monday.

Legal actions in plenty have been started against Alexander Carr, through Frederick E. Goldsmith, the attorney, representing Mrs. Mary Carr, former wife of the actor.

Among the suits is one for \$50,000 for alleged breach of promise to marry. It is intermingled with the charges of fraud Mrs. Carr made against her husband and his attorney, Harry Saks Heckelmer, in an affidavit presented by Mr. Goldsmith in his application for a reargument and the granted application for a civil order of arrest against Carr. The latter, pleaded for on the ground Carr was about to leave the state with "Partners Again," was granted by Justice Faber in the Supreme Court of Brooklyn, N. Y., last Saturday. The court's order directed the defendant (Carr) to file a bond of \$5,000 to guarantee

(Continued on page 5)

CHICAGO DANCE HALL PAYS \$3,000 FOR BAND

Trionon, on South Side, Opening with Society Event. \$150,000 for Advertising

Chicago, Nov. 29. The Trionon, a million-dollar dancing palace on the South Side, which will open Dec. 5, will have Roy Bary and his orchestra. Contracts have been signed for 52 weeks with Ernie Young under the terms of which the musical organization is to receive \$3,000 per week. The Roy Bary orchestra passes from the direction of E. C. Benson Dec. 31 to that of Mr. Young, who

(Continued on page 4)

8% ALIEN ACT TAX DEDUCTED BY THEATRE

Keith Office Issues Preventive Instructions to Local Managers

The Keith office has instructed all of its house managers to deduct 8 per cent. from the salaries of all alien acts, beginning Jan. 1, 1923. The money deducted represents income tax aliens must pay the U. S. Government, and the Keith office in collecting the 8 per cent. is acting in co-operation with the Internal Revenue Department, to which the money is turned over weekly.

The reason for the action of the Keith office in collecting income taxes from aliens at the source is because the theatre itself is held liable in the event an alien fails to pay taxes on a given engagement, in the event such alien should earn a taxable amount during the year. All of the Keith agents received notices last week requesting them to furnish the Keith office with a complete list of alien acts booked.

COSTUMES

"EVERYTHING"
Foremost Makers of Stage Attire for Women and Men
BROOKS-MAHIEU
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LONDON'S DECEMBER CHANGES OF REVIVALS AND NEW PLAYS

"Charlie's Aunt" at Royalty After 30 Years—
Originally There—Matheson Lang Producing
Sutro's "Great Well" at New Theatre

London, Nov. 29.
December changes in the legit theatres will see the revival of "Charlie's Aunt" at the Royalty, 30 years after that piece was originally produced there. It will open Dec. 19.

The interest is centering upon Matheson Lang's production of Alfred Sutro's new play, "The Great Well," to open Dec. 19 at the New Theatre, succeeding Sybil Thorn-dyke's "Cancel."

James Bernard Fagan's adaptation of "Treasure Island" will go on at the Strand Dec. 23, with Arthur Bouchier, producing, playing the lead.

"Dear Brutus" concludes at Wyndham's Dec. 16, followed by a Du Maurier revival of "Bull Dog Drummond."

Sir Alfred Butt is producing "Blossom Time" at the Lyric, Dec. 18.

"Rockets" closes Dec. 9 at the Paladium, after having played twice daily in that house since February. "Spangles" will succeed it for three weeks, when vaudeville will be resumed for one month, prior to the production for the Paladium of another big revue.

The Savoy on Feb. 4 will pass to Robert Courtneidge who has taken over the remainder of the Irving lease on the house, which has 11 years yet to run.

AMERICANS LEAVING BERLIN

Berlin, Nov. 29.
With the German mark hitting a new low exchange rate, 10,000 for an American dollar, a national crisis is momentarily expected. American film people who have been abroad have deserted the German capital, where some picture producing was being undertaken backed by German money, under American direction and methods.

Tom Walsh has left Germany, where he was directing for the Sascha Film Co., and in company with Pat Powers is heading for Ireland. Some film proposition may eventuate from the Emerald Isle visit, although plans are currently indefinite.

RUSSIANS IN PARIS

Paris, Nov. 29.
The Balagantchik, otherwise translated the Moscow Fair theatre troupe, are opening at the Paris Alhambra, Nov. 31.
The organization has in its personnel certain players who formerly appeared with the "Chaue Souris." Another engagement for the Alhambra is that of Stacia Napier-kowsky, opening Dec. 15.

CHARLES FAWCETT DIES

London, Nov. 29.
Charles Fawcett, 70, died suddenly Nov. 23. He was a prominent character actor over here and at the time of his death appearing with Albert Chevalier.

DELYSIA IN "LULLABY"

London, Nov. 29.
The new Edward Knoblock play for Alice Delysia and called "Lullaby" will be produced next fall.

Erka Chief Sailing

Paris, Nov. 29.
Jacques Edelstein, manager of Erka Films, is sailing for New York Dec. 2 on the Paris.

"Phi Phi" Closing at Pavilion

London, Nov. 29.
"Phi Phi" will close at the Pavilion, Dec. 2.

THE TILLER SCHOOLS OF DANCING

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LONDON
Director, JOHN TILLER

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THE LITTLEJOHNS
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ARLISS, AFTER 20 YEARS

Reappearing in London in "Green Goddess" Next Fall

London, Nov. 29.
Through an arrangement reached with Gilbert Miller, George Arliss will play "The Green Goddess" over here at the St. James next fall.

It will be a reappearance here for Arliss, after an absence from the English stage for 20 years.

MME. RASIMI'S REVUE

Paris, Nov. 29.
Mme. Rasimi, having returned from her tour in South America, where she presented her Parisian revues, has resumed the management of the Ba-Ta-Clan, and is giving a "Festival des Vedettes" (or bill-toppers) in the form of scenes from revues by Rip, who personally comments on the acts as a sort of lecturer.

The vedettes comprise Raquel Meller, Lina Tyber, Nina Myral, Pauley, Suzanne Raymond, Messrs. Milton, Signoret, Morton, Randal, etc.

"PASSION" PASSIVE

London, Nov. 29.
The Negri picture, "Passion," at the Scala failed to evoke any undue attention this week either way. Picture experts claim portions of the film have been duped.

FOREIGN FILM STARS MARRY

London, Nov. 29.
Guy Newall and Ivy Duke were married Nov. 26. Both are the stars of the George Clark Film Productions.

JOLSON, LONDON RUMOR

London, Nov. 29.
The rumor is around Al Jolson may appear over here in the spring, in concert or production.

SAILINGS

Dec. 2 (from Cherbourg), Jacques Edelstein (Paris).

Eccentric Club Dinner

London, Nov. 29.
The 22d anniversary dinner of the Eccentric Club was held at the Hotel Cecil Sunday, with 300 members and friends attending. Charles Hawtreay presided.

Wallace Morgan Traveling

London, Nov. 29.
Wallace Morgan will sail for New York December 27, first touring on the continent. He came over here with "Lawful Larceny" and remained to play in pictures.

First Revolving Stage in France

Paris, Nov. 29.
It is at the Grand, Lyons, where the first revolving stage has been installed in France. It is due to a young engineer, now deceased, Gustave Girrane.

"First Year" in London

London, Nov. 29.
Negotiations are reported on to send "The First Year" over here with Frank Craven. John Golden is doing the dickering from your end.

Mundorf Going to Germany

London, Nov. 29.
Harry Mundorf, representing the Keith office, New York, who has arrived here, shortly will go to Germany.

Original Peter Pan Married

London, Nov. 29.
Nina Boucicault, the original Peter Pan, was married Nov. 25 to Donald Smith.

Theodore Kremer Still Very Ill

London, Nov. 29.
Theodore Kremer is still seriously ill at Cologne, as he has been for 10 weeks, with no immediate prospect of recovery.

ARGYLE

THEATRE OF VARIETIES, BIRKENHEAD.

6-40 MONDAY, SEPT. 3, 1917 9

FRANK VANHOVEN

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Till Thursday, Bond Hotel, Hartford.
Thursday, Friday and Saturday, Stratfield Hotel, Bridgeport.

FRANK VAN ICE HOVEN

ACTORS STRIKE FOR HIGH AND LOW MARKS

Want Minimum 60,000 Marks
Not Over 80,000 During December

London, Nov. 29.
Reports reaching here say the actors in Berlin have gone on strike. They demand a minimum weekly salary of 60,000 marks, with managers offering 55,000 weekly. The managers demand in addition an undertaking be filed that the weekly salary for December shall not exceed 80,000 marks. Actors have refused to commit themselves on the later proposition, nor will they submit conditions for the future.

Quotations on German marks in exchange this week were around 8,000 marks for one American dollar.

"Daredevil Dick" Closing

London, Nov. 29.
"Daredevil Dick," the meller at the Apollo, closes Saturday.
"Hawleys of High Street," produced by Walter Ellis, will follow it.

DESTRUCTION

Paris, Nov. 15.
Such is the title of a four-act melodrama by Pierre Blance produced at the Theatre Albert I. It was hardly worth considering the day it saw the footlights, but this was due mainly to restricted mounting on a small stage. The result may have been otherwise at the Chatelet, for after all the plot is just as sensational as the majority of the shows at that large theatre in the French capital.

Maharajah Akbar is a Hindu prince adopting Western customs and attire, although he considers them a badge of servitude. Still he assumes them while paying court to a woman he wishes to possess. She is Marthe, wife of a French engineer, Pierre de Souvigny, who is building a railroad in the back country of India.

The villain exerts his influence over Souvigny's servants in Calcutta and secures their assistance in his evil designs. He is better assisted, however, by the jealousy of Pierre, who finds a man on his wife's balcony, and leaves her stranded.
Akbar is, nevertheless, still spurred by the honest Marthe, and her husband later learns the man on the balcony was her good-for-nothing brother, who had called for relief. The brother is now working on the railroad and is the best hand that Pierre has. The brother is reformed and Marthe is proved innocent. Another engineer, also working on the railroad, reproaches the husband for his behavior, and is sacked by Pierre for speaking too frankly.

Then all back in France, where Marthe and Pierre are on intimate terms, and the Maharajah has given her up as an impossible victim. The husband leads his wife home from the gambling Casino, and they take a path at the edge of a precipice, with their inevitable "destruction."

Pierre Juvenet, Gaston Dubose, Verlez, Roger Vincent, Farina, and Mmes. Marthe Sarbel and Yorska form a good troupe for the melo, which is assured a very short life at the Albert I in Paris.

Kendrew.

"WOMEN" FARES POORLY

Leopold Marchand's New Play at Paris Vaudeville

Paris, Nov. 29.
After a short run of Brieux's "L'Avocat," the Theatre du Vaudeville gave "Femmes" ("Women") Nov. 21. This new work by Leopold Marchand fared badly. It has much poor dialog and is lacking in action. It has a fine cast, but the roles are unfortunately distributed.

The play concerns the adventures of two wives during a summer vacation. Coquettish Therese actually deceives her husband, but conceals the intrigue and gets away with it. The honest Constance is only mildly indiscreet, but is driven by conscience to confess she no longer loves her husband, Fernand, but does love his rich young partner, Tessier.

Fernand is dismayed until he learns that Tessier is indifferent to Constance, who suffers from unrequited love. Tessier and Fernand are off on a business trip together when news comes that one has been killed in an automobile accident. Fernand returns to find Constance frankly mourning Tessier, but he forgives her weakness.

Marchand is the young author who collaborated last season with Mme. Colgate in the risque comedy "Cheri," produced at the Theatre Michel. "Femmes" is Marchand's first important play, and it misses, although produced at the fashionable Vaudeville.

Jean Wormes plays Tessier and Mme. Genat is effective as Constance. Arquilliere is only fair as Fernand.

NATIVE CAST CHOSEN FOR ENGLISH REVUE

Stoll-Robey Show at the Alhambra, London—
British Chorus

"You'd Be Surprised" has been selected as the title of the American revue in which George Robey will be featured, with the rest of the cast composed of Americans, and which will open at the Alhambra, London, Jan. 22, 1923. Among those engaged and scheduled to sail Jan. 1 are Harry (Zoup) Welch, Adele Adaire, Jack Edwards, Ada Mae Weeks, Cook and Rosevere, Jimmy Dunn.

Sir Oswald Stoll will sponsor the show and Jean Bedini will stage it. Seymour Felix will put on the dance numbers. M. S. Bentham engaged the American cast which will support Robey.

The chorus will be English.

AMERICANS BEST

English Magicians Most Inventive but Americans Get More

London, Nov. 29.
At a meeting Nov. 26 of the Magicians' Club the statement was made that while the British magician is foremost in inventive genius, the American magicians, through better production and with better advertising, usually make more out of British creations.

LONDON

time to time and chosen from the casts of popular West End musical successes.

Gilbert Miller will revive "Peter Pan" at the St. James' for a Christmas matinee season Dec. 19. As reported, Edna Best will play the title role once more. Captain Hook will be played by Lyn Harding, Sylvia Oakley will again be the Wedny. Many of the supporting cast have played their parts for years. These include Donald Searls as Slight, and George Shelton as Smee. Gomp Carr will play Nana, the dog; Ursula Moreton the First Twin, and Dorothy Lynne the Second; Joan Maude-Price as Tootles, Jill Esmond-Moore as Nibbs. The last two names convey the carrying on of the traditions of two famous stage families.

Maeterlinck's "Blue Bird" will be revived as a Christmas attraction at the Duke of York's. The scenery and costumes will be the same as used at the King's (Hammerstein) revival last Christmas. Norah Johnstone, who is responsible for the revival, will be seen at Night, and Ernest Hendrie and Norman Page will play their old parts of the Dog and Cat, respectively.

Another holiday revival will be "Alice in Wonderland." Stedman's Academy will be responsible for this, as usual, but up to now no theatre has been found.

The cast of "The Laughing Lady," which Sir Charles Hawtreay produced for Marie Lohr at the Globe, Nov. 17, includes Godfrey Tearle, Herbert Ross, Brian Gilmour, Julian Royce, Violet Vanbrugh, Henrietta Watson, Edith Evans, Kitty Gordon Lee, and Marie Lohr.

The O'Mara Opera Company, with a very big following in the big provincial centers, will produce a new opera by Frederic Toikins, at Leeds, Nov. 20. This is entitled "Loia Descartes."

Politics have very little interest generally for members of the theatrical profession; even the financial side fights shy of Parliament, although all sorts of names are per-

(Continued on Page 3)

— NOW TOURING EUROPE —
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AMUSEMENT STOCKS NEGLECTED AS MARKET STAGES RALLY

Orpheum Touches New Low, Whole Rest of List Rebounds 1 to 6 Points—Gossip About Pools—Loew and Orpheum Contradictions

The amusement stocks failed generally to participate in the brisk rally that came into the market with the beginning of the week. At the peak of the Tuesday buying Orpheum came out in a few trades around 19. Elsewhere in the list everything was up from 1 to 6 points. The western circuit was utterly neglected. Loew did very little better, standing at 18 at its best for the day on moderate transactions.

Famous Players made the best showing and in both cases the tendency was a direct contradiction of what trade observers had looked for. The expectation had been all along during the gloomy days of falling prices from Oct. 1 until the turn seemed to have come Monday, that Loew and Orpheum would be the first to respond to betterment, while Famous Players would lag behind for the present.

Dope on Pools

The way the dopesters figured it out was that the Famous Players pool would have a lot of trouble carrying on during the bear market. With the film stock marked up as high as 107, it was argued the pool would have to make pretty heavy commitments with the banks to finance their campaign. One of the things that was believed to have brought on the severe reaction was the demand of the bankers that pools liquidate their holdings and take up loans. It was reported that a dozen or so pools were forced out of action by the calling of loans.

The argument took it for granted that a high priced stock like Famous Players would require a dangerous amount of pool financing and would be the first to respond to a clearing out of banking loans, while the Loew and Orpheum pools had done a considerable amount of their accumulation at low levels all the way from 17 to 25 in the case of Orpheum and 14 to 22 in the case of Loew. On this basis Famous Players should have been exhausted and the other two fresh for a new start at the low prices of Monday, whereas the opposite proved to be the case. Famous Players got up to 90 1/2 Tuesday afternoon, or more than 3 points better than its bottom of the previous session on a fair turnover, while nobody seemed interested either way in Orpheum and Loew.

"The Famous Players pool people should worry," one ticker fan said. "After two years or so of manipulation there must be a lot of pool insiders who own stock paid for out of profits."

Advance Temporary?

At this writing (at the Tuesday close) Times Square speculators regard the upturn as a momentary covering movement by professional shorts in preparation for the holiday. The market was sold to a standstill last week and the short side pretty well extended during the three of four weeks of continual decline. There was little uptown buying for the turn. Forty-second street players looked for a period of narrow swings close to the November lows, extending over the first two weeks of December at least and probably until the end of the year.

The expected market exploitation of Technicolor coincident with the first exhibition of a full-length feature by the new color process at the Rialto did not materialize. Dealings in the "when issued" stock continued in small volume on the Curb, with prices unchanged at 25 1/4 share, which is expected to be the over-the-counter price. The management of the new company is high-class, and the impression grows that its campaign of distribution will be conservative if outside sharpshooters don't interfere. The history of sensational market maneuvers for

new picture flotations discourages picturesque operations. The lesson of Triangle stands as a horrible example still. One lot of Triangle was reported on the Curb late last week, by the way, totalling 10,000 shares at prices between 8 and 4 cents a share, the stock's closest approach to zero up to date. Reports of liquidating the company have been in the air for several weeks.

Griffith at 2 1/2

One round lot of D. W. Griffith also was reported on the Curb at 2 1/2, also a new low. A new Griffith production impends and probably involves new financing, and, as usual, negotiations for loans unsettles stock prices. The quotation of 2 1/2 is understood to represent only an urgent sale, and probably does not reflect a very definite estimate of value. It has been estimated that the Griffith stock could liquidate for much more than that price.

The summary of transactions Nov. 23 to 25, inclusive:

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play.-L.	2,100	90 1/2	89 1/2	90	— 1/2
Loew, Inc.	200	5 1/2	5 1/4	5 1/2	— 1/4
Orpheum	1,200	18 1/2	18 1/4	18 1/2	— 1/4
Friday—					
Fam. Play.-L.	1,000	90 1/2	89 1/2	90 1/2	— 1/2
Lo. pf.	100	97 1/2	97 1/2	97 1/2	+ 1/2
Loew, Inc.	200	5 1/2	5 1/4	5 1/2	— 1/4
Orpheum	4,000	18 1/2	18 1/4	18 1/2	— 1/4
Saturday—					
Fam. Play.-L.	1,000	19 1/2	19 1/2	19 1/2	+ 1/2
Boston ad 210	Orpheum at 19 1/2	19 1/2			
Monday—					
Fam. Play.-L.	3,400	89 1/2	87 1/2	88 1/2	— 1 1/2
Loew, Inc.	200	5 1/2	5 1/4	5 1/2	— 1/4
Orpheum	1,000	18 1/2	18 1/4	18 1/2	— 1/4
Boston ad 200	Orpheum at 18 1/2	18 1/2			
Tuesday—					
Fam. Play.-L.	6,000	89 1/2	87 1/2	88 1/2	+ 1/2
Loew, Inc.	200	97 1/2	97 1/2	97 1/2	+ 1/2
Orpheum	700	5 1/2	5 1/4	5 1/2	— 1/4
Loew, Inc.	3,800	18 1/2	17 1/2	17 1/2	+ 1/2
Orpheum	300	18 1/2	18 1/4	18 1/2	— 1/4
Boston ad 500	Orpheum at 18 1/2	18 1/2			
Wednesday—					
Fam. Play.-L.	3,500	90 1/2	88 1/2	90 1/2	+ 1 1/2
Loew, Inc.	100	98 1/2	98 1/2	98 1/2	+ 1/2
Orpheum	2,100	18 1/2	18 1/4	18 1/2	+ 1/4
Thursday—					
Triangle	10,000	8 1/2	4	5	— 1/2
Friday—					
Technical, w.l.	500	25	24 1/2	25	+ 1/2
D. Cr. Gr. sh.	100	2 1/2	2 1/2	2 1/2	+ 1/4
Saturday—					
Technical, w.l.	100	25	25	25	
Monday—					
Technical, w.l.	100	25	25	25	
Tuesday—					
No sales					

• Cont. a share.

INJUNCTION AND CONTEMPT ACTIONS AGAINST 'COPY ACTS'

Tom Brown Legally After C. L. Brown, Billy Markwith and Others—Pantages Playing One Act—V. M. P. A. Interested

Chicago, Nov. 29. The hearing of the injunction case of Tom Brown against C. L. Brown, who has three acts touring picture and vaudeville houses, often billed as "The Original Brown Saxophone Six," is set for this week, and Judge Carpenter is expected to hear it.

It is declared by attorneys for Tom Brown that the management of the Rivoli, Toledo, was notified Nov. 19, warning him not to play an act wearing clown costumes or using a name confusing to the theatregoing public to the extent that it would be misled into believing the Six Brown Brothers were billed.

It is further declared that the Vaudeville Managers' Protective Association has also issued an order on the request of Charles Dillingham which complains of the C. L. Brown act advertising that the saxophone six in question has made records, claiming such is not the case. The complainants allege Billy Markwith was in the Saxophone Sextet, which made four or five records for the Columbia Phonograph; Billy Markwith is with one of the acts advertised as the "Original Brown Saxophone Six."

Tom Brown filed a petition in the United States District Court asking why C. L. Brown and Billy Markwith should not be fined for contempt of court under the injunction issued Nov. 19, 1921. It is said by Harry Munns, the Chicago attorney, that managers of picture houses may find themselves in contempt of court through having played the act. Three acts are booked under the same management. One was at the Rex, Oshkosh, Wis., recently and it has Billy Markwith in it. Another was at Louisville last week. The third, which has C. L. Brown in it, is playing the Pantages eastern time, and was at Toledo last week. The acts are billed with a one-sheet which reads "Original Brown Saxophone Six" and there is special effort made in newspaper ads to announce the coming of a "Brown" act. The attorneys have a copy of the Minneapolis "News" of Aug. 26, in which one of these acts was billed at the State, a Finkelstein & Rubin house, and a cut in another part of the paper had a line under it, "Tom Brown and his brothers."

C. E. Hodkins, personal representative of Alexander Pantages, says that he had heard nothing of the V. M. P. A. attempt to stop the act at Toledo and emphasizes that the act is billed on that circuit as the "Brown Saxophone Six."

The Six Jolly Jesters, another six-man brass and saxophone sextet, has been playing the Blank picture theatres in Iowa. It has as comedian Lew Gould, who was formerly with the Six Brown Brothers act, but who is careful, so it is said, to avoid conveying the impression his act is in any way similar to the Brown brothers'.

SING SING'S "HONEY GIRL"

Prisoners Playing Show Dec. 5-8—Admission \$1

Ossining, N. Y., Nov. 29. Prisoners of Sing Sing will present "The Honey Girl" Dec. 5-8, in the evenings, at the prison, with the public admitted at \$1, top scale. Tickets may be secured from the Show Committee, 354 Hunter street, Ossining, N. Y., by mail, or purchased at the door.

It's the annual entertainment of the institution with the former Sam H. Harris' success reproduced, instead of the usual vaudeville entertainment, with the Mutual Welfare League in charge of the performance. The proceeds go to the funds of the league.

Auburn, Nov. 29. The George M. Cohan Revue will be reproduced by the Mutual Welfare League of Auburn prison on December 4-6. The show is being extensively advertised. The first two nights will be set aside for Auburnians and the last night for Europeans and other outside patrons of the prison plays.

"MOVIES" COMPLAINT

Five Acts with Same Title—Before V. M. P. A.

Joe Ward and Tom Madden, producers of a "Making Movies" act, have filed complaint against Will V. Hart and his "Movie Tests" turn. Tom Britt wrote the complainant's act and Harry Crull originated Hart's routine. Crull is now New England manager of seven Keith houses with headquarters in the E. F. Albee theatre, Providence, R. I. Britt, who wrote the Ward-Madden act, appeared before Pat Casey in the V. M. P. A. as Hart's witnesses, stating the act is still his property because of royalty arrears. Britt testified that the Hart act is entirely different from the one he wrote.

Hart's contention is that four others besides Ward and Madden have acts of the same title, "Making Movies." They are Joe Siden, Fred Ferguson, Elmer Rider and George Solomon.

TWO UNITS STOP

Two Shubert vaudeville units closed Sunday. They were Arthur Pearson's "Zig Zag," following the engagement at the Harlem opera house, and George Gallagher's "Broadway Follies," also off the circuit, following Detroit.

The "Broadway Follies" is said to have lost about \$30,000 outside of the production cost. De Haven and Nice, and Joe Fowl, vaudeville artists with the production, were interested in the unit with Gallagher.

UNIT ACT AT LOEW'S

"Max and Moritz," the monkeys that played two weeks at the Central, New York, as added attraction with the Shubert vaudeville units, have been booked by the Loew circuit, opening Nov. 30 at the State, New York, for a full week engagement.

J. H. Lubin signed the monkeys, wanting a "name" for the State. The State's policy is to add a "name" to the regular bill from time to time. Eva Tanguay, the most recent big turn to play the house, proved the efficacy of this by breaking the house record.

MISS KAY FINDS "BLONDE"

Brooklyn Supreme Court Justice Faber last week signed a divorce decree in favor of Marjorie Kay in her suit against Holbrook Bonney. Miss Kay in private was Mrs. Marjorie Griffin Kay Bonney.

The Rialto Apartments, New York, and a blonde figured in the proceedings.

\$3,000 DANCE HALL BAND

(Continued from page 1)

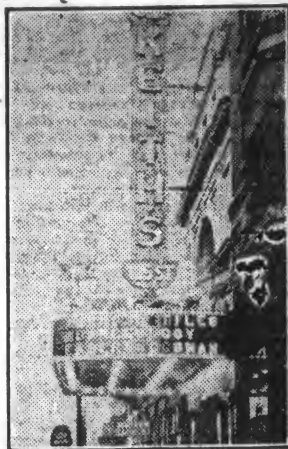
negotiated and arranged this engagement.

The Trianon management has appropriated \$150,000 for an advertising campaign, which will introduce the new dancing palace to Chicago. For six days at the opening an extra feature, in addition to Roy Bargy's 15-piece orchestra, will be Paul Whiteman's band of ten pieces. (Bargy and Isham Jones are the big favorites of the Chicago dancers as Whiteman is of the New York crowd.)

Paul Sternberg, who has "Amplified Syncopation," with 27 men at the Palace last week, organized the orchestra with a view of playing the Trianon, but he goes into Woodlawn theatre instead, which is under the same management. It is reported that Bargy took seven men from the Sternberg organization.

The Trianon will open with a "charity ball" under the auspices of the real society set of Chicago (Mrs. Potter Palmer et al.), and it will be the first time that such an affair as this has ever been held on the South Side.

Pat Campbell, formerly press agent for George C. Tyler, is engaged as exploitation manager for the new venture.



MARIE—KAVANAUGH and EVERETT
TRENTON EVENING TIMES,
Nov. 17, 1922

"Marie Kavanagh and Paul Everett give a classy touch to the bill with a song and dance revue, in which appear also the Caprice Sisters and Jack Humphrey. The act is styled "Danceology."

Direction: MARTY FORKINS

MISS BURKHART'S RETURN

Persuaded by Alex. Pantages to Reappear

Lillian Burkhardt, after 12 years' absence from the stage, has returned to vaudeville in a sketch, "Mother Is Here," after opening for a five-week engagement. Miss Burkhardt was signed by Alexander Pantages for five months. Miss Burkhardt visited New York for a day last week, prior to her opening on the Pan time.

It was while appearing at a charitable affair in the west that Miss Burkhardt, who had retired from the stage, met Pantages. His suggestion she return was not taken seriously at first, but Mr. Pantages became insistent and Miss Burkhardt finally agreed to stage a new act. Its success prompted her to continue and now she has decided to remain in her former field of activities.

URNS DOWN PALACE

Ben Bernie Says New Act Weekly Too Hard

Ben Bernie and Band turned down a third week at the Palace, New York. Bernie is booked into the Alhambra and refused to double, claiming the strain of producing an entirely new act for the Palace audience each week was too much for him.

Bernie produced his present act in the face of severe discouragements. He was advised by keen showmen and booking office officials not to undertake the band venture as the field was fast being overcrowded. He persisted, however, and got an aggregation together, headed by himself, that created as much of a furore as "Gallagher and Shean."

MOORE'S CONDITION SERIOUS

Menlo Moore was again removed from his home last week to the Lenox Hill Hospital. He recently was discharged from the institution and was convalescing at his home when a recurrence of stomach trouble perturbed his physicians. Early this week it was reported Moore was in serious condition.

FLORENCE JOHNS DIVORCING

Florence Jackson, professionally Florence Johns, is suing Myron L. Jackson in New York for absolute divorce. The action is undefended. Jackson is a U. S. army aviator. They were married a little over a year ago. The action is based on the usual statutory grounds, with the co-respondent an unknown woman.

BOBBY HIGGINS SIGNED

Bobby Higgins, who recently closed with the Shubert vaudeville unit, "Hello New York" (The Singers), has been signed by the Shuberts for their new legitimate attraction, "Virginia."

"Blushing Bride" Unit

Among the new unit shows proposed for the Shubert vaudeville time is a condensed version of "The Blushing Bride," in which Lean and Mayfield will be starred. They were with the original production.

STOCK SELLING SCHEME FOR SHUBERT VAUDEVILLE

Stock to Be Offered Patrons—Trying It After Holidays—Similar to Loew's—First Choice Given to Stockholders

LEBLANG TICKET PLAN

(Continued from page 1)

a solution of the managerial difficulty so often reported in connection with ticket speculating, his plan is it. He is reported to have offered to guarantee the managers the experiment will be made by him in conjunction with them or the P. M. A. as a body, without any one sharing any portion of the initial expense other than himself, as evidence of his faith in the proposal.

Leblang has worked out the plan in detail, according to the story. The Le Blang ticket selling scheme is reported to encompass all of the sale of theatre tickets of the Broadway houses, outside of the box offices of the theatres, but it leaves the treasurers of the theatres in their present positions and capacities without disturbing any of them, the Leblang idea being that the central office and the theatre shall work in perfect harmony.

According to the report, the practical side of the Leblang proposition is that all tickets in the central office shall be sold at the box office sale only, with "First Come, First Served" to be the trade mark of the business. It is claimed Le Blang's plan will take up a card system for which a nominal charge of \$1 yearly will be made.

Leblang is said to have proposed to the P. M. A. that its members become stockholders in the corporation forming and operating the centralized ticket office, that is to have branches in all sections of the city, besides others in the suburban towns. The stockholders are to share in any profits, including those of the cut-rate adjunct, while being absolved from any expense attending the successful or unsuccessful organization.

To those who have some understanding of the Leblang proposal, which, according to report, was submitted to the P. M. A. in detail, it appears to place the Broadway managers in a position where they would be obliged to go on record as to their attitude in seeking a solution of the speculating evil.

Leblang, best known in New York for his cut-rate ticket agency, has been familiar with theatres for 30 years. His reputation relieves any base for belief he is not thoroughly in earnest and his financial standing is such that any guarantee he makes is substantial.

It is said Leblang has informally stated he would not object to the introduction of the recognized ticket agencies as arms of the central office, to be included as parts of it and under its direct control.

The Leblang cut-rate system, so much discussed by managers, would be eliminated as an independent business through its connection with the central office corporation, with the combination virtually giving managers the complete control of every ticket for their theatre, either through the central office, the box office or cut rates, if they should decide upon cut rates for any of their houses.

One idea of Leblang's is reported to be that he thinks through such a central office as he proposes, that the balcony trade for Broadway theatres may be re-established, making his prediction on that point from experience gained by him in the past, with the balcony trade to be restored at the regular scale rates for upstairs.

Leblang's offer to cast in his cut-rate business into a ticket selling pool speaks with what confidence Leblang has submitted his ticket selling plan. The Leblang agency in cut rates at the present time thinks nothing of selling 10,000 tickets for Broadway theatres in a single day. It is estimated the seating capacity of the 60 or so mid-section legit theatres in New York reaches about 80,000 per performance.

No one was located in the early part of the week who could speak for the P. M. A. on the matter, nor had any member of that association who was asked up to Tuesday, heard of Leblang's proposition having been read before a regular meeting. It was expected to come up before a P. M. A. meeting later this week.

The Shuberts have been quietly working on plan to syndicate their vaudeville houses on a stock selling basis. The general outline of the plan calls for stock to be sold to patrons, with an arrangement giving the holder of stock first choice on seats weekly.

The stock selling idea was to have been promulgated this week, but will be held for the present until after the holidays. The plan had not progressed to the point where a capitalization had been agreed upon up to the current week, everything pertaining to it being speculative and formulative.

It is understood a campaign similar to the Loew stock selling plan is to be followed, the stock to be offered by salesmen in the Shubert vaudeville houses in the same manner as the Loew stock was sold.

The Shubert stock selling report as applied to the Shubert vaudeville houses does not call for participation by the Affiliated Theatres Corporation, the latter being the booking corporation, which books and routes the Shubert unit shows. The Shubert vaudeville exchange routes the vaudeville bills.

TEMPESTUOUS UNIT

Marx Bros' Show Reported Changing Once More

Chicago, Nov. 29.

It is reported the Marx Brothers and Krantz and White are to take over the Shubert unit often designated as the Finkelstein & Rubin show, though put out by Jimmy O'Neal and W. R. Morganstern. Eugene Cox, who provided the scenery, left Chicago last week for the east with the announced determination of bringing matters to a head.

Jimmy O'Neal is now managing "Plantation Days," a colored show, and Norman Friedenwald, who left Chicago in advance of the Marx Brothers unit, is in advance of that show. W. R. Morganstern, who left Chicago recently to succeed Friedenwald in advance of the unit show, is no longer connected with it.

The career of this unit has been tempestuous from the start. It had Joe Whitehead as principal comedian when first organized. He is now back in vaudeville. Krantz and White, who were with the original company, have stuck. The Marx Brothers came into the show when it was reorganized. Olga-Mishka company were with the show from the start until after it left Chicago, after playing the Engelwood.

UNIT GROSSES

\$7,800 at Central, New York; \$2,000 at State, Cleveland

The State, Cleveland, continues to lead the Shubert unit stands, grossing \$12,000 with Arthur Klein's "Hello Everybody" (Gertrude Hoffman) last week. Next in line came the Chestnut Street opera house, Philadelphia, getting \$10,500 with Barney Gerard's "Town Talk" (Nora Bayes added). The next largest gross was obtained by Jack Singer's "Hello, New York" at the Shubert, Cincinnati, \$10,200, with Wesley Barry as an added attraction.

"Troubles of 1922," the Davidow & Le Maire unit, got \$9,500 on the Astoria, L. I.-Boro Park split. Other grosses were "Reunited," Aldine, Pittsburgh, \$8,500; Gallagher's "Broadway Follies," \$7,900, at Detroit; I. H. Herk's "Stolen Sweets" (Watson Sisters), \$7,800 at the Central, New York; "Spice of Life," \$7,500, at the Crescent, Brooklyn; Arthur Pearson's "Zig Zag," \$7,100, at the Harlem opera house, New York; "Stepping Around," \$7,400, at Keeney's, Newark; Jack Reid's "Carnival of Fun," \$7,500, at the Englewood, Chicago.

The lowest grosses were the "20th Century Revue" at the Majestic, Boston, \$5,500; "Midnight Rounders," Belasco, Washington, \$5,000; and "Echoes of Broadway," Criterion, Buffalo, \$5,000.

UNIT ACTS FOR VAUDEVILLE RECEIVING CUT SALARIES

Also Must Pay Transportation—Former Shubert Vaudeville Contract Used—Two More Cities Get Straight Vaudeville (Shubert) Next Week

The Shubert agency is signing acts for the Shubert straight vaudeville bills, replacing the unit vacancies on the circuit, from discontinued units, cutting the acts' salaries paid by the units by \$100, more or less, for the vaudeville bills, and obliging the acts to pay their own transportation. With the units the acts were furnished transportation.

The Shubert office buys the artists' transportation, deducting the equivalent from the weekly salary. This is understood to be a maneuver of protection. The artist accepting transportation for a jump can be held legally responsible if he doesn't appear at the house designated, unless prevented from so doing by unavoidable circumstances.

The acts for Shubert vaudeville are being given the former Shubert vaudeville contracts, replacing those held by the turns for unit productions. A scarcity of vaudeville material is reported for the proposed Shubert straight bills. Many of the acts leaving units have signed with Loew's or Pantages. This will cause, it is said, a number of repeat engagements, acts returning in vaudeville to the cities where they previously this season appeared with unit shows.

Two more towns will take on straight vaudeville next week, Academy, Baltimore, and Aldine, Pittsburgh. The straight or unit policy will not be continuous at any Shubert unit house. It is said at the Affiliated. The units will be played when available and straight vaudeville when a unit is not showing. The Shubert people expect when the unit circuit is reduced to its meager that there will be about 12 units playing, plus any other unit shows that may be meanwhile formed, and with the remainder of the Shubert unit circuit playing straight vaudeville bills. The total of the number of theatres the Shubert vaudeville circuit expects to operate for the remainder of the season has not been stated.

Christmas week the Orpheum, Montreal, starts with Shubert vaudeville (or unit) and is to remain a fixture on the wheel. It is said. The next addition is expected to be the former Century, Kansas City, now being remodelled. The unit shows were tried at the Shubert, Kansas City, early this season but discontinued through lack of patronage, though Kansas City at the time believed the Shubert reverted to the road shows through popular demand.

The Academy, Baltimore, was to have closed its season last week but a last-minute change of plans sent "The Rose Girl," the Shuberts' own revived unit, into the house.

It was recently reported in Variety unit producers had attempted a salary cut among acts and artists in their shows. The amount of the cuts then asked, and in many instances agreed to by the artists, is said to be the amounts of the present cuts asked by the Shubert agency for the straight vaudeville contracts.

The 12 remaining units, according to report, on the Shubert time will be those representing the Shuberts, Herk & Beatty, Arthur Klein, Green & Jones, and Davidow & Le Male.

The latest vaudeville road show at Pittsburgh the current week includes George Price, Adele Oswald, George Rosner, Mason and Keeler, Nelson company, Flo and Ollie Walters, Chapelle and Stineite revue, Horlick and Sarampa Sisters and Nathal.

This show replaces George "Gallagher's" "Broadway Follies," which closed last Sunday.

CLARA MACKIN'S TEETH

Chicago, Nov. 29. Clara Mackin, formerly leading lady of Leo Ditrachstein, has brought suit against Dr. Eugene Vigneron, Chicago dentist, alleging imperfect dental work, which impaired her enunciation and lessened her earning ability. Ditrachstein supports her claim by depositions.

SIR JOE'S "OTHELLO" BY BULLING SHAKESPEARE

Dinner Framed for Great Imitator to Meet Great Author

The Great Sir Joseph Ginzberg's grouch was partially satiated this week with a thrill, a double-barrelled thrill and one that is only topped by the thrill he occasioned when Willie and Eugene Howard elevated him to Knighthood.

It happened through the sudden success of Arthur Hopkins' production of "Hamlet." Sir Joe saw the performance and hastened to his adviser, Willie Howard, with the suggestion that maybe he could get the same author to write something for him. If so then Sir Joseph said he would forego his idea of a concert tour, musical comedy or cabaret and confine his spare evenings to after dinner walks.

Willie Howard advised him a few days later that he would probably arrange a little dinner Sunday night for the Great Joe and Willie Shakespeare and allow His Highness to make definite arrangements. It looks as though Sir Joseph will shortly play in "Othello," assuming the role of Iago, the Hunchback. Sir Joseph figures he can handle the part by stuffing pillows down the neck of his complaint coat.

To a Variety reporter the Great Joseph confided the details. He will stage the reception at Freeman's Restaurant late at night. After Willie Howard has the party are set His Highness proposes to stroll in nonchalantly in his trick derby and complaint suit (wearing the pewter medals) and act as though he was just dropping in to inhale some coffee and munch on some blizzards. At a cue from Willie Howard, His Highness will walk over and pounce in a seat beside Mr. Shakespeare. Once he gets the author's ear, the rest is easy, for he figures to stun him with his flawless imitation of Harry Lauder, and after that it's just a case of signing the name on the dotted line.

"You see," says the Great Joseph, "by Freeman's I go every night and those kibitzers won't think maybe it's something important. And then mine landsman Mister Gans is the schamus by Freeman's and maybe he will have some nice portion of Kloyshkas left from Thanksgiving Day. I like that schamus Gans, over he ain't so good looking. I laugh to myself whenever I look at his schnoobel, for then I think, when Gans can get for himself a sweetheart with such a schnoobel, there is chance maybe some nice girl would like to be the Great Lady Ginzberg."

"If things by this Shakespeare go all right, then maybe I have a big dinner in Freeman's, over none of those kibitzers will I invite. Maybe Gans can get me a nice dinner with Kloyshkas and borscht or some nice gedamfed broost and with coffee cake they can dunk in the coffee and have a nice time. Myself I don't dunk, but coffee I like, sometimes I drink as many as six saucers full. For such a feast I could get ten, maybe eleven, plates at 50 cents a plate and if those schnorrers at Freeman's want more, then to Lindy's I go where we can only get four in a booth."

Consequently Sunday night will mean the climax of Sir Joe's professional career. He is now busy being rehearsed by Willie Howard in a routine of commercial gab such as one would expect from a Knight discussing details of a play with an author.

Whitegan Orchestra on Loew Time
Paul Whitegan is presenting the Alex Hyde orchestra in a tour of the Loew circuit. The billing reads, "Paul Whitegan presents Alex Hyde's Romance of Rhythm Orchestra."



Somewhere in tropical America there are bunches and bunches of bananas training to go on the stage. Somewhere in this country there are stage-hands, actors and musicians who will pilfer and steal those bananas when they finally appear. The bananas will play vaudeville handled by

ROCKWELL and FOX

SINGER UNIT GROSS \$10,000-LOSE MONEY

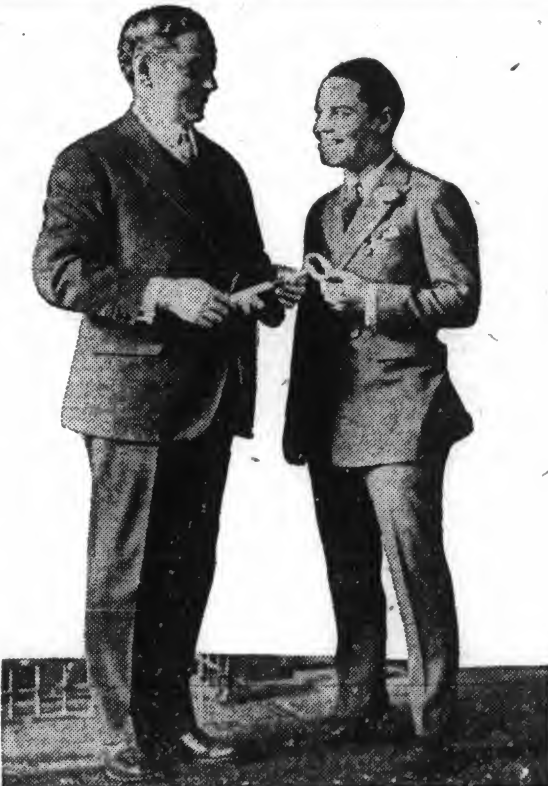
\$1,900 Deducted from Show's Share—Singer Wants to Pay Up and Close

"Hello New York," the Shubert vaudeville unit, grossed over \$10,000 last week at Cincinnati and lost money on the week. The unit was charged \$1,250, half of the Wesley Barry salary, an added attraction, with \$650 deducted for the salary of the Bobby Higgins act which closed with the unit in Chicago, making a total of \$1,900.

Jack Singer was notified of the deductions in New York city, where he is at present trying to induce the Affiliated or Shuberts to take the unit over or advance him enough money to close the show and pay salaries in full to date.

"Hello New York" is one of the few units that hasn't asked the members to accept a cut in salary. It is understood the cut will be requested next week before the attraction goes into the Englewood, Chicago.

I. H. Herk bankrolled the Singer unit. It is understood Singer invested nothing but his time and experience as a producer. As the unit artists were engaged by the individual producers, Singer is liable for the salaries and other expenses incurred. He is asking the Shuberts to take title to the unit to relieve him of this responsibility.



MAYOR CURLEY and JACK OSTERMAN

During a visit to the latter's mother, Kathryn Osterman, who is with "The Bat," Mayor James M. Curley entertained Jack Osterman and presented the young comedian with a key to Boston.

MRS. CARR'S CHARGES

(Continued from page 1)

the payment of his former wife's alimony. Deputy Sheriff Murphy served the order of arrest on Carr Monday at the Selwyn, but let him play the night's performance. He is out under \$5,000 bail.

Another of the actions Mr. Goldsmith is instituting against Carr is to void the general release of all alimony claims by Mrs. Carr, which was presented to Justice Lewis in the Supreme Court Nov. 22. Judge Lewis, after reading the general release, dismissed the motion made by Mrs. Carr to have Carr punished for contempt in not paying the amount then due to her, as she alleged, \$17,933.31.

The charges of fraud made by Mrs. Carr are based upon the general release, which she claims was obtained by her husband and his attorney, Heckheimer, in Heckheimer's office without her own attorney present. Mrs. Carr in her affidavit said that it was represented to her the paper she signed was necessary in order that Carr might sell his home at Rockville Center, L. I., and that she accepted their statements, signing the paper without reading it, and receiving no consideration at the time. The paper, later, she swore, came before the court as a general release of all of her claims for alimony against her former husband.

Another action Mrs. Carr's counsel has started is in the common court to recover the arrearages of alimony, made necessary through Judge Lewis' dismissal of the motion when the release was produced. Judge Lewis, however, granted a motion for a rehearing, which is to come before him today (Dec. 1).

Mrs. Carr's breach of promise suit is alleged because of Carr's failure to keep his promise to remarry her after he had disposed of the Rockville Center property. At the time, Mrs. Carr claims, Carr told her he would dispose of the Rockville Center property and they would remarry when he would purchase another home.

The Carrs have been in the courts several times through the wife seeking to secure alimony due her. When Mrs. Carr obtained her divorce, Oct. 17, 1919, the court allowed her \$850 monthly. This operated until Oct. 31, 1921, when it was reduced to \$433.33 a month.

The civil order of arrest was given to the sheriff Monday and Carr taken into custody at the Selwyn theatre, where "Partners Again" is playing, that same night after the performance. The show is due to leave the city to open an engagement at the Selwyn, Chicago.

A few days ago, when Mark Fisher, a process server in the Goldsmith law office, served an order upon Carr at the theatre, the young man, aged 19 and weighing 100 pounds, claims he was badly beaten up by the actor.

NEW KEITH'S, DAYTON, LEADS ALL IN CITY

Stands Alone, Like Keith's Palace, Cleveland—Opened Monday

Dayton, Ohio, Nov. 29.

B. F. Keith's newest theatre, for a city like Dayton, with its population and many theatres, makes local history. It stands alone in this city, as Keith's Palace does in Cleveland. Although not as elaborate, it is still pretentious, and shows the personal attention of E. F. Albee to a minute degree.

This house was built by Rapp & Rapp, the same architects who built the new Cleveland house, besides many others.

The Keith's here seats 3,000 and cost \$2,000,000. It has also a six-story office building in colonial style. The theatre has two entrances, with two floors. Every convenience for patron and artist has been provided. The interior decorations are gorgeous.

Back stage the same care has been shown for the artists' comfort. Each dressing room is equipped with shower and lounge.

The opening show of seven acts went over beyond expectations, each act scoring individual honors. The bill ran in the following order: Ed James Revue, Hager and Goodmeir, "Stars of Yesterday," Claude and Marion, Hegedes Sisters and Reyes, Van and Corbett, Eva Shirley, Adler's Orchestra.

Judge Baggott was master of ceremonies, and in a humorous address introduced Raymond Hitchcock and Mayor Hale of Dayton.

The house will be booked by Glen Burt, booking manager of the Chicago B. F. Keith's office, under the personal supervision of C. S. Humphrey, Keith's Western general manager.

Several hundred out-of-towners, including Mr. and Mrs. Albee, Mr. and Mrs. J. J. Murdoch, Mr. and Mrs. B. S. Moss, Mr. and Mrs. E. G. Louder, Dr. and Mrs. Neary, Mr. and Mrs. Sam Schadel, Joseph Rhinock, Senator J. Henry Walters, Pat Casey, Harry Davis, and from Chicago were C. S. Humphrey, Marty Perkins, Bill Cunningham, Frank Stander, W. S. Butterfield, Frank Rickson, Walter Desmond, Harry Springfield, Max Halprin, John Ellsbury, Ed Keogh, Harry Danforth, William Jackson, Warren Jones, Ollie Strauss and Mr. and Mrs. Gus Sun.

James Weed, manager of the old Keith house, will manage both theatres.

A banquet was held after the opening performance, when it was stated there would be three new Keith's within the next year, at Brooklyn, Boston and Columbus.

The New Yorkers left here Tuesday, as did the Chicago contingent.

ENGAGEMENTS

Maud Eburne, Flavia Arcara, George Trabert, Lionel Pape, Harry Whitcomb, Edward Lester, Victor Cassimore ("The Little Kangaroo") to Gilbert Emery, Courtney Foots, Orlando Daly ("The Painted Lady"), Nirska for "Facts and Figures"; Ryan Sisters for Johnny Ford's act; Finley and Swift for Calvert and Shayne's act; Ruby Howard for Anton Scibilia's "Yankee King"; Alfred Stobbi for Freeman Benton's act (all booked by Leona Spielberger).

Charles Derickson, Charles Schofield, William Gordon, for "The Clinging Vine," Irving Edwards for "Genevieve" (Jack Lait's new show).

Millie Butterfield, "Johannes Kreisler" (Selwyns). Edna Hibbard, Jose Ruben, Fredrick Perry for "Gringo."

George Nash, Effie Shannon for "Zeno."

BIRTHS

Dr. and Mrs. J. W. Amey, at their home in New York City, Nov. 14, son.

Mr. and Mrs. Charles Kling, Nov. 14, a son. The father is at present with "Little Nelly Kelly." The mother is professionally known as Lella Rhodes.

Mr. and Mrs. Charles Freeman, at the Rockville Center sanitarium, Nov. 24, son. The mother was formerly Amelia Caire (Felix and Caire). "Chuck" Freeman is agenting. The new arrival makes him the papa of a male quartet.

Mr. and Mrs. I. Jay Fagin, Nov. 17, son. Mr. Fagin is an executive of the Roseland dance hall and a song writer.

CHICAGO AGENTS MAKE CHARGES AGAINST PANTAGES' BOOKER

Inform Circuit Head That They Will Withdraw Unless "Conditions Change"—Charge Acts Are Booked Direct at Larger Salaries Than Asked

Chicago, Nov. 28. The war between independent agents of Chicago and Charles E. Hodkins, Alex Pantages' personal representative with offices in Chicago, has reached a point where a round robin has been addressed to Alexander Pantages to the effect that, unless "conditions change" by Dec. 10, all independent agents in Chicago will avoid that office. A meeting of independent agents was held last Saturday afternoon at the offices of Sam Kramer in the Masonic Temple, and attended by Sam Kramer, Charles Mack, Sam Roberts, Louis Holleb, Earl Girdler, Miles Ingalls, Sidney Schallman, Hyman Schallman, Leo Schallman, Harry Santley, Jack Fine, Al Weston, Frank Gladden, Elmer Jerome, Harry Markham, Allen Summers, Billy Cahan, Emery Ettelson and Mort Infield. It is declared that the signature of each and every one of these agents was signed to the communication sent to Mr. Pantages.

The independent agents assert that they are approached to obtain acts for the seven weeks of Pantages' time in the mid-West territory, and that they are expected to coax the acts into playing the time under the representation that the time is not opposition, and that after this usually the Pantages booking department steps in and books the acts for the circuit proper over the heads of the agents and leaving them "holding the bag."

The letter to Pantages was followed up with letters to the managers which are supplied with Pantages' bookings in this mid-West section, which asserts that these agents will not do business longer with Hodkins, and that endangers their supply of acts. The move will also affect Harry Beaumont of the Ascher interests, who depends upon agents for bookings for the Chateau, West Englewood and other outlying houses.

The independent agents are able to make serious charges against Hodkins. They point out in the letter to Pantages that Earl Fuller and band was submitted to the Pantages office here for \$700, and that the act was booked independently and is getting \$850; that Pierce and Goff were submitted by an agent for \$225, and are now on the circuit at \$250; that The Ziras submitted for \$200 are playing the circuit under the name of Penman and Lillian, and getting \$225; that Bixley and Lerner were booked for certain time at \$250 on a telegram dictated by Mr. Hodkins for an agent with the understanding that this salary would not affect their salary for the circuit, and that Hodkins later changed his mind and ordered the artists' representative out of the office.

The agents assert in letters to Mr. Pantages, Charles Olson, L. G. Sourbler, Harry Beaumont and others that Mr. Hodkins nor no one from that office attends the performances at the West Englewood theatre, which is the try-out house for Pantages here, and that the people in the Chicago-Pantages office see few acts, but depend upon the eyes of the artists' representatives.

The booking situation of the Pantages circuit was never further up in the air than at present. There is a big force of bookers in New York on whom the circuit depends mainly, but many acts must be filled in from Chicago and seven weeks in the mid-West is practically filled from Chicago. Charles E. Hodkins, who enjoys the widest authority that Alexander Pantages has ever conferred upon one of his employees, is declared to be "drunk with power" by the agents. Not long ago he took over the books, but with his other work this was out of the question for him to handle, and he is said to have returned the books to Miss Nan Elliott, who has been with the office for many years, upon the suggestion of Mr. Pantages who emphasized that Hodkins had too many responsibilities to add booking to the list.

The Pantages eastern business is handled from the Chicago office, and salaries in both the New York and Chicago agents are paid by Mr. Hodkins, while it lies with him to

acquire new theatres and to investigate the many financial propositions which are put to Alexander Pantages regarding theatres in mid-West territory.

SYNCHRONIZED PIANOLOG

Tried at Colonial This Week—Picture Feature

An innovation for vaudeville was introduced this week on the initial Johnny Collins booked bill at the Colonial, New York. The new stunt is a synchronized pianolog and picture witnessed by the Keith booker recently at an Aeolian Hall concert and immediately booked.

The piano appears in "one" with a spotlight on it. The picture shows the musician making his entrance and the fingering on the keyboard, during the rendition of Mazurka (Second) Opus by Rudolph Ganz.

It is the intention of the Keith office to secure pictures and piano records by Paderewski, Irving Berlin and other famous musical personalities. The delicate synchronization between the picture and the piano record is patented.

The picture feature makes it possible to follow the intricate fingering of the artists much better than if he were physically present.

DETROITER IN JAM

Chicago, Nov. 29. Don Pennock, Jr., vaudeville producer and author of vaudeville sketches, is alleged to have disappeared from his offices in the Shubert-Detroit opera house in Detroit, leaving several complainants who have been to the prosecuting attorney for warrants. John M. Lillis charges that Pennock sold him a one-third interest in a vaudeville business for \$1,000.

Several other Detroit chaps invested in "producing rights" of vaudeville sketches which Pennock claimed to control to the extent of \$5,000 more, according to statements attributed to the prosecutor.

WESTON CIRCUIT ENDS

The Ted Weston combination tabloid and vaudeville circuit which was to have embraced the states of Pennsylvania, New Jersey and New York came to an abrupt ending with the opening of the first house on the circuit, Supreme, Brooklyn, last week. The Supreme was opened with a Sunday concert. Poor business coupled with the falling health of Ted Weston led to the decision the circuit should be closed.

Harry Codare, general manager of the former circuit, is now with the Famous Players.

HART AFTER COMMISSION

Max Hart has begun suit in the New York Supreme Court against Jim Barton to enforce a contract whereby Hart is to receive 10 per cent. of Barton's salary for services as agent. Through Eppstein & Axman, Hart alleges he signed Barton when the latter was unknown and was responsible for securing salary increases until they total \$800 to \$900 currently.

MODEST COLUMBUS

The Keith booking office in New York has informed agents that Columbus, O., has banned bare feet and legs upon its stages.

UNIT NOTES

Libby and Sparrow, who closed with "Town Talk" last week, and the Arco Brothers have been added to the "Rose Girl," which reopened at Baltimore.

Richard Tant, manager of the Central, New York, has gone to Baltimore to take over the Shubert unit house (Academy). During his absence Lawrence Woods will have charge of the Central.

The Shubert booking office says the Astoria, Astoria, L. I., and the Boro Park, Brooklyn, now a split week on the circuit, will not leave it



LOLA (Girlie) of LOLA and SENIA in "TERPSICHOEAN TID-BITS" Now Enroute to Australia

TWO WEEKS' LIMIT FOR HOLD-OVER ACTS

Keith Office Ruling—Benefit of Out-of-Town Houses

The Keith office has promulgated a ruling aimed to do away with acts being held over at a New York house over two weeks. It will give out of town houses the benefit of new acts and features that heretofore have been kept in Greater New York for the better part of the season. The order will affect bands playing the Palace, New York, and other acts that have been booked for runs at this and other Keith houses.

Ben Bernie and Band, the latest musical turn to "wow" them at the Palace, New York, was to have remained at the house four weeks but will only remain two. It is understood that his third week will take him into an out of town house.

Out of town managers are responsible for the ruling. They read about acts being held over and requested the bookers to secure the act. The booking men find the acts are booking from week to week in the New York houses and unwilling to leave town unless as a last resort.

Another reason put forth is the large number of acts that play in and around New York where the houses are adjacent to each other. The New York vaudeville patron is demanding new faces. The practice of placing one or more big time acts on a pop bill also tends to take the edge off the acts when they get into a big time house.

In several cases acts have played two consecutive weeks at houses a few blocks from each other.

Irish Band Future Act

The Irish Regiment Band recently at the New York Hippodrome is listening to vaudeville offers via Alf Wilton of the Keith office.

MARRIAGES

Catherine Breen (Breen Family) to George Hanneford (Hanneford Family) at the Little Church Around the Corner, New York.

Dave Ferguson (vaudeville) to Vera Bayles Cole on Nov. 21 in Chicago. Mrs. Ferguson is the prima donna of "Bombo" (Al Jolson show), now at the Apollo, Chicago.

Elsie Bernstein to Eugene Bohn, non-professional, of Cincinnati, Nov. 16. Miss Bernstein is the daughter of Louis Bernstein (Shapiro, Bernstein & Co., music publishers).

Edward C. Rafferty to Marie Titus, Brooklyn society girl, Nov. 23. Mr. Rafferty is a nephew of Dennis F. O'Brien, the theatrical attorney, and connected with the law firm of O'Brien, Malevinsky & Driscoll.

Esther McQuade to Joseph Wagner, Nov. 20. Miss McQuade was formerly with James Montgomery, playwright, and before that of the Cohen & Harris staff. The couple are at home at Winfield, L. I., after Dec. 1.

Lotte Galski Tauscher, who is in San Francisco with her mother, Mrs. Johanna Galski, on a concert tour, announced her engagement to Ernst Busch, son of the St. Louis brewer. The wedding is to be celebrated in Berlin next June. The couple will make their home in Berlin, where Busch is in business.

INSIDE STUFF

ON VAUDEVILLE

Having your picture printed over 100,000,000 times is called publicity in the show business. That has happened to Harry Von Tilzer, and the number may even greatly exceed the big amount. As a song writer for many years and the publisher of his own and other hits, the name and face of Harry Von Tilzer are known throughout the world. This standard and perpetual publicity induced Von Tilzer some years ago to become the first of the famous songsmiths to take to Hammerstein's Victoria, where he appeared with much trepidation. His successful engagements there though led to other composers going in the twice daily, until it has grown to be so common that many a song writer now acts as pianist only in some turn. The popularity call has sounded again though for Mr. Von Tilzer and he "broke in" a new turn last week at Keith's Greenpoint, Brooklyn. He is about in readiness to accept a route on the big time that will not too seriously interfere with his attention to the Harry Von Tilzer music publishing business. Mr. Von Tilzer is asking \$1,500 weekly for vaudeville.

"The Breakaway Barlows with their Society Band" was the offer made by Tim O'Donnell to the Keith bookers the other day. Going forward, in his facetiousness, Tim added, "But you can have Lester and Vincent, with or without a band."

A Ford car is a prop of the Strong and Mann act, which was to have played the Strand, Hoboken. When the practical auto reached the theatre no door was large enough to admit it.

In the party of executives from the Keith office who made the trip to Dayton to attend the opening of the new Keith house Nov. 27 were five men now associated with the Keith office, who got their start in the show business at Dayton. Harry and Herman Weber, heads of the Weber agency, are from Dayton; "Dooley" Donovan, now with the V. M. P. A., was formerly manager of Keith's, Dayton; Walter Neal, assistant manager of the Palace, New York, was a stage hand at Keith's, Dayton, and Ralph Farnum, of the Eddie Keller office, got in the business as an usher in Keith's, Dayton, at the time Donovan was manager.

A single woman act recently called in to substitute for another single woman, in mentioning it in a letter, said, referring to the act retiring from the bill: "So, you see, Miss Blank is a smart showwoman," leaving the inference Miss Blank left the bill because of a flop on her part, and that the letter writer was called in to hold up the show. About three days afterward it became public just why the single woman had to leave the bill, leaving the old woman knocker to make the best explanation she could of her underhanded comment.

Ben Harris, who booked the old Young's Pier, Atlantic City, isn't active in the theatre these days. Instead, he spends most of his time in the quotation room of the Astor hotel brokerage office, supplying pessimistic views on market movements. When steel got down to par and an eighth Monday, Ben wanted to bet it would go under 100 before the close. There were no takers, so Harris shifted his book to the proposition that steel would get to 97 before Saturday. Loney Haskell dropped in to see how much nearer he was to a margin call, and got an earful of Harris' gloom. "If Harris is betting on the decline," he observed, "a rally must be near."

Will Rogers, aside from his appearances in Ziegfeld's "Follies," is in great demand for after-dinner addresses. As a humorous commentator he is regarded as without a peer. So many requests for his appearances but for financial remuneration in consideration of his professional standing have been received that Rogers has turned over all such engagements to Al Sanders, who is engaged in club entertainment booking.

The Scotch Brew concern advertised in all New York dailies last week that anyone asking for a bottle of Scotch Brew on Wednesday could have it without charge. The advertisement mentioned Sir Harry Lauder's endorsement of the beverage in large type. It is said Lauder consented to the use of his name in return for the Brew concern taking a page advertisement in the program for William Morris benefit for the Saranac Day Nursery. The Day Nursery benefitted to the amount of \$9,049 by the recent Sunday night performance given under the management of William Morris at the Lexington, New York.

KEITH'S TAKES DOLLYS

The Dolly Sisters have been booked for eight weeks in the Keith houses, opening at Keith's, Washington, Dec. 4. The sisters will be assisted by Harry Richman and their brother, Edward Dolly. Following the Keith engagements the Dollys go to Monte Carlo, the foreign watering resort (not the New York cabaret of that name).

The Marinelli office arranged the Keith bookings, and the foreign Marinelli office the Monte Carlo engagement.

Bellit and Brooks Dissolved

Henry Bellit and Walter Brooks have dissolved their producing partnership. Bellit will retain the vaudeville acts produced by the firm. Brooks is interested in the new colored show "Liza" at the 63d Street. He takes over Bellit's interest in the attraction.

ILL AND INJURED

Jean Middleton, violiniste, is recovering in the Manhattan square sanitarium after an operation.

Mme. Emmy (Emmy's Pets) is at St. Mary's hospital, Passaic Park, N. J., recovering from an operation and will be confined there for some weeks.

Louise Bowers is recovering at Lakewood, N. J., from an operation lately performed in New York. She expects to resume with the "You'd Be Surprised" production about New Year's.

Anna Stack, auditor of the B. F. Keith Western office, was operated upon at Mercy hospital, Chicago, for appendicitis, but at last reports was on the road to recovery.

Walter Percival and company were forced out of the State-Lake bill in Chicago last week owing to Mr. Percival suffering from laryngitis.

NEW ACTS

Charles Orr (Orr and Hager) and Alma Braham, formerly of "Sally," two-act.

Charles and Sadie McDonald and Co., in a new comedy skit with special set.

Mace and Worth, double act. Rainbow Girls Quartet.

Lou Edwards and Jack Beasley, two-act.

Roy Atwell and Co. in "The Goat Gland Baby" (Coast).

Edwin Stevens and Tina Marshall in "The Gray Fedora" (Coast).

Jay Dillon and Betty Parker in a new edition of "Knick-Knacks."

Revival of the Barry and Wolford act by the principals, augmented by the addition of Harry, Florence and George Barry Wolford, Jr., to be called "The Past, Present and Future Generation of Vaudeville." Barry and Wolford have been in retirement for four years.

Tom Dingle and Patsy Delaney in a new act by Paul Gerard Smith.

"That Quartet"—George Jones, Harry Sylvester, Harry Ellis and Fred Barnes—in "A Rooming House Rumpus."

Alexander Sisters, Sarah Padden and Co. (3), sketch "She Takes Tea."

The Love Twins formerly with the Harry Carroll act on the Orpheum are rehearsing a new double. "The Girl from Toyland," with Vera Calhoun.

Fay Thomas Trio. "The Drum Kiddies," with 14 kiddies.

McAvoy and Brooks in "Halloween."

Nickolie De Pasquall, single. Zellman and White, two act.

Saxo Four—two men, two women—Spanish saxophone players.

NEW YEAR'S EVE SHOWS AND DEC. 31, SUNDAY

Burlesque Managers Figuring Possibilities for Third or One Performance

Burlesque managers in cities like New York, Brooklyn, Boston and Philadelphia, where Sunday burlesque shows are not permitted, generally get a bad break this year as regards the extra money usually grossed on New Year's Eve through Sunday. In New York and Brooklyn, the burlesque houses run Sunday vaudeville shows and in Boston and Philly no style of entertainment is permitted in the burlesque houses on Sundays. Baltimore is also dark Sundays.

The suggestion has been made and is under consideration by the Columbia people that the burlesque shows give a performance a few minutes after midnight on New Year's Eve (Dec. 31), which would make the performance legally fall on Monday, Jan. 1. In New York and Brooklyn, the plan calls for the Sunday vaudeville show to be given as usual Sunday, with the burlesque show as the extra midnight performance, after midnight.

In Boston and Philly the house would have to be closed until midnight, with the performance given by the burlesque show after. In that way, the producers who sponsor the idea would get the extra money that goes with one show, anyway, they figure.

It is not known whether the Boston and Philly authorities would be agreeable to the extra midnight show early Monday morning. While the plan appears legal, objections were raised several years ago in Boston and other cities not permitting Sunday shows to burlesque operating after midnight on the first day of the year, when Sunday fell on the 31st, the same as this year.

The only shows affected would be those in the east, most of the Columbia stands opening on Sundays. If the plan mentioned is followed by the Columbia, the Mutual and stock burlesque houses will probably adopt the same method of giving one extra show after midnight, or on Monday, Jan. 1.

The three shows on New Year's Eve in a week that has the holiday eve falling on any day but Sunday usually means a clean-up for the burlesque shows. The Columbia, New York, record receipts of some-what over \$15,000, captured by "Town Scandals" two years ago, were made possible through an extra heavy gross on New Year's Eve, with three performances on this day.

The Columbia executives are working the New Year's thing out, and will announce a decision as to how it will be handled.

The Sunday vaudeville show at the Columbia, New York, is operated by burlesque people connected with the ownership of the house and Columbia Amusement Co. The Empire and Casino, Brooklyn, are operated by independent showmen on Sundays, a vaudeville bill being given. There has been some question as to whether the people having the houses Sunday haven't a sort of option on the midnight show, which in that case would be vaudeville. That is another of the points the Columbia will pass on.

WILLIAMS' SHOW ORDER

Columbia Orders Recasting and New Book

Following several inspection of the Mollie Williams' show at the Columbia, New York, last week by the Columbia censors, orders were issued to George Rife, owner of the Williams show franchise to practically recast the attraction and equip it with an entire new book. The revamping order likewise carried with it instructions to generally reshape the numbers and improve the costume and scenic arrangements.

The Williams show had been reported adversely upon before it reached the Columbia, New York, by the censorship committee.

While not admitted at the Columbia offices, it is understood the first decision was to order the show off for a couple of weeks to make the necessary repairs. With the ar-

rival of Rife in New York and following a conference between Rife and the Columbia officials, it was agreed to permit the show to make the changes via morning and between show rehearsals, while continuing on its route.

QUESTION OF CHORUS DANCER'S CLOTHES

Publicity Man Arrested in Cleveland—Dance Not Permitted

Cleveland, Nov. 29.

William Dowdell, publicity agent for the Empire, local burlesque house, upset the dignity of Cleveland's council and stirred up a tempest of more than teapot proportions when he succeeded in getting a chorus girl into a private dining-room of a downtown hotel, where the Republican members of that austere body were holding a caucus and dinner. One of the soloists had his wife and daughter at the dinner, and the sudden appearance of the alleged scantily-clad dancer in the august presence caused immediate remonstrance. The fair chorine refused to leave on request, claiming that she had been engaged to dance at a stipulated price, and she would "deliver the goods" in accordance with the agreement, but the hostility of the lawmakers was too strong, and she was compelled to leave without displaying her art.

The quantity of her costume is still a moot question. One paper reported that she had even omitted the hitherto indispensable tights, but the press agent maintains that her costume was the regulation apparel worn by the chorus on the stage. The ambitious promoter was arrested on a charge of disorderly conduct, and a similar warrant was issued for "Jane Doe," the offending dancer, who suddenly disappeared when legal action seemed imminent.

Dowdell sturdily maintains that a councilman arranged with him for the dance, but he refuses to disclose the name of the jovial city father. The affair was front-paged for four days by the papers, although the name of the theatre did not appear in any of the accounts. However, the theatre ads reproduced headlines, promising patrons that "she will dance for you, too," and stating that "she" is "the second from the right in the front row."

MUTUAL APPROACHED BY OTHER PRODUCERS

Former Burlesque and Unit Managers Suggest Expansion

The Mutual Burlesque circuit has been approached by former Columbia and American wheel burlesque producers with a view towards expanding the Mutual to include the burlesque men who have left the Affiliated circuit operating the Shubert vaudeville units.

According to the report, the Mutual heads are ready to grant franchises to the burlesque men, but whether they will accept the expansion proposal is problematical.

I. H. Herk is said to have conferred with the Mannheim-Va'l people toward the expansion of the Mutual by additions of houses that Herk and his associates control and the raising of the standard of the Mutual attractions.

The Columbia burlesque circuit officials have intimated that they won't take back any of the unit producers who left burlesque to ally with the Affiliated.

The future plans of the Shuberts for the Affiliated circuit seem to leave the burlesque producers, with the exception of I. H. Herk and E. Thomas Beatty, out of the running.

Beatty controls the Englewood, Chicago, and Herk (with Max Spiegel) the Criterion, Buffalo, both playing the Shubert vaudeville units. According to insiders, the Affiliated contracts with the houses run until April 1.

The Mutual circuit as now operating is selling the attractions to the houses for \$1,600 weekly. The grade of attractions would have to be raised considerably, which would automatically eliminate some of the present Mutual producers, thus making room for the newcomers.

COLUMBIA'S BEST CARD IS "BEAUTY REVIEW"

Jimmie Cooper's Show, in First Columbia Season, Leading Wheel

Jimmie Cooper's "Beauty Review" tops the list of Columbia wheel shows as regards gross receipts to date for the current season. "Chuckles" of 1922 is second. Barney Gerard's "Follies of the Day" and "Sliding" Billy Watson's show are neck and neck for third place.

The Cooper show has consistently led the field from the beginning of the season, never having been displaced to date from the top position for receipts. "Chuckles" and "Follies" have seen-sawed, changing places once or twice. "Sliding" Billy Watson's show has also passed the contenders and was second for a week or so since the season started.

The difference between the leader (Cooper show) and the other three contenders is considerable, Cooper having a safe lead. Just a short distance behind "Follies," "Sliding" Billy Watson and "Chuckles" are Sim Williams' show and Ed Daley's "Broadway Brevities," both new shows on the Columbia wheel this season.

Cooper, like Daley and Williams, is playing the Columbia wheel with his own show for the first time this season, all three being recruits from the American wheel. Cooper led the American for the last three years it operated. Lena Daley's show, operated by Ed Daley, and Sim Williams were also up among the first five each season regularly in receipts when playing the American wheel. Lena Daley is the star of the "Broadway Brevities."

Following the six shows named about 15 of the rest of the Columbia's 36 shows are practically bunched in the matter of receipts.

A thing that has hurt some shows' business this season more than any other in years is the handicap placed on a good show following a bad one. In certain instances a bad show has done considerably more gross business to date than the good one following it, the Columbia patrons in the different towns failing to respond for a week after a bad show had played a given house, on the principle that if one show was bad the next one must be bad also. This falling off is always noticeable more on the first three or four days of the week, but by the time the news gets around the town that the Columbia show is a good one the lost business occasioned by the impression left by the poor show cannot be made up.

Business on the whole in the Columbia to date in the matter of gross for the circuit figures about \$500 to \$700 better than last year for the corresponding period, start of the season to date.

\$2 "BOOK"—\$25,000 SUIT

Chicago, Nov. 29.

Harry J. Ashton has started suit against Izzy Weingarten for \$25,000, alleging that part of a "book" written by the plaintiff was used in the Star and Garter burlesque show of 1919 by the defendant.

It is claimed by Harry Munns, attorney for Weingarten, that Ashton advertised scripts for sale for \$2; that Howard Paden, who produced the show, bought one; that he used some of its material, and that this is the foundation for the suit.

ROAD MANAGERS TRANSFER

A shift in the Hurlitz & Seamon road managers this week places Harry Shapiro with the "Social Maids," and transfers Frank Parry from the "Social Maids" to the new "Rockets" show, which opened Monday (Nov. 27) at Newburgh under the title of "Girls from Happyland."

The show will take the "Rockets" title after the Empire, Brooklyn, engagement, Dec. 4, the original "Rockets" having played the Empire seven weeks ago, when the show was first produced by Bedini & Bernstein.

Judgment Against Sam Howe

Sam Howe did not defend a suit for \$6,666 Dazian's Theatrical Emporium, Inc., started against him as a result of which full judgment has been entered in favor of Dazian's. The action is on an assigned note from H. Mahieu & Co., theatrical costumers.

BURLESQUE REVIEWS

KEEP SMILING

(COLUMBIA BURLESQUE)

The Groom..... Bert Lahr
The Vamp..... Harry Kay
The Bride..... Harry Melton
The Pop..... Lillian Rockley
The Bridemaid..... Babe La Fay
The Best Man..... Emily Dyer
The Smiler..... Joe Wood
The Grouch..... Dave Woods
The Guest..... Leo Pelletier
The Guest..... Dick Fritchard

Bert Lahr, featured with James E. Cooper's "Keep Smiling," achieves the seeming impossible with this Columbia wheel show. Practically unaided, he carries the entire comedy burden for the full length of the show, keeps the laughs popping and exploding like an old-fashioned Fourth of July fireworks celebration without a let-down from a few minutes after the start to the tag line, and although on view almost continuously, never tires the house, or, what would appear more logical, himself.

Talk about your one-man bands—Lahr is a one-man symphony orchestra, a Sousa and Whiteman combined. A master of all the comedy tricks that burlesque understands and likes, Lahr adds to the general list of familiar with a comedy technic of his own that is sure-fire for burlesque.

The idea of having a single comic practically give the whole show, however, is not a good one. While Lahr gets away with it as few burlesque comics that come to mind ever have, it would add value to his work to have at least one, or possibly two other low comedians

(Continued on page 8)

MISCHIEF MAKERS

(MUTUAL WHEEL)

Straight Man..... Arthur Lanning
Comic..... George Hart
Comic..... Rube Fultonson
Soubret..... Rose Gordon
Ingenuette..... Flo Wagner
Prima..... Jean Hart
Team..... Lubin and Welsh

Tom Sullivan's "Mischief Makers," at the Olympic this week, is a bad show—bad even for a Mutual show—and that means it's terrible. Just a waste of time with a cast that essays about a half ounce of talent to the ton, and a show consisting of a tiresome and stupid collection of blaa that maintains a perfect average of mediocrity.

As a rule if a Mutual show is shy of talent or material it manages to partly camouflage its lack of either or both with blueness—but the "Mischief Makers" hasn't even the doubtful honor of being funny though dirty.

It's clear enough—although that isn't the show's fault. There's a try for the blue several times—the intent is there, but somehow the performers didn't seem to be able to convey what they were trying for to the audience.

And when that 14th street bunch can't pick up a suggestion of double entendre it's either a question of the stuff being too obviously unfunny to register—or it's sold so clumsily it can't be understood.

The old time concert halls of Coney Island's Bowery like Connor's used to perpetrate some pretty wicked entertainment under the label of burlesque, but Connor's or Wilson and Kojen's or any other Coney emporiums of the nineties

(Continued on page 8)

SUNDAYS IN JERSEY CITY

The Majestic, Jersey City, Columbia wheel, started playing Sunday for the first time this season, with the opening attraction "Folly Town." The Sunday experiment was tried for a few weeks last season.

The playing of Sunday shows was brought about through a tie-up with the Firemen's Relief Association of Jersey City, the organization buying out the house on Sunday for the next six weeks.

The shows will be routed from Paterson to Jersey City, opening there on Sunday instead of Monday, the same as in the west.

BEFORE AND AFTER CUTS GO FORWARD ON WHEEL

Columbia Orders Managers to Keep Each Other Informed

A new ruling regarding the cuts and eliminations ordered in Columbia wheel shows by local censors in the different wheel cities, the Columbia's own censors and house managers along the circuit route, calls for the resident manager in each stand to forward to the next house a complete list of the cuts ordered, together with the list that the manager will receive weekly from the town preceding him on the wheel.

In this way, through the method mentioned, each house manager will be equipped with a complete list of the "don'ts" that other managers on the circuit have ordered. This does not mean that every house manager, however, is to apply the full list to his own particular town and house, the list merely supplying the house manager with what has been objected to in the show in other cities.

Inasmuch as some cities permit gags, business, etc., in a show that other cities object to, and vice versa, the local manager is instructed by the Columbia Amusement Co. to use discretion in utilizing the list of eliminations, as applied to their own local situation.

It is expected the list, however, will cause a tightening of the shows generally, through the local managers naturally taking it for granted that if a dance or bit has been banned in one town there must be some reason for it.

The effect of each manager having a complete list of eliminations is calculated according to informed producers to make the manager more particular in making his own eliminations than he would be otherwise, through having "bits, etc., pointed out to him that might otherwise escape his attention."

The new ruling went into effect this week, a circular letter describing what the Columbia people desired, going out to all house managers.

COLUMBIA MEN DECIDE ON UNIT PRODUCTIONS

Meeting This Week—Gerard Seems Certain—Pearson and Singer Possibilities

A meeting of the Columbia burlesque circuit board of directors was held Wednesday to determine what action they will take upon accepting applications for reinstatement from former Columbia producers who went over to the Affiliated circuit and produced Shubert units.

Several of the former Columbia producers directly and indirectly are alleged to have made approaches to Columbia officials to find out how they stand as regards future productions and franchises for the Columbia.

The heads of the Columbia circuit seem divided in their feeling toward their former allies. One of the triumvirate who control the Columbia seems inclined to let down the bars, taking the stand that personal feeling should be submerged for the good of the circuit.

Another of the big three expressed himself strongly about one or more of the producers, but intimated the applications of the others might be regarded favorably.

One producer who seems certain of a berth is Barney Gerard, who produced the "Follies of the Day" in conjunction with the Miner-Estate. Gerard is regarded as having gone out with a clean slate—as much as he didn't operate his own franchise.

Jack Singer and Arthur Pearson are also figured to be back in the Columbia fold, as both have produced consistently good shows for the Columbia circuit in the past.

SIGNING FOR REHEARSALS

A new regulation governing rehearsals has been placed in effect by several Columbia wheel shows. It calls for the actors to sign a slip acknowledging a rehearsal call when notified. The slip signing was brought about through the members of one company chronically denying having been notified of after performance rehearsals, with the result it was unable to secure a full quota. Several other Columbia shows hearing of the innovation decided to take it up.

Mutual and Holyoke

The Holyoke, Holyoke, Mass., becomes a three-day stand on the Mutual circuit next week. The house played American wheel shows for several seasons.

The Mutual will also add new houses in Waterbury and Bridgeport.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE
Twenty-eight in This Issue

INDOOR CIRCUS SUCCESS OPENING UP NEW FIELD

Hagenbeck-Wallace Business in Two Cities May Be Followed by Summer Circuses "Under Auspices." Big and Profitable Trade in Milwaukee

Chicago, Nov. 29.

The success of the "winter edition" of the Hagenbeck-Wallace circus at Milwaukee and that it is making money in Chicago have opened up a new field for fraternal organizations seeking benefits. Indications are that next summer it will be a circus which will be presented under the auspices of some local organization, and not a carnival. The impression has prevailed in the smaller cities that a circus was too "big" to be offered under local auspices, but the recent development of the winter circus idea has opened up the new field. The Hagenbeck-Wallace show played Milwaukee seven afternoons and seven nights under the auspices of the D. O. K. K., a branch of the Knights of Pythias corresponding to the Shriners of the Masons, and had capacity after the first Monday. The circus played to between \$48,000 and \$50,000 and made so much profit for the D. O. K. K. of that city it immediately signed for next season. While in Milwaukee the stream of offers from fraternal organizations began pouring into the show, and the Chicago engagement has served to foster that interest.

The season at the Coliseum in Chicago has not been so successful as the Milwaukee engagement. The business is running about \$23,000 a week here with an expense of \$20,000. The Chicago engagement is under the auspices of the Builders for Boys, a Masonic organization, and the failure to measure up with Milwaukee can be explained by the fact that the Chicago engagement has not been handled so well as the one at Milwaukee.

The Hagenbeck-Wallace winter edition circus now at the Coliseum is a clean show. There are no concessions, no wheels, no side shows, no objectionable features whatever. The show is owned by Muggivan, Bowers & Ballard, who are prominent in the outdoor amusement field, operating a number of tented enterprises.

K. C.'S EXPOSITION BUILDING

Kansas City, Nov. 29.

This city's newest exposition and amusement building, the Royal Auditorium, was formally dedicated and opened Saturday with the first Kansas City appearance of the Lindsborg Chorus in "The Messiah." The event also marked the opening of the American Royal Live Stock Show which is the big event among breeders in this part of the country. The new building cost half a million dollars, covers two-thirds of a city block, and seats 12,000 in its auditorium.

Barnes Wintering in Texas

Los Angeles, Nov. 29.

The Barnes Show is not to winter here this season, but will have its quarters in Dallas, Tex. In the meantime the half-million-dollar winter quarters here will remain idle. No reason for the change of location is given.

OUTDOOR ITEMS

Willett Roe, who was manager of Galveston Beach last summer and formerly a carnival agent and contest promoter, is now in New Orleans, where he is arranging an indoor promotion to be held at the Gypsy Smith Auditorium week commencing Dec. 4.

The De Kreko Bros. Shows are playing their third week in New Orleans under the auspices of the local lodge of the Theatrical Mutual Aid (T. M. A.). The shows move from the Crescent City to Morgan City, La.

Lazir's Mighty Doris Shows are in winter quarters at St. Louis. John Lazir, manager, is now at his home at Kansas City.

The Lachmann Exposition Shows are in winter quarters at Leavenworth, Kan. It is said that the show will be enlarged for next season.

KEEP SMILING

(Continued from page 7)

shooting for laughs in co-operation with him. "Keep Smiling" itself is a straight burlesque frolic, with the usual bits and numbers, but also having a slight thread of continuity—a tale about some stolen wedding presents. The "plot" may have been a bit more prominent at the beginning of the season, but it doesn't obtrude enough now to interfere to any extent.

In addition to Lahr's distinctive method of laugh-getting, there are several other outstanding points in the show worthy of comment—Barry Melton, for instance, a slender singing comedienne, who stopped the show cold at 10:40 at the Empire, Brooklyn, last week with subdued jazzy vocalizing, and who reads lines and handles situations in a way that stamps her as an artist miles above what usually passes for "principal" women in burlesque.

Then there's Babe LaFay, a human dynamo if there ever was one—a little dancing brunet who literally dances her head off. Miss LaFay has improved her vocal method greatly over previous seasons. The less singing she does, the better, for she's a natural dancer, needing nothing additional to get her over. The Three Jolly Bachelors, a singing trio, with each of the three men composing it possessing strong resonant voices containing real music, figure importantly in the olio with their specialty. One of the trio, Dick Pritchard, also plays several bits with ability.

Harry Kay is a tramp in the first part, but has little to do. There would appear to be numerous other types he could handle better. Kay shows genuine talent in the second half—a finely conceived non-friend character. Emily Dyer is a satisfactory prima donna, and Lillian Rockley a pretty ingenue with an averaging singing voice.

The numbers are just numbers, the chorus striking a fair average on looks.

Several new bits have been added since last year, but the "Greenwich Village" scene, in which Lahr does his familiar eccentric "nancy" Dutchman in the guise of a cop, is still the same wov it has been for the last couple of seasons. "Keep Smiling" did capacity Thursday night. On the way out the audience were talking about the show, and the opinion was unanimous it was very good. The audience was right. Bell.

MISCHIEF MAKERS

(Continued from page 7)

would have to extend themselves to grab the brown derby from the "Mischief Makers" of the current season for first prize in the turkey handicap.

Speaking of turkeys—this is Thanksgiving Week!

When a show is as bad as the "Mischief Makers" it's hard to discern any good in it, the bad points being so numerous and so irrefragably bad the few good points are almost snowed under. Arthur Lanning, who wrote the book, is as competent a straight man as there is in all burlesque—he has presence, personality, and a method that betokens ripe experience—but Lanning is practically lost in the show. He can blame the author of the "book" principally, and what can't be blamed on the book—and it's enough—is the fault of the poor cast he's surrounded with.

Rube Fulkerson and George Hart have the comedy assignments. Fulkerson "does at" an eccentric "Dutch" role, but outside of the dialect never gets within ten paces of it, and the dialect isn't so forty either. Conceding the material to be tortuously inept and annoyingly unfunny Fulkerson, judging by his performance at the Olympic Monday night, appeared to lack even the elementary requirements of a comedian.

George Hart, on the contrary, displayed real possibilities as a comic, doing a stage tramp that in make-up and general outlines seemed to have been modeled after Billy Arlinton. Set properly in a show and with material Hart would be an asset. Lubin and Welsh, a colored man and woman combination, did an olio specialty that was below the small time average, but it was a headline contribution compared to the talking skit done as another olio act by Fulkerson and Wagner.

Rose Gordon, a chunky little brunet soubrette, furnished one of the exceedingly few redeeming features with number leading that had her out in front of the sister choristers a number of times. Rose never drew

a blank, working to the boxes mostly and putting pep into the show. Jean Hart pleased with ballads, making the most of a strident soprano. Flo Wagner, the ingenue, completed the list of women principals.

The old lemon game disguised as a sort of shell game with eggs, a telephone bit, table scene and the business of the two comics kidding a cop were among the comedy entries. The cop thing was well done—most of the other bits were long drawn out and ended nowhere.

Some imitations of Belle Baker, Mary Garden and Lew Fields were so bad they were excruciatingly funny, but the Olympic didn't catch the humor. A "pick-out" number, with the choristers each doing a bit, brought forth considerable kidding by the house, the ushers and special cop having quite a busy ten minutes patrolling the aisles and admonishing the unruly ones to behave.

Miss Fifi is the house added attraction and coaxed it like the proverbial bowl of jelly for the usual hefty returns.

Tom Sullivan's other show, "Monte Carlos," was at the Olympic last week. It classes as a good Mutual show. If the "Mischief" are following the "Montes" all over the circuit, they're getting a real break, but if the playing order should ever be reversed it looks as if it's going to be tough on the "Montes." Quite a few seats short of capacity Monday night. Bell.

COLUMBIA'S LOWEST

Williams Show Did \$7,155—Casino, Boston, on Top With \$8,500

The Columbia, New York, hit one of the lowest marks of the season last week, the Mollie Williams Show grossing about \$7,155 on the week. The previous week "Maid of America" was also low for the Columbia, with approximately \$7,500.

The top notch business of the week for the Columbia Circuit was at the Casino, Boston, "Chuckles of 1922" doing about \$8,500. Last week was the first of the current season that the Casino topped the Gayety, Boston, the latter doing \$8,150 with "Knick Knacks."

The Columbia's weakest stand last week was the Majestic, Jersey City, again, with "Temptations of 1922," grossing \$3,500.

WHO BUMPED MARATSKY?

No trace of the stick up crew that bumped Louis Maratskey, the Jeweller, over the head last week and robbed him of \$3,500 worth of jewelry last week in the Hotel De France, New York, had been turned up, up to Tuesday.

Maratskey, who lives in Hudson, N. Y., received a message to call at Freeman's restaurant. When he reached Freeman's another phone message called him to the Hotel De France. Arriving at the De France, Maratskey on entering a room was severely thumped on the head with the butts of a couple of revolvers held by two stick ups, who grabbed his jewel case and left Maratskey bound and gagged.

Maratskey is well known among the burlesque fraternity, having a big trade in that field in diamonds and jewelry.

CORRECTING ERRORS

Through an error two weeks ago Variety listed the Casino, Philadelphia, as one of the Columbia houses running below last season's weekly quota. The Casino has been going along at an average increase of \$500; \$1,000 over last season's business for period beginning Sept. 1, to date.

It was also inadvertently stated in the same issue Gerard's "Follies of the Day" did \$5,500 at the Columbia, Chicago. Instead it should have read Star and Garter, which was the house the "Follies" played the week in question.

Port Huron is Regular Stand

The experiment of playing Sunday shows at Port Huron, Mich., by the Columbia has proved successful after a couple of weeks, and beginning next Sunday Port Huron goes on the route as a regular one day stand.

It will break the jump between Detroit and Toronto. The "Mimic World" starts Port Huron on a wheel stand.

ELSIE JANIS DENIES

Philadelphia, Nov. 29.

Elsie Janis, playing for two weeks here as a headliner at B. F. Keith's, denies absolutely the story of her engagement printed in a New York paper. The story named nobody, and Miss Janis characterized the whole thing as imaginative.

OBITUARY

KATE RYAN

Kate Ryan, aged 65, one time member of the old Boston Museum stock company, died at the Trumbull hospital in Brookline, Mass., November 27, after an illness of about three months. At that time she suffered a shock. Born in Boston April 23, 1857, it was said of the deceased that she never went to a theatre until one Sunday evening when her Sunday school teacher took her to a performance at the Boston Museum. She saw "The School for Scandal," and was so impressed she decided to become an actress. She was then 15 years old.

ERMINIA MIGNATTI

In memory of my dear departed mother, who left me to ascend a higher plane November 29th, 1922. Her memory will keep green and fertile until we meet again. God rest her soul in peace. Her adoring son.

JOSEPH P. MACK

After much difficulty, she got a hearing from R. M. Field, the manager of the company, and was finally given a trial.

Eventually she made good and after that played many roles. Early this month a testimonial benefit was given at the St. James theatre, Boston, for her benefit.

WILLIAM T. KEOUGH

William T. Keough (Davis & Keough, producing managers) died at the home of his sister, Ida F. Keough, in Brooklyn, N. Y., Nov. 23. The deceased was 60 years old and is survived by three brothers and a

IN MEMORIAM

CHARLES W. KEOUGH

Who Departed This Life November 23rd, 1922
MAY HIS SOUL REST IN PEACE

sister. Interment was in Charleston, S. C., his home town.

Mr. Keough was an old-time theatrical man, manager of the Academy of Music in Charleston, and later associated with the Shuberts and William A. Brady.

WHITMAN OSGOOD

Whitman Osgood, publicity man for Keith's, died November 24 after an illness of a month from diabetes. When Chase's first opened in Washington he handled the publicity for the house, and when the newer the-

atre was built and the Keith interests took over local big time vaudeville he continued in the same capacity.

The deceased was actively engaged in newspaper work practically throughout his entire career, being at one time editor of the Washington "Times," and in various other capacities with the other publications here. He published the Keith theatre program and was owner of the Washington Printing Company.

DAVID W. MAURICE

David W. Maurice died at his home in Lafayette, Ind., November 21. He was the founder of the Family theatre in that city, and had been a leading vaudeville manager of the Middle West for years. His death was due to a complication of diseases. His age was 54.

EDWIN H. BERGMEIER

Edwin H. Bergmeier, known on the stage as Edwin Beryl, 23 years old, an actor of New York, died at the home of his parents, Mr. and Mrs. John F. Bergmeier, in Cincinnati, Sunday night. Bergmeier was a member of the New York cast of "The Passion Flower."

FRANK O'BRIEN

Frank O'Brien died at his home in Freeport, L. I., Nov. 22, of a lingering illness. The deceased was about 57 years old. For many years he was identified with Jacobs & Jermon's shows. A wife and two sons survive.

JOHN H. GILMOUR

John H. Gilmour, 65, died at his home in Yonkers, N. Y. He was a veteran of the stage and formerly well known though not having done active professional work for the past ten years. He had been in poor health for a year.

WALTER SANFORD

Walter Sanford, theatrical manager and 47 years of age, died at White Plains, N. Y., after an illness of five weeks. He is survived by his wife and was a graduate of the University of Kansas.

GRACE PROCTOR

Grace Proctor, who played in several vaudeville sketch organizations, among them the Walter V. Milton company, died in Oklahoma recently after a long illness.

The mother of Nina Davis died at Lynn, Mass., aged 59. She was the mother of 10 children who survive.

WITH THE WOMEN

By THE SKIRT

"The Awful Truth," at the Miller is indeed awful, starring Ina Claire. The Frohman staff must have been sadly in need of a play for Miss Claire.

That sterling actor, and of America's best, Bruce McRae, is wasted in this piece.

Awful is also the word for Miss Claire's gowns. A tea gown of lace, smothered in pink chiffon, showed an intelligent hand. A gold tissue dress in the first act was so ugly it is difficult to imagine a star accepting it. The front of the dress was just what an Egyptian dancer would wear, with the belt and sash edged with fringe. As though there weren't enough trimming, a bunch of ribbon hung at one side. Miss Claire's second dress, of purple velvet, had a tight bodice and full skirt. The elbow sleeves were edged with ermine ruffles and hanging from the elbows were long, full loops of white tulle. Nothing uglier has ever been shown on the legit stage.

Corra Witherspoon, in a secondary role, dressed to perfection. Her first evening gown was a lovely shade of green velvet made with the elongated blouse and just a touch of silver. Her second street dress was of a light shade of chocolate brown, made after this season's most popular model, full at the skirt and blouse. Grey was worn by Miss Witherspoon in the last act. The full skirt had three wide bands of velvet in the same shade.

Jobyna Howland, in "The Texas Nightingale," at the Empire, tried so hard to convey the idea that she was a grand opera star, but Miss Howland was just her own lovable self, big, boisterous and amusing, the same as she was in "The Gold Diggers," minus the fat lines of that play. Percy Welton at first threatened to be an awful nuisance, but he walked away with the play at the opening performance.

A Model Kitchen was the second act set and what a housewife's delight it was! But that's all there was. Nothing really happened in the kitchen.

Take it all in all, "The Texas Nightingale" was a bore of an evening. "Enter Madame" is too fresh in memory to allow the "Nightingale" a chance.

Miss Howland had courage to make her first entrance in a simple black coat and skirt. Her long fur scarf and muff were of black and white. In the kitchen Miss Howland appeared in a gorgeous silver wrap lined in bright green velvet. The gown underneath was of white, soft satin; the skirt beautifully draped. The long waist was embroidered in crystals and held with a hip girdle of jewels. Very nice was a short chinchilla coat worn in the last act. Underneath was a graceful gown of grey with silver tassels hanging from long ends at the shoulders and waist line. Miss Howland's hats were the small close-fitting turban model.

Mollie Williams was back at the Columbia, slimmer and more ambitious than ever. The show remained very much the same as last year, with new (Continued on Page 10)

CABARET

For the first time the Palace hotel, San Francisco, has a girl show appearing in the Palm Court. It is Gorman's "Follies of 1923," brought to San Francisco from the Ambassador hotel, Los Angeles. The revue, a pretentious production for a hotel to stage, had its opening last week and because of its merit has been crowding the Palm Court. Three shows are given, at 8:30, 10:30 and 11:30. A \$2 covert charge prevails during the run of the show.

The opening number is "Hello, Everybody," two girl pages making their appearance in a sort of prolog and accompanied by "The Traveling Man" (Jess Mendolson), one of the cleverest juveniles on the coast. The introduction number closes with an ensemble in which all of the girls participate.

Mlle. Suzette in a "Danse Oriental," No. 2, went well. She is clever and easy to look upon. Anton Yarotski and Ania Karenina in a Gypsy dance were next and scored. Anita Sullivan, a soprano, formerly with Kolb & Dill, was down for No. 4, but switched to No. 5. She has a voice of power and tone, which she ably demonstrated in "Glanina Mia." "Doris," a cute number next, staged by Mendolson and Doris Eaton, supported by the girls. It tells a story in song. Miss Eaton, an exceedingly pretty artist, with a voice that is small yet appealing, makes her first appearance as one of the girls. The song is about Doris being in the chorus and lamenting she is not given a chance to be featured. The girls finally shove her to the front and she goes into a number with Mendolson, ending with a short dance. This number was a real winner, and should be, since the idea was lifted from "Sally."

David Murray and Mlle. Suzette presented a ballroom number, well done and much liked. "A Little Offering" which followed was a buck dance by Miss Eaton. "My Rose of a Thousand Dreams" is rather pretentious with Ricardo Montiel and the girls. This was Montiel's first appearance and he came in for something of an ovation.

After an intermission was "One Thousand One Nights," with Montiel as a singer and Miss Karenina as a dancer. It was spectacular and an eye-filler. The remainder of the program included the Novelty Fox Trot by Murray and Suzette; "Dancing Fools," by Mendolson and two girls; dance specialty by Miss Karenina and Yarotski; "The Royal Fellow," with Miss Eaton and the girls; "My Jewel of Love," spectacular number with the girls costumed to represent various rare gems, led by Mendolson and Miss Sullivan; Indian Dance, by Suzette; "South Sea Isle" (Miss Eaton) and "La Pere La Victoire," in which the entire company appeared for the finale.

To Bill Simon and Mike Lyman, well known in the cafe world, particularly in Los Angeles, goes the credit of restoring to San Francisco's downtown district a cafe as fine if not better than anything the city knew in the "good old days." This new temple of good food and amusement is called the Palais Royal, and is housed in the three-story building formerly known as Tai's. The new owners have spent a world of money in dolling up and rebuilding the structure along the most modern lines. It is really three cafes in one. The ground floor is devoted to the Palais Royal Coffee Shop, the second to the Palais Royal Cafe and the third floor to "The Plantation." There is no music or entertainment in the Coffee Shop but on the second floor Chris Mann's orchestra supplies rhythmic dance music amid soft lights and a color scheme of blue and gold. This floor in John Tai's day was known as "the porch." The new owners bridged over the opening upon which "the porch" faced, put in a dance floor and made it separate. Upstairs, above the Palais Royal, is The Plantation, formerly known as The Little Club. The scheme of decoration here is entirely Dixie stuff like the Plantation in New York. Fanchon and Marco head a special revue with Rube Wolf's jazz orchestra for the music.

There are two shows staged in "The Plantation," the first at 11 o'clock and the second at 1 o'clock in the morning. The show is a real hit. Fanchon and Marco are leading the numbers with a special dance in which they sing at the same time a new composition of their own entitled "After the Party,"

halled as a waltz hit. Next in line of importance is Frances Williams, a veritable bundle of versatility. She does three song numbers, "Tootsie, Good-Bye," "Apple Sauce" and "Caroline." She also does a soft shoe dance that is a gem. Frisco Nick in on the bill with his funny dance specialty and other principals include Mlle. Nita Susoff, Miss Woodrow and Mon. Collins in a dance number, and Gay Foster.

One of the outstanding features of this Fanchon and Marco Revue is the chorus. The girls are really above the chorus grade. They each do a specialty that would credit to the average cabaret principal and in their ensemble numbers score repeated encores.

Alcohol valued at from \$75,000 to \$100,000, delivered, was destroyed by Deputy United States Marshal George Andrews at Rouse's Point last week in the presence of several hundred spectators. The deputy marshal knocked bungs from fourteen hogsheds and allowed 100 gallons of the white-colored liquor to flow down the gutters of the Point into Lake Champlain. Destruction of the alcohol, Federal agents say, is the culmination of one of the most brazen attempts to smuggle liquors into this country from Canada since the passage of the Volstead act. Customs officers stationed at Rouse's Point who seized the alcohol last spring estimated its value at \$20,000 in Montreal and from \$75,000 to \$100,000 if it had reached Philadelphia, the point of consignment. The shipment was made from Montreal early last spring by freight and was billed via Rouse's Point to a chemical company at Philadelphia. It was invoiced as "paint remover." Customs officers at the Point were suspicious of the shipment and took samples from each barrel, a cursory examination of which showed the contents to be alcohol and ammonia. An analysis made by a government chemist revealed the fact that the barrels contained only a few ounces of ammonia and the remainder was pure alcohol, 190 proof. The analysis also showed that, if allowed to stand in open vats for a few hours, the ammonia would entirely evaporate, leaving the alcohol unharmed for beverage purposes.

That the wet and dry situation is receiving so much attention by administrations just now may not be altogether the result of the November elections. It must have been brought to the attention of officials, by wet propaganda if nothing else, that the U. S. is becoming a nation of drunkards. Only prohibition is to be blamed. The secrecy of liquor, made criminal to possess, carry or consume, is the sole cause. Prior preparations to have liquor bring it out in quantities. It is everywhere, in the pocket, in the car and in the office. Drinking goes on continuously, one drink leads to the next and to intoxication. People with no intention of drinking, no thought of liquor and no inclination, have it forced on them at unexpected moments. This condition, while more to be found at the moment in the cities, is spreading to the towns. It is affecting not only men and women, but boys and girls. After years of prohibition, there is now an oversupply of liquor in this country. Some of it is good, but most of it is bad. Prohibition is not only making the U. S. a country of drunkards, but it will also make it a nation of invalids. Whatever purpose behind the original promotion of prohibition and despite statistics on labor that may be produced, prohibition from any angle is not alone a dismal failure but it is the terror of the century.

It's singular how certain places seem marked for selling. Other places do business openly, but certain places are hounded even after they have given up to six previous "violations." The other evening in New York a restaurant manager said he was expecting a "visit" any moment. Asked why, he stated he did not know. As the restaurant had been in trouble but a short time before, the manager was asked if the impending visit was a follow-up of the first. He said no, that the first had been squared, that they stood ready to take care of anyone, but they knew the "visit" was coming. Asked how they knew, the manager said they had been tipped to it by someone in the same office ordering the "visit." Even places giving up from \$490 to

(Continued on page 30)

DISK REVIEWS

POPULAR

THE WORLD IS WAITING FOR THE SUNRISE (Fox Trot)—Markel's Orchestra
WHEN THE LEAVES COME TUMBLING DOWN—Same—Okeh 4675

The first number, a truly beautiful ballad, will outlive scores of flash pop songs. Although primarily a slow waltz number, the fox trot arrangement even scintillates. It is an undeniable charm and sympathetic melody that intrigues with repetition.

"Leaves" (Richard Howard) is a smooth fox with a snatch of the "Spring Song" in the body of the chorus which will "make" the song if anything will.

DIXIE HIGHWAY—Marion Harris
BROTHER-LAW DAN—Same—Brunswick No. 2318

Last month this comedienne had the assistance of Isham Jones in her recordings. Currently she is performing alone, probably having proved her mettle sufficiently not to require strong orchestral assistance. Not that the musicians here are negligible, but Miss Harris is allowed greater scope in individual expression. "Dixie Highway" (Kahn-Davidson) is a rhythmic number, the title suggesting the theme fully. The reverse is a colored comedy song which Miss Harris handles perfectly as to dialect and lyric interpretation.

COW BELLS (Fox Trot)—Harry Radnor-Law Dan—Same—Edison No. 51032

"Cow Bells" (Al Plantadosi) permits for numerous instrumental effects such as mooing, bell clanging, chimes, etc., which lends color to the recording. The "Southern Home" (Polak-Eastman-Heliman) number gives away the Dixie idea, which naturally is the cue for a medley of Dixie interludes. A two piano effect is also a striking feature of the recording.

NELLIE KELLY (Waltz)—Hazy Natzy and His Orchestra
LOVE'S LAMENT—Same—Hudson Pavilion Orchestra—Gennett Record

It's a far cry from George M. Cohan to the continental Piquet, yet both extremes are coupled on this record. Both are waltzes, but Cohan's is American, paprikaed with a dash of Irish ginger, while "Love's Lament" is amorous and as impassioned as the title. Still a waltz is a waltz, whatever the motif, and for dance purposes probably the foreign composition has a little the best of it in melody.

The Hudson Pavilion Orchestra is directed by Jack Lawson. Lewis James sings a vocal chorus in the course of the rendition.

IF YOU DON'T THINK SO YOU'RE CRAZY—Harry Blake and Robert Judson
STRUTTING AT THE STRUTTERS' BALL—Same—Pathe No. 20838

Blake and Judson, tenor and baritone, are one of the best two-man "canned" vaudeville combinations in the field. They have the right idea in putting over a vocal number embellishing the lyrics with vocal intonations, the only thing they can depend upon for distinction, where the singer in the flesh has the advantage of visible "personality." The "crazy" number (Turk-Robinson), for example, conjures up the spectacle of the twain romping and strutting and "nuttin'" all over the stage were they appearing in vaudeville. The "strut" number is appropriately dialed in keeping with the colored "Miss Mandy and her dandy" idea.

SUEZ (Fox Trot)—Clyde Doerr and Orchestra
I WISH I KNEW—Same—Victor No. 18947

"Suez," a majestic Oriental fox trot, is the work of Ferdie Grofe, Whiteman's pianist-arranger, and Peter DeRose, which Doerr interprets soothingly and calmly with intermittent whistle and other effects. "I Wish I Knew" (Spencer-Anderson-Bryant) is a west coast favorite and a nice even dance.

I'LL BUILD A STAIRWAY TO PARADISE (Medley Fox Trot)—Carl Fenton's Orchestra
TRULY—Same—Brunswick No. 2316

The annotation on the disk label, "Buescher instruments used," is liable to assume some sort of significance if it is plugged sufficiently. Whether the layman comprehends that the dulcet clearness of the recording has anything to do with the make of instrument employed is problematical, but it is a fact that every Brunswick disk thus far reviewed in which Buescher is concerned sounds so much better. "Paradise" is medleyed with "Four Leaf Clover" (DeSylva-Francis-Gershwin), both from George White's "Scandals." "Truly" is an ingratiating dance tune by Vincent Rose to which Benny Davis fitted words, although it is really the melody that counts. Fenton's orchestra does both exceedingly well.

SPORTS

The judges at Madison Square Garden who are doing their best to kill boxing in this state had another great night last Friday. In the semi-final between Joe Welling, the veteran lightweight, and Andy Thomas, the young Italian-American sensation, the "guessers" opined Thomas won. It was one of the worst decisions ever made. Welling never fought better in his long career. By no stretch of the imagination could a dispassionate judge have given him worse than a draw. He dropped Thomas for a nine-count in the second round, the bell saving Jimmy Kelly's boy from a sure K. O.

In the fifth Thomas began getting to Welling with long overhand rights. The veteran fainted a bit until the button showed, then picked Thomas out of the air with an inside right that again sat him down. Welling discounted Thomas's youth and strength by masterful ring strategy, tying him up in the clinches and smearing his face up with a left jab.

Welling tired in the last five rounds, but at no time lost his lead. The only way Thomas could have evened the score was by dropping Joe, which he failed to do.

The partisan crowd consisting of the entire Thomas neighborhood roared encouragement throughout the battle. Every time Thomas tried a punch the gang screamed, whether it missed or landed. This may have influenced the "homers." Another factor may have been the odds which installed Thomas a favorite over the Chicago boy. It is almost uncanny the way the poor judgment of the judges, at the Garden saves the "wise" money. Once or twice a coincidence may be—but for breakfast, dinner and supper—"the works."

Nearly every week the incompetent grocery clerks and ex-butchers who are supposed to judge the Garden and other local club bouts pull a bone.

The week before it was Jack Bernstein of Yonkers who was cheated out of a well-earned victory. Before that it was Al Norton, the welterweight, who fought one of Leo Flynn's meal tickets and got the rawest deal seen in seasons. Next week it will be some one else and so on and so on, until the blue-nosed boys are again in the saddle and the grand old game confined to the sticks and the small towns, where they seem inclined to preserve their eyesight.

It is next to impossible for an out-of-town fighter to get an even break at the Garden when boxing a local favorite. Welling has had two doses. When he fought Leonard at the Garden he weathered the toughest 13th round in ring history and came up almost as fresh for the next session as the arn-weary champion. The big dough was riding on a knockout. In the 14th Leonard couldn't hurt Welling, so weak was he, yet at the psychological moment the bout was stopped and Benny credited with a technical K. O. Welling told the writer after the bout that after the 13th Leonard's punches were like cream puffs and he could have stayed indefinitely.

Kid Kaplan, a pocket edition of Tom Sharkey, won easily in the main bout from Kid Sullivan, recent conqueror of Sammy Sieger. Kaplan, a rugged tearing boy with a wicked left hook, had Sullivan in distress several times but the latter was too tough to go down. Sullivan substituted for "Pepper" Martin.

When Gabe Kaufman, who manages Electric Park, Kansas City, in the summer time and promotes athletic events during his winter "vacation," returned from a short trip to the east, he brought with him permission from the Royal Mounted Police of Canada, for Wallace Dugid and George Walker of the Montreal force, to appear in a wrestling show at K. C. Kaufman was advised by the "wise ones" in New York he would find it impossible to get the two athletes away from their commands, but decided to try it and was successful in getting them 10 days' furlough. He immediately arranged for Dugid to meet Edward Lewis, the champion, in Convention Hall, Kansas City, Dec. 8. The Canadian weighs 215 pounds and is claimed to be a wonder. He defeated Emil Mapau, the winner of the French wrestling tournament, in two quick falls. The match here will be two falls out of three, with two hours and 25 minutes time limit and a decision if necessary.

Yale closed its season with a de-

feat by Harvard at New Haven while playing almost an identical offensive game as shown against Princeton the Saturday previously. A world of power in the central positions of the field, but no wallop when it was needed. There's been an abundant discussion as to just wherein was the fault of the bulldog's driving power, but no one seems to arrive at a conclusion. Superfluous speed in the backfield fronted by expansive pounce in the line, but no punch at the right time. The most logical solution is that the fault was in the forward line, where there was plenty of weight but no drive. It was a fact Harvard was getting the jump on the Blue forwards all afternoon. Another idea presented is that the Eli eleven were a greatly overrated team, and while that may sound plausible to those who haven't seen the New Haven boys in action, one flash at that outfit was enough to convince anyone there is overbearing strength in the squad, but no headwork.

The Crimson got its break on O'Hearn's punt, which hit a Harvard end coming back ahead of his opponent to keep him out of the play, but Owen picked it up to run 64 yards on as brilliant an open field piece of work as has been seen this season. They realized on it and scored. Yale recovered the next kick-off on Hammond's fumble, dug out 20 yards for two first downs, then flopped, and had to try for a field goal, which failed.

Line plays made up the offensive, which took the ball over those 25 yards before the kick was tried, and in the beginning of the next quarter the Blue team pulled as beautiful a forward pass from a kick formation as could be executed. O'Hearn faked the kick so perfectly he sucked the entire right side of the Harvard eleven in and then tossed to Neidlinger, who completed a 20-yard gain before he was stopped. What that play would have done on a fourth down when the Blue was at the other end of the field and within easy striking distance of the Harvard goal line is guesswork, and second guessing is always an idle pastime, but it leaves something to be regretful about.

A Williams man, who played against Yale earlier in the season, said the Eli linemen were woefully lacking in knowledge as to how to use their hands when on the defensive. Such an assertion may bear out the reasoning that the Blue's forward wall was at fault in other things as well, though that has no bearing on the team when carrying the ball with the use of hands then restricted.

Harvard played hard, clean and heady football. Hammond, a second string back, was particularly prominent when carrying the ball and promises plenty of trouble for his opponents next fall. Gherke, Owen and Buell need no introduction or odes to their ability. And again the Yale ends were outplayed, as at Princeton. Before game time the betting was generally at 10 to 7, with Yale on the long end, and in some instances odds of 2 to 1 were in evidence. The name Yale is magical.

It was noticeable throughout the contest that Neidlinger practically never carried the ball, and then only when on the receiving end of a pass. A radical change from the affair in Jersey, where he was a constant menace to the peace and quiet of the Princeton side of the field. It may have been because of O'Hearn, who incidentally gave the most heady exhibition on the field, playing consistently, but whatever the reason his offensive value was as nothing against Harvard. The overhead work of Yale at the finish, when Neale and Bench were sent in, gained considerable yardage, but the time was too short, and the Cambridge boys knew what to expect.

Harvard won on its merits and the ability of Owen to pick openings when let loose in a broken field. The contest itself could not be termed good football, if considering it technically, but a game that has so much tradition attached to it needs not the mechanical perfection to make it stand out—and next year has another fall season.

Billy Gibson is to succeed Tex Rickard as matchmaker and fight impresario at Madison Square Garden after the first of the year, according to authoritative sources. A change in the Boxing Commission will be in order about the same time. According to the story, William Muldoon is to be supplanted.

(Continued on page 31)

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Variety went to press Tuesday night of this week, owing to the holiday.

The New York "Evening World" conducts a "What Did You See?" department, with its readers invited to forward stories. Prizes are given weekly, and last week the first prize of a Dort car was won by 18-year-old Ethel M. Vitoch of Sayville, L. I., who turned in the following story, published in the "Evening World":

The Goat

Sayville now has two moving picture establishments. One of them, the Novelty, has been with us for years and is under the management of Mr. G—. Not long ago, Mr. S—, proprietor of a retail clothing store, leased the opera house and announced that he too would show pictures. In the beginning his prices were somewhat lower. He showed good pictures. The crowd began coming, prices went up and Mr. S— introduced the "country store" idea. Every Wednesday night he gave away coats, suits, dresses, rugs, furs, etc. This brought immense crowds. Well, the enterprising manager of the Novelty wasn't going to be left behind, and he began giving us the "country store" also on Wednesday nights. This week his offerings included a live goat, two live geese, a barrel of flour, a ton of coal, and the like of that. All well and good. Wednesday night came. I was at the Novelty. There was a big crowd. A boy won the goat. Thursday morning I went to the village and saw Mr. Goat in the show window of Mr. S—'s clothing store! Mr. S— had bought the goat from the lucky boy. There was nothing else in the window except the announcement pasted on the glass, "I Got G—'s Goat." More later.

Harry Wooten, vaudeville and picture editor of the "Times-Dispatch," Richmond, Va., visited his home town, Leland, Fla., last week, after an absence of several years. The landlord of the only local hotel recognized Wooten, but refused to acknowledge he was the original Henry, since, as the hotel man informed the visitor, the original Henry Wooten had been buried with appropriate ceremonies several months ago, and they weren't going to have all of their first fass marred. The next morning Mr. Wooten walked out to his grave, read the inscription and admitted everything had been done in proper form, but insisted his name be removed from the slab that denoted he had died doing his duty with four companions of the same town, in the Infantry regiment he was with in France. The landlord, assuming his office as the constable of the village, would not permit the removal, stating the parson said Henry Wooten was dead when they buried him and as far as Deland was concerned, Henry was just as dead as the others around him. As the town had several witnesses to the fact that he was dead, said the officer, and Wooten was the only one to speak for himself, the constable ordered Henry off the lot. Henry, now back in Richmond, does not know what the outcome will be, for in Deland he's still dead by official inscription.

Edmond Jarrett, American, was recently condemned to one month's imprisonment in the Paris police court. During the performance of a clown at the Nouveau Cirque, whose act consisted of juggling with lighted torches, Jarrett seated in the balcony, after having broken the dry law, attempted to juggle with matches. They fell on people below and caused protests. When the police tried to expel Jarrett he resisted and it was for "rebellion" and violence towards the officers of the peace that he received sentence of a month on the water wagon.

Tommy Mead, formerly a jockey and also on the stage, has sailed for Rumania, where he will train and ride horses.

FINESSE—AND THE COO-CLUCKS

The stage and the church are interested in each other, always have been and probably always will be. For the last several seasons the pulpit took exception to the tide of risqué dialog and situations that washed in on a wave of bedroom farces and things from the French. What the clergy had to say about Broadway was not complimentary. The associations for the advancement of the drama formed a sort of liaison with the church, and stage censorship was proposed. There is said to be a voluntary censorship machine with a panel of 300 or so civilian jurors to sit in judgment of Broadway's "bad things," but there have already been produced between 60 and 70 new plays this season and nothing heard from the censorship machine, though all the returns aren't in.

This season it looks like a reversal of the usual procedure of bon mots between the pulpit and the footlights. At least three plays have drawn so much favorable mention from the clergy, the praise from that source constitutes a novel angle to the season's activities. Sunday night the Rev. Dr. W. John Murray of the Church of the Healing Christ delivered a lecture on "The Fool," and the Selwyns, who produced the play, supplied the minister 2,000 specially prepared folders distributed to the congregation. "Loyalties" has drawn uniform praise from the pulpits of several denominations. "The Merchant of Venice" interested the clergy of Baltimore, with arguments pro and con, which will likely obtain here when the Belasco presentation arrives.

Along comes "Rain," one of the most vivid dramas in years. One of the leads is a man of the cloth, a missionary to the far corners of the earth. It looks like a bit of finesse on the manager's part, changing the usual situation by winning plaudits instead of pannings from the church. From a manager's standpoint he'd take it either way from the clergy. Perhaps it is more to be desired to have the clergy using the hammer. That is surer of publicity, and public attention is the healthiest thing for the box office. But if there is nothing to "steam up" the clergy, the second choice of praise from it is welcomed. Looks like finesse.

And the reversal in favor of Broadway now crops up unexpectedly. There is Dr. John Roach Straton. Last season he was frequently in the reformers' line-up, in fact, often at the top so far as the theatres were concerned. Dr. Straton has a little situation of his own to contend with. It's about the Ku Klux Klan, or the "Coo-Clucks," more properly. The evangelist of the doctor's church was disclosed as the general representative of the Coo-Clucks, and admits it. Dr. Straton said it wasn't so. But the clerical gent who admitted his Klan connection has his name on Dr. Straton's "call board" at the church and right under the doctor's own name. But Dr. Straton must know what he is talking about.

Coo-Clucks certainly describes the "invisible empire," charged with terrorizing the Southland. Strictly a coin-getting scheme, a fact disclosed by one of the metropolitan dailies months ago, "solicitors" getting members get commission. The more members, the more dough and cooling for Cluck membership right in New York's churches; cooling for initiation fees and dues, and the new members permitted to cluck under a white robe. Perhaps the under-minister of Dr. Straton's church has been proselytizing for the Coo-Clucks for altruistic ends. Then who gets the commission? Silps passed around among the congregation suggesting joining in with the Clucks. Candidates to attend a meeting in a funeral parlor and if they pass muster, kick in with the coin. Nice little idea. Anyhow, the doctor has something within his own house to attend to and will probably have little chance to notice the theatres for a time.

Reformers thrive on agitation backed by some authority. The authority that favored the reformers for two years up in Albany was voted out of office early this month. Al Smith, the re-elected governor of New York, had no time for the long-haired crowd when in office before. He isn't built that way, and the reformers will have to play die or at least go it soft pedal. Without Albany's smile the civic leaguers will not have the support of officialdom and that may make it tough to get dough, for the reformer has to have the coin to operate, just like any other agitators.

The clergy may be lying low until some of their own brethren who done gone wrong are forgotten by the newspapers. This may have been so far a good season for the theatre recommendations, but it has been a bad one for the ministers. Too many have had their names on the front page for one reason or another. That glass house quotation (Doc Steiner knows it—letter perfect) is just about hitting the clergy right in the center of their publicity seeking. Now they want to hide instead of glow.

PLAYING SHAKESPEARE ON MARGIN

Managers do love authors and authors do love managers—each of them before rehearsals start. After that what they think of one another never could be published.

Which may or may not be the reason for the Shakespearean rush that looks due for this season. It is a well known fact that Shakespeare died some time ago. Even the managers know that. And they have been rewriting his plays ever since. Some say they don't dare to play the original script of some of them and some didn't dare to play any of them until someone else did.

But it isn't that Will would have interfered even if he had not died, that is inducing the producers this season to read Shakespeare's lines over again. Maybe Warfield and Barrymore are the incentive, but there is only one Warfield and but a few Barrymores.

Unless you are a producer you can't appreciate what it means to figure up at the bottom of the statement that 5 per cent., 7½ per cent. and often 10 per cent., just for the author, the guy who wrote the play. It's like buying an auto on the installment plan, having the machine stolen without insurance and being obliged to keep up the installment payments. What does an author do? Only writes the play. And the manager only produces it; always wrong, too, says the author.

With Shakespeare dead, there is no royalty due, and hasn't been for several years. In these days of large and small grosses, 5 per cent. or 10 per cent. on a run of four years means something. Every play before it opens is to run four years. Some don't, and the author blames it on the manager, with the manager blaming it on the backer.

Playing Shakespeare on a margin of 10 per cent. saved is not a bad scheme, maybe, to the manager, though it may be called a dirty idea. And with no author around to tell the manager to tell the director to tell the actors how to play their parts, the manager naturally believes he has a chance to get it over, remembering Mantell and others have been getting along quite nicely for years without sending any statement to the author.

The authors may retaliate—like Equity—and go into the show producing business on their own, just to teach the managers and reduce their bank balances in the same way.

WITH THE WOMEN

(Continued from Page 8)

specialties for Mollie. A sketch went in for the mysterious and was badly done by Miss Williams' support. The grey dress and cape and small hat worn by the star were very smart.

For her second act specialty she appeared in red tights and velvet tops to match. A stove-pipe hat also was in red. The girls backed this number in black tights and satin coats, faced in white with white collars and revers and red ties. They also wore white stove-pipe hats. The affect was most striking.

Miss Williams (as of yore) changed on the stage to a long silver frock,

draped to one hip. One long bell sleeve was edged with grey fox. This was followed by a Spanish dress of black lace, having no lining. The hem was wired. A red mantilla was draped over a high comb. The chorus throughout the show was well dressed in all the numbers. The first act opened with the girls in short dresses of all colors and designs. The second curtain found the girls divided in two sets of costumes—half in black and white and others in white dresses draped in yellow. The romper number remains the same as last season. Margie Barron was her best in silk rompers. Also nice was a short dancing dress of mauve made entirely of tiny ruffles. From the waist line hung narrow rose ribbons. Miss Barron's first red soubrette dress was spoiled by orange under-dressing.

Georgia Emmett wore a peach colored dress made entirely of tiny tucks. A black net dress had silver-embroidered panels faced in red. Ella Corbett shimmered her way through the show in a gold dress made with a broad panel at the back faced in green.

"Canned fuel" sounds like a recommendation for itself. Sterno Canned Heat comes in a compact little can with instructions. It is claimed for it that the canned fuel will furnish heat at a moment's notice, in or out of doors. Its manufacturers say it may be used for cooking, boiling, ironing, heating make-up, for ironing or obtaining hot water quickly, and that it is smokeless, odorless and clean, always ready for use. Canned heat might be a long-looked-for companion to traveling people.

"The Pride of Palomar," at the Rivoli, was such a good book it was disappointing to have it prove a poor picture. Forrest Stanley should never have been cast for Don Mike; he is too pretty. And Marjorie Daw wasn't the Ray of the book.

Miss Daw wore several simple dresses not of the new models. More applause than George Dilworth, Edgar Falchchild and Herbert Clark, at grand pianos, received has never been heard in a picture house.

There are 35 men on the Palace program this week—and five women. Another unusual occurrence is there are two sketches. Holbrook Blinn's might have been an added chapter to that remarkable book, "Through the Shadows," by O. Henry. Why doesn't Mr. Blinn give vaudeville a real thrill by putting on "The Black Mask," the one-acter he did at the Princess a few years back? It is one of those things, once seen, you can never forget.

And Wellington Cross has in "Wives" a playlet that will live long in vaudeville. In less clever hands what a mess could have been made of it! With Mr. Cross are Gretchen Sherman, Lolita Brooks and Elaine Ivans. Miss Sherman was in an evening gown of turquoise blue trimmed at the belt with rhinestones. Miss Brooks' gown was all silver with no trimming. Miss Ivans was girlish in a white chiffon dress. Ona Munson displayed a nice wardrobe. Her first dress of coral brocade velvet was very oddly made inasmuch as it was a dress and coat combined. The trimming was squirrel. A Quaker dress was the inevitable gray very prettily trimmed with white lawn. A patriotic dress had the skirt in blue tulle, silver bodice and a white cape lined in red. Then there was a black dancing frock trimmed in silver. Miss Munson changed her footwear with each costume.

Blanche Klais (with Ed Pressler) appeared first in a messy velvet cape trimmed with white fur. Underneath was a dress of yellow heavily embroidered in pearls. A peach colored chiffon embroidered in violet followed.

Catherine Dale Owen, as the daughter in "The Bootleggers," at the 39th Street, has four very good looking dresses. A gray cloth three-piece dress and coat had orange trimmings on the sleeves and had summer ermine at the collar and cuffs. An afternoon dress was of green with an embroidered girdle. A hat was of brown velvet. Underneath a wrap of yellow chiffon and chinchilla was an evening gown of pale green chiffon. Rust color was the last act dress, made in the now familiar lines, long and full.

TOMMY'S TATTLES

By THOMAS J. GRAY

Woman was a United States Senator for one day. If they can book Senators for one day only, actors should not worry about playing split weeks.

It is hardly worth while for her to study the part for such a short engagement. You have to furnish your own wardrobe also.

Next time she will probably ask for a "run of the play" contract.

It's funny. The day after one of France's greatest statesmen arrived in America somebody started to advertise a "French Students' " ball.

Standing in the Photograph League

Prince of Wales.....	964
Lloyd George.....	952
Clemenceau.....	954
Babe Ruth.....	333*

*Time off for vaudeville foul.

Sultan of Turkey wired to English general to find out how his wives were doing. Guess the old ruler heard some moving picture actors were in town, and he didn't want to take any chances.

Out-of-town vaudeville theatre has a novelty bill this week. There isn't any band on it.

Newest theatre has a play room for the children of the artists on the bill. It's going to be tough to make the baby get off a hobby horse to go out and take that bow.

It's all right if it's an animal act; they can take the horse right out with them.

Friars gave a dinner to the three czars—Thomas, Landis and Hays. Rival clubs may try to top this by giving a dinner to "The Four Horsemen."

"What the Acts Say to Their Agents"

(Suggested by Pete Mack, "The Layoffs' Friend")

Casting Act: "How high is the stage there. Can we get all the lines up?"

Animal Act: "Is there a good animal room there for the dogs? Is it damp?"

Comedy Talking Act: "How is the 'one' there? Deep? Has the stage a wide apron, or can we get right down to them?"

Full Stage Sketch: "Our act calls for a lot of sofa pillows. Is there a good property man there?"

Jazz Band: "What band played there last week?"

Sister Act: "Is that nice manager still at that theatre?"

Dancing Act: "Is there a good stage there, or will we bring the mat?"

Posing Act: "Don't forget to tell them that we want the stage boxed in while we're on."

Magic Act: "Is there any way for me to get out into the audience?"

Any Act: "See what you can do about the week following."

Shakespeare is back on Broadway, and seems to be enjoying himself.

He's been on the road so he hardly knew the old place.

For the first time in a long time he's getting acquainted with the ticket speculators.

12 SHAKESPEAREAN PRODUCTIONS PROMISED IN GREATEST VOGUE

Four Juliets, Two Rosalinds, Two Hamlets and Three Shylocks Listed for N. Y.—Ames' Drama, "Will Shakespeare," Also—Due to Barrymore Success

The profusion of plans Broadway managers unfolded within the last week to establish Shakespeare as the most prolific playwright of the season was regarded in some quarters as "Much Ado About Nothing." But every producer named verified the correctness of the announcements.

Variety forecast a vogue of Shakespeare some weeks ago, but according to the intinerary New York theatres will be splashed with the blank verse and rhyme of the immortal Bar more copiously, for there are listed at least twelve presentations of famed Shakespearean plays.

Inspection of the Shakespearean deluge point to four "Romeo and Juliets," two of "As You Like It," two "Hamlets" and three "Merchants of Venice," besides half a dozen other Shakespearean plays.

Two supposed definitely arranged presentations are for Ethel Barrymore and Jane Cowl, both to be "Juliet" and both due about the holidays under the respective managements of Arthur Hopkins and the Selwyns. It was first stated Miss Barrymore would succeed "Rose Bernd" at the Longacre with "As You Like It." Reports are she may still carry on and appear as

"Rosalind." The Theatre Guild rides with the Broadway bunch by announcing Margalo Gillmore and Joseph Schildkraut in "Romeo and Juliet."

The success of John Barrymore in "Hamlet" at the Sam H. Harris is believed to have had much to do with diverting managerial attention to Shakespeare. The attraction's first full week drew a gross of over \$19,300. That the matter of royalties enters, is also figured, for there are no royalties on Shakespeare.

David Warfield in Belasco's production will be the second of the big Shakespearean presentations in "The Merchant of Venice," being listed for debut at the Lyceum December 18. George Arliss is named to appear, too, as Shylock for the Equity Players after his tour in "The Green Goddess," which would time the Arliss appearance in the spring. That is approximately the period which John Craig and Mary Young will enter with "Hamlet," while April is named as the date for Emanuel Reicher in "King Lear" and the "Merchant."

The wave of Shakespeare is taking the place of the usual seasonal excursion in revivals, and is akin to the latter in the matter of (Continued on page 33)

TREASURERS' MORNING AFFAIR PLEASES MEMBERS AND GUESTS

Treasurers' Club Holds Annual "Speechless" Midnight Supper—Will Rogers and Benny Leonard On Bill

The Treasurers' Club of America held its annual "speechless" midnight supper in the east ballroom of the Hotel Commodore early Sunday morning. It was a great laugh racket, louder than President Harry Nelms ever figured it could be, and successfully satisfying to every one of the 350 Broadway box office men and guests.

Broadway was deserted of the converging football bugs who came on from Philadelphia after the Army-Navy game, and New Haven from the Yale-Harvard contest, when the treasurers decided to vamp with the deadwood.

The program suggested that "those who are not sure they can find their way home are requested to phone Cain's Transfer." The club warned members it would not be responsible for guests left after 30 days.

Will Rogers, admitted to be the theatre's foremost after-dinner humorist, was the trump of the entertainment. He arrived in tow of Lenny Bergman (Amsterdam), who had been told not to appear without his man. Rogers was snatched away from a Lamb's Gambol rehearsal. He started the laughter by wishing he could sing; in fact, he was willing to give a thousand bucks to be able to warble, for he thought there wasn't any more chance of talking to the "gang of lighted diners" than he had of getting the right change back.

"This is a unique affair," said Rogers, "because it's a cinch the dinner is being paid for by the speculators. I have been promised a seat in the balcony next May for a certain hit, and I figured it out that if I didn't come over here to chew the rag to you buzzards that ticket would call for a seat behind a post. There are more tuxedos showing above the tables and more overalls underneath than anywhere in the world" (which was a rich comment on the practice of dressing in the box offices). Rogers finished with a bull's-eye, saying he had talked to some of the most distinguished audiences in the world, but the treasurers were disgustingly rich.

from his place at the officials' table, but he had small chance of doing anything more than the mere announcing. A chap in make-up at the table was finally introduced as the official tailor, present to inspect the tuxedos. He began a speech in Yiddish, but was choked off by Darling. The fellow was made up to look like a Yiddish cantor.

Willie and Eugene Howard started the show with a song duet that brought such persistent plaudits Willie "encored." His bit was an imitation of the Great Sir Joseph Ginsberg giving an imitation of Sir Harry Lauder, and it was one of the morning's best laughs.

Benny Leonard, the lightweight champ, soon to appear in a new show at the Winter Garden, proved himself qualified to be an actor. He spoke briefly and cleverly, surprising the gathering by the manner in which he sent his stuff across. Eddie Dowling closed the laugh-making section of the show, tickling with a dialect yarp of Yiddish street corner protest against the "Coo-Clucks." Eddie said K. K. K. meant "Kill the Catholics, kilkes and coons."

Signs decorating the walls were funny combinations of show titles. Perhaps the best was "Good Morning, Dearie. It's a Boy," although that mixed a hit with a flop. A map showing the territory favored by treasurers for their summer vacations was especially devised by a scene painter. It had several direct routes from Broadway to Montreal.

The menu listed Bronx, Manhattan and Martini cocktails, with "reprinted from an old menu card of a dinner given Chauncey M. Depew" in parentheses. The fish course was varied with "free pass crabs," "war tax crabs," "wrong end of the line crabs," "end seat crabs," "center aisle crabs," "just crabs." For "nuts" were suggested William Jennings Bryan, A. J. Volstead and first-nighters.

Lyrics and words for the program were contributed by Felix Adler and Tommy Gray. Applicants for membership to be considered a thorough box office man must agree that his favorite color is the long green; the (Continued on page 17)

CARROLL MUST ANSWER

Before-trial Examination Allowed "Strut Miss Lizzie"

In the \$25,000 suit begun by Strut Miss Lizzie, Inc., against the Earl Carroll Realty Corp., Justice McAvoy has denied Earl Carroll's motion to vacate an order for his examination before trial. Accordingly, Carroll will be examined next week to testify why he allegedly refused to deliver possession of the Earl Carroll theatre to the plaintiff and pay the "Strut Miss Lizzie" owners all receipts in excess of \$3,400 the week of July 10 last; why he refused to account to the plaintiff; whether or not he "maliciously conspired" to deprive the plaintiff of the theatre, and also to testify against an alleged secret arrangement with Henry Creamer (Creamer and Layton), one of the authors of the show.

Strut Miss Lizzie, Inc., is suing for the \$25,000 damages through Kendler & Goldstein on the charge it was deprived of certain receipts.

DOOLEY, 'BUNCH AND JUDY'

Joe Cawthorn Remains in Philadelphia, with Injured Knee Cap

When Charles Dillingham presented his new production of "Bunch and Judy" at the Globe, New York, Tuesday night, Johnny Dooley remained in the role created in the show in Philadelphia.

A cabaret scene was also inserted into the performance, with the Six Brown Brothers and Grace Hayes in it.

Mr. Cawthorn tore the ligaments in his knee when taking a bad fall last Wednesday on the stairs leading to his dressing room, in the Philadelphia theatre. Mr. Dooley, called upon from New York in the emergency, rehearsed steadily and the show, which was forced to close after the matinee, reopened Friday night.

"FOR GOODNESS SAKE" DONE

Chicago, Nov. 29.

"For Goodness Sake," the musical comedy which had a turbulent season at the Garrick in this city some time since, has run into hot water on the road. The tour was abandoned at Springfield, Ill., last Thursday and it is reported here the people had to wait there a couple of days for salary.

The show was backed at the start by three Poughkeepsie (N. Y.) millionaires, one of whom was the chief of police of that city. The show is said to show a big loss.

FUND BENEFIT AT EASTMAN

Rochester, N. Y., Nov. 29.

If Daniel Frohman has his way, and if present plans materialize, the Eastman theatre will be the scene of a mammoth benefit performance for the Actors' Fund of America in January. Mr. Frohman was here last week to inspect the Eastman and broach his plan.

As Geo. Eastman is at his North Carolina estate no final decision was reached, but it is believed that tentative plans will be put through.

TESSA KOSTA IN "VIRGINIA"

Tessa Kosta is to be starred by the Shuberts in "Virginia," a musical play, to be produced by the Shuberts. The managers purchased the rights for "The Little Dutch Girl" with Miss Kosta in mind, but that operetta is postponed. The latter piece has a score by Emmerich Kalman and was presented in Vienna and London.

"Ice Bound" for Harris

"Ice Bound" by Owen Davis will be produced this season by Sam H. Harris. He will have among his associates in the production Lewis & Gordon, who procured the play this week from Mr. Davis.

Keenan Scores

San Francisco, Nov. 29.

"Peter Weston," presented for the first time on any stage last week at the Alcazar, with Frank Keenan, proved a good drawing attraction and is held this week.

The sudden illness of May Newcomb, playing opposite Frank Keenan, gave Hope Drown, a newcomer in the cast, an opportunity. Miss Drown assumed the part on short notice and handled it well.

"HAMLET" MUSICAL"— SAYS MUSICAL UNION

Which Makes Scale \$57 Instead of \$45—Brady's Show Also Classed

William A. Brady's production of "The World We Live In" at the Jolson, and Arthur Hopkins' "Hamlet," in which Jack Barrymore is starring at the Sam H. Harris, have been officially declared "musical comedies" by the Associated Musicians of Greater New York, better known as Local No. 802 of the American Federation of Musicians.

The musical union's rating of the two shows as musical comedies is based on a union rule which places a dramatic show that holds as much music as a musical comedy in the latter class. This means musicians playing both shows must be paid according to the musical comedy scale, which is \$57 weekly, instead of the dramatic scale of \$45.

The rules classifying musical and dramatic shows does not call for a larger number of musicians for musical comedy than required by dramatic shows, which is a minimum of four musicians.

The musical union figures the average musical comedy to contain at least 45 minutes of music. Both "The World We Live In," which is a sort of dramatic fantasy, and "Hamlet," which has generally been considered a tragedy by the world's most learned scholars and the public at large, have considerably more than the 45 minutes of music, in each instance consisting principally of music cues and incidental music.

NO. 3 "BLOSSOM TIME"

Another Company of Operetta Soon Going Out

A No. 3 "Blossom Time" is being readied by the Shuberts and will open at Syracuse Christmas Day. The managers are giving the attraction exceptional advance work, with May Dowling, the champagne agent, out five weeks in advance.

"Blossom Time" promises to outdo "Maytime" as an operetta success. The No. 1 show is playing to excellent business in Philadelphia, while a No. 2 company continues the Broadway run and is averaging a good gross weekly at the Century. It is in its 57th actual playing week here and tops the list in point of run.

COHAN'S PLANS ABROAD NOT MADE DEFINITE

May Lay Groundwork for Extensive Theatrical Operations

George M. Cohan, who sailed on the "Majestic" Saturday, will first visit Paris with his family for a rest before engaging in London stage activities. Although a number of plays were marked for direction by him in the English metropolis, it is rather definite that he will not personally appear in "The Tavern" there as intimated.

When asked as to his foreign plans Mr. Cohan laughed and his answers were quizzical, the impression conveyed being that he might lay the groundwork for extensive theatrical operations dated within the next couple of years. Upon his visit abroad last winter he made arrangements with C. B. Cochran, the London manager and sportsman, for a program of associated producing there. Plans then made were postponed by cable when, upon Cohan's return here, he was induced to remain in America.

Cohan had announced definite retirement as a manager following Equity's program of a closed shop in the theatre and attacks by Equity upon Cohan. His offices were given up, companies withdrawn (with the exception of "The O'Brien Girl," which pre-dated the "Equity shop" idea) and most of his theatrical properties disposed of. When urgently requested by prominent showmen to again produce, he rejoined the Producing Managers' Association, from which he withdrew at the time he became president of the Actors' Fidelity League.

"So This Is London!" will be produced in London in association with Cochran, Cohan directing the play. Cochran will present "Little Nellie Kelly" alone over there, that probably applying to "The Tavern." The manner of staging "So This Is London!" in England has aroused conjecture whether the play will be switched about and be called "So This Is New York!" or whether the piece will be presented exactly as here.

In the Cohan party were his mother, his son, and Edward Dunn. Cohan's wife went abroad about a month ago to place their two daughters in a French school.

O'NEILL'S "HAIRY APE" CLOSES AFTER CHICAGO ENGAGEMENT

Blasphemous Drama Fails on Road, After Stirring Broadway Last Season—"Anna Christie" Doing Better

"The Hairy Ape," Arthur Hopkins' presentation of Eugene O'Neill's vividly languished drama which caused a stir on Broadway last spring, was closed Sunday, the tour ending at the Studebaker, Chicago.

As a road attraction the "Ape" was a fliv. It started off weakly in Philadelphia, and the balance of the road time was said to have been played principally in order that the show have a try at a Chicago run. It remained in the latter city three weeks, and although opening to smart business, the manager decided to recall it. No time further than Chicago had been booked, it being the manager's policy not to play small stands.

"The Hairy Ape" was first put on at the Neighborhood Playhouse, being brought to Broadway at the Plymouth by Hopkins five weeks later. Uptown, the show drew top heavy business with the balcony demand demonstrating the play's appeal to radically inclined residents of the East Side. Its average was about \$8,000 weekly, a spurt following a reading of the play by Chief Magistrate McAdoo. The official is said to have called for the script upon the basis of a complaint filed with him by the police. He returned the script without comment and the threatened police interference faded. Whether it was a publicity stunt, none in the Hopkins organization would say, but it proved front

page publicity and business at the Plymouth increased for a time.

The interest in the "Ape" by the Drama Leaguers because it was an "O'Neill work," was calculated to provide strength on the road, but the measure of support from that quarter appears to have been overestimated.

"Anna Christie," the O'Neill play produced by Hopkins, which did a smaller measure of business on Broadway, has proven one of the best dramatic attractions on tour this season, with \$12,000 weekly got in many bigger stands.

The Hopkins production storehouse at Ninth avenue and Forty-seventh street was on fire late last week. All productions there were virtually destroyed, either by fire or water. Among the settings lost were "Richard III," "The Jest," "Redemption," "Daddy," "The Deluge," "Good Gracious, Annabelle" and "The Gypsy Trail." The first three named productions were considered the most valuable as the manager's plans fall for repertory with John and Lionel Barrymore later on.

There was no insurance. Mel Raymond, who directed the tours and road publicity for the Hopkins attractions, has resigned. James Jay Brady is now ahead of "Anna Christie," which opens at the Walnut, Philadelphia, following the present date at the Plymouth, Boston.

INSIDE STUFF

ON LEGIT

The boxing fans are groaning through the gyp by the specs on the fight tickets for Madison Square Garden. The Villa-Goldstein fight was topped at \$7.70 at the box office, with no tickets on sale there. Specs got as high as \$20 for the \$7 seats and as much as \$15 for the \$5 ones, single tickets in each instance. A similar condition is alleged for any bout of note held in the Garden. The constant patrons of the fights are asking questions why the box office has none and the specs so many. They charge the Boxing Commission, which places much emphasis on the gambling evil of the fights, which concerns a very few people, is doing nothing about the ticket speculation gouge that affects everybody. The ticket men of Times Square are fully aware of how the specs secure their Garden supply and how the whole thing is handled or manipulated. Fighting in New York as permitted is not aided by this ticket traffic that is displeasing thousands of fight fans, who, sooner or later, will make a protest that may threaten the game. But no one interested directly probably cares anything about that, while the getting is good.

The rights to "Rain," the new dramatic hit produced by Sam H. Harris at the Maxine Elliott, were owned by John D. Williams, and the latter has an interest in the show. Williams is again in the Frohman office. He submitted the play to Gilbert Miller who somehow permitted it to slip away. It was said after "Rain" landed Mr. Miller, under pressure of other productions, had never gotten around to a reading through of the script. Al Lewis and Max Gordon also have an interest in the Harris hit. They also are interested in Harris' "Six Cylinder Love," "It's a Boy" and were in on "Welcome Stranger."

Frank Bacon's untimely death in Chicago sets at naught the long-laid plans for the star's special appearances in "Lightnin'." When the record making comedy left Broadway for Chicago, 14 months ago it was agreed between Bacon and John Golden the manager that certain city stands were to be saved for the original company and the star. There were some changes necessary because of the long stay in Chicago and the company headed by Milton Nobles played most of the week-stand territory. Boston was one stand, however, that was held for Bacon, and for that reason the Hub has not yet seen "Lightnin'." The show will open next month as scheduled, however. All territory west of the Mississippi was also held out for eventual Bacon appearances, that including the coast points where the actor-author began his stage career and where he was long a stock player without dreams of starring on Broadway.

Hugh Ford, after many years in picture production, appears to have returned to the legitimate permanently. He is concerned with two of Broadway's current attractions, having produced "The Romantic Age," with Frederick Stanhope, at the Comedy, last week, and possessing a considerable interest in "Merton of the Movies," which also arrived last week. The latter attraction is under the management of George Tyler and is at the Cort. Ford is considered one of the most expert stage directors on Broadway, his recent activity also taking in the managerial side of production.

"The Texas Nightingale," opening at the Empire, New York, last week, had Chicago's opinion of the play (called "Greatness") entirely reversed by the New York critics. The reviews in the New York dailies, almost without exception, were favorable, while in Chicago the reviews, without exception, were adverse. Zoe Akins, the author, spent a week in Chicago while the piece was running and looked over her play, but was said to have made very slight alteration. The most important point that appealed to Miss Akins, according to the account, was whether Jobyna Howland, the featured player, in the kitchen scene (during which there is much dialog about cooking), should not actually cook. It appears to have been decided in the negative, as Miss Howland did not cook anything at the Empire premiere. If "The Texas Nightingale" gets over in New York, it will be as complete a reversal of Chicago's opinion as has occurred between the two cities in years. Chicago turned down the play. In its third and final week there it virtually played to nothing but paper at the Olympic, which held the show.

"Emperor Jones," the O'Neill drama, with Charles Gilpin, the only colored dramatic star, has been doing exceptional business in the Middle West. The draw in one nighters which have failed to respond to a majority of attractions has been noted. At Topeka "Jones" got \$1,138; at Wichita the evening's gross was \$1,100, and in Lawrence, also a Kansas town, it played to \$1,238. The attraction had traveled back a bit from Denver, where it grossed \$7,000 on the week. Sunday last "Jones" opened at St. Paul to \$478 and jumped to \$800 on the second night. Some shows have tried to dodge the stand entirely, the average first night there this season being between \$200 and \$300.

"The Dover Road" was literally shoved into a date that furnished it the best week since it opened in this country. The engagement was in Toronto several weeks ago, when \$13,000 was grossed on the week. Guthrie McClintic produced the comedy here, but no rights to Canada were mentioned in his contract with A. A. Milne, the author. It was necessary that \$1,000 be paid in advance before any Canadian time be played. The sum was to count as advance royalties, and also carried with it all Canadian rights to the play. The royalties earned for the Toronto week actually amounted to \$1,036. At first the manager did not care to play the Dominion. Further time is to be laid out for the show there.

John Barrymore is said to have taken exception to the critical comment on "Hamlet" in one of the New York afternoon dailies to the effect that "Other players in the cast will agree their performance cannot be mentioned in the same breath with Mr. Barrymore's." The star is reported having posted a notice at the Sam H. Harris stating the opinion was preposterous. Also he took occasion to thank the players for their fine support. For some reason the Barrymore note was removed shortly after being posted.

Fortune Gallo's San Carlo Grand Opera Company is piling up a business record for its class of attraction. The season was started at the Century, New York, where in four weeks it is claimed the Gallo operatic venture played to a total gross of nearly \$140,000, beating the previous season at the Manhattan by a considerable margin. The success of the attraction may lead to Gallo booking a spring season in New York. Gallo's company, for the week played at Eastman's, Rochester, is quoted as drawing a \$54,000 gate. The organization is due into the Metropolitan, Philadelphia, next week. The advance sale there is said to be 25 per cent. over last year. Its two weeks at the Boston opera house grossed \$74,000.

A leading man in a Broadway play is burdened with false teeth. At the climax of the performance he has an impassioned speech to do, with gestures. At a recent matinee, while in the midst of his speech, the plate flew out of his mouth, but as he was gesturing at the instant, he grabbed the plate on the fly with his right hand, continuing to gesticulate with his left, although for the remainder of the arraignment he spoke with a lisp. The mishap was noticed by many in the audience.

Several insiders had a chance to buy in on "Rain," which has become the raging dramatic hit of the day in New York, with seats sold solid two months in advance. The production is not a heavy one, and the investments passed up were comparatively small. It is even said that the members of a firm which has been identified in participation with Harris in several legitimate successes were ready to pull out after the Philadelphia opening. The piece did not create a furore in Philadelphia. It is probable that a ten per cent slice could have been cut off for \$1,500 an hour before the curtain went up at the Maxine Elliott. That much would

probably have come back on the advance for the English rights, which have already been bid for by two firms.

William A. Brady appears to be getting a little of a break at last. His "World We Live In," at the Jolson, is climbing, despite a bad start. It's creating a little talk around, a very good sign, though the location is a tough one for a climbing show to overcome. Last week it did \$14,000 and is holding an indicative advance sale for over five weeks ahead. It's a class piece, and that's another handicap, being obliged to reach a certain class of theatregoers who are not always the regulars before getting them all.

Brady's musical piece, "Up She Goes," at the Playhouse, is another comer, reaching \$10,800 last week, and could hit capacity if the balcony and gallery get going. The balcony and gallery in New York, like those in Chicago, are starving. The reason for Chicago is told in a story in this week's Variety, but no reason has been advanced for the New York condition. Some say it is cut rates, but that is an opinion.

However, it was the cut rate thing which brought Mr. Brady to the condition of mind where he thought it advisable to send "To Love," with Grace George, to the road. That three-people show had been doing between \$8,000 and \$9,000, showing a weekly profit, but the buy ran off and Mr. Brady preferred the road for his wife rather than the cut rate sale in New York. "To Love" wasn't the big money maker the casual reader might believe of a play with three people doing \$9,000. The royalty reached 10 per cent. on a sliding scale, while Miss George and Norman Trevor each received 10 per cent. of the gross, with Robert Warwick's straight salary of \$750 weekly. Miss George additionally receives a guarantee.

Mr. Brady was at Atlantic City this week resting up. He deserves a break, for he has withstood them for a couple of years or more without a murmur, taking all kinds of chances. He put on the insect piece to the cost of \$130,000 before opening, not knowing any more than you did what it could do, as it was a novelty production.

Georges Clemenceau, the "Tiger" of France, who is visiting America, has been a great deal interested in the stage and at one time tried his hand at playwriting. That was the period during which he edited the "Figaro" in Paris. A number of his works were staged there, though with what success is not known here. At least one Clemenceau play was done in English, presented at Crosby Hall, London, by Phillip Carr. The piece was called "The Veil of Happiness." It had a Chinese background and was a special production, given but one performance. The London performance of the Clemenceau play occurred about 12 years ago. That was verified by Clarence Derwent, an English player now appearing in "The Last Warning" at the Klaw, New York. Regarding the "Warning" play, it was reported that several players in the cast were financially interested. Mr. Derwent, however, is the only one in the cast with that good fortune.

"The Bootleggers," which had its premiere at the Montauk, Brooklyn, last week, and which opened at the 39th Street Monday (after a private performance given the evening before), has one of the most interesting histories of current plays. Madison Corey is presenting the piece, but the real producer is Charles Capehart, of the well-known theatrical advertising agency. Prior to prohibition Capehart was not known to favor the fluids that Volstead's law prohibits, but like many Americans his taste veered about when the Eighteenth Amendment was rung into the Constitution. To Capehart was unfolded a story by a bootlegger. It was so unusual the advertising man saw dramatic possibilities and engaged Will Page to fashion the yarn into a play. During the writing Capehart became so enthusiastic he declared Page in for a piece of the show.

There are a number of amazing publicity angles which may soon center attention on "The Bootleggers." Corey's interest has a war connection that may apply in that direction. There are 50 in the cast, and the operating expense is said to be greater than the possibilities for business at the limited capacity of the 39th Street. It is understood the show must gross \$10,000 weekly to break even.

"La Tendresse" got off to a favorable start on tour, opening at the Broad Street, Philadelphia, last week to \$11,800. The attraction, like others, was favored by the crowds which piled into Philly for the Army and Navy game, and drew \$4,500 Saturday. The business is said to be the best the house has had this season. The Henry Miller-Ruth Chatterton show is charging \$2.50 top on the road as against \$3 on Broadway. Its run at the Empire here averaged \$10,000 weekly.

In the Equity Deputy report (bulletin), posted last week, the following appeared:

"It cannot be too strongly emphasized that Equity Players and the Actors' Equity are distinct, both legally and financially; and even if Equity Players were to lose money in its venture, the treasury of the A. E. A. would not be affected even to the extent of one penny."

The next Friars dinner may be given to another triumvirate of notables, this time to the baseball world and confined to the prominent members of the executive staffs of the Yankees and Giants, who are also Friars: Hueston, Ruppert and Stoneham. The dinner is set to be held Dec. 10 at the Hotel Commodore, New York. The Hays-Landis-Thomas dinner at the Hotel Astor a couple of weeks ago was the most successful, financially and for publicity, the Friars ever held. The radio broadcasts the speeches to at least 1,000,000 people. During the while the speeches were being made, wires were received at the Astor from people as far away as St. Louis, stating they were listening to them.

The 11 weeks' run of "Getting Gertie's Garter" in stock at the Lyceum (formerly Alhambra), Baltimore, has started talk in New York. A. H. Woods receives 10 per cent of the gross weekly in a guarantee of not less than \$500 on the week. Those terms were made with the prospect of "Gertie" remaining one week in the Baltimore stock. Since then it has averaged about \$7,300 weekly, and Woods has received as his share over \$8,000. He would have sold the southern stock rights to the play for less than one-quarter of that amount. The Lyceum (Marshall) stock will probably make this the final week for "Gertie" and follow it with another Woods show, "The Demi-Virgin." It is said the "Gertie" engagement has netted the company \$2,000 weekly and the theatre, \$2,500.

The role with a German tinge Augustin Duncan has assumed in "Give and Take" is the first of its character Mr. Duncan is said to have tried. The German accent portion is but slight, according to report. The show was to have opened yesterday (Thanksgiving) at Scranton, with Sam Mann playing opposite the Duncan role. Max Marcin produced the show, written by Aaron Hoffman. Duncan has been looked upon as a legit stage director. He directed both of the Equity Players' pieces at the 48th Street, the last being "Hospitality," now current there.

While "Captain Applejack" was at the Cort, New York, the house, with the consent of the show's manager, Sam H. Harris, sold out the theatre for one night last week. Before the night came around, "Applejack" moved out and "Merton of the Movies" (Geo. Tyler) moved into the Cort. The sell-out was respected, of course, and that evening "Merton" played to \$900 less than it would have done without the buy.

"Liza," the colored musical show which opened Monday at Daly's 63d Street theatre, has one of the Perrys, the Coney Island restaurant people, financially interested. "Liza" showed at the Lafayette, a colored theatre in Harlem's black belt, under the title of "Bon, Bon, Buddy, Jr." It was deemed possible by John Cort as a "Shuffle Along" successor if appropriately produced. He interested one of the younger Perrys,

"Liza" being in for a season's stay at the Elliott, the dressing room of two rooms and bath which were originally installed for Maxine Elliott are being redecorated for Jean Eagles, at a cost of several thousand dollars. After Miss Elliott retired from the stage, one of the rooms

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STOCKS

Alfred Cross and company opened in stock at the Broadway-Strand in San Diego, Cal., the house having been formerly a picture theatre, known as the Broadway. It has a seating capacity of 800, all on one floor. The opening play Nov. 18 was "The Champion." Kay Hammond is leading woman with Mr. Cross as male lead. Jimmie Dillon, Ida Maye, Marie Vantassel, Agnes Akers, Rex Cherryman, Sydney Harris, Murray Bernard, J. S. Angell, Richard Harding, Frank Graham, Hugh Morgan, William Russell and Fred Short are the other members. The Broadway is under the management of G. A. Bush of the Bush theatres of San Diego. Its scale is 55-99 nights, including war tax. Three matinees weekly. Cross and Dillon were members of the stock which played at the old Strand, San Diego, before its demolition early in the year.

Corliss Giles, a native of Providence, five years leading man with Bonstelle stock companies in Buffalo and Detroit, has been engaged by Miss Bonstelle as leading man for her Providence company. He opened Monday night at the Opera House in "The Man Who Came Back."

The Hal Mordaunt Players opened this week at the Mozart, Jamestown, N. Y., for a stock run, with "Three Wild Fools" current. Peterson & Wood own the house, which has been playing pop vaudeville. Keith's vaudeville at Shea's obliged the change at the Mozart.

The Henry Jewett repertory company, which has been playing in Northampton, Mass., since they quit the Fine Arts theatre, Boston, a few weeks ago, are due to open at their old house, The Copley, next week. The old house has been moved and enlarged and will now seat about 1,000. The company made money at the house in other seasons and expects to repeat, having a monopoly on the presentation of their particular sort of shows (English plays) around here.

Oliver Morosco has secured the stock rights to "Blood and Sand" for his Morosco theatre, Los Angeles. The production will be put on here shortly. Harland Tucker will portray the role essayed by Skinner in the "legit" and by Valentino in the "movies." Rosamonde Joyzelle, a long time with McGraw's "Mission Play," also is cast for the production.

Ada Meade, leading lady of the Proctor Players, will leave the stock this week, succeeded by Mary Ann Dentler, who will make her debut next week in "Which One Shall I Marry?"

Dorothy Shoemaker opened this week as the leading lady with the Duquesne stock, Pittsburgh, in "Smilin' Through." Jack Norworth, leading man of the stock since the opening of the season, left the company last week.

WAITING SOMERSET DECISION

Washington authorities have taken no action as yet as regards an order of deportation for Pat Somerset, the English actor, now of the "Orange Blossoms" cast, whose difficulties with immigration authorities on charges of "moral turpitude" have been widely publicized. The hearings at Ellis Island were closed last week and the evidence referred to the capitol officials.

Edith Day, star of "Orange Blossoms" and wife of Carl Carlton, figures in the proceedings. Margaret Bannerman, Somerset's wife, was granted a divorce decree in England naming Miss Day. Somerset has a suit against his wife for divorce also pending.

A decision from Washington is due within the fortnight.

STODDARD WITH BRADY

Dayton Stoddard is now press agent for W. A. Brady's "The World We Live In" at Jolson's 59th Street. The "Insect comedy" has picked up in pace, with big trade at week ends.

Lou Weed, Gen. Mgr. for Gus Hill Lou Weed, formerly advance man for Gus Hill, has been appointed general manager of the Hill enterprises.

HALF OF BROADWAY PLAYS ARE NOW MONEY DRAWS

At Least 75% of Present List Money Makers—Current Season Near Record—Theatres Playing Twice Daily Xmas to New Year's—New Year's Eve Arrangement Puzzling Managers

Fifty per cent. of the total offerings on Broadway are money draws. That means that 25 attractions earned exceptional profits through November, while about half of the remainder enjoyed business of lesser volume, but appreciably better than an even break. The survey for the month discloses that business last week was almost as good as for Thanksgiving week of last year, with indications the current week (Thanksgiving) will exceed that of last season.

Though the forecast is for a decline dating from next Monday on, natural for the pre-Christmas weeks, and although there is no expectation for January business to equal November's, the current grosses are in excess of last year at this time. They are claimed to be next to the flood tide of business of the peak season, 1920-1921. It is likely a better tone will be noted out of town, for the road has not yet followed Broadway's better business lead as yet.

Cool weather, which entered for the first time last week, is credited with helping Broadway's trade. The low temperatures quickly made up for the slack after election. The entrance of new successes several weeks ago started the box office tide with the weather counting as a strong aid. Last week found four big nights with the passing to and fro of football enthusiasts supplying a theatre element. Saturday night was not up to form, the football audiences not reaching town in time.

"Hamlet," with John Barrymore, went into the non-musical lead last week at the Sam H. Harris, the

Shakespearean attracting over \$19,300 at \$3 top. "So This Is London" more than held its pace at the Hudson, where it grossed over \$17,000 (top is \$2.50). "Rain," the biggest of the dramatic calls, continued its over-capacity trade and beat \$14,800 at the Elliott. "Merton of the Movies," also a new non-musical success, bettered \$14,000 at the Cort without selling out upstairs. "Loyalties," an imported smash, charges \$2.50 matinee performances now at the Gaiety, and goes clean at \$1,777 each show, with \$14,000 and more totaled on the week.

"Merton" is the first attraction to decide on playing a daily matinee from Christmas to New Year's, but it is likely a dozen leaders will follow suit, with "So This Is London" certain of doing two a day then.

The matter of holiday prices, particularly New Year's Eve, appears to have put the houses in a quandary. It is expected that several of the musicals will attempt a \$10 top, but that would apply for the Saturday before New Year's Day, which falls on Monday. The holiday break is against the theatres because of that, whereas in other seasons when New Year's Day fell later in the week the extra holiday scale applied then, with Saturday taking care of itself.

Two new dramatic hits are now recognized as members of the elite leaders. They are "The Fool," at the Times Square, and "Seventh Heaven," at the Booth. "The Fool" was regarded as "impossible" by several managers. Its growth has been steady, and last week the gross went to \$15,200, or virtual capacity.

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HIRSCH STINGS 'EM

Composer Given Verdict Against Yanks' Club

A jury before Justice Wasservogel in the New York Supreme Court Friday awarded Louis A. Hirsch, the composer, judgment for \$750 against the American League Baseball Club. Hirsch sued for \$100,000 damages because of his forced ejection from the Polo Grounds, May 20, 1920, when he changed his seat several times. The plaintiff set forth that because of this jolt to his pride his nervous system suffered considerable shock, which \$100,000 alone compensates.

Victor Herbert was Hirsch's character witness at trial. The plaintiff testified he changed his seat once because of the pungent aroma of a questionable stogie which a nearby fan was fuming. The second time he changed his point of vantage, just as Babe Ruth was clouting one out, was caused by the burly special policeman's spacious back expanse which obstructed his view completely.

The Yank owners' defense was that two special officers who performed the unceremonious exit march with the composer between them did so under general orders to curb grandstand gambling. All moving from seat to seat is frowned upon and deemed suspicious.

The composer stated he will give the money to charity, to be distributed among the Jewish Relief Fund, Actors' Fund, etc. Hirsch says he would have been satisfied with a six cents verdict only to prove his point—and that of other fans, incidentally—that the special officers' tactics were a bit too high-handed at times.

BAINTER PLAY OFF

Withdrawing This Week for Repairs

William Harris' new production, "The Painted Lady," starring Fay Bainter, will be withdrawn from the road (Washington) at the end of the week for repairs. The piece has been out three weeks, and is current at the Garrick, Washington.

Under the title of "The Lady Cristillinda" it was marked to come into the Ritz, New York, next Monday. When the manager decided on changes before a Broadway showing for the Bainter show, Sam Wallack's "It Is the Law," which created a favorable impression in Buffalo, was suddenly switched in and delighted the Ritz Wednesday.

RALPH LONG AGAIN ILL

Ralph W. Long is seriously ill at his home in New York City with pneumonia. It is the second attack the general manager of the Shuberts has had of the same malady within a year.

John Osborne is now acting general manager for the Shuberts. The crisis in Mr. Long's illness will not be reached until early next week.

SITGREAVES RETURNS

Beverly Sitgreaves is back in New York after four years of foreign appearances. She is shortly to head the cast of a new play designed for Broadway.

Miss Sitgreaves went to Paris to join Sarah Bernhardt's company. She subsequently played in the London presentation of "The Great Lover" and in the same piece in Australia.

HALLIE DEAN LOSES JOHN

Chicago, Nov. 29. Hallie Dean, of "Up in the Air," was granted a divorce from John R. Fay, Philadelphia actor, whom she married June 26, 1917.

Mrs. Fay told the judge that she supported her husband and herself until he deserted her in May, 1919.

Ziegfeld-Painter Negotiations

Negotiations, which may have been closed during the week, have been on the tapis between Flo Ziegfeld, Jr., and Eleanor Painter.

Mr. Ziegfeld has a new play he would like to a Miss Painter in.

"VIRTUE?" COLD

Lasted Ten Days on Bayes' Roof

"Virtue?" a play written by William Everett Moses, a southern lawyer, closed on schedule at the Bayes Saturday, sticking a week and three days. Continuance last week was accomplished only by a concession on the part of the Shuberts, who in consideration of the fact that rent had been paid agreed to allow the cast to share the total takings. An Equity representative was on hand in the company's interests. The show is considered the worst flop of the season.

The show grossed \$1,606 on the week. Of that tickets to the extent of \$1,300 were sold in cut rates and about \$300 at the box office. The salary list called for about \$2,500 weekly. It is said that the \$1,500 which was supposed to have been posted with Equity was recalled by the consent of the players, Moses stating it was necessary in order that the show open in New York.

What the players received for the second week (three days at the Bayes) is not certain, though there was \$1,000 in sight from the cut rates and \$500 paid over to the players by the Shuberts out of the advance rent payment. It is believed the players received less than one week's salary for the three weeks the show was in existence.

"WHY MEN" REMAINS

"Mike Angelo" Not Going Into Morosco

"Why Men Leave Home" is announced by Wagenhals & Kemper to continue at the Morosco, New York, for the balance of the season. "Mike Angelo," advertised last Sunday to succeed the Avery Hopwood comedy next week, caused some surprise. The oddly titled "Why Men" took a substantial spurt last week and went to over \$9,000 for the week. The attraction, though not among the big gross getters on Broadway, is considered a money-maker.

"Mike Angelo," with Leo Carrillo, was to have been the first Oliver Morosco production on Broadway this season. It is understood the piece will be removed for fixing, following trial performances out of town last week.

ELTINGE RECASTING SHOW

The Julian Eltinge show, which was closed last week after touring for seven weeks, will again be put on. Several changes in the cast will be made and the show given a new title. That of "The Elusive Lady" appeared to give the wrong impression of the type of attraction. Two weeks of one-nighters is blamed for losses that forced off the show.

EQUITY NOW IN "CUT RATES" WITH ITS OWN "HOSPITALITY"

Managers Look Upon Move as Organization's Recognition of Conditions—Increased Business \$2,000 Last Week at 48th Street—Did \$6,500

MARY'S NEGRO GRAVEYARD

Chicago, Nov. 29.

Mary Beth Wilford, of the dancing forces in the "Music Box Revue," has been advised by her attorney in Media, Tex., that her title to a Negro graveyard, inherited from her maternal grandmother, has been confirmed by the court, which may make her a rich woman, as the graveyard shows every indication of oil.

"GENEVIEVE" CAST

The cast for "Genevieve," the Jack Lait new musical comedy, started rehearsal Wednesday. The title may be changed before publicly produced around Xmas.

In the company are Sadie Burt, William Halligan, Vinton Freedley, Esther Howard, John R. Conroy, Lillian Conroy, Irving Edwards and a small chorus.

"Crimson Glow" for One-Nighters

Arthur Austlin is producing "The Crimson Glow" for the one-nighters. Austlin wrote the play. Helen Hall and Harold Thompson are to be featured in the cast.

B'WAY PEOPLE TURN TO FARMING IN LOUISIANA

Ben Atwell and Bob Hall with American Agricultural Corp. Russell B. Smith, Too

Broadway personages have turned to farming now and then as a summer pastime, but that several should turn to the soil on a commercial basis is a surprising announcement.

What is known as the American Agricultural Corporation, which aims to place into operation the largest farming enterprise yet undertaken, will direct the tilling of 850,000 acres in Louisiana. There never was such a farm in all the world, according to Ben Atwell, who has accepted the post of advertising manager for the corporation, which will have headquarters in New York.

Atwell states that he has walked out on theatricals for good, but has taken good care to continue his office right on Broadway. Russell B. Smith, a civil engineer, who has been concerned with the building of many theatres in various cities and who built several of Broadway's picture palaces (notably the Rialto and Rivoli), has entered into the project with the American Agricultural Corporation. Smith recently completed the five-million-dollar Eastman theatre at Rochester, which house was under Atwell's publicity direction until recently. Atwell latterly has been with Sanger & Jordan, but has resigned to assume his duties as an advertising farmer. Ben has handled press work of many big amusement enterprises, his activities ranging the entire field. But he is now convinced that there is an artistic angle to farming in Louisiana.

Bob Hall, of the Smith forces, will be in active charge of shaping the gigantic farm. As Atwell explains it, the idea is to "bring the producing farm and the consuming table into a more direct relation." The company expects to market its products along the lines of the United Fruit Co., employing its own marketing forces and transportation system. It is also to compete with the California producers, having the advantage of being closer to the eastern markets and having seaport facilities at Morgan City, La., and New Orleans.

BILL SILL VERY ILL

William Raymond Sill is very ill at his home, Sill's Hotel, Broadway, L. I. The veteran press agent has trained nurses in constant attendance day and night.

His daughter, Rosemary Sill, opened in the Oliver Morosco production, "The Little Kangaroo," in Stamford, Conn., Monday night.

KANSAS CITY'S BEST CITIZENS "BUCKING THEATRE TRUST"

Civic Propelled Kansas City Theatre Shows Much Strength at Opening—2,000 Subscriptions at \$5 Each—Try-out for Talent

Kansas City, Nov. 29.

"To Buck Theatre Trust," "Kansas City Is Bigger Than Any Theatre Trust," "The People Want the Best," "They Will Produce It Themselves," "Theatre Guild Answers 'Take What We Give You or Nothing,'" is the way the Kansas City "Star" starts one of its articles regarding the organization of the Kansas City theatre, a civic theatre movement which is showing strength in numbers. The movement has the backing of the leading clubs, institutions and organizations and the undivided local press, which has devoted columns of unpurchasable space to the enterprise. It was the intention of the promoters to call it the Kansas City Theatre Guild, but the later name has been dropped, it being claimed the Theatre Guild of New York objected to the use of the name in any other city.

A mail and telephone campaign has been conducted for subscribers, at \$5 each, with 2,000 members as the first objective. The inducements offered are the privilege of obtaining seats for productions two days in advance of the regular sale and at a 50-cent reduction from the regular \$2 scale. Marcus Ford, several years ago was director of the Comedy Club of Kansas City, will be producing director and Clyde Fitch's "The Truth" (chosen as the first play to be given Nov. 27. The Ivanhoe, in a Masonic temple, in the residence district, seating 1,500, is used. The selection of "The Truth" for the initial offering was somewhat of a surprise as the papers heralded the new movement as one which gives the amusement lovers a

chance to see "some of the latest successes."

"E. B. G." dramatic critic for the "Star," in his own column said: "But the most assuring thing about the repertory-theatre guild-community playhouse-independent theatre idea is that the larger number of those who patronize the commercial theatres are dissatisfied with them. The people pay too much for what they get. They have no control over bookings. They see plays in Kansas City after all the rest of the world has tired of them. Therefore, it is only human nature to call for something different."

A special "try-out" for talent was announced and professionals and amateurs invited. Thirty aspirants were on hand. Among the 30 were only three men and a boy. Several professionals responded to the invitation but declined to consider the matter when informed there would be no remuneration.

Mr. Ford stated the policy of the Kansas City Theatre would not be that of an amateur show or a semi-professional stock, but a "democratized dramatic instrument consisting of carefully trained home talent serving without pay."

This is in direct contrast to the plan nearly put over last year under the name of the Repertory Theatre, which proposed to present new plays with big "names" at the head of the cast. Some 1,300 subscribers were secured for the enterprise, but it was dropped during the summer. Deville Alderson, an actor now directing a stock company in St. Louis, was the originator of the idea and was assisted by Donald M. Call.

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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 (28th week). This summer holdover will run through season is expected. Cool weather probably aided in good trade here last week, as with most of list. Gross was \$10,500 or a little over. Some cut-rating for this attraction.

"Better Times," Hippodrome (13th week). Big house ought to beat \$60,000 this week easily. Thanksgiving always being good for boost in attendance and helping generally from Wednesday on.

"Blossom Time," Century (57th week). Got as high as \$2,800 nightly and is likely operetta will continue until first of year and may run through winter. Around \$17,000 last week, with excellent profit, as company is not costly to operate.

"Bunch and Judy," Globe (1st week). Dillingham's musical comedy, which opened in Philadelphia three weeks ago. Joseph Cawthorne was injured and out of show after premiere here Wednesday of last week. Johnny Dooley replaced him and is in cast.

"Cat and Canary," National (43d week). Final week for mystery play, which was one of last season's hits. Made money this fall, but recently around \$7,500 weekly. "Fashions for Men" succeeds next week.

"Chauve-Souris," Century Roof (44th week). Morris Gest's imported novelty now in 11th month and riding strongly to astonishing draw. Will run through winter and may still be in going at Easter time.

"East of Suez," Eltinge (11th week). Woods' drama moved upward last week, and although Eltinge is due for new attraction about first of year "Suez" may remain in New York, with another house secured for it. Business around \$11,000.

"Follies," New Amsterdam (26th week). For first time Ziegfeld revue will be on Christmas holiday card on Broadway; in other seasons it was due in Chicago. Still heads Broadway's money-getters. Last week over \$35,000.

"Greenwich Village Follies," Shubert (12th week). Virtually sure of running into February and perhaps March, which management predicts. Business best of series, that partly due to scale of \$4 top. Takings last week, \$23,000.

"Hamlet," Sam Harris (3d week). With John Barrymore magnet and at \$3 top (\$3.50 Saturday night) this attraction went into lead of non-musicals for first full week. Takings over \$19,300. Reported having advance sale of \$18,000. Big box-office trade.

"Kiki," Belasco (53d week). Dramatic smash of last season is now on way to double season engagement. Remains with best money draws on Broadway and takings not far from \$15,000. Selling mostly at box office.

"Lady in Ermine," Ambassador (9th week). One of town's smart draws, and while balcony trade not exceptional, business is satisfactory for operetta. Better last week, with gross between \$15,500 and \$16,000. Ought to stay until February.

"Last Warning," Klaw (6th week). One of new winners and season's run in Big Top. Last week pace picked up smartly, gross going to \$13,000, big money in this house.

"Little Nellie Kelly," Liberty (3d week). Cohan's musical smash, which has strong call in agencies and also big box-office business. Went into stride from premiere here. Last week \$22,000 and a parallel with turnaway Boston gait.

"Liza," Daly's, 63d St. (1st week). New colored show and first of kind this season. Around for several months, opening uptown originally under title of "Bon Bon Buddy, Jr." Opened Monday.

"Loyalties," Gaiety (10th week). One of foreign hits. English play regarded as one of finest in seasons and doing all house will hold. Around \$14,000 for eight performance weeks. Matinee scale now \$2.50 and all performances, \$1.77—complete capacity.

"Merton of the Movies," Cort (3d week). Another of new plays which has clicked, and should ride season out. Not capacity upstairs, but substantial success indicated. \$14,000 last week.

"Music Box Revue," Music Box (6th week). Agency business not as large as last season, but box-office trade much stronger and over capacity rule, with figures ahead of last season because attraction started at \$4 top. \$5 now. Last week \$29,200.

"Orange Blossoms," Fulton (11th week). Fair business. This attraction attracted carriage trade, but was off in balcony from start. Around \$12,000 last week at reduced scale of \$3.50 top. "Secrets" reported listed to succeed around

the holidays. English show first reported booked for Selwyn.

"Partners Again," Selwyn (30th week). Final week for P. & P. laugh show. Has made money right along and accomplished good run. Ought to stay six months in Chicago. Closing pace \$10,000 weekly. House gets "Birth of a Nation" (picture) next week.

"Passing Show of 1922," Winter Garden (11th week). Final week for revue, which has had disappointing run. Goes to road directly, but house goes dark for remodeling. Garden due to open first of year with new musical attraction being readied by Shuberts.

"Rain," Maxine Elliott (4th week). Broadway's dramatic demand leader; selling to standing room nightly, with gross in excess of capacity. Looks clinch for balance of season at big money. Last week over \$14,800.

"Romantic Age," Comedy (3d week). Pleasing little comedy of English writing, attracting some attention but only fair business. Last week, \$5,500.

"Rose Bernd," Longacre (10th week). Got about \$7,000 last week. Business has been diving straight down for last three weeks and show may just last until Ethel Barrymore is readied for "Romeo and Juliet," which is to be Arthur Hopkins' next offering here with her. First planned to have her in "As You Like It."

"R. U. R.," Prazee (8th week). Theatre Guild's novelty of foreign origin. Moved up here last week from Garrick, which has new show. Business stood up, takings claimed around \$11,000, which is near capacity in this house.

"Sally, Irene and Mary," Casino (15th week). Went upward last week, better weather and several parties counting. Current week sure of another jump with holiday visitors here. Gross last week, \$13,500.

"Seventh Heaven," Booth (5th week). Took position with new dramatic success last week, when business went to \$12,200. Some doubt at first, but strength of box-office trade makes show look winner.

"Shore Leave," Lyceum (17th week). Two weeks more for the Frances Starr show, one of the earliest arrivals this season. David Warfield's "The Merchant of Venice" to succeed.

"Six Characters in Search of an Author," Princess (5th week). Something of dramatic novelty. Berthed in 299-seater, only small grosses can attract. Between \$4,000 and \$4,500 weekly to date. Perhaps is breaking even.

"So This Is London," Hudson (14th week). Jumped last week to over \$17,000 and leads non-dramatic list, with exception of John Barrymore's "Hamlet." "London," with four matinees this week, will probably beat \$20,000.

"Spite Corner," Little (10th week). Making little money but never did build to proportions premiere promised. Takings around \$7,000 weekly, good enough for small theatre. Should stay until first of year and may hold out longer.

"Springtime of Youth," Broadhurst (6th week). Thus far unable to attract strong business. Around \$10,000 last week, under expectations for new operetta, but reported building up.

"The Awful Truth," Henry Miller (11th week). Holds steady to fine trade; takings last week a bit under \$12,000. Balcony scale somewhat revised to attract business upstairs. Lower floor virtual sell-out nightly.

"The Bootleggers," 39th Street (1st week). Drama founded on the expose of supposed bootlegging methods. Opened Monday after premiere in Brooklyn.

"The Fool," Times Square (6th week). Moved upward into dramatic elite and counts as one of real hits. Last week gross was \$15,200, which means virtual capacity all performances.

"The Gingham Girl," Earl Carroll (14th week). Now leader of \$250 top musicals, with pace steady at around \$15,000 weekly. Ought to run season out here. Is first try of new producing managers.

"The Love Child," Cohan (3d week). Second week of Woods production gave further promise of landing. Increase in business for French adaptation placed gross around \$11,000.

"The Lucky One," Garrick (2d week). Theatre Guild's second try not successful, though it won rather favorable notices. Will be taken off after another two weeks and third production of season here put on.

"The Old Maid," Plymouth (15th week). This substantial comedy money-maker moved upward again with the favored attractions last

BOSTON BUSINESS CONTINUES NORMAL

Town Is All Set for Hearty Theatrical Support Until March

Boston, Nov. 29. Business at the legit theatres last week was just about normal. With the exception of "It's a Boy," which wound up at the Selwyn, there wasn't a flop noted. On the other hand, none of the shows in town did any startling business.

They ran along at a pace only to be expected under the conditions. For the most part the returns showed losses over those of the previous week, not a strange condition when it is figured that, with the exception of "The Bat," there is no show in town that has a rep which would tend towards business building from week to week. The losses were not large. White's "Scandals" with a drop of a bit over \$2,000 was the largest recorded. This is enough to prophesy that the switch of attractions, due in the next couple of weeks, will not result in any of the shows going out doing a turnover business.

Judging from past performances and according to the calendar, Boston should be now entering upon the period of the theatrical season when the crowd of the theatre-going business is noted. From now until the first of March, with the exception of Christmas week, the town is set for theatricals. But with the rest of the country this city is showing a disposition to give hearty support to the hits, or those the local patrons have taken unto themselves as hits, and let the others pull along as best they can.

A musical attraction in town that can absorb \$20,000 for the week is doing excellent business, and a dramatic offering that does close to \$15,000 is fine. The balance of the shows are liable to pull along with receipts for the week between \$12,000 and \$15,000 for the musical offerings and \$7,000 to \$9,000 for dramatic shows. It is believed by those well acquainted locally that few, if any, shows in town this season will come out much better than the "Kelly" and Shubert Along shows "The Bat" for the dramatic offerings. All of these shows came in early. "The Bat" is still doing good business.

There was but one change in the legitimate attractions. That was at the Boston opera house, dark for a

(Continued on page 15)

week and the takings were better than \$13,000. In for the season, on present form.

"The Texas Nightingale," Empire (2d week). Broadway reversed Chicago's opinion of Zoe Akins' comedy, which was not heavy weight but unusual play, and ought to be good for several months. Nightly business during first week saw increasing gross with nearly \$9,000 in.

"The Torch Bearers," Vanderbilt (14th week). Somewhat better last week, with totals about \$7,500. Will remain another two weeks, laying off week before Christmas, then opening on road. "Glory," James Montgomery's new musical show, opens in Brooklyn Dec. 18 and succeeds here Christmas Monday.

"The World We Live In," Jolson's 59th St. (5th week). Management has faith in this foreign work. Business last week reported about \$12,000, which is about even break. Strong week-end trade.

"Thin Ice," Belmont (9th week). Takings again better than when attraction was at Comedy. Last week business was approximately \$6,000, which makes a little money for house and attraction.

"To Love," Bijou (7th week). Final week. Three people play going on tour, with Philadelphia first stand. Business was around \$8,000 for first month, and around \$6,500 last week. "Listening In" succeeds next week, guaranteeing house.

"Up She Goes," Playhouse (4th week). Musical comedy adaptation of "Too Many Cooks" and, like many other story adaptations, business not strong. Around \$9,000 last week, which hardly affords even break.

"Whispering Wires," 49th St. (17th week). Remains consistent at pace that is profitable. Last week takings were \$8,000. Business has fluctuated between that figure and better than \$9,000 since opening.

"Why Men Leave Home," Morosco (12th week). Made spurt last week and Wagenhals & Kemper announce it will be continued through season. "Mike Angelo" was announced to succeed but will later find another house. Comedy beat \$9,000 last week.

"Yankee Princess," Knickerbocker (9th week). Pulling fairly good business but did not make good promise of brilliant opening. Reported between \$12,000 to \$13,000 weekly.

"It's the Law," Ritz (1st week). Latest mystery drama. Brought in by Sam Wallace Wednesday. House announced to get "The Lady Christilinda" with Fay Bainter (also called "Painted Lady") which is due to lay off for repairs.

ARMY-NAVY FOOTBALL INFLUX SENDS PHILLY GROSSES TO TOP

Another Big Week Expected This Week, Also Due to Football Crowds Thanksgiving Day—Three Straight Dramas Due December 4

Philadelphia, Nov. 29.

Philadelphia hasn't had a week like last week, outside of holidays, for a number of years. The presence of the Army and Navy game, brought back to Franklin Field, jammed the houses on Friday and Saturday, and had its effect on the mid-week grosses.

Coupled with the opening of some big musical shows it shot theatrical business to the high mark of the season. A syndicate from Washington came on ahead and bought up large percentages of the downstairs seats in all the legit houses. In one case they were hard hit and tried to dump the seats back on the theatre, which refused. The standard price asked (and generally secured) by this syndicate was \$7.50 a seat.

The fact that the town was filled with light shows, mostly musical, made it just right for the football crowds. Also, in the case of the single drama, "La Tendresse," it was fortunate since there proved to be a certain percentage in favor of something heavy, and they had no choice.

The biggest demand for Friday and Saturday was divided between "The Bunch and Judy," the new Dillingham musical comedy at the Garrick; "Good Morning Dearie," opening at the Forrest, and "Shubertine," starting at the Shubert. "Blossom Time," which has been the surprise money maker of the season here, was also well liked, and had the jump on some of the others by virtue of virtual capacity Monday night, and big houses throughout the middle of the week.

"The Bunch and Judy," which was hit by a frightful wallow by the injury to Joe Cawthorne, necessitating the closing of the show Wednesday night and Thursday matinee and night, because of no available understudy, came back heavily Friday and Saturday, for the reason many of the New York crowd chose this show, having already seen "Dearie" and "Tangerine" during their long New York runs. Johnny Dooley was substituted for Cawthorne, and the Six Brown Brothers were added.

It is rather hard at this time to get a real line on the respective possibilities of "Tangerine" and "Dearie" here. There is a very spirited rivalry between the two companies, this being the first time this year that the Shubert has had a show which could compete in business with the Forrest. On the Monday opening, "Dearie" led "Tangerine" by less than \$300, the Dillingham show missing \$2,000 by only a few dollars, while "Tangerine" did about \$1,750. On Tuesday, however, the Carlton musical comedy hit was a sell-out downstairs at the Shubert, and this situation continued all week, with every nook and cranny filled on Friday and Saturday. "Dearie," on the other hand, did not reach capacity until the football crowds hit town. Especially was the balcony business off on Monday, Tuesday and Wednesday.

In fact, this balcony business is the only thing that Dillingham offices. Some vacant seats were expected, but on Tuesday entire sections to the side were gaping. The psychology in the case of this show was also very interesting. The Monday opener went with a bang, and the critics (second string in all cases, as the dramatic editors all went to "La Tendresse") were glowing in their notices, some of them claiming the show better than "Sally."

On Tuesday, however, the audience was apathetic, "sat on their hands," and the performance slowed up. This lack of enthusiasm continued until Friday, many of the show's best lines and songs failing to get more than a ripple of applause. On the other hand, "Tangerine" seemed to go with a bang. The first half of the current week is expected to show the natural reaction, but with Thanksgiving (called here by the big football game) and the holiday crowds thereafter during the week, more big grosses are confidently expected.

A general feeling of optimism prevails here for the first time in a number of months. In point of fact, each line-up has had only a single wallow during the present season ("Sally" and "Blossom Time") but several of the houses are beginning to recoup early season losses, and nice grosses are likely to be piled up by some of the shows in town now.

The only opening this week was "Molly Darling," which keeps the number of musical shows in town up to four. This is in at the Garrick, and is being watched as a slow picker, but due for something good

after a week or so of word-of-mouth advertising. It has the house for four weeks.

"Molly Darling," as well as the two other shows at syndicate houses, "La Tendresse" and "Good Morning Dearie," will give extra matinees Thursday, but the Shuberts are only taking a chance on the extra afternoon show for "Blossom Time." "Just Married," at the Adelphi, plays its regular Thursday matinee, and "Tangerine" will switch its usual Wednesday matinee to Thanksgiving, as will "The Goldfish" at the Walnut. Surprise is expressed at the failure of "Tangerine" to attempt the extra performance, which, however, has become a comparative rarity here.

After the deluge of musical and otherwise light shows, the week of December 4 will see three straight dramas open in opposition. "Anna Christie" will begin a four weeks' engagement at the Walnut. "To Love" starts a short stay at the Adelphi and "Abraham Lincoln" returns to the Broad for two weeks.

"Just Married," which goes out of the Adelphi Saturday to make room for "To Love," has been a very real disappointment. It completed four weeks, but at least two of them have been losses, and even the Friday and Saturday influx last week didn't prevent the low-water mark of the engagement.

"La Tendresse" was greeted with mixed criticism, and its first few nights at the Broad were dismal, half houses downstairs being common. Generally Henry Miller and Ruth Chatterton are big drawing cards locally, but it is evident that their present vehicle isn't popular. It is considered lucky the engagement is for only two weeks.

It is now set "Tangerine" will stick around for five weeks, unless a terrible upset occurs, making way for "The Passing Show of 1922" at the Shubert Dec. 25.

Estimates for last week: "La Tendresse" (Broad, second week). Disappointing houses until end of week, when fact of its being only serious show in town helped business with football crowds. In for only two weeks and makes way for "Abraham Lincoln," which played here first two seasons ago. Did \$10,000.

"Tangerine" (Shubert, second week). Went across with a bang, and seems to have got jump on "Good Morning Dearie." This was one of two houses which sold out Saturday matinee, getting those disappointed in seats at Bowl. Grossed \$23,000, with prospects of beating that this week.

"Good Morning Dearie" (Forrest, second week). Monday night's gross was greater than "Tangerine's," but thereafter it trailed Carlton show, due to weak balcony play, until Friday. Did about \$22,000.

"Molly Darling" (Garrick, first week). Slips in all by itself and expected to build to nice business. "Bunch and Judy" in final week started none too encouragingly. Cawthorne's injury necessitated dark house Wednesday and Thursday. Virtual sell-outs at week-end gave show a chance to breathe, but week's gross didn't beat \$9,000 for five performances.

"The Goldfish" (Walnut, fourth week). Bottom dropped out of this comedy, which showed great promise in second week. Even with fine downstairs play Friday and Saturday, business was low. Didn't reach \$7,000. "Anna Christie" comes in Monday.

"Blossom Time" (Lyric, sixth week). Achieved its biggest gross to date, within a few hundred short of \$20,000, thanks to Monday sell-out, and demand at week-end. Had a good though not capacity Saturday matinee. Is now likely to stay until Christmas, with another big gross expected this week before any falling off is noted.

"Just Married" (Adelphi, fourth week). Final week for this honey-moon farce comedy, which even with game crowds dropped to lowest level. Didn't reach \$5,000. "To Love" is sudden booking for Monday, and it is a toss-up whether this or "Anna Christie" gets the critics, though the latter will have the edge.

James Madison disclaims any connection with a proposed Anti-Flirt Society. He says a James Madison was mentioned in connection, but that he, as the stage material writing James Madison, is not the fellow. "Too many reformers already," says Mr. Madison, "and my least desire is to become one of them."

CHICAGO'S BIG DANCE HALLS KEEP LOOP'S BALCONIES EMPTY

Chicago Now Two-Night Capacity Town—Business Held Up by Out-of-Towners—\$22,600 for "Shuffle Along" ("Try to Get In")—Jolson's Amazing Run

Chicago, Nov. 29.

Not the Broadway producers who merely linger around the box-office and loop restaurants on brief visits here.

Not the advance agents and company managers who only know Chicago by the loop area—

Not even some of the house managers who fail to make a survey of the speedy expansion of their own city for entertainment opportunities on the north and south sides—

BUT the shrewd individual, who digs in, hustles around and learns the probable cause of all reactions and improvements in legitimate loop trade, alone held the only true solution for last week's happenings of—

(1) The season's most noticeable slump in balcony business.

(2) "Shuffle Along" breaking the house record at the Olympic.

(3) Al Jolson throwing an extra "thump" into the whirlwind business for "Bombo."

(4) Monday and Tuesday nights being the worst "combined draw" slump the theatres suffered in many weeks.

(5) Flop for all the Saturday matinees.

It's easy to place the blame for the growing wretched balcony trade. Some of the show owners can't reckon the cause because they don't investigate in the right direction. Balcony trade is usually drawn from the young folks of the middle classes—at least while the lower floor holds the present scale of prices. During the war enthusiasm the young fellow who had more money than brains ran elbow to elbow with the society chap who gave box parties for his girl. Times have changed, and now the fellow who got a taste of so-called "high-life" by buying orchestra seats refuses to knock pride to one side and enter the balcony. Something must be done to educate this fellow to go back to the theatre location where his bankroll permits. Instead of spoiling the illusion that he's an orchestra patron because of the "taste" that he got of the lower floor, the young fellow—thousands of young fellows—are treating the "best girl" to the entertainment that the mammoth dance halls on the south side afford. Nothing ails Monday and Tuesday night business at these dance halls. Any night in the week you'll find the young fellows there, and not at home because they are not at the loop theatres. Last summer Variety carried a story on how the dance halls here would "cut into the balcony trade of loop theatres." It has happened.

Going deeper into the local situation, which strangely the majority of the house managers don't investigate, it can't be said that Chicago people can be credited for giving various shows the huge grosses on the week. Towns within a radius of 50 miles of Chicago are deprived of show this season, more so than ever. These out-of-town people are making it a big point to patronize Chicago theatres—Saturday and Sunday. It's the gross receipts on these two days that boosts the majority of the shows into the winning column. It's the out-of-town people who are keeping the hotel stands from adding to their losses of the year.

Chicago patrons are making Friday night alone stand out as a representative local night. Thursday night was always considered an "off night" and it still holds as such. Wednesday night isn't as good around town as it used to be. Monday and Tuesday nights are "terrible." Chicago people don't come into the loop Monday and Tuesday nights like they formerly did. If you want to see where the people go, visit the south side dance halls on those nights and the entertainment opportunities up around Wilson avenue. Something has driven the people out of the loop; many claim the disappointments at the box-offices, but whatever the reason is, there is a big reason and all these facts are merely a tip-off to those who ought to be made acquainted with everything.

The logical cause for any such important change as has come over theatrical conditions in the loop can't be ascertained by sitting around in a theatre box-office in the loop and wondering. Investigation from chats with the "L" attendants proves the traffic from the north side on Monday and Tuesday nights is way off. Same goes for the Illinois Central Interurban traffic and the south side, "L" patronage. As conditions now stand, Chicago,

despite it is the second largest city in America, has developed into a two-nights-a-week capacity town. How the balcony trade can be returned, even on the best nights of the week, is a matter that needs immediate attention, say those who know how hard it was last week.

It was a balcony depression that kept "Music Box Revue" from selling out at all performances at the Colonial. It was good business on the week that the big organization did, but with the cancellation of the usual Wednesday matinee for the Thanksgiving matinee the Harris-Berlin wonderful array of fun-makers won't be able to approach the house record for the Colonial, since it will have only nine performances. On average business for the length of its stay the "Music Box Revue" will have to increase its capacity speed to hold even with past "Follies" engagements. In making comparisons of this nature it must be remembered that the present Colonial attraction is enduring a season of less theatrical enthusiasm than was around when "The Follies" gained local record receipts. Under all conditions the "Music Box Revue" is doing thunderously well in town.

To Al Jolson, however, goes the choice palm of the loop. He's now told the local populace that he will eat his "turkey" here Christmas and his "goose" New Year's, making the playgoers laugh all over again by the way he stated it. John J. Garrity, general manager for the Shuberts, deserves much credit for the way he has handled the scaling of prices for the Jolson attraction, also the various other things that keep aloft the enthusiasm for the show. Garrity has worked hard on this engagement, and Jolson, above many others, knows it.

The populace is falling all over itself trying to get seats for "Shuffle Along" at the Olympic. Past records for this theatre are so deeply packed away that it is hard to get at them, but it is fair to say last week's business broke the house record, since the scale of prices were quite different from those governing record weeks of other years. The Olympic was the most appropriate house in town for this attraction, and it pleases all to observe the happiness that the success brings to George Wharton, disciple of many hard-luck weeks in the last two years.

Two new openings featured the week—"So This Is London!" at Cohan's Grand, and "One of Us," at the La Salle. The former will do business here, but the days of the latter are numbered. Harry Ridings returned the Cohan atmosphere to the Clark street house with the preliminary work for "So This Is London!" after the Fairbanks pictures, and while the present attraction opened light it is jumping nightly and will surely strike off big weeks once it becomes settled from the heavy campaigning it is receiving.

William Hodge didn't experience his usual success at the La Salle. The critics did some jolting. The public promises to do the rest unless the present signs are conquered immediately. The management essayed to have Henry Ford's approval of the show draw the box-office attention for Ford's praises were featured in all ads, allowing the punists to work overtime.

The smalltown plot plays continue to have "The First Year" in the lead, but the Woods show slackened its pacemaking, but it will overcome the slip-back last week with the Thanksgiving week business. "Six Cylinder Love" is still tangled up with a "buy" not affording a chance to learn what window draw the piece has since the early weeks of the engagement drove many theatre patrons away when the good seats weren't at the box office. "Thank-U" runs along on its merit, while "Kempy" despite its big Sunday night house, got hit hard on Monday and Tuesday nights and again Saturday matinee, but is doing better than it was thought in face of the adverse conditions offered by the piece arriving at the tail-end of the small-town plot plays.

"At the End of the World" got its premiere Thursday at the Playhouse, but the prospects don't brighten up. Lester Bryant's feelings, "Field of Ermine" did miserably at Powers. "Hairy Ape" failed to make the four weeks' profit that the Hanks-Gazzolo Intestebaker, but the limited engagement returned sufficient profit to support Mel Raymond's contention in booking the piece under the calibre of campaigning functioned.

Most of the attractions in town have canceled their usual Wednesday

day matinee to give a special Thanksgiving Day matinee. The holiday promises to be the usual capacities, for in Chicago the Thanksgiving Day matinee is the best holiday matinee of the year. The Monday and Tuesday night slumps will deprive shows of what in the past have been called "terrific week's business" for Thanksgiving week.

It's a great season of speculation in Chicago, with the pace becoming deadening for those who can't keep up with it by producing initiative in matters that the independent public is causing to be solved by patronizing shows just the reverse of what the managerial slate in New York predicts.

The uncertainties are doing more to advertise Chicago, theatrically, than any cluster of affairs in the past.

Last week's estimates:

"So This Is London!" (Cohan's Grand, 1st week). Opened light but jumped at all performances, developing enthusiastic promise for real business from now on. As usual Cohan's presentation got the richest of newspaper reviews. Whipped out \$13,000.

"One of Us" (LaSalle, 1st week). When the usual William Hodge following pays its respects—it is hard to guess where the patronage will come from. Not received gently by some of the critics. Hit off \$6,000.

"Music Box Revue" (Colonial, 2d week). If theatre isn't caught napping by public thinking seats not available because of craze for expensive revue, should hold high for remaining six weeks. With football season over, Saturday matinee should come closer to capacity. Reported at \$33,400.

"Bill of Divorcement" (Central, 4th week). Doing some conservative advertising and in all probability will now work for a run. Safe to average around \$5,500.

"Hairy Ape" (Studebaker, 4th and final week). Went out with healthy \$11,000, with Harry Lauder opening Monday. Jack Laif's "Spice of 1922" big event at this theatre Dec. 3.

"Green Goddess" (Great Northern, 8th and final week). Another proof of valued literary plays not being able to stand more than six weeks in Chicago. Checked around \$9,000. "Greenwich Village Follies" opened Sunday.

"Cat and Canary" (Princess, 12th week). Continues to draw big profits without great fuss. Has peculiar "draw" all its own. Three matinees this week will give record gross for engagement. Went over \$14,000.

"Six Cylinder Love" (Harris, 8th week). Col. Bill Roche's ideas shown in many ways overcoming effect "buy" had on this box office. Slipped somewhat in balcony but held around \$12,000.

"Shuffle Along" (Olympic, 2d week). "Try to get in" slogan of this big colored show hit. Batted out \$22,600. Can go higher with better Saturday matinee.

"Thank-U" (Cort, 13th week). For consistent business with anywhere near "smash hit," no house in America compares with Herrmann domicile. Very good again with \$11,500.

"First Year" (Woods, 3d week). Rightly called "smash hit," with fear need only be entertained for Monday and Tuesday nights. Went nicely to \$16,000, but plenty of chance to get more.

"Kempy" (Selwyn, 2d week). Didn't do as well as previous week, when all seats were at box office. Extra Sunday night performance over premiere week increased gross \$1,000, however. Commissions brought gross to \$9,300.

"Bombo" (Apollo, 10th week). Let Jolson landslide of popularity be praised merely by reporting big hit probably checked up \$35,600 for total receipts on the first 10 weeks. Wonder engagement.

"Field of Ermine" (Powers, 2d and final week). House biggest loss for sometime. Doris Keane in "The Czarina" opened Monday night. The O'Neill show went out around \$5,500.

"Lightnin'" (Blackstone, 65th week). No performance until Wednesday after Frank Bacon's death Sunday. Beloved Bacon created record here that will stand for decade.

"At the End of the World" (Playhouse). Opened Thursday night. Mediocre newspaper reviews. Nothing to indicate any kind of run.

SHOWS IN BOSTON

(Continued from page 14)

week, which opened Monday night with Cecile Sorel and her company of French players for a week. She hit this town just right, coming here on the heels of Clemenceau, and found the place made to order. There was a big house at the opening with the house scaled from 50 cents to \$5.

Changes that are booked for next week are "The Dover Road" for the Plymouth, where "Anna Christie"

winds up Saturday night, and "Buildog Drummond" for the Hollis to take the place of "He Who Gets Slapped." There will also be a change of bill at the Shubert when Eddie Cantor and his show pull out and the house is taken by Frank Tinney in "Daffy Dill."

Despite the death of Frank Bacon "Lightnin'" will come into the Hollis Christmas day, as was planned. With Bacon in it, however, it was good for a run that would undoubtedly have carried it through to the end of the regular season and perhaps well into the summer. Now it will come in as a matter-of-fact attraction, depending on the business how long it will stay and not looked upon as a decided capacity hit.

After a week of Cecile Sorel the Boston opera house will have for two weeks the Russian Grand Opera Co. The house for the engagement of this company will be scaled from \$1 to \$2.

The Arlington, the ill-fated uptown experimental house, which, since it ceased to be the home of the Craig stock company, has been more or less of a theatrical waif, with different experiments being tried, has booked in Harvey's Minstrels for a two weeks' stay. This is an all-colored aggregation along strictly minstrel lines, with no attempt being made to follow "Shuffle Along" and other all-colored revues.

Estimates for last week: "He Who Gets Slapped" (Hollis, 3d week). Business slipped off about \$1,500 last week, bringing the gross down to around \$7,000. Is not looked upon to have a chance to build up, and if it grosses as much will be considered doing well. Evidently no field for this sort of play here just now.

"White's Scandals" (Colonial, 3d week). The show lost something of its punch last night and slipped off from \$24,500 the opening week to business just above \$22,000. Is in for two weeks more, and during that time will probably hold what it is doing now.

"Captain Applejack" (Tremont, 3d week). While not building up any this show kept within \$500 of the business done the previous week, with a gross of \$11,500.

"Mak It Snappy" (Shubert, 4th week). Now on the final week. Did about \$17,000 for last week, beginning to show the effect of the stay here and the opposition from the "Scandals."

"Anna Christie" (Plymouth, 3d week). Due to pull out at the end of this week, with business last week off from that of the other two. Gross figured in the neighborhood of \$7,500.

"The Bat" (Wilbur, 13th week). While showing considerable strength this attraction went off a bit with the others in town and did under \$15,000 for the week.

Reports around town Monday night were that Thanksgiving would be one of the biggest theatrical days of the season, and the advance sale for the shows for that day had reached unusually large proportions.

INSIDE STUFF

(Continued from page 13)

was turned into a green room. It will now afford a sitting and reception room for Miss Eagles.

"Sally, Irene and Mary" gives promise of being a corking road attraction, in addition to indications of a long run at the Casino. Around each holiday time, business has taken a marked jump, that being understood to show the title's reaction on visitors who may think the show is a "three in one" combination. The title is fusing of the names of three musical comedy successes and produced by the Shuberts, who were not concerned in the producing of either of the trio. Broadway was a bit surprised that the original producers did not make a sign of protest about the three-way title. That might have happened a year ago when the show was then a vaudeville act, written by Eddie Dowling (who is now featured in the piece). The Vanderbilt Producing Co. ("Irene") was inclined to go to court about it and wrote Flo Ziegfeld, the latter replying he wasn't interested, although his "Sally" was in its prime on Broadway. When "Sally" went to Boston and was approaching the end of its stay there, Ziegfeld got an idea that as "Sally, Irene and Mary" had played there as a vaudeville act, it might have had some effect. Thereupon he wrote the Vanderbilt office, but the latter had lost interest. In fact, the latter expressed gratification for every mention of "Irene" (still on the road). George M. Cohan never bothered about it. His "Mary" was through.

Now that "Swiftly" has been here and passed on its way, it may be safe to tell a story regarding the renaming of the production. Originally it was called "The Lady Killer" by Hale Hamilton, but he declined to appear in the piece while it had that name, and this brought the decision to change it.

A current story regards the "raiding" of the apartment of a musical comedy woman, in an effort to obtain divorce evidence in behalf of the wife of the man who was supposedly interested in her. Incidentally, the wife is one of two sisters known to the stage as actresses, who has also written vaudeville sketches and plays. Her husband some time ago took abode apart from his wife. The raiders on entering the building where the musical comedy woman lived, simply asked to be shown to "Mr. Blank's apartment." They were ushered into the apartment of the woman who is now named as the co-respondent in the action the wife has brought for a divorce. They didn't find the husband, but found some of his clothes in the apartment.

"It's a Boy" closed at the Selwyn, Boston, Saturday, and a picture is the attraction at the house, marking time while the Selwyns get "The Fear Car" ready for presentation there, about the holidays. The loss on "It's a Boy" totals around \$40,000. Sam H. Harris had his usual group of associates interested in it. The failure of the comedy in the Hub was a good deal of a surprise. A profitable engagement of six weeks was expected instead of a flop in two weeks. When it could not run, Harris believed the critical comment that it was too much like "Six Cylinder Love." But the latter attraction had not played Boston, which complicates the explanation of the failure.

LITTLE THEATRES

"Summer Is a-Comin' In," Louis N. Parker's light comedy that has made a hit on the London stage, made its first appearance in an American theatre when it was produced by The Players in Talma theatre, Providence, Nov. 16. The play was happily cast and the acting was quite satisfying. Set in Rosemoor, at Ipplepen, Devonshire, England, the action revolves about a young bachelor who finds it enjoyable to trifle with the charms of three attractive young women of high social position. Into the harassed life of the man comes another woman, different from the others, and then the usual happened. But at the same time the unusual happened in the appearance of a triple breach of promise suit which threatened to bring tragedy into its train.

Mrs. Irving Fulton Orr took the leading part as "Sylvia," playing opposite William F. Farnsworth as Willoughby Spencer. As the three bachelors, Vernon Libby, W. Stanley Holt and Farrand S. Stranahan, Jr., were effective, as were the three girls who ran away to escape their irate fathers. Miss Caroline Cheney, Miss Helen Capwell and Miss Amy Steere played the roles. The play was produced under the direction of Sarah Minchen Barker, assisted by Mrs. William J. Story.

Herman Lanfield, known in fight circles as "Kid" Herman is suing his wife for divorce in California. Mrs. Lanfield filed the first suit and the "Kid" turned around and filed a cross-complaint.

Walter Haast, English producer, has made an arrangement with Frank C. Egan whereby he will produce plays at the Egan Little theatre, Los Angeles. Following the long run of Maude Fulton's "The Humming Bird," which is now in its twenty-fifth week, a record for the pint-sized theatre, Haast will stage "Suspicion," by George Appell and Wheeler Dryden, Carmel Myers, the picture star, will be featured. Engaged for the other roles are Marjorie Meadows, at one time with Henry Miller; Wedgwood Nowell, John T. Prince, Theodore von Elitz, Charles Knealy and George Appell, Jr.

Lawrence Deas says he had a right to use two songs from "Shuffle Along" in the other all-colored show he is now with, "Plantation Days." Both songs are published, says Mr. Deas, and he was given orchestration for them by their publisher with a request that he use them.

OUT OF TOWN REVIEWS

END OF THE WORLD

Beppo.....Emmett Shackelford
 Syd.....William Morris
 Tony.....Vincent Serrano
 Paul.....Alphonz Ethier
 Phillip.....Frederick Smith
 Sam.....John La Rue
 Marie.....Alexandra Carlisle

Chicago, Nov. 29.

The Shuberts jumped this play from Hartford, Conn., into the Playhouse after three days' work on it. A report stated the show looked so good in rehearsal the Shuberts hesitated about opening it "cold" around here, and, after the three-day break-in, added a couple of more rehearsals. The premier performance for Chicago took place last Thursday.

The piece is adapted by Edward Delaney Dunn from the German of Ernest Klein. It tells of three men thrown together. They have decided to make the keeping of a light burning in a lighthouse their life's mission. The lighthouse is in the extreme southern portion of South America, with a relief ship coming every six months. The trio consists of an American, an ex-M. D., who wants to forget; a sailor, who is too quick with his knife, and an Englishman, tired of the world. A woman is cast upon the shore from a wreck. The Englishman and the sailor striving for her hand is the story, with the doctor hiding himself behind duty, as greater than love.

There are four principals—Alexandra Carlisle, as the woman; William Morris, the doctor; Vincent Serrano, the Englishman, and Alphonz Ethier, the sailor. Three minor roles give the play a touch of color. The piece is in two settings. A living room which leads to the lighthouse tower that appears very massive, and actually appears to be of concrete, is the first. The second reveals the light with its fenced-in turret and blue sky in the distance.

The cast evidenced careful selection. Every character fitted, and the work of the players was superb.

The play is talky in spots, although well presented. The ending is a well-staged fight and the denunciation of the woman by the doctor. While seeming the logical finish, still it happens a bit too abruptly.

The show should get money. In a small theatre and with a small cast, it should always be on the right side of the ledger. Granting that it may not startle the dramatic world, for the Playhouse it looks like a "natural," and with proper handling and appeal to dramatic clubs, may hang on at a profit for about eight weeks.

George Henry Trader is the producer, with the settings done by Rolio Wayne. Loop.

IT IS THE LAW

Buffalo, Nov. 29.

"It Is the Law," Elmer E. Rice's latest drama, renamed "The Frame-Up" by a committee of local judges, is the Ossa-on-Pellon of the flash-back type of murder melodrama. Five years ago, when the climax-prologue, explanation-play method was new, when "On Trial" by the same author was regarded as the latest word in dramatic construction, this play could have been a world-beater on form alone. As it is now, with both stage and screen given over to myriads of flashback stories, "It Is the Law" must depend on other and more substantial qualities. And these it has in abundance—in the originality of idea about which it revolves, in the skillful and facile handling of its story, in a flawless and superlatively excellent cast, in an artistically executed investiture and in the conception by Arthur Hohl of one of the most perfect heavy roles seen here in many seasons.

The play, in three acts and seven scenes, is from a story by Hayden Talbot. Rice is said to have completed it only a few weeks ago, when it was immediately accepted for production by Samuel Wallach, formerly of the William Harris forces. Between Wallach and Mike Gold-refer the Harris office looks like a germinating ground for embryo producers.

Lester Lonergan did the staging and Livingston Platt the settings. The show opened in Springfield, Mass., at the Binghamton, and then into Buffalo. The production is set for New York ready to leap into the first breach opened in the waning line of season's offerings along the Rialto and which it unexpectedly found at the Ritz through the Bainter play's withdrawal.

"It Is the Law" is crackling, high-tension melodrama, combining a compelling story, masterly dramatic treatment and a wealth of sure-fire character delineation. The combination delivers a wallop and spells an evening check full of dramatic interest and corking entertainment. The story starts with a bang (literally as well as figuratively) and holds the attention from the outset, an effect enhanced by the perfect performance of a uniformly excellent cast. The producer has spared himself no pains, even the smallest bits being done by thorough artists—and at a cost which

on reflection must be heart-breaking.

The outstanding weaknesses of the play seemed to be in the last two scenes—the hero's self-sacrifice in the former smacking too strongly of mock heroics and the heroine's battle of wits with the villain in the latter with his subsequent unmasking being awkwardly handled, due to cross-purposes and conflicting motifs.

The story opens in the card room of an exclusive uptown club in New York. News of the pardon by the governor of a former club member now serving a life sentence for the murder of a friend comes to the members, and a warm argument ensues over the merits of the case. A woman enters and is shown into an ante-room, followed by a reporter bent on a story regarding the pardon. The door opens and the ex-convict enters. Suddenly a tall, full-bearded English accented clubman appears from the ante-room, the convict whirls quickly with an exclamation, and shoots the newcomer down in his tracks. There is commotion, and through it the district attorney announces that the ex-convict cannot be indicted for this second murder. The woman—the wife of the murderer—appears. To the newspaper man's inquiry of why, the district attorney bids the wife tell the story. She begins, the lights dim for the flash-back, and the story is unfolded.

The honors go unreservedly to Mr. Hohl. Alma Tell plays the wife of the hero with rare judgment. Ralph Kellard is the hero in a vocal and emotional tenor. The role is written in typical melodramatic fashion. A. H. Van Buren as the district attorney played smoothly. Alex Onalowsky as a careful study of depraved criminality. Frank Westerton's Scotland Yard man, Hans Robert as a newspaper reporter and Walter Walker's prison warden proved fine character bits.

The success of "It Is the Law" is going to be measured by a single criterion—whether or not the public at this time wants melodrama. At the least, Wallach deserves a rising vote for his cast and production, and at the most Rice's play is a piece of writing he may well be proud of unless he can show whether or not it ever gets in the money. A fair guess is that it will. Burton.

PETER WESTON

San Francisco, Nov. 29.

Frank Keenan returned as a stage star here last week in a brand new play, entitled "Peter Weston," staged for the first time at the Alcazar, and scored an emphatic hit. The piece is by Frank Dazey and Leighton Osmun, and is a tense and harrowing piece of playwriting. The story is full of drama, but there is a sordidness about it all that sends one out of the theatre depressed. Its action is based upon what, at best, is an unusual case and by no means representative of American life even in the case of a man as adamant as Peter Weston.

The story concerns the name character, who has built up a great pump works in New York, has amassed a great fortune and a powerful name in the business world. He is a man of power. He has taken the lives of his children, two sons and a daughter, and moulded them as suited his pleasure. One son, whose great ambition was to be a painter and whose thought traveled solely in the world of art, is yanked out of his day-dreams and placed in his father's office. He is married and unhappy, but the will of the father has made him spineless. The other son is an idle living off a legacy left by his mother. The father is letting him have his head and play a "man about town" because it suits his pleasure. The daughter, a fine type of girl, is in love with the son of the man whom old Peter Weston cheated of property 20 years before. The former owner is now an employee of old Weston.

This state of affairs is developed during the first act and takes up practically the whole of it. Then suddenly and without warning in walked melodrama and tragedy. John, the son who craved to be an artist and who has the management of his brother's legacy from his mother, is revealed as this.

The news is conveyed by the youth in love with John's sister and whom she wants to marry against her father's will. This youth also works in the factory and has learned quite by accident that John has squandered the money, belonging to his brother. He is partly responsible for the custody of this money, and comes intent upon revealing the truth to old Weston. A quarrel ensues between the young man and John, and ends with John shooting and killing him. The shooting is witnessed by a maid. Old Weston comes in and looks all the doors, while he coaches his son in a story whereby it is to be made to appear that the dead man committed suicide.

The second act takes place the next morning in the same setting, which is used for all four acts. Old Weston has taken charge and is de-

termined to free his boy. He tells of his power, his money and his ability. If necessary, he will whip into line the chief executive of the state and hush the affair up. During the next two acts his house begins to topple about his head. The son whose money was stolen takes to drink; the daughter reveals that she is soon to become a mother of a child by the murdered man, and disaster after disaster piles up.

John, the murderer, is convicted and sentenced to the electric chair. The drunkard son dies in the gutter, the unwed mother goes out to California and deserts her father because she does not want her child when it is born to be ruled by her father as she and her brothers were. Old Peter Weston, however, is still fighting for the life and liberty of his son. The last act is the night before the dawn set for the execution. Old Weston, tired and worn, is waiting in a half-darkened room for word from Albany, where he has sent his lawyers, that the governor had granted a pardon. The word finally comes, but it tells old Weston that all hope of clemency is lost; the governor is afraid to grant a reprieve because of the people.

Driven to the last wall Weston suddenly remembers that he has \$1,000,000 in cashable securities in his safe. He has never been a churchman and never has given much thought to God or a hereafter. Now, however, in his great hour of trial he attempts to bargain with God as he would with a business man. He'll build churches, industrial schools—anything—if God will only hold back the dawn and give him time to start a new line of attack to save his son.

A clock strikes, and old Weston cautiously creeps to the curtained window to make sure it still is night. He draws aside the curtain, and the sunlight floods the room. A broken and whipped man, he staggers back to his desk and collapses into a chair gibbering "John's dead, John's dead" as the final curtain falls.

The performance of the supporting Alcazar company was splendid. Especially fine work was done by Jerome Sheldon as the drunkard son; Mary Newcomb as the daughter, Emmet Vogan as the murderer, Netta Sunderland as the wife of the murderer.

THE PAINTED LADY

Washington, Nov. 29.

This new play, "The Painted Lady," with Fay Bainter starred, is a play of distinction, but as to its power as a box-office attraction, that is another question. Had not the author, Monckton Hoffs, done his work so extremely well, and had not William Harris, Jr., the producer, assembled such a remarkably good cast, the theme would have foundered and been lost. To coldly analyze it, one word seems to sum it all up—fantasy.

Last week, where the piece was first presented, the papers generally were adverse in their opinions. That is understandable, however, as "Getting Gerlie's Garter" has been running there for some eight or nine weeks, and this is not the sort of a play that would appeal to that class of theatregoers.

The first act has originality in conception and treatment. It is a gathering of the notables of an English town, to accept a masterpiece done by an Italian master painter, the patron saint of the church. It's here the author's assembly of character was a positive delight. From this first act the story switches back to how that picture became a masterpiece and the implanting of that certain something into it that goes to make masterpieces.

The picture, which is not an old master, is the first inspiration brought to a young artist through his love for a circus rider, which he tells to a record of antiquity. He causes greatness to be implanted in the work it was only a matter of time before, through a little trickery, it was accepted as an old masterpiece and presented to the church, where it was enshrined as the portrait of its patron saint.

In Fay Bainter is a wistful appeal of sincere simplicity. She was magnificent. Arthur Byron's performance of the drunken father was splendid. The cast is mostly English. Among the other players were Ina Manon, Gottlieb, Courtney Foote, Henry Daniell, Eugene Powers, A. P. Kaye, Orlando Daly and St. Clair Bayfield. Robert Milton grasped his opportunities as the director.

Mr. Harris is closing the piece here Saturday for a brief period for reshaping. This may result in providing that certain other attribute to assure a financial as well as artistic success. Meakin.

George Rockwell (Rockwell and Fox), after paying his hotel bill in Philadelphia last week, found all stores closed. Necessary to have a towel for wrapping up some fragile article, he selected one of the hotel towels. Monday he sent a money order for 50 cents to the hotel management advising it was for the towel he had lifted. Tuesday he received an acknowledgment together with another towel, the hotel manager advising Rockwell the house towels cost 25 cents each.

BROADWAY REVIEWS

THE BOOTLEGGERS

Madison Core presents William A. Page's timely comedy, "The Bootleggers," at the Broadway Theatre. The piece, which includes a cast of 54, is by William T. Rossmore, a specialist.

Nina Rossmore, his daughter.....Robert Connors
 Catherine DeLoach.....Catherine DeLoach
 Lane, butler for Rossmore.....Aubrey Beattie
 Arthur Lacey, ex-Captain, U. S. A.....John M. Sullivan
 Rev. Thomas Lacey, of the Anti-Saloon League.....Ernest Howard
 Lanahan, the fixer.....Leighton Stark
 Creighton, the go-between.....Edwin Evans
 Morrison, head of the trucking syndicate.....John Lyons
 Higgins, of the Gopher Gang.....Albert Hyde
 Vicarelli, of the Italian bunch.....Barry Townsley
 Tony, a Hi-Jacker.....Antonio Salero
 Judge Hilton, of the District Court.....John M. Sullivan
 Martin, Prohibition Commissioner.....Oliver Putnam
 Walsh, his chief of staff.....Hugh Chivers
 Etc., by Misses Opal Essent, Gwladys Lennon, Wera Dahl, Tony Dahl, Alla D'Amia, Anna Donahue, and Ursula Mack, and Messrs. Edgar Wedd, Marius Rogati, W. C. Woodall, J. S. Jevons, Harry Kingsley, and others.

Inspector Dawson, P. D.....Walter Lawrence
 Sergeant Walker, P. D.....John Lyons
 Show girls, patrons of the Cafe de Blanc.....Misses Opal Essent, Gwladys Lennon, Wera Dahl, Tony Dahl, Alla D'Amia, Anna Donahue, and Ursula Mack, and Messrs. Edgar Wedd, Marius Rogati, W. C. Woodall, J. S. Jevons, Harry Kingsley, and others.

Paul Specht's Grill Orchestra officiates in the third act cabaret set, conducted by Al Epstein, with Nat Levick, Jules Aronowitz, Lou Lombard and Al Savarese comprising its personnel. Reviewed at the Antauck, Brooklyn, N. Y., last week. Opened at the 58th Street Nov. 27.

That's quite a production item—54 performers! Looks more like a musical comedy line-up. In truth there are about eight or nine couples who just fill in the picture in the third act cabaret scene and do nothing else. This does not include the five-piece orchestra and the rather large cast of puppets necessary to continue the action, which is concerned with a feud between the King of the East Side Bootleggers and the King of the West Side Bootleggers.

The piece is described as a timely comedy, although it approaches more dramatic farce constantly. Timeliness is the prohibition question, with a few choice local references for good measure such as the arrest of the Salvation Army girl recently on the doorstep of the Gaiety theatre, New York, and other things. The Salvation incident is mentioned to carry out U. S. District Judge Hilton's point that before the government attempts enforcing the 18th Amendment it should concern itself with the others.

The argument, a wordy, talky debate, undeniably unadulterated sympathetic wet propaganda, takes place in Rossmore's home. Rossmore is the king of the East Side bootleg organization, and Judge Hilton is one of his close friends and patrons. Thusly the freedom of speech amendment is disproved by the Salvation girl's arrest; the second amendment privilege of carrying arms is refuted by the jurist by the Sullivan law ban on all such pocket artillery; the 15th Amendment, giving the negro full suffrage and equality is refuted by the south's "Jim Crow" segregation in public conveyances, etc. This latter production is rather retarded and could be speeded up in view of the 15 minutes overtime after eleven.

The action really assumes theatrical form when Nina Rossmore, the bootlegger's daughter, makes her appearance, just returned from Europe. She has become betrothed during her absence to Capt. Arthur Lacey, whose father, the Rev. Thomas Lacey, is secretary of the Anti-Saloon League. Full advantage of the situation of a bootlegger's daughter becoming engaged to an anti's offspring is taken and not overdone.

Rev. Lacey has secured a berth for his son as a special enforcement agent, not a common cellar sniffer mind you, but one who is allowed upon to employ his war experience in the U. S. Intelligence Dept. in tracking this unknown head of the bootleg ring (Rossmore, his prospective father-in-law).

Act II is set in Prohibition headquarters, which, for all the suspicion and knowledge that even the most conscientious of our champ hoot detectors are not averse to looking the other way at times, is a corrupt grafter from the chief-down to the stupid Prohibition Commissioner is blissfully ignorant of the rum runners' doings right under his nose. And, of course, Capt. Lacey, who has just joined the staff.

Double-crossing and triple-crossing for bribes and graft are spoken of with the greatest calm and unconcern, not to mention audibility, even though the commish is officed

right next door. The bootleggers' war is between Vicarelli, king of the Italian or East Side bunch, and Rossmore. The former has waylaid a shipment valued at \$100,000 ordered by Rossmore, who after paying the way with the officials finds the Italians had intercepted it on the Merrick road near Jamaica. Rossmore bribes a prohibition agent to discover where Vicarelli has shipped it, and in turn abducts the \$100,000 shipment plus some of Vicarelli's own stock. Vicarelli is now visiting the agents' offices to bribe them again for information and thus steal it back. This develops into a "button, button, who's got the button?" shuttlecock situation.

Rossmore's daughter and her fiancé have been neglected too long, so the action is swung to Act III, the Club de Blanc (a fair idea of the Little Club, New York, interior). There Rossmore and his Italian opponent have arranged to meet and negotiate on business. The jazz band jasses the couples dance, an intended comedy bit with a hick squawking at the check damage and the \$3 per highball holdup are preludes for the climax. Tony, Vicarelli's henchman, intends to double cross his employer, who with his affluence has won the hand of Rosa, the queen of Mulberry street or somewhere thereabouts. The double cross is intended via a bottle of poison hooch. Vicarelli refuses to drink but Rosa does. She is stricken blind and Vicarelli stabs Tony. Coincidentally Nina Rossmore sees her father emerge from a private dining room with the suspicion of her father's source of affluence is confirmed.

Act IV, back to Rossmore's home. Tony has a good chance to live, which lets the wealthy bootlegger off easy and sidesteps any complications of a murder charge. Vicarelli enters and departs after receiving a Mafia skull and crossbones threat. He exits under police guard but is assassinated even though protected. Rossmore decides to reform. He tells Capt. Lacey, who has decided to resign from his spying position, to apprise headquarters where a quarter of a million dollar booze cache is to be found for destruction. Nina apparently forgives her dad, and curtain.

That's the gist of the plot. Sounds like a good groundwork for a scenario thriller. In play form it is interesting in average fashion. The title is a good commercial asset for the box office but on its merits as out and out entertainment it doesn't compare with "The Old Soak," another prohibition inspired opus. "The Bootlegger" as a title, however, is for popular "wet" appeal and means more than the Merqui appellation.

The cabaret scene is a novelty and the injection of another entertainment or two besides the songstress who handles one vocal number cutely could be resorted to as a strengthener. The cast itself is averagely proficient with no one really given important opportunity. Barry Townsley as the debonaire, Valentinoesque rum runner made the most of the choicest opportunity. Robert Connors as Rossmore was convincing, as was Leighton Stark as Lanahan. Abel.

EAST-WEST PLAYERS

DINNER

Host.....William A. Rothchild
 Hostess.....Jane Johnston
 Doctor.....Nathan Gale
 Doctor's Wife.....Selma Gram
 Privy Councillor.....Robert J. Lacey
 Privy Councillor's Wife.....Diana Fenton
 Young Man.....Maurice Green
 Police Agent.....Allen W. Niles
 Guestess—Helen Grey, Betty C. Glitch, Milene Loeb, Betty Fox, Mabel Vanet, Maurice Burke, Ben Finkle, Michael M. Rosner, Frederick S. Brown, and others.

Lackys—Leonard Bernbach, William J. Hackett, Police-Sgt. Lazare, George Mitchell, Gypsy Musicians—John Franky, Norman Joy, Morris Brodsky, Orazio Pellegrino.

FANCY FREE

Fancy.....Elizabeth Bellairs
 Alfred.....Frederick J. Spender
 Ethelbert.....John Alexander
 Della.....Florence V. Lee

PROGRESS

Prof. Henry Corrie, D.Sc.....Gustav Blum
 Mrs. Melton, his sister.....Madeline Morrell
 Hannah, a servant.....Mabel Vanet

THE TURTLE DOVE

Chorus.....George Lamont
 Chang-Sut-Yen.....Michael M. Rosner
 The Mandarin.....S. R. Wyckoff
 Kwen-Lin.....Allene Loeb
 The God of Fortune.....Frederick J. Spender
 The Property Man.....Ben Finkle
 The Gong Beater.....William J. Hackett

The East-West Players is the nearest approach locally to what the Washington Square Players stood for when that organization under Edward Goodman's was at the peak of its existence. In some respects the East-West group transcends the other organization. For a "little theatre" company it has done some notable things the past few seasons under Gustav Blum's direction. They are unique alone in that they devote themselves exclusively to the presentation of the one-act play. The ultimate ambition is the acquisition of a Times Square location for a one-act play repertory theatre. The program slogan sums it up: "What the one-act play asks for it not an advocate or a defender, it asks for opportunity for development."

The first bill of this season's repertoire includes two pieces never

before done in America. They are Ferenc Molnar's "Dinner," a naive little comedy (translated by Charles Foley), and St. John Ervine's tragedy "Progress," a dramatic exposition against warfare.

"Progress" is one of the two highlights. In it, Mr. Blum, the director, acquits himself in his usual finished manner, although he is ordinarily content more with the direction than the actual histrionics. Madeleine Morrell handles the sympathetic dramatic role to a nicety and hints of possibilities professionally. As the sister of the scientist who has invented a bomb which will wipe out whole towns and villages and thus minimize the duration of war, she gives an excellent interpretation of the bereft mother who still grieves the loss of her son and husband, the victims of the war. When her scientist kinsman refuses to destroy the formula, she does so. When he brags it is impressed on his mind she kills the annihilating compound at the source, even at the expense of the inventor's life.

"Fancy Free" by Stanley Houghton, is a polite triangle comedy that has possibilities for vaudeville if accelerated a trifle. Frederick J. Spender and John Alexander handled the two male roles exceedingly well.

For the rest, the company depicts itself satisfyingly in quasi-professional manner that shows painstaking directorial maneuvering.

Realistic scenic presentation is eschewed probably more for economic reasons than artistic. Not that the impressionistic set pieces do not suffice—contrarily they are somewhat of a relief from ultra-realism—but if the organization finally realizes its dream of possessing its own theatre, practical settings would be in keeping with the full-fledged professional graduation.

Abel.

LIZA

"Liza," the first colored show to try Broadway this fall, after a summer wherein a quartet of such attractions bid for business in the theatre zone, opened at Daly's 63d Street Monday.

The piece originally played at the Lafayette, in the colored section of Harlem, in September. It was then called "Bon Bon Buddy, Jr." When it opened uptown managerial claims were that it had been framed for Broadway, but the presentation then was in need of much fixing before trying for a run downtown.

Since then the show has drawn new backing. Few cast changes are announced, but a production has been supplied. The theme song "Liza" was recently adopted as the title.

Irvin C. Miller and Emmett Anthony are the comic leads, with Gertrude Saunders the prima donna. Greenlee and Drayton are added players to the original line-up. The show will give a midnight performance Wednesdays, following the practice established by "Shuffle Along," which ran 60 weeks at this house.

"Bon Bon Buddy, Jr." was reviewed in Variety of Sept. 15, last.

K. C. BUCKING TRUST

(Continued from page 13)

now in New York. Like this latest scheme, it was given much publicity but its supporters let it drop and are now lending their influence to the new project, as are members of the Comedy Club, a rather exclusive dramatic organization which existed as a social affair.

The leaders of the Kansas City Theatre, in their enthusiasm, are talking of incorporating in the new enterprise a school where members will be admitted to classes in dramatic art, speaking, stage designing, lighting and scene painting; in fact, all of the allied arts of the stage. It is the intention to present seven plays this season, and the plays committee has announced a list of 24 plays from which seven will be selected. The list: "And So They Were Married," "The Yellow Jacket," "My Lady's Dress," "Beyond the Horizon," "Captain Jinks," "The Great Divide," "Pomander Walk," "Letty," "Strife," "School for Scandal," "The Winter's Tale," "Lady Windemere's Fan," "Twelfth Night," "John Ferguson," "Jane Clegg," "The Doctor's Dilemma," "Man and Superman," "The Power of Darkness," "The Inspector General," "The Pretty Sabine Woman," "The Marriage of Kitty," "The Hood Hipe," "Pillars of Society," "The Sunken Bell."

The officers of the organization, which will be incorporated, all prominent in business and professional circles, are: R. Bryson Jones, president; Henry D. Ashley, first vice-president; Mrs. George W. Fuller, second vice-president; David Benjamin, third vice-president; W. D. Hancock, secretary; Thornton Cooke, treasurer; John T. Harding, counsel; Arthur F. Brodie, auditor. The chairmen of the eight committees are: Marcus Ford, production; W. J. Ferry, publicity; D. L.

James, plays and royalties; James F. Goodman, school of the drama; Miss Miriam Lechtman, membership; Allen Hinkley, music and pageantry; C. W. Hardenbergh, finance; Louis W. Shouse, theatre and halls.

TREASURERS' CLUB

(Continued from page 11)

card said, also, favorite hero, Joe Leblang; favorite heroine, Annie Oakley; favorite songs, "Good-bye, Little Boy, Good-bye," "Here Comes McBride," and "It's a Long, Long Line a-Winding." Also an applicant would be required to express preference of working at the New Amsterdam or the Music Box and explain why.

Special songs sung held this gem to the tune of "Annie Rooney": "She's my Annie, I'm her beau; Tickets we never sell—Go to Joe."

Joe's our buddy, He gets 'em after we start, But little Annie Oakley Is my sweetheart.

The Adler-Gray ditties were marked as sections to "Amendment XVIII." One to the tune of "Oh, How I Hate to Get Up in the Morning," ran:

Oh, how I hate to count up in the morning!

Why can't a treasurer pick his time?

When you think the day's your own Then a voice comes o'er the phone:

"You got to count up! You got to count up—"

You got to count up this morning."

I hope some day, when I own a theatre,

All of the auditors will be dead;

If you work for Lee and Jake You'll have a job that takes the cake—

You'll never count up—when you should be in bed.

To the tune of "Mr. Gallagher and Mr. Shean":

Oh, Mr. Dillingham! Oh, Mr. Dillingham!

Do you know the treasurers have a fund?

They get twenty when they're ill; And five hundred when they're stiff;

Why can't you give a thousand on the run?

Oh, Mr. Lee! Oh, Mr. Lee!

A very cute idea just came to me. They can have the dough I've got.

If I could kill 'em all on the spot— Absolutely, Mr. Dillingham,

Positively, Mr. Lee.

BROADWAY STORY

(Continued from page 13)

"Seventh Heaven" hung around \$10,000 for its second and third weeks, then went to \$12,200 last week, not much under actual capacity for the Booth. "The Last Warning" is very strong, with \$13,000 in last week. "The Love Child" showed something by jumping to nearly \$11,000 at the Cohan, while "R. U. R." is nearly selling out at the Frazee.

The musicals are still topped by Ziegfeld's "Follies," which beat \$35,000 last week; the new "Music Box Revue," which again beat \$29,000 for stamdee trade; "The Greenwich Village Follies," which is riding in third position, and got \$23,000 last week, while "Little Nellie Kelly," at the Liberty, is cleaning up, with its second week \$22,000 and more. "Chauve-Souris," at the Century roof, clicks off \$17,000 weekly right along. "Blossom Time," which tops the list in point of run, is doing excellently at the Century, and last week turned a nifty profit with nearly \$17,000 in, though the management claims over \$20,000.

Next week lined up as getting five new plays but the incoming list was cut down to three, because two of the new productions have been held off for repairs. "Mike Angelo" was slated to succeed "Why Men Leave Home" at the Morosco, but the latter attraction took a spurt and is announced for all season, while "Mike" is to be fixed up for possible later presentation. The Fay Bainter show, variously known as "The Painted Lady," "Painted Flapper," and "The Lady Cristallina," will not come into the Ritz next week. That house was given a sudden booking Wednesday (this week) in "It Is the Law," a mystery thriller.

Going out this Saturday are "The Passing Show," which leaves the Garden empty for remodeling; "The Cat and Canary," which will be succeeded at the National Monday by "Fashions for Men"; "To Love," which will be followed at the Bijou by "Listening In," and "Partners Again," which gets two weeks of pictures and will probably then take on Jane Cowl in "Romeo and Juliet." Next week's third premiere will be "Our Nell" (playing as "The Hayseed" this week in Washington), which relights the Bayes. "The Bunch and Judy" opened at the Globe Tuesday. The Bootleg-

gers bowed into the 39th Street Monday and won a passing from the reviewers. "Liza," a colored troupe, entered Daly's 63d Street Monday and was very well regarded. The show was originally called "Bon Bon Buddy, Jr." and has been considerably improved since first showing uptown (Lafayette).

The Comedy Franciscans did so well at the 39th Street that it will be brought back to town next week, playing four special matinees at the Century. Mme. Sorel is the star. For both weeks at the 39th Street the attraction bettered \$16,000, charging \$5 top. The matinee scale advertised as "popular prices" is \$3 top.

"The Bat" easily beat the field in the Subway houses, it getting over \$15,300 at the Broad St. Newark. "Daffy-Dill" at the Majestic, Brooklyn, played to \$12,500, under expectations. "The Bootleggers" at the Montauk got under \$4,000 on the week, while "The Monster" at Teller's, in the same borough again got nearly \$10,000. "Mister Antonio" drew \$8,500 at the Riviera, while "The Rubicon" grossed \$7,000 at the Bronx opera house.

Buy Renewal Forced

The advance price agencies and the John Golden office clashed last week over the renewal of the buy for "Spite Corner" at the Little theatre. The agency men did not want to continue the buy on the show after the original deal had been fulfilled, but the Golden office maintained that if the agencies wanted to continue to handle seats for "The Seventh Heaven" at the Booth, one of the real hits for which there is a strong demand, they would have to renew on "Spite Corner," with the producer coming off victorious.

Those attractions that have the real call in the agencies outside of the musical pieces are "Merton of the Movies," which seems to have hit the town between the eyes; "Rain" at the Maxine Elliott, "Loyalties" at the Gaiety and "The Seventh Heaven" at the Booth.

With the renewal of the buy on "Spite Corner" and the addition of "The Bunch and Judy" at the Globe to the list, the attractions that the agencies hold outright number 27, which is one more than last week, despite the fact that the "Yankee Princess" deal finished last Saturday night.

A complete list of the buys includes "The Lady in Ermine" (Ambassador), "Kiki" (Belasco), "The Seventh Heaven" (Booth), "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" (Eltine), "R. U. R." (Frazee), "Whispering Wires" (49th Street), "The Bunch and Judy" (Globe), "Loyalties" (Gaiety), "Hamlet" (Harris), "So This Is London" (Hudson), "The World We Live In" (Jolson's), "Little Nellie Kelly" (Liberty), "Spite Corner" (Little), "The Awful Truth" (Miller's), "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).

Cut Rates Drop Four

The cut rate list fell from 19 to 15 attractions offered at bargain prices this week, with the expectation that the list would build up somewhat next week after the Thanksgiving holiday and the beginning of the usual pre-Christmas slump. Those attractions offered are: "Thin Ice" (Belmont), "Springtime of Youth" (Broadhurst), "Blossom Time" (Century), "Love Child" (Cohan), "Liza" (Daly's), "Texas Nightingale" (Empire), "Hospitality" (48th Street), "Fantastic Fricassee" (Greenwich Village), "The World We Live In" (Jolson), "Shore Leave" (Lyceum), "Yankee Princess" (Knickerbocker), "Why Men Leave Home" (Morosco), "Up She Goes" (Playhouse), "Able's Irish Rose" (Republic), "Partners Again" (Selwyn) and "Passing Show" (Winter Garden).

Courts of justice are usually sympathetic towards the two weeks' cancellation notice as a theatrical custom, but the court in the First Municipal District of Brooklyn did not uphold (Miss) Bobbie Hudson's claim for \$60 against Harry Newman, owner of the "Bandbox Revue," a vaudeville act. Miss Hudson sued for her two weeks' salary when she was summarily dismissed in Hoboken, where the act was playing. Newman testified the girl was tardy for her show. The chorine explained she was with a sick friend, which caused the delay. The judge did not deem that a very urgent cause for missing her performance.

BED-SIDE CHATS

BY NELLIE REVELL

"One good one makes up for several bad ones" was a term I once heard, but I understand it better now than I did then.

All doctors are not nickel nurses. In fact, most all that I have met are very humane, sympathetic and understanding. You will perhaps recall the editorial that appeared in Variety a year ago about Dr. George D. Stewart's operation on me, and what he said to me when I asked for my bill. His reply was:

"I wouldn't like to have your theatrical and newspaper friends think they are the only people who appreciate a good soldier. We soon find out when we get them on that table how much soldier is in them. You are a good soldier. I am glad to have been of service to you. You don't owe me anything."

The other day a vaudeville actress, who has been a patient here, was leaving the hospital, fully recovered. She had an operation by Dr. Stewart. While she was in my room saying good-bye to me, Dr. Stewart came in.

"Oh, doctor," she said, "I feel terribly."

"You shouldn't," he replied. "You are going home, aren't you?"

"Yes," she answered, "but I haven't the money to pay your bill. I haven't been working, and have no work booked."

This kind, wonderful man, who stands so high in his profession that he is president of the Academy of Medicine and counted one of America's greatest surgeons, looked at this little pale girl, then patted her on the head and said: "Well, well—is that what's worrying you? Just forget it, and get well and be happy; and the first chance you get to do a favor for someone who is in hard luck, do it. Than we will be square."

I was thrilled and inspired. The Great Nazarene must have been pleased.

I thank you again, Dr. George D., as we affectionately call you, not only for the professional assistance rendered to the little vaudeville girl and myself, but for your friendship and faithful counsel. What a beautiful religion is yours!

This roommate of mine persists in singing at all hours of the night. No matter how much he is covered up or threatened with eviction, he indulges his love of unfolding "melodies in F," X, Y and Z. At 10 o'clock the other night he wanted to sing "Mr. Gallagher and Mr. Shean." At 5 o'clock the next morning he wanted to imitate Van and Schenck.

They tell me he is a "roller," if you get what I mean. I think he is in here as an emissary of some of my Christian Science friends who want to get me thrown out, thinking probably that is the only way I will ever get out.

So other morning I expect to find myself sitting on the curb at Twelfth street and Seventh avenue with my bird cage under one arm and my plaster of paris cast under the other.

One day last week when he hadn't let a peep out of him all day, I was lying here talking to him, trying to cajole him into singing. I remarked: "All right for you, if you don't want to sing for me. I don't have to depend on you. I will ask Van and Schenck to come down and sing for me."

While I was talking Tom Gorman came in and heard me trying to coax the bird to sing. He said Van and Schenck were playing at the Jefferson theatre. He mentioned to them how near they were to the hospital, and Wednesday I was surprised with a concert.

The boys came over and sang all of their new songs, and many of their old ones, to my delight and the edification of the nurses, nuns and other patients. And to hear them sing was Thanksgiving enough for me.

While the attendants were attempting to get me into a wheel chair, I sat down almost entirely without help. After the concert was over and they started to go, Joe Schenck couldn't find his cap. An exhaustive search of the room failed to reveal it. Joe had an idea where it was, but he was reluctant to express it.

I began telling them how wonderful it was for me to be able to sit down alone—the first time in three years.

"Well," Joe said, "that's because you didn't have my golf cap to sit on. You're sitting on my cap."

And I was.

Dr. Stewart came in the other day, looked at the bird and said: "Can he sing?" I said, "Sure, he can sing."

"Can he cuss?"

"No, certainly no," I replied.

"Is he deaf?" asked the doctor.

Now, isn't that a nice way to talk about me and my bird?

But I will say one thing for Ada Mae Weeks, who sent the bird to me; she was wise in selecting a canary instead of a parrot.

Irvin Cobb came in one day last week and asked me how I felt. I told him I had a pain in my abandon. (I stole that from Tom Ryan's act.) He said, "Well, then, that means you are sick all over. How's the back," he inquired. I told him if I put my hand on both of my pains at once, I would be doing a sailor's hornpipe. While he was here E. F. Albee came in.

"Can I drop you some place?" he inquired of Mr. Cobb.

"No, thanks, I am just getting over the last drop I had some place," retorted the gentleman from Paducah.

"Oh, come on. Take a ride in my Ford," urged Mr. Albee. The funny part of it was that the man who thinks nothing of building a \$5,000,000 theatre drives down here in a Ford. Mr. Cobb and he left the hospital in it. What do you suppose Henry Ford would give for a picture of those two in his car?

If the chiropractor who wrote me protesting my article of week before last and wanting his letter printed wants any advertising in this paper, he must call up Bryant 8153 and ask for the advertising rates. I know all about those space-stealing stunts. I invented half of them.

I owe nothing to any chiropractor or their society, and I owe everything in the world to the theatrical profession. I even owe them for the bed I'm lying in, and I especially owe it to them to tell the truth when they ask me about my experiences with chiropractors or anyone else.

As soon as I feel stronger I am going to write a story relating similar experiences of several other people that have been brought to my attention since I have been here.

Jack Lait wanted to send me a noiseless typewriter. But Roy Moulton tells me he has one and that it makes more noise than Eddie Dunn's vest. He says it rattles when he isn't even near it.

"Mussolini Demands a Quid Pro Quo."—Headline in the New York Times.

I'll take one of those, too—and a cup of coffee.

Proceedings for the lease of a Boston heiress who was detained in an insane asylum on a certificate signed by two doctors have revealed the illuminating information that anyone can be railroaded to an insane asylum in the State of Massachusetts if two physicians sign a certificate pronouncing them crazy.

I will stay away from Boston. They would lock me up and throw away the key.

This goes to press before Thanksgiving, so I can't tell you about my Thanksgiving dinner.

LEWIS and NORTON

Talk
17 Mins.; Two (Special Set)
5th Ave.

In Feb., 1921, according to Variety's New Act files, this turn had a "showing" at the Kedzie, Chicago, and was there reviewed by its author, Jack Lait. The only thing to ponder over is whether Mr. Lait really thought the skit was as good as he stated. For he said plenty. And if imagination is necessary, as they claim it is, in reportorial work, that guy Lait is overboard with it. But a nice boy, and one of our esteemed check-paying luncheon companions. However, if he gets a flash at this notice, it looks as if we'll pay our own checks from now on—and like it. Hence, Charlie, if this gets by the "old boy"—E Pluribus Unum and start digging.

To describe the sketch we take, verbatim, the author's own words—"The title is 'Cost-to-Cost' and is in four episodes, each staged in a little arc of a skillfully draped curtain. The first is spring at Pasadena, the second is summer at Bar Harbor, the third is fall at French Lick, and fourth is winter at Palm Beach. (Knowing Chicago thoroughly, this bozo covers a lot of territory.)

In the first the man is a night clerk, in the second the manager, in the third the proprietor and in the fourth a retired millionaire tourist, cussing at the indignities visited on him by clerks, managers and proprietors. The woman is a resort hound who finds a seasonable spa for each shift in the weather. Novelty (2) slides between the scenes help carry the idea and get individual laughs.

Far be it from the author to converse about himself, but he modestly stated in his notice of his own act, the dialog is the brightest he ever turned out, and quoted middle west managers to verify that statement. All of which may be. We don't doubt the veracity of the gentleman, but we're here to state the identical dialog failed to wake up anybody in the Fifth Avenue last Thursday-afternoon, with the only noticeable laughter coming in the initial scene and closing speech of the man. The subject of which was something new—marriage.

To refer, again, to the father of the playlet, he mentions gaiety in the form of songs and dances included in the routine. 'Tis not so now and mayhaps 'twould not be wise for the fair lady and gent to revert back to the alleged mirth supplied by melody and the art of terpsichore.

And no matter what the Chicago reviewer may think of this act or what he wrote about it, the way the act played at the Thursday matinee is no credit to the author or the players. It lacked the essential snap that a cross-fire of this type deserves without, the dialog failed to connect for anything resembling a solid laugh and both the man and woman evidenced a most half-hearted enthusiasm in delivering.

It may be just that difference between New York and Chicago, or blame it on the author's imagination—but, same time tomorrow, Jack?

Sktg.

DOOLEY and MORTON

Comedy, Talk, Songs, Dances
15 Mins.; One
Colonial

Gordon Dooley and Martha Morton, the youngsters of each of the famous theatrical families, recently married, and are now in a two-act that will bring additional prestige to the Dooley-Morton clans.

Martha is sweetly clever and makes an ideal foil for Gordon Dooley's famed knockabout comedy and neck-breaking falls. The turn is cleverly routinized, showing Martha in two fetching costume changes and allowing her ample scope to sell the dances that seem a heritage of all of the Mortons.

Gordon Dooley was never funnier than in this turn. Opening with a double song, the pair flash a dance in which Gordon cuts loose a couple of his funny falls, starting the laughs.

A comedy song and dance next by Gordon, while Martha is changing to short skirts for a song and dance solo that she puts over with a bang. An interruption bit follows, Martha attempting a ballad with Gordon breaking it up with gags and comedy bits. A dive over the footlights to a neck-stand atop of the piano was a thriller in this portion.

Another funny touch was Gordon alluding to their recent marriage, winding up with "Didn't your old man raise hell?" accompanied by a slap on her back, for which he gets a receipt in the shape of a punch in the jaw that sent him reeling into a series of falls. Gordon as a "dame" joins Martha in a comedy song and dance that goaled them.

The pair and act can write their own ticket.

Con.

LOUISE CARTER and CO. (3)

"Over the Hills"
Full Stage (Special Set)
58th Street.

Louise Carter has shown vaudeville some excellent sketches in the past. Her mother role in this one is on par with former attainments. It speaks volumes for her ability, as the playlet is ultra-dramatic and smacks of the cheap mellers of a decade ago.

Before the softest kind of an audience, Miss Carter had to rise to her sublimest heights to keep them from giggling during the emotional moments. It would require a wizard of situation and dialog to tell convincingly the story of the rube sheriff who auctions off the old lady's furniture to pay the village usurer his pound of flesh, saved at the last minute by the appearance of a young lawyer, who is a friend of her long-lost son.

The story is one of the oldest themes of the hacks and gains nothing in the treatment by Edgar Allen Woolf. The return of the lawyer instead of the son may pass as a new version of an old book, but a small-time audience had hard work taking any of its dramatics seriously. It is more to be kidded than criticized, and that also goes for the borrowed title.

The lead and support deserve a much worthier vehicle.

Con.

THE EARLES

Trapeze
8 Mins.; Two (Special Drop)
Broadway

"The Spider's Web" is probably the billing of the Earles, the drop indicating a web, the principals appearing in its center after an opening is made sufficiently large for them to exhibit their routine.

The pair, in white tights, offer some rather nifty trapeze stunts as well as rope balancing, ending with a combination whirl around the horizontal bar. All the work is performed upon a platform elevated from the stage proper.

It's a rather novel manner of introducing such a specialty, something away from the ordinary and something that places them in a division by themselves. Rather unique to see a "dumb" act nowadays with something original to work around. They went over big.

Wynn.

NED PERRY

Talk and Songs
9 Mins.; One
23d St.

The old style monologist, song, talk, song and talk, here a parody sandwiched in on "Alice's Blue Gown." Perry sounds as though he might have been English or come from the west. He first sings about his mixed-up family, so mixed he can't identify himself, then talks about his father for quite a long while, and after the parody, with some more talk, sings a "Say Good-bye" number. Of fair appearance.

Probably all right for the small time around here, as some of the father stuff is sure-fire for those circuits.

Sinc.

"DON CARLOS" (3)

Dramatic
33 Mins.; Interior
Scala, London.

London, Nov. 14.

Preceding the screening of "Blood and Sand" at the Scala, the management endeavors to get the audiences into the atmosphere of the picture by presenting a "powerful short play," the scene of which is laid in Spain. It was written by Chester Bailey Fernald, who achieved fame years ago as the author of the sensationally successful Chinese piece, "The Cat and the Cherub." The cast was recruited from the ranks of British film players.

A middle-aged Spanish man of noble birth, having frittered away his wealth, is reduced to practical poverty. He goes on a three weeks' drunken debauch, leaving his beautiful daughter to starve. The son of an old friend of the girl's father has "an affair" with the girl. When the curtain rises he is bidding her good bye, explaining he cannot marry her as he could not bring so degenerated an individual as her father into his social set. He offers the girl money and so on. She scorns the money and says she will kill herself, as she cannot live without her lover. Father comes home, is apprised of the situation, and takes poison to eliminate the barrier between his daughter and her lover. What is evidently intended to be brought out is that, low as the father had sunk in the social scale, he was still a nobleman, capable of the supreme sacrifice for his child's happiness.

Told in about 15 minutes, the sketch would have been far more effective. Every situation, in its present form, can be readily anticipated through being planted many minutes in advance by dialog. The three players are Campbell Gullan in the role of Don Carlos; Charles Barrett as the lover, and Pauline Peters as the girl. The role of Don Carlos offers fine opportunities for dignified declamation and is capably handled by Mr. Gullan. Miss Peters is also competent to the lesser demands put upon her, while Mr. Barrett, as the lover, was atrocious at the opening performance.

Jolo.

JEWELL-FAULKNER CO.

Manikins
12 Mins.; Full Stage (Special Set)
Broadway

This is Mme. Jewell of manikin fame, aided by Faulkner, a man, in the manipulation of the little figures. In this, the manikins are worked on a small platform, set before a backing of a house with windows. Impressions of "Bringing Up Father," "Mutt and Jeff" and a number of picture stars, the figures representing the principals worked in the inimitable Jewell fashion to great results.

A baseball diamond is next shown with catcher, batter and umpire represented in action, the man adding dialog from back of the scenes. At the conclusion the drop parts to reveal Mme. Jewell handling the strings from atop the small stage.

It's a novelty as it always has been, away from the usual closing act and right up to the Jewell standard of former years, which says sufficient.

Wynn.

ALEX. PATTY and CO. (1)

Juggling
12 Mins.; Full
5th Ave.

Straight juggling routine with the woman acting as assistant but taking no part in the actual work. The man handles the usual props, plates, clubs, billiard cues and balls. His best is done from a headstand. Other than that there was too much missing while performing the tricks.

For a finish the headstand is repeated and jumped down a flight of stairs. It was the most noteworthy bit, retained from his former act, and received just appreciation. Minus the super amount of "muffling" the act should shape up as an acceptable opener.

Sktg.

THE NORVELLES

Ring Act
6 Mins.; Full Stage

Man and woman. A basket of flowers temporarily hides the rings, suspended from center ceiling. Adorned in artists' costumes they go through a short routine, the girl later appearing in black tights. She has a stunning figure and looks particularly pretty. The man performs some feats on a loop suspended from her neck.

The finish is a great dash, the pair doing a whirl around a horizontal trapeze placed through the rings, interlocking themselves for the twist. It earned them more than the usual applause granted openers.

Wynn.

WATSON-JENKINS REVUE

Songs and Dances
14 Mins.; Three
23d St.

The Watson Twins and Jenkins, a man, in songs and dances, the latter predominating, with the girls changing for each number. The Watsons are of brunet type that might be considered attractive by some, pretty by others. Both are capable step-dancers, but not over-supplied vocally. The man introduced the act with a lyric, followed by the girls' appearance, whereupon the trio dance.

The drop carried a lattice door in the center, crudely built, through which they pass to make their changes, in view of the audience. This is another crude idea, looks all wrong and should be dropped. A maid aids in the dressing. This detracts from the man's number, and since the girls do nothing more than the changes, there is no pictorial value to the scheme.

A medley of dances, the girls alternating in Texas Tommy, minuet, fox trot, jazz dances and a trio, with the man a Frisco imitation, is the best of the lot. It's a small time turn, and even for that should improve in its method of delivery.

Wynn.

HARRY STODDARD and Co. (9)

Musical
20 Mins.; full stage (special eye)
Broadway

Flanked on all sides by competition, not only in names, but in genuine musical talent, Harry Stoddard, late of Shanley's restaurant, brings his orchestra along for its vaudeville introduction at the Broadway this week. Stoddard has nine members, in full stage within a cye, using the card and easel system of announcement.

Perhaps Mr. Stoddard tarried a trifle, but if his Broadway showing is to decide, this combination will fit in nicely in the big time orchestra list, for it's among the best aggregations of musicians, considering its size, that have come along to date. Stoddard leads at the piano and aside from one number, the "Meditation" from "Thais," his repertoire is of popular song and instrumental numbers. His members double on several instruments, the banjoist, aided by the violinist and sax in the encore, gathering the best returns when he introduces the uke.

There is no pause between selections, and the ensuing harmony is plainly from thorough training. Golden "props" give the affair a neat touch and aids in the picture. The sax player broke the routine by vocalizing a chorus, otherwise it's just a straight musical program.

Stoddard can mark his name right up with the best, for he satisfies. His act stopped the show dead still at the Broadway without any jockeying and they were forced to render two encores and then black out the stage amid a torrent of applause.

This outfit looked destined for a big time run if the band thing holds up.

Wynn.

DE MARLOS (2)

Trapeze and Contortion
10 Mins.; Full Stage
Colonial

This act opens with a man in devil attire performing on trapeze. An interesting and difficult series of aerial dislocations and contortions starts the act well.

The girl good looking and beautifully formed, enters for some ground contortions. The man descends for some excellent serpentine stuff on the carpet. They finish with twin writhings on separate chairs. A seat atop a wobbly-looking pyramid of tin cans by the man got applause.

They have unusual appearance for this type of act, both being perfect physical specimens, intelligently and tastefully costumed in black and silver striped tights. It's a big time opener or closer, away from the usual.

Con.

MORSE and MILLSTEAD

Comedy Variety
14 Mins.; One
58th St.

Tramp comedian in tattered clothes, crownless straw hat and turned up big shoes. A slender brunet in knickers does the straightening for his opening crossfire, which contains some excellent fly material. He monologs next, while she changes to becoming dress and returns for piano accordion and vocal rendition of "Gypsy Love," followed by a medley of popular airs, to which he does an eccentric dance and a Spanish travesty with comedy props and a can containing objects which he rattles in lieu of castanets.

Both are capable artists and have a sure-fire vehicle and routine for the pop bills.

Con.

JOSEPHINE DAVIS

Songs
14 Mins.; Two (Special Set)
23d St.

Back in the metropolis with brand new character numbers, offered with appropriate changes, Josephine Davis, a banner vaudeville attraction just a few short years back, now has a specialty that carries numerous opportunities which for some unexplainable reason such a clever show woman as Miss Davis overlooks. She works in a dark cye, the center of which carries a massive album cover, from which she appears and exits during a number of intermissions.

A male pianist accompanies, opening with an introductory lyric, well built and reasonably well delivered. This chap, first of all, could discard the cheek beard, for they are out of fashion for this type of specialty.

Four characters are introduced, the first being the old fashioned girl of yesterday, with a special number probably titled "Don't You Remember." The second is a tough girl, costumed as the B. very type of the late '80s, which carries it a bit back for the present generation. A Jewish girl comes next and the final, a "wop" in a t. id costume. The initial lyric is far too long. This gives Miss Davis a slow start. One verse and a few choruses would suffice, for the number lacks strength and is merely an opener that should be constructed to give the audience an idea of what follows. The tough girl lyric is a weakling. Here is a type that could be nourished in great shape, but the costume handicaps and the lyric cripples it. Why not dress it just a little fly, neat, up to date and a trifle exaggerated, accompanied by a snapper or fast chorus girl number? The Jewish number was cleverly handled and brought results, but the closing number carried the act to what heights of success it attained.

Miss Davis looks good, quite as good as ever, and her voice for this sort of act is right up to snuff. But she needs new numbers. With her ability as a characteriste Miss Davis is expected to show far better stage material than she is offering. For this girl is a big timer, and should stay there, but to return she will need something more substantial than the current repertoire.

Wynn.

GARY and BALDI

Talk and Songs
12 Mins.; One (Special Drop)
23d St.

Man and woman in "one" before a special drop with two openings, one the entrance to a garage; the other the entrance to servants' quarters of the house. The man is the chauffeur, the girl a housemaid, both in appropriate uniforms.

There is a routine of flirtation patter leading up to a comedy marriage proposal, ensuing talk about arrangements, etc., interrupted by a song by the chap, while the girl makes a change. A double number is utilized for the finale.

It is a specialty with a first class framework, two capable principals, an exceptionally good vaudeville voice (the man's) and all the property essentials to a big time offering, minus material and careful construction.

The cross-fire talk has been hand-picked from here and there and the majority has long since lost its stage value. Such stuff as, "He died from sore throat, they hung him," "If the wife takes a bath without shades, the neighbors will buy the shades," have no place in this routine. And the reference to the fly in the soup is too rough. The man makes a fairly good "wop" and the girl a good feeder, pretty and full of life. They should consult a script doctor and strengthen their turn with some bright, new material. Then they may qualify for big time attention.

Wynn.

JIM JAM TRIO

Acrobatic
5 Mins.; Full Stage
American

A male acrobatic team which doubtless has been around for some time, although the present billing appears to be new. They work in clown white face, sporting black satin nickers and socks. The routine is tumbling and head to head-balancing.

The feature stunts are head to head. In one trick the top mounter strums a mandolin while the under-stander and third member manipulate small hoops between them. For the finale the men are in the same relative positions, the topmounter catching a flock of hoops with his feet. It is an exceptional bit. As a closer for three-a-day the trio fits, as here.

Jolo.

MINTO and BEERBOHM

"Swank" (Comedy)
14 Mins.; One
Alhambra, London.

London, Nov. 14.

Dorothy Minto, of legit and musical comedy fame, and Claude Beerbohm have a smart little cross-talk skit called "Swank," written by Roland Pertwee. It gives them splendid opportunities for the creation of cockney characterizations.

Scene is supposed to be in Hyde Park, London, with the young man flirting with the girl seated on a bench.

Both pretend to be much more than they really are. In the end it develops they are employed in the same department store, in minor capacities.

In the hands of less competent artists, the interest in the duolog would hardly be sustained, nor is the theme new in the States.

Jolo.

JEROME and FRANCE

Piano and Songs
16 Mins.; One
Loew's State

A man and woman singing and piano team presenting a neat little routine fitted for the small time houses. Neither is particularly strong vocally, although the man has the more powerful voice. There is a medley opening, followed by an operatic bit, after which the two solo and double for the finish. The man also plays 'cello.

A neat, dressy pair who will fit in on most small time bills.

Fred.

FRANK and JOHN DUMAS

Lift Act

3 Mins.; Four (Parlor)

23d St.

Two men opening in golfing suits that look very new, and in a parlor set. There is a severe storm going on, according to the effects, but after the men look out of the window, without saying anything to the audience or each other, the storm subsides. Then they do a couple of lift tricks, and after those they remove their coats. And after that they do some more lift tricks, one or two new twists among the familiars. And then for the finish they do the Regal and Moore jumping up somersault with the bearer catching the flier by the heels. It was a good trick when Regal and Moore first did it and it still is a good trick for whoever can do it.

The only oddity here is that the understander of the lift work becomes the flier of the aerial trick, and the top mounter for the lifts is the bearer, suspending himself from a trapeze concealed in lamp shade high up on the stage.

Will go along on the small time through the finishing trick, but need to pad out their turn to make it long enough to be in demand for small time, where they measure by the yard instead of by ability.

Sime.

SHELDON, BALENTINE and HEFT

Piano, Songs and Dances

16 Mins.; Full Stage (Special Set)

Broadway

Two men and a woman, in full stage within a special set. A piano is utilized to advantage, one of the male members opening with a song at the instrument, followed by the other couple dancing. The male dancer does a corkscrew Russian acrobatic routine that calls for individual comment, while the girl's toe dancing and general leg work are of the very best. She is pretty, graceful, splendidly built and exceptionally agile. The pianist has a novel solo to fill in the change; a sort of alibi lyric, continually apologizing for his activity. It's one of the oddities of the season. Team and solo work are completed by the trio dancing the finale.

The turn has been cleverly routine and the girl adds some valuable heft by her splendid work. This combination measures up to big time expectations and should make the connection immediately on their Broadway results.

Wynn.

TOM KELLY

Stories and Songs

16 Mins.; One

Broadway

Tom Kelly is back east with a new routine of stories, all of Celtic origin, a few having preceded him, but on the whole all welcome, faultlessly delivered and productive of individual "wows" each and every one.

And Kelly, despite the years, still retains his Beau Brummel appearance, showing little physical or facial change since the days of Kelly and Violette of "Fashion Plate" fame during the days of Pastor's.

Mr. Kelly opens with an Irish ditty and proceeds right through his repertoire of stories, closing with "Lucky Jim" and exhibiting an unusually strong and musical voice.

Good stories are always sure-fire in vaudeville when properly told. Kelly knows the art and has all the accompanying essentials that go with the delivery. He had them roaring at the Broadway, his mugging helping immeasurably. He can't miss here or anywhere.

Wynn.

BARR, MAYO and RENN

Singing and Talking

12 Mins.; One

Two men and woman, straight man, comic and soubret. Talking bit with business reminiscent of burlesque. The old badger game with a somewhat different twist starts the act. Following, the three get down to business for the meat and put over some of the pleasantest close harmony heard around in a long time. Each of the three has a real singing voice, and blend perfectly.

The straight has appearance and handles talk above the average. Comic does a sort of modified boot type and gets laughs without forcing them. Woman is a looker and handles talk and business very well. The comedy preceding the singing could be greatly improved and padded out with better material.

An excellent turn as it stands for the neighborhood houses, with talent that would send them ahead with a rush, with the comedy improvement mentioned.

BeL.

KELSO and DeMONDE

Talk and Songs

14 Mins.; One (Special Drop)

Classy singing and talking act, the talking predominating in quantity and build around an interesting little story that allows plenty of scope for good pointed dialog.

Kelso is a seasoned vaudevillian, one wise to all the intricate tricks permissible before the apron and he passes no single opportunity in this skit. Miss DeMonde is a striking brunet, who exhibits unusual sense in dressing.

A cloth drop depicts the exterior of a bungalow. Kelso is an attorney calling to foreclose a mortgage. The girl goes through the conventional flirtation business and the talk unfolds a series of continuous laughs. The catch line has to do with "father's secretary" and is utilized for the finish, where, after practically winning the girl he learns "father's secretary" is her husband. This is preceded by a fast dance, the young woman showing unusual agility, an attractive form and a flash of real big time speed.

It's away above the average double act of its kind and should gain big time attention. They scored an unquestionable hit at the 5th Avenue.

Wynn.

LILLIAN HERNE and CO. (3)

Sketch

20 Mins.; Full (Special)

Comedy playlet, around the triangle presented by a company of four, equally divided as to sex. The skit is surrounded by a parlor set in drapes with a special drop of similar material fronting.

At times the sketch script calls for what practically amounts to a monolog by Miss Herne. It is on the subject of how the boys will chase the girls whether tied up or not. It's in a comedy vein and while gaining more or less laughter, is nevertheless somewhat tedious.

The cast boasts of nothing above the average, though the role of the brother was made to predominate by that particular individual.

The act did nicely at an afternoon showing and should fulfill its mission of amusing throughout the smaller houses. Especially so if the running time, 20 minutes, were to be abbreviated.

Skig.

ROMA DUO

Dancing

12 Mins.; Full Stage

Man and woman, apparently recruits from a Russian dancing turn, in a series of doubles and singles usually associated with the Russ acts. Double for opening with both in wintery skating costumes. This introduces some skating steps. Double Russ folk dance next. Man singles with whirls and piroettes, while woman changes costume. Woman in Russ hock stepping for single, followed by man in some leg over leg stuff and more hock stepping. Change of costume by man for latter single.

Double for finish, man piroetting on one foot and woman doing familiar foot and leg gymnastics. Fair dancing turn of the ultra conventional sort. Acceptable as small time openers.

BeL.

ATWELL and DRYDEN

Songs and Talk

18 Mins.; one

Golden Gate

San Francisco, Nov. 29. Dryden enters to make some introductory talk concerning his goat-gland baby followed by Atwell who appears on a toy tricycle attired as the infant. Following some more introductory conversation Atwell goes into a goat-gland song that offends as much as it entertains.

The next entrance has Atwell in a wheelchair with Dryden as the attendant. The former offers talk to some appreciative laughter, thence succeeded by his famous bug song with verses galore. Too many, in fact.

The act failed to get over and the characters assumed by Atwell seemed to detract more than anything else. With their present material the couple would do better if working straight.

SUTHERLAND SEXTET

12 Mins. Full Stage

Mixed sextet of musicians opening with saxophone medley of popular songs. One in blackface goes after comedy in a manner reminiscent of this type of act a decade ago.

Popular ensembles broken up by a cornet and trombone solo by the comedian with the finish a special arrangement brings laughs through the "musical cross-fire" aimed at the comedian.

The act will do nicely for the intermediate houses.

Con.

MIDNITE REVELS

Henry P. Dixon's Shubert vaudeville unit. Music and lyrics by Vassilios de Leath and Harold Berg. At the Central, New York, Nov. 27. Dan Dody credited with revue acts staging. Vaudeville acts: Billy Purcella and Evelyn Ramsey, Three Chums, Bayonne Whipple and Walter Huston, Claire Devine, assisted by Elliott Jacobson, George Mayo, Ralph Riggs and Katherine Witchie, with Mack Ponch, violinist. Additional principals in the revue: Packey Callahan, John Lane, Joe Carter, Jack Loo, Phil Dolan, Tom Morrison, Tubby Garon.

Judging from previous reports Shubert vaudeville has been more or less of a bust generally. Keith's Palace, New York, directly opposite the Central, has not been given much cause for worry through competition, yet it will be interesting to compare this week's takings at both houses. "Midnite Revels" is good entertainment, and whether the average patron would rather pay \$1.55 for an orchestra chair at the Palace or \$2.20 at the Central is open to conjecture. As a matter of fact, however, "Midnite Revels" more nearly approaches musical comedy extravaganzas in some respects, and the comparison as concerns this unit is somewhat inconsistent, particularly so concerns the afterpiece.

Whipple and Huston's "Time Will Tell," which has played Keith and Orpheum vaudeville, has been ingeniously strung out as the theme of the revue section, carrying the action through a number of scenes, concluding with a "white slave in Chinatown," set in the dungeon of Low Down Guy, with Claire Devine as the beautiful white slave captive. Walter Huston as Sherlock Holmes conducts the captive's sister (Bayonne Whipple) to the dungeon. Watson, Holmes explains, is the father of the Watson Sisters (last week at this house in "Stolen Sweets").

The revue section is in nine scenes, in two of which George Mayo doubles in "one," with Claire Devine and Evelyn Ramsey in turn. Sam Morris is credited with the authority of his turns which depend considerably on Mayo's Hebrew low comedy work to click.

The olio section is pretty smooth vaudeville considering the lack of "names." Billy Purcella and Evelyn Ramsey start what develops to be a dance marathon, with some corkscrew back-and-wing stepping. Dance, dance, dance is the word thereafter until the final curtain, 11:20. While there is an surplus of the terps in sum up it has been skillfully arranged and does not bore. The Three Chums handled their vocal offerings nicely in their clubby atmosphere. The Whipple-Huston "Union Brawler" skit was a comedy high-light which fitted in nicely. The twist at the finish, with the burglar's victim in the dentist chair and her nitrous oxide dream-burglar metamorphosed as the dentist performing the molar extraction was a surprise twist.

Claire Devine's billie heron, the "statuesque comedienne." She is all of the former, a great big, beautiful blonde girl. The comedienne end is somewhat discounted by her retention of the "Rex Beach summer resort" crack, although her bon mot anent "Schubert's Serenade" is forgivable wherein she brags she knows the two boys who wrote it quite well, Jake and Lee. "My Man" takes her off in full dramatic climax, the best thing of her routine. Elliott Jacobson's accompaniment intelligently and does straight in some of the gagging effectively.

George Mayo's low comedy "fun-o-logue" is effective in its ingratiating shifting from point to point for interest sustaining. He flits from one comedy vein to another, now versifying, now gagging, next singing, then clowning, never prolonging any one idea unduly.

Ralph Riggs and Katherine Witchie closed the olio with as top-notch dance act as has ever graded any stage, vaudeville or production. The team has made its mark too often in musical comedy to necessitate mention of its adaptability in that direction. In execution, evolution and presentation Riggs and Witchie have no dance peers.

The afterpiece discloses a rather flat looking chorus which could be shown to better advantage with the nice costuming and mounting. The slight act suffers by contrast to the several Amazonian show girls. General tallness was probably aimed for, with little consideration for symmetry.

This is the first Shubert unit reviewed by the undersigned, but, judging from intensive study of Variety's national reviews as they have come into the New York office, this probably more nearly approaches the Shubert unit ideal than anything yet noted. The dreaded and adversely burlesque comparison, doubtlessly an odious parallel to the unit producers, is absent here, although the bit and number idea in rare spots reminds of burlesque. The olio is honest vaudeville in its fullest sense and the revue leans rather more to the musical comedy extravaganzas side than burlesque.

Abcl.

RUTH and CLIFFORD

Song and Dance

14 Mins.; One

125th St.

Nice, appearing mixed colored team in a fast song and dance routine. Miss Ruth looks nice in abbreviated costume and Clifford's tux dresses the turn up smartly. The duo were spotted No. 2 at the 125th St. and scored.

Abcl.

COLONIAL

The first week of the Colonial under the booking direction of Johnny Collins augurs well for the house. A nine-act vaudeville bill laid out like a fairway on a golf course is as smooth as pre-war Scotch. The show built up like a pyramid with a leaning toward comedy. It was a perfect blend of vaudeville entertainment that pleased the three-quarter capacity crowd Monday.

A slight rearrangement after the matinee moved Harry Burns and Co. up from after intermission to No. 3, replacing Stephens and Hollister, who were billed but not present. Swift and Kelly moved up one notch into the vacancy.

The rearrangement proved o. k. Burns stopped the show in the early spot with his familiar "wop" and musical turn. The act is a mixture of hoke and sure-fire musical instrument playing, topped off with a Gallagher and Shean song imitation.

The show started well, with the De Marlos (New Acts), a corkscrew trapeze and contortion pair, shoving off. Rule and O'Brien, second, tore off three popular songs, then landed them with "That's How You Can Tell They Are Irish" before a sympathetic audience. Another encore was demanded, the boys doing a fast 13 minutes and leaving them yelping.

After Burns came "Janet of France." The French girl got to them early with her dialectic liberties with American slang. Tommy Tucker, at the piano, also straightened and sang. Neither was in good voice, which may be blamed on the weather. The crossfire and intense love making of the girl were good for laughs and landed them safely.

Gordon Dooley and Martha Morton (New Acts) were fifth and scored one of the hits of the season. Bobby McLean and Co., the champion ice skater, closed the first half. McLean's act is preceded by a picture showing his championship match in Norway. At the end of the picture Gordon Dooley staggered out with a pair of skates strapped on him. He addressed the house, remarking that he was going to practice a few epileptic strokes. McLean followed with his chair jumping specialty and speed demonstration. Between them Burke and Blue did some fancy skating that caught on. It's an interesting novelty and was spotted just right here.

After intermission and topics a real novelty for vaudeville was presented, though unprogrammed. It was "Motion-Music," a mechanical piano, playing a record by Rudolph Ganz. A picture of the musician playing perfectly synchronized with the record so that the fingering technique could be followed much better than during a physical concert. The house sat spellbound, following every move of the photo while a spot light was trained on the piano off to one side. The novelty holds extraordinary possibilities for vaudeville.

Swift and Kelly followed in "Gum Drops" and copped. The artistic little crossfire idea followed all of the blatant rough comedy and scored strongly. Miss Kelly's sweet personality and Tom Swift's clean-cut facetious comedy made an appealing combination. The double song at the finish and Miss Kelly's solo were high lights. They ran to a speech.

The four Mortons, next to closing, got on about 10:23 and did 29 minutes. Clara Morton replaces Martha, and did her singing and musical specialty, topped off by a buck dance to her own piano accompaniment. An old-time song and dance at the finish in silk coats and bowlers looked new. Gordon Dooley and Martha walked in on the act for some clowning and kidding about the recent nuptials. The Mortons were their usual in complete.

To make the walking in complete, the Castilians, a posing act, closed with Sam Morton posing in the center of the bronze figures for the first pose. It has laugh and helped the poseurs to avert the walk.

The Colonial has been a weak sister in the Keith family for the past two seasons. Judging by the opening bill Doctor Collins has the right prescription. He sent them some singing, and word of mouth advertising is all this neighborhood house needs. A sign thrown on the picture sheet announced the Colonial will show the best in vaudeville. It pulled applause in the middle of the evening.

Con.

LOEW'S STATE

The vaudeville section the first half got off second best, as far as entertainment was concerned. The picture section seemed to be more to their liking, judging from the little return that they gave the acts on their efforts. Monday night the storm sent in a fairly good-sized house by 7, and by 8:30 the entire lower floor was almost filled.

The usual six acts, with "Thelma," the feature picture, starring Jane Novak. The outstanding film feature, however, was the 12-year-old Universal in which Mary Pickford supported King Baggot. This was a howl to the State audience, they laughing their heads off at the titling, which kidded the picture. In addition there was also a Mutt and Jeff comedy and a news weekly.

Following the Pickford picture the overture the orchestra played was composed of the hits of 1910, also 12 years ago, and the audience heartily applauded such old favorites as "Alexander's Ragtime Band," "Waitin' for the Robert E. Lee," "Shade of the Old Apple Tree" and others.

Opening the vaudeville section, Pickard's Seals (New Acts) got some applause and a few laughs. Jerome and France (New Acts), a mixed singing and piano team, got away to fair returns. Cameron and O'Connor had their old routine, almost as old as the Pickford picture.

The house woke up with the advent of "The Creole Cocktail," the all-colored mixed jazz and singing and dancing combination. That act was entirely to their liking. Eddie Foyer, who followed, had to wait for the applause to die out before appearing. He suffered from a cold and was slow in getting started, but when he got to his routine of restaurant gags he got the house, and the reactions held them to the finish. Foyer is at the house for the full week, headlined, as was Tanguay for the entire seven days.

Closing the show Eleanor Pierce and her two dancing boys pleased. Sight acts always do at this house, but Miss Pierce has two corkscrew dancing boys with her, and although it is hard to get them in the prolog bit they make up for it when stepping.

Fred.

CAPITOL, UNION HILL

The Capitol Amusement Co. and Bill McCaffery held an opening across the river Monday night, on the occasion when the doors were thrown open within the new Twin Theatre building of Union Hill. The house is unique in that the lobby serves its purpose for both a vaudeville and picture auditorium. That portion of the structure to be devoted to screen offerings and named the State will not have its premiere until Christmas day, but the big-time half was formally launched on its career Monday, a week beyond six months after the cornerstone had been laid. The tearing down of the old school building, which originally held the site and the erection of the present three-story office and double theatre establishment consumed just 10 months. Which may or may not be a record, but is, nevertheless, speed. The same might be said of the speakers at the premiere, one being Governor Edwards, who, in dedicating the house displaced just 25 minutes before allowing the program to get under way. Pretty fair, when it is considered that there were half a dozen of them.

The combined seating capacity of the Twins is reported as 4,300, with the picture section holding 1,800 and the vaudeville 2,500. Done in old gold, ivory and white, with a tremendous downstairs and a spacious balcony, the front of the house can hold the crowd with any New York twice-daily theatre as to appearance. The stage has a depth of 23 feet, with a 48-foot opening and a 14-piece orchestra is installed in the pit.

Frank G. Hall, who has already sponsored a few theatres in Jersey, is credited with having put this twin theatre project across. The money was raised by subscription, having a heralded list of 1,000 local subscribers, for which they will entertain the opening privilege of entering either of the theatres free. It is claimed this amusement establishment will draw from a more or less neighborhood population of 100,000, and to that effect will inaugurate a nine-act split-week policy. The State, Jersey City, is the other half, outside of the initial bill, which remains for the full week. The price list runs 25-35-50 at the matinee and 50-75-\$1 evening, while the shows are to be booked from the Keith offices, McCaffery officiating. Fred W. Schroeder is resident manager.

As proverbial, the opening was late in getting started, due to an entirely invited audience. The exact time was 9:30, when Lucas and Inez made their appearance. The enforced delay caused the elimination of intermission and forced much switching of the running order. As originally lined up the show would have played with Lucas and Inez, Dooley and Storey, George Le Maire, Wells, Virginia and West, and O'Connell and Gratia in the first half, with Davis and Darnell, Yvette Rugel, Tom Patricia and Josefson's Icelanders in the latter portion.

At that the show ran better than would ordinarily be conceded under the existing circumstances, having Lopez gaining the applause hit of the evening. Davis and Darnell and Tom Patricia were the worst sufferers, due to the lateness of the hour, though both came through to hold and do nicely with the spectators, who had been seated since around 8 o'clock.

The show undoubtedly straightened out Tuesday night a corkscrew vaudeville entertainment and should give the house a splendid getaway, as concerns the Jerseyites. Certainly the theatre itself will do away with the old Union Hill gag, and the only thing to worry about now is just how much that nine-act split-week policy is going to interfere with McCaffery's golf game. Skig.

BILLS NEXT WEEK (DEC. 4)

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
Wm Halligan Co
Dooley & Morton
Marion Harris
Ted Lorraine Co
Four Aces
Will Mahoney
Four Aces
(One to fill)
Keith's Riverside
*R Hitchcock
Rita Gould
Bert Levy
Around the Corner
Fred Braden
Robert & Doffy
Moore & Freed
*Borat & Partner
(One to fill)
Keith's Royal
Geo LeMaire Co
Elinore & Williams
"Stars of Future"
Rich Hayes
Meyers & Hanford
Gus Power
Janet of France
Rule & O'Brien
The Castillians
Keith's Colonial
Irene Franklin
Lucas & Dody
M Diamond Co
Roth Kids
Valerie Bergere Co
Herbert's Dogs
Joe Browning
Joe Roberts
Four Phillips
(One to fill)
Keith's Alhambra
Bernie Co
*Stone & Squires
Chas Harrison Co
Jack Joyce
Ruth Royce
Dooley & Morton
Nora Jayne & Karl
Roger Gray Co
"Spider's Web"
*Moss Broadway
Cedra Weston
Alfina & Harvey

Shirner & F's/m's
"Cotton Pickers"
Four Amaranths
(Others to fill)
1st half (4-6)
George Moore Co
Davis & Darnell
McGrath & Deeds
Corinne & Tilton
(Others to fill)
2d half (7-10)
Henry & Moore
*Lonsome Manor
California R'mblers
Butler & Parker
(Others to fill)
Proctor's 23d St.
2d half (10-3)
Frank Farrow
Cook & Rosevere
Lee & Cranston
Seven Happy Girls
*Gillette's Village
(One to fill)
FAB ROCKAWAY
Columbia
Rome & Gant
R & E Dean
The Vivians
(Others to fill)
BROOKLYN
Keith's Bushwick
Santon & Hayes
Eddie Foy Co
Al Wohlman
Bryan & Broderick
Edna Asp Co
The Hartwells
Wm Ebs
Green & Parker
(One to fill)
Keith's Orpheum
Fanny Brice
*The Weak Spot
Shaw & Lee
*Jack Little
Weber & Ridner
The Silks
Yvette Ruger
D Humphrey Co
China Blue Plate
*Moss Flatbush
Pressler & Klais
Oma Munson Co

Breen Family
Meehan & Newman
Len Arakle
(One to fill)
ATLANTA
Lyrie
(Birmingham Split)
1st half
Johnson & Baker
Jack Hughes 3

CINCINNATI
B. F. Keith's
Yost & Glad
Jack Wilson Co
Lime Trio
Walters & Walters
Neil & Witt
Howard & Clarke
CLEVELAND
105th St.

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

Herron & Gaylord
Emma Earl
Loena Hall Revue
AUBURN N Y
Jefferson
Jack La Vier
Snow & Navine
"Babes"
(One to fill)
2d half
Princess Winona
Shkiss of Araby
(Others to fill)
BALTIMORE
Maryland
The Brant
Lucas & Jones
Chief Capaulcan
4 Yilleros
Lillian Shaw
BATON ROUGE
Columbia
(Shreveport Split)
1st half
The Lerays
Dore Sisters
Gilbert Wells
Marie Cavanaugh Co
BIRMINGHAM
Lyrie
(Atlanta Split)
1st half
Worden Bros
Malinda & Day
Lane & Freeman
Booth & Nina
Bob Buchanan
(One to fill)
2d half (4-6)
Lee & Mann
Waldron & Watson
(Others to fill)
2d half (7-10)
Allen & Canfield
Ray Conlin
McGrath & Deeds
Davis & Darnell
Herberta Beeson
(One to fill)
Keith's Prospect
2d half (10-3)
Joe Cook
Alex Bros & Smith
Laurie Harper
2 Stendars
(Two to fill)
1st half (4-6)
Polly & Os
*Lonsome Manor
Butler & Parker
Lavine & Ritz
"Dreams"
(One to fill)
2d half (7-10)
Swift & Kelly
Corine Tilton
(Others to fill)
*Moss Riviera
Healy & Cross
The Vivians
(Others to fill)
2d half
L & P Murdoch
(Others to fill)
ALBANY
Proctor's
Noel Lester Co
L & A Carter
Taxi
Jas Darcy
Cunningham & B
Columbia
(Others to fill)
Keith's 81st St.
"The Wager"
Dolson
Wm & J Mandel
H & B Wheeler
Owen McGivney
Bege & Quee
Proctor's 125th St.
2d half (10-3)
Lillian Herne Co
Butler & Parker
Laurie Harper
"Daum & Scott"
Old Vaudevillians
(One to fill)
1st half (4-6)
Lane & Harper
Sandy Shaw
Norvelles
(Others to fill)
2d half (7-10)
*Johnny Clark Co
(Others to fill)
Proctor's 5th Ave.
2d half (10-3)
*In the Subway"
Kella Mayhew
Carlton & Ballow

MAKES JAPS
Rae E Ball & Bros
Joe Laura
Al Shayne
Donovan & Lee
Wm Edmunds Co
Du For Boys
Palace
Klown Revue
Ruby Norton
Fantor & Fields
Joe Lewis Jr
Realm of Fantasy
Maj Wirth Family
COLUMBIA
Columbia
2d half
F & M Dale
Mazon & Brown
Rice & Werner
Olcott & Ann
4 Readings
COLUMBUS
B. F. Keith's
J S Blundy Co
Mrs Gene Hughes
Kacacs & Goldsae
Zuhn & Dries
Rupert Ingrale Co
DETROIT
Temple
Joseph Diskay
Holmes & Levers
Hall Ermine & B
Johnny Burke
Roooney & Bent
Davis & Felle
EASTON, PA.
Halle O. H.
Castleton & Mack
Flisk & Loyde
"Timely Review"
Bobby Randall
(One to fill)
2d half
Nellie W Nichols
Saxton & Farrell
15th Regt Band
(Two to fill)
JESSE FREEMAN AGENCY
CHARLES YATES, Manager
1413 Masonic Temple Central 0246 CHICAGO
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BUFFALO
Shea's
Harry Moore Co
Alice Hamilton
Billy Arlington
B C Hillman
"Son Dodge"
Crawford & Brodick
Runaway Four
CHARLESTON
Victoria
(Augusta Split)
1st half
Roberts & Demont
Will J Ward
Flisher & Hurst
Laurie Pryor Co
Morton Jewell Co
CHARLOTTE
Victoria
(Roanoke Split)
1st half
Jordan Girls
Kelso & Demonde
Crane May & C
Gordon & Germaine
CHATTANOOGA
Rialto
The Rooney
Jean Arnel
Ed Blondell Co
Innis Bros
Lynch & Stewart
CHESTER, PA.
Adgement
King Bros
(One to fill)
ALTOONA, PA.
Orpheum
"All at Sea"
Hazel Brown Co
Hazel Green Co
(One to fill)
1st half (4-6)
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Sandy Shaw
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(Others to fill)
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Jordan Girls
Kelso & Demonde
Crane May & C
Gordon & Germaine
CHATTANOOGA
Rialto
The Rooney
Jean Arnel
Ed Blondell Co
Innis Bros
Lynch & Stewart
CHESTER, PA.
Adgement
King Bros
(One to fill)
ALTOONA, PA.
Orpheum
"All at Sea"
Hazel Brown Co
Hazel Green Co
(One to fill)
1st half (4-6)
Lane & Harper
Sandy Shaw
Norvelles
(Others to fill)
2d half (7-10)
*Johnny Clark Co
(Others to fill)
Proctor's 5th Ave.
2d half (10-3)
*In the Subway"
Kella Mayhew
Carlton & Ballow

MAKES JAPS
Rae E Ball & Bros
Joe Laura
Al Shayne
Donovan & Lee
Wm Edmunds Co
Du For Boys
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Klown Revue
Ruby Norton
Fantor & Fields
Joe Lewis Jr
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Maj Wirth Family
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2d half
F & M Dale
Mazon & Brown
Rice & Werner
Olcott & Ann
4 Readings
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Johnny Burke
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Davis & Felle
EASTON, PA.
Halle O. H.
Castleton & Mack
Flisk & Loyde
"Timely Review"
Bobby Randall
(One to fill)
2d half
Nellie W Nichols
Saxton & Farrell
15th Regt Band
(Two to fill)
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King Bros
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ALTO

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
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Another bill with four headliners. The answer to these heavy shows seems to be in capacity audiences. Sunday's matinee probably broke all Sunday matinee records. The billing was in time-table style, found necessary recently. The four features consisted of Bernard Granville, Vera Gordon, Duci De Kerekjarto and De Lyle Alda, in that order and following each other.

Of the headliners, Kerekjarto, an Austrian violinist, probably did the best. Here is art with a capital. Without tricks, pretense, lighting schemes or effects Kerekjarto made them like it. He is a credit to vaudeville.

The bill was opened with the Clinton sisters in dancing. Millard and Marlin next with some more, but without conflict. In a little kidding chatter Millard and Marlin introduce themselves and then get right down to cases for some fifty footwork contributed equally between them. Jones and Jones, a two-man colored act, make the Ethiopian dialect a little too thick. Their talk went over and their harmony number for the finish was sure-fire.

Granville and four girls gave a miniature revue well received. His company consisted of Inez Courtney, Florence Courtney, Kathleen Hitchens and Kathleen Robinson. Granville did four minutes in "one" for a stage wait to set Vera Gordon. Granville should keep it in; it is sure-fire.

Vera Gordon and Co. in "America" touched the dramatic spirit of the house and there was hardly a dry eye. The beauty of the cry was that no one was ashamed to hide the tears. The laughs, of course, were often enough to take away any bad effect. After De Kerekjarto De Lyle Alda with Edward Tierney and James Donnelly and company gave her home town a satire of stage success that went over for plenty of laughs and applause. Miss Alda radiated personality. Tierney and Donnelly can step out any time as a two-man act and just do their two routines of dancing and be in. Edith Clifford with Zella Ingraham at the piano had no difficulty in following Alda and gave that touch called vaudeville. Miss Clifford has a splendid routine of songs and put them over in a way that brought her home another hit. Following as she did so many good things, it was more to her credit. Bird Cabaret had little chance of holding the throng in, as it was past 5 and everyone had enough.

The "unit" shows which have been offered at the Garrick since the opening of the season give way this week to a straight vaudeville bill of eight acts, with Nora Bayes

as the feature and the Hanneford Family as the closing feature. The comedy portion is made strong by Bert Baker and company, placed to open the second half, and by Billy McDermott, next to closing in the first part, just in advance of Miss Bayes.

The program was evidently not decided upon positively until a very short time before the opening, for the printed program did not announce the No. 2 turn, and closing position was assigned to James Barton and Co., announced "by special request" for a second week, but taken out of the bill and that portion of the program penciled out.

The show has good vaudeville but did not run well at the Sunday matinee, displaying a need for a different arrangement of acts, and falling short inasmuch as the audience did not enthuse. The Hanneford Family, closing the show, though it is a big circus number, having three male and two female riders, a lady ringmaster and two grooms, introducing two fine specimens of ring horses, and having strong riding features, with comedy which has made the offering stand out in attractions of its class, suffered with the rest.

Richard Wally opens the show with a juggling act which has many difficult feats performed creditably. Peggie Carhart follows with a violin number which measures up to requirements in first-class vaudeville. Neither number did more than occupy an early position to fair satisfaction.

The Three Pasquall Brothers gave the show its real start in third position, offering surprise formations in connection with acrobatics so ingenious as to bring outbursts of applause. They registered such a hit that insistent applause had not subsided when the stage was ready for Billy McDermott and forcing them to come out again for a bow.

Billy McDermott, whose monolog is well delivered with the comedy accentuated in such a way as to give excellent value, followed his talk with a parody which maintained the high speed developed in his witticisms and enabled him to close this part of his act to solid appreciation. He returned for a burlesque toreador number which placed him still higher in the estimation of the audience.

Miss Bayes closed the first part, appearing in the place assigned to Bert Baker on the printed program and in the special set which he used later. Miss Bayes is assisted by Dudley Wilkinson at the piano and sang six songs Sunday afternoon, taking curtains after her third, fourth and fifth numbers, and being enthusiastically applauded following her sixth number that she came out for a little "speech." Her songs consisted of one on "Happines," a Chinese number, one describing how a loved one can appeal similar to a violin, one probably called "The Village Vamp," a negro lullaby, and "Samson and Delilah." Miss Bayes gives dramatic touches to her songs in several instances, and two or three have distinct comedy value.

Baker and company open the second part of the bill with the sketch "Prevarication," which is just as laughable as ever, and which was rewarded with constant laughter. Harry and Grace Ellsworth, next to

closing, offer a delightful combination of song and dance. The straight vaudeville show for this week did not register as strongly as most of the "units" have done previously.

With Singer's Midgets headlining for the tenth time here, and ideal weather prevailing, the house was half filled before 12 o'clock. The show is good entertainment, but has too much dancing and not enough comedy. Milt Collins was the hit, No. 5, and had the audience in convulsions. The spot was perfect, as he had no comedy to follow.

Willie Brothers opened with one of the best perch acts. The boys are

laughing finish is a burlesque on Pavlova, in which genuine laughs are obtained by the ridiculous spectacle of a large woman attempting to be graceful and the feeble efforts of an ordinary sized man to dance a classical dance with her.

Evelyn Phillips and company present the accepted type of song and dance revue without any classical dancing numbers, which is getting away from a style of act overdone in the Mid-West this season in this respect at least. Miss Phillips sings several numbers and offers dancing after each one, while the mixed quartet entertains with songs, followed by dances and the two boys have a song and dance number and the two girls a Bowery song and dance which register for applause.

Swift and Dailey have a musical act in which auto horns are employed by Fred Swift to give novelty to an offering which would otherwise follow in the trail of many who have preceded it in years gone by.

Murray Kissen and company have

at Hannibal, Mo., good at Quincy, Ill., poor at the Chatterton at Springfield, and plays Peoria Wednesday and Thursday of this week and railroads into Chicago and back out to Fort Wayne, Ind., for Friday and Saturday.

"Broadway Follies" opened in Detroit Sunday to \$2,700, which is gratifying news to friends of the show here, as it only did \$6,600 at the Engelwood last week. "Main Street Follies" in the week previous, did \$7,700. (It was reported at the time that the gross was larger than this.) The Shubert Detroit opera house, where the shows play in Detroit, is doing around \$12,000 a week and is bright spot in the bank accounts of unit managers.

The "Honey Bunch" show, which generally offers musical comedy bills, played a dramatic offering in "Little Pal" the early part of last week at the Hippodrome in Peoria, Ill., although the play was given musical trimmings. The company opened the season for that house and has held on week after week. Curley Burns has established himself as a favorite in that city. Other principals are Roy Kinslow, Thelma Fraley, Eddie Page and Wally Arnold. Lynn Griffin recently joined the company. The Pekin Trio provides a vaudeville feature.

Nancy Boyer, who is a big stock drawing card, is touring the Michigan cities in a vaudeville playlet, "Mary Lou," supported by two members of her former stock organization.

Gus Sun has a suit against Moy Toy, of the Crystal, Milwaukee, for commissions on shows booked in that house by Coney Holmes, who booked it previous to taking a desk in the International agency, organized here last season under the Shubert name. C. L. Carrell booked the Crystal for a time after Holmes gave it up and has a claim against Moy Toy in the courts for liquidated

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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BUFFALO	32	PROVIDENCE	32
CHICAGO	22	ROCHESTER	27
CLEVELAND	29	SAN DIEGO	28
DETROIT	26	SAN FRANCISCO	23
INDIANAPOLIS	32	SYRACUSE	26
KANSAS CITY	29	WASHINGTON	32

clean-cut and work with snap and zest that stamp them as leaders in their line of work. The act can hold almost any spot on any bill. Markel and Gay, man and woman singing and dancing with a special drop, did fairly good. Their singing is not much and was hardly audible back of the tenth row. Dancing is their real forte and the man is an exceptionally good acrobatic dancer with the girl doing some nice tap work. They made it kind of tough for the other dancing acts to follow. Redmond and Wells, last seen around here in the pop houses, open with the woman seated in front of a gypsy tent telling fortunes to the man, who does a stuttering boob singer. There is quite a bit of comedy in the first seven minutes, but after that it goes into song and dance. The act would have fared better in a later spot.

Edith Clasper and Co., three boys and one girl, open in "one" and go to full stage with a very classy singing and dancing turn. Miss Clasper has a knack of getting good-looking boys with her who can do something. The Trade Twins do some very good and difficult stepping. Milt Collins was next. The midget turn opens with a futuristic scene of the Montmartre in Paris, with the entire company dressed as apaches, and also a jazz band. The rest is the same as has been seen here many times. Elkins, Fays and Elkins and Tango Shoes were not seen at this show.

There seems to be no pretense of arranging a vaudeville bill for the Majestic this week which will measure up to the requirements of the unwritten laws of vaudeville; all that has been attempted is to get together a bill which will satisfy theatregoers who want to laugh and are attracted by the flash essential in popular-priced variety shows. The eight acts seen Sunday night had three quartets among them, two revues, though one is that style of act in name only, and one act of the eight witnessed "The Act Beautiful," would be desirable for big time bills, and it was placed as one of the extra acts for Sunday.

Joe Melvin opened the show with a juggling act, which is a first-class one-man offering of this kind, though lacking in novelty necessary for the best bills.

Klingston and Ebner followed with a singing number, into which imitations are introduced with a dancing touch at the finish, making an act which will fulfill the demands of the small time.

"The Blue Bird Revue" is a mixed quartet, which has a blue setting and a song about the blue bird. It is a departure from the usual high class singing act of this nature, inasmuch as they have a popular song and walk to and fro on the stage without looking out of place.

Murphy and Lockner have an offering which might be styled "How to Use a Big Woman in Vaudeville," for the jests are mostly aimed at the woman's rotundity and the big

a comedy skit in which a barber shop scene offers opportunity for comedy. There are two few comies and five men in all, four of them serving twice in the act as a quartet. It is a fine laughing number for popular-priced houses.

"The Act Beautiful" is a posing act in which pictures of the man and lady, horse and three dogs are employed to lead up to the poses. Each posing number was applauded and the act is classy in every respect.

In the regular routine of booking the Gertrude Hoffman unit of Shubert vaudeville would come to Chicago next week, but as the show has already been here, used to open the season at the Garrick, it has been switched out into cities which do not play Shubert vaudeville regularly, playing some one night stands and Grand Rapids. The Hoffman show came back west as far as Cleveland on the regular route after jumping from St. Louis to Baltimore to start west on the route.

The "Success" unit, which has Nonette as headliner, has had a couple of weeks of break-in territory between St. Louis and the Engelwood in Chicago, where it opens Sunday. The show did fine

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damages on contracts. The Crystal is now playing the Fred Webster stock tabloid company instead of vaudeville.

Marion Weaver, wife of Ed Weaver, who operates stock companies, is in El Paso, Texas, for her health.

The independent ticket agents are getting a "break" in the last two weeks, as they got in for a few tickets on "Kempy" at the Selwyn theatre and on a buy of 200 seats a night at the Olympic, which is housing "Shuffle Along," which is proving one of the few real hits that have occupied that theatre.

Mrs. Billy Diamond, wife of the Chicago booker, took a motor trip to St. Louis, accompanying Mrs. John Bentley, wife of the artists' representative.

George Bentley, who claims to have 60 theatres on his books playing one, two and three-night stands, is reported to have made an offer to Jack Fine to be his Chicago representative. The offer of Bentley is

particularly interesting at this time, as the Western Vaudeville Managers' Association has announced the opening of a St. Louis branch office.

Low Kane has reached Chicago from the coast to conduct professional nights for Ernie Young at Marigold Garden and will also handle the New Year's Eve celebration there. Kane is credited with being well qualified to exploit and handle such "big nights."

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE

PANTAGES THEATRE BUILDING

At the Orpheum, Thompson, the Egyptian, headlining, proved unusual for vaudeville. There is nothing mysterious about Thompson's act, while his lecture and demonstration of curing ailments and pain by nerve pressure is based on ancient scientific methods, he says. Sunday night he did 27 minutes. Thompson is a convincing talker and showman. Despite that no one from the audience went upon the stage he won the confidence of the house, which gave him a rousing reception.

Dooley and Sales made a powerful next to closing turn. Dooley's comedy antics, cleverly abetted by Miss Sales while looking fine, coupled with excellent material, caused a near laugh panic. Pearson, Newport and Pearson registered for a big hit with their novel dance acrobatic stunts. The act contains good comedy elements. Burke and Durkin did extremely well with their singing and piano, and had to give numerous encores. Burke made a fine impression, both with his appearance and strong delivery. Santrey and his band raised a hubbub. Harry and Anna Seymour repeated quite well when showing in the second position. Hackett and Delmar held them sur-

prisingly with their neat but rather lightly constructed dance revue. The Gregory Carlton Duo were out of the show, while Harold Alberto opened with magical nonsense and chatter.

Pantages' has a good bill headed by the Rigoletto Brothers and Swanson Sisters. The versatile brothers and attractive sisters created their usual interest closing the show. The act remains unchanged. Bernard and Robbins provided the most laughs of the bill. This splendid comedy vehicle is exceptionally handled. Kennedy and Rooney were also a comedy success. Miss Rooney makes several attractive changes, and Kennedy's bit at the piano had the house continually laughing. Tuck and Clare were next to closing, and their clever routine of contortion and comedy acrobatic twists deserves the position. Daly, Mac and Daly, two men and a girl, are excellent. The younger fellows whirling, on rollers, being particularly effective. Eva De Vol possessing an excellent voice but lacking poise and wearing a most unbecoming gown held the second spot.

Stevens and Marchall headline the current bill at the Golden Gate with a comedy sketch running 20 minutes. Miss Marshall appears as a nurse, stating she killed 10 the previous night. Stevens, overhearing the remark, enters with a stew hang-over. He is surprised at finding a woman's apparel in his apartment and imagines he did the killing. The hallucination continues until the finish, when it develops that it was 10 bottles of booze that were killed. The act affords Stevens opportunities to display his dramatic and comedy ability. He also inserts a Frenchy song capably. Miss Marshall does nicely in the lesser role. The principals and sketch scored successfully. Atwell and Dryden (New Acts) were followed by D. D. H.? straight from the old Orpheum, who was a tremendous hit. An earned speech preceded the succeeding turn. Rose, Ellis and Rose closed with an interesting barrel jumping routine. Lawton gave the performance its start with juggling. His cannon ball stunts proved quite thrilling. The Andrieff Trio deuced it, offering a neat appearance and Russian dancing above the average in quality. An eccentric mask dance by the girl and some fast ground work by the trio got heavy returns. The personnel is made up of two men and a girl.

The Golden Gate is offering special bargains matinees at 25 cents. The price formerly was 40. These prices, however, do not prevail Saturdays or Sundays.

Creighton Hale, picture actor, filed suit here last week against the Motion Picture Utility Corporation of San Francisco for several thousand dollars, alleged to be due him for stories and services.

E. A. Schiller, Loew's general manager, is in San Francisco visiting. Marcus Loew is expected in San Francisco shortly.

The musician's union has sent an official notice to the theatrical managers announcing its demand for a

six-day week. As a result the managers have called a big mass meeting at which it is hoped to arbitrate the matter. The stage hands also have put in a demand for their former salary.

The Monterey Theatres Company, controlling three houses, has sold out to T. and D. Jr. Enterprises.

Herbert Harris, manager of the Jack Russell Co. at the Century, Oakland, celebrated his 26th birthday last Wednesday night. The house attaches and members of the musical comedy show arranged a party for the occasion, which came

as a surprise for young Harris. A mahogany desk from the stage hands and a platinum watch valued at \$1,500 from his father, Sam Harris, were among the gifts presented to the young impresario.

Evans Burrows Fontaine leaped into the limelight again last week, when a suit for \$30 was filed against her by a Berkeley, Cal., grocer, who alleges that the pretty dancer left town suddenly, and also left a trail of unpaid bills.

Miss Fontaine was featured recently in a "Pacific production of "Be Careful, Dearie," which expired at the Curran here after a few weeks.



Alma Neilson

ALMA NEILSON

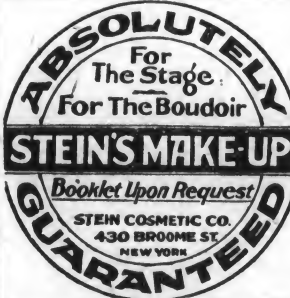
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LOS ANGELES By ED KRIEG

With Morosco announcing renewed production activity and Walter Hast casting his theatrical lot with Frank Egan, planning productions at Egan's Little, the rialto is pricking up its ears again. Tom Wilkes, too, promises a busy season for his Majestic company, with several new plays to be tried out. The smaller houses—those on Main and Spring—are drawing their share of receipts. Business is not bad considering the Christmas hold-back is on.

The California is augmenting its musical features. Jim Quinn is now in charge of that department.

Louise Dresser impersonated a cabaret girl in the banquet tendered the Paramount delegates at Lasky studio.

Jack Gardner leaves shortly for the east.

The Majestic is giving a very creditable performance of George Cohan's "The Meanest Man in the World."

The oldest son of Monroe Lathrop, dramatic critic of The Express, died last week.

James Neill is directing the Majestic stock organization.

BOSTON By LEN LIBBEY

Without experiencing the slightest difficulty, even though the company she was traveling in was not the slowest in the world, Fanny Brice tops the bill at the local Keith house this week. She is head and shoulders above everything else on the bill. In next to closing, she held a house that was anxious to be on its way at the Monday matinee, and it is doubtful if another female singer could have done the job just as well.

Working for 25 minutes at the matinee, Miss Brice trotted forth most of her stuff, and it appeared at the end, judging from the confusion that existed in the orchestra pit, that she did a bit more than usually. Her orchestra leader left the pit just as she started her final bit, a little prose about "Is your father's check good?"

Starting with her introductory number, which is one of the best slams against an artist well but not favorably known in straight musical comedy circles, she swung into her Indian bit and followed this with her burlesque Gretchen dance. When she swung into "My Man," the impression she had left with her previous burlesques remained to such an extent that there were several

snickers. It didn't seem possible she was going to be serious. But she was, and for a passing heart throb there are few things better than that "My Man" number. Some there are in the world who can appreciate it to the limit, and Fanny reaches those when they are in the audience. She used her Florodora sextet bit and followed with "Second Hand Rose" to good effect.

Opening, Mazie Lunette ran through her aerial novelty with satisfactory results. The conversation she uses slows it up a bit because the stage setting is really good and her stunts are well performed.

Miller and Capman, hoofers, were second. The boys work hard and their hoofing registers, especially the "nut" stuff.

"Come into the Kitchen," the Edgar Allen Woolf playlet featuring Noel Travers and Irene Douglas, is a little too early on the program for best effect. It is a combination of slapstick comedy that appealed to many in the audience.

Irving Fisher, who should be very well acquainted with Boston audiences due to his long stay here with "Sally," was next. He opened with semi-classic numbers, but got over much better when he swung into a routine more suited to vaudeville. His closing number, the one he used over 700 times in the musical comedy, is a hit from the start and always good for closing.

Lorraine and Minto are using their same dancing act with Margaret Davies. They can always get by with the "Moth and Flame" number, a real novelty, which does not seem to suffer despite the idea has been used rather extensively by other dancing acts.

Florence (Buster) Santos and Jacque (Mary Jane) Hayes show what a couple of girls can do when they possess personality, coupled with the singing ability of one of them that created comment throughout. No attempt is made to be serious, but throughout they maintain the idea of their billing—that they are out front for "No Reason at All," and that their sole idea is to amuse.

Hymack with his novelty number, using full stage, is placed rather far up for such an offering. At first the audience was mystified, but when they got the hang of it liked it more and more. He did exceptionally well and closed with a bang. After Fanny Brice came Tamaki

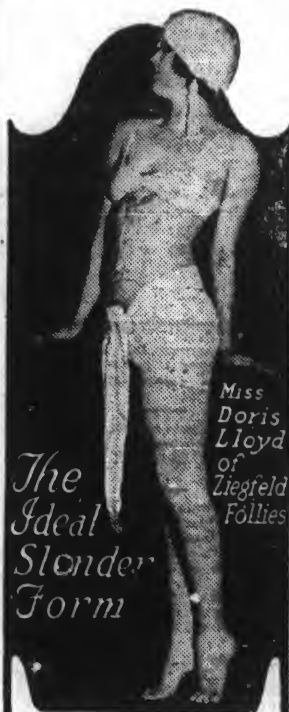


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DETROIT

By JACOB SMITH

NEW DETROIT—"To the Ladies." Next, David Warfield in "Merchant of Venice."

GARRICK—Leo Ditrchstein in "Under False Pretenses." Next, Pauline Frederick in "The Guilty One."

SHUBERT—Bonstelle. Players in "The School for Scandal." Next, "East Side, West Side."

MAJESTIC—Woodward. Players in "Welcome Stranger." Next, "Branded."

GAYETY—"Mimic World." **SHUBERT-DETROIT**—"Carnival of Fun."

MILES—Judson Cole, Lapine and Emery, J. K. Emmett, Bobby Pender Troupe and "Broadway Rose," Picture.

REGENT—"Springtime Frivolities." "Stage Director." Coscia and Verdi, Homer Gira and "Grandma's Boy," feature picture.

COLONIAL—(Sheddy vaudeville). Fred Terry and Co., Three Musical Fates, Nippon Duo, Larry Philmore, Monte and Lyons and feature picture. The Colonial is playing two amateur nights weekly to capacity,

and announces every Monday will be Band Concert Night.

At the photoplay houses: "Knight-hood," Adams; "Robin Hood," Orpheum; "One Week of Love," Madison; "An Old Sweetheart of Mine," Broadway - Strand; "Clarence," Capitol.

Bijou-Arcade, Battle Creek, Butterfield house, which has had permanent stock since the opening of the season, inaugurated vaudeville and pictures, starting Nov. 26.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Olympic, "Pride of Palomar"; State and Liberty, "Ebb Tide"; Grand, "The Man Who Played God"; Regent, "White Shoulders"; Blackstone, "Without Compromise"; Cameo, "The Altar Stairs"; Cameraphone, "On the High Seas" and "Sure Fire Flint" (split); Garden, "Cowboy and Lady" and "Clarence" (split).

Elsie Ferguson proved strong opposition, holding forth at the Alvin in "Wheel of Life," though the patronage Monday and Tuesday nights was most of the carriage crowd, many of whom had seen "Sally" out of town. The latter play, however, had one of the greatest advance sales ever recorded at the Nixon, and the week is a certain sell-out, with another week likely to pull in similar proportions. Ditrchstein

in "Under False Pretenses" Alvin underline.

Margaret Anglin drew heavy attendance Monday in "The Woman of Bronze" at the Pitt. It was her first appearance here in several years.

George Jaffe is being sued by Jeanne La Mar, who some weeks ago did a physical culture and boxing turn at his Academy during the engagement of Sam Sidman there, the latter having engaged her. She sets up that she only learned who her real boss was after going through her stunt for some time, and that Jaffe defaulted in the matter of her salary. The matter is at issue in the County Court here.

Black's Pala Royale is the leader among the local cabarets in the matter of orchestra, Ralph Harrison's (no relation) ten-piece combination offering its stuff on the Whiteman plan.

The local branch of the musicians' federation has laid down a strict code for picture theatre musicians, for the avowed object of protecting both employers and workers, the prime rule being that the musician must notify the union of any contemplated change in position and receive its sanction or disapproval.

The Guild Players of Pittsburgh made their first public appearance of the season in Sewickley with "Truth About Blayds," which was patronized by most of the Sewickley social set. While the last two seasons promised success for the venture, no future dates or plans have been announced, owing to financial uncertainty.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETLIG—First half, "Marjolaine"; last half, Mrs. Fiske in "Paddy."

B. F. KEITH'S—Vaudeville. **BASTABLE**—All week, "Playing with Fire."

TEMPLE—Vaudeville. **STRAND**—All week, "Oliver Twist."

ROBBINS-ECKEL—"Clarence." **EMPIRE**—First anniversary week with "Sherlock Holmes."

CRESCENT—"Monte Cristo." **REGENT**—"The Eternal Flame."

"Knighthood" will open at the Robbins-Eckel Sunday for an indefinite run. The regular Eckel box office night prices will be charged at all performances.

Although the Nova Operating Co., of Watertown, indicted for failure to make full returns on war taxes to the Syracuse Internal Revenue headquarters, escaped with a \$250 fine in Federal Court upon a plea of guilty, the revenue officers here intend to demand Federal prosecution of all cases on their docket.

The Nova Operating Co., which operates the Avon at Watertown, explained through counsel that there was no willful intent to defraud, but that carelessness was responsible for the tax delinquency.

Syracuse police late last week issued a warning against two men who, posing as movie photographers, have been snapping pictures of children, collecting an advance fee. The men gave Eugene Logan, local movie man, as a reference, but Logan disclaimed knowing the pair.

"Laughing Gas" is the name of the new comic opera written by Dr. J. Victor Wilson, managing director of the Watertown houses of the Robbins chain. Wilson's first one, "A Lord for a Day," was given a Watertown home talent production last week. Lars Sorenson will write the score for the new piece.

Little Falls, long without a modern playhouse, is now slated to have two new theatres. W. H. Linton is back of the corporation that will erect the Palace, and the concern will soon be incorporated. Another corporation has purchased the site adjoining the Herkimer County Trust Co., and will erect a playhouse there. This concern has as its backers, C. H. Moyer, connected with the Liberty theatre at Herkimer; I. E. Stacey, J. J. Gilbert and George Smith, of Little Falls, and Robert Earl, of Herkimer. Mr.

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HERALD-EXAMINER, Chicago, Ill.
NOVEMBER 21, 1922

Vaudeville

By TOM BASHAW

Folks who are busy discovering new platitudes in the terrestrial realms of blue may not be interested—but there's a brand-new star in the making over at the Garrick Theatre this week, and if real hard work and a very plainly evident desire to please count for what we've always been led to believe they mean, he has already "arrived."

You'll find him billed on the program as **MR. SID TOWNES**—and how he WORKS! Watching him on opening night made us think Mr. Noah Webster must have been looking far into the future—and foreseeing **MR. TOWNES**! swift-moving capers when he put that much-meaning WORK in his dictionary. His entry into the arrangement of things is as unostentatious and as unheralded as his work is complete—and delightful. Recalling other days across the footlights failed to bring to mind a harder worker, and it may please **MR. TOWNES** to know that his efforts brought back memories of the ever hard-working and ever-accomplishing George

M. Cohan, himself, a comparison with which we feel certain the younger member of the old "Four Cohans" vaudeville days will agree if he'll take a peep at **MR. TOWNES**' work some day in the near future when Fate brings them into the same town.

Speed, catchy comedy, earnest endeavor and all the other things that go to make up what we today call "pep" are characteristic of **MR. TOWNES**' efforts. If you don't hear him "put across" that thundering "Who's Been Around?" song this week, you'll miss one of the cyclonic treats of the vaudeville season.

And that's that—if you've been taking our word for "vodvil" in the past and

want to write your ticket for the week from a rather unusual sort of a "tip."

There are other entertaining things in the course of the week's entertainment, which is Max Spiegel's "Plenty of Pep." The pretty scenery, the catchy music and the dancing numbers add a lot to the gaiety of things. Emil Casper "black-faces" pleasingly, though we can hardly agree with the program that he is "Port Williams' double" by a big jugful. "Jimmy" Barton is an extra added attraction, and we submit that his comedy dancing and skating fun are much more entertaining than his "jag" scene.

Charles Howard is as comically clever

as always, and helps much toward keeping the show moving rapidly. Miss Dolly Morgansey is especially pretty as she sings "Tomorrow" and "Who'll Take My Place?" Mr. Townes' singing of "I'm Homestek," as he and a quartet of girls stand on a Pullman observation car platform, is another song hit.

Other treats are provided by Ed and Mack Williams, who know how to dance—and do so; Earl Dewey and Mabel Rogers, who have smart lines and know how to handle them, and also dance nicely; Myrtle Casper, who helps Emil Casper put over his blackface fun, and John Quigg and his accordion.

Direction **ARTHUR HORWITZ**

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BALTIMORE

By ROBERT F. SISK

Nixon's Victoria reopened Saturday with a large attendance of out-of-town men. The theatre was burned last year. Repair work was started at once under the direction of Harry A. Henkel, who is local representative for the Nixon and Erlanger interests. The rebuilding of that historic playhouse in general effect is one of simple magnificence, making the Victoria equal to any other Baltimore picture house. The Stanley Co. is interested and was represented at the opening.

Robert Wayne, formerly manager of Loew's Hippodrome here, has resigned and has accepted a position in the stock company which George Marshall is operating at the Lyceum. His first role is that of Dr. Watrous, the coroner, in "The Nightcap." It is expected that he will continue with the company in other roles. Mr. Wayne became manager of the Hippodrome to suc-

ceed George McDermitt, who resigned to take control of the Whitehurst theatres here, but who has since left to manage the Boro Park at Brooklyn. K. E. A. Lake, formerly a traveling representative for Marcus Loew, has been appointed manager of the Hippodrome, and his appointment as house manager makes him the youngest on the string.

Wayne's position in the New Lyceum came to him as a joke. He is a friend of E. H. Curtis, director of the company, and met him on the street recently. Jokingly he told him that he would like a part in the company. A few days later, when Curtis was casting for the new show, he sent for Wayne, who is large, has wavy hair and is imposing looking. He fits the part of the coroner to a "T."

FORDS—Billie Burke in "Rose Briar."

AUDITORIUM—"Lillom."

LYCEUM—"The Nightcap" (stock).

MARYLAND—Keith Vaudeville.

ACADEMY—"Rose Girl" (unit).

PALACE—"The Bon Tons."

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GARDEN-POP—Vaudeville and "The Storm."

HIPPODROME—Loew Vaudeville and "The Hound of the Baskervilles."

CENTURY—"The Man who Saw Tomorrow"

CENTURY ROOF—Cabaret.

"Sally," which played at Ford's last week, did remarkable business. "Sally" came in at \$3.50, filling the lower floor almost entirely at the majority of performances and selling out the balcony and gallery at each performance. The estimated gross for the week was about \$30,000. At the Auditorium Fay Bainter in "The Painted Lady" enjoyed excellent business despite the critics panned the show rather severely, picking it out as a bad piece of playwriting and suggesting many changes. They praised Miss Bainter's performance, however. Business for the week probably touched over \$12,000.

This week started off well at the Auditorium with a packed house to see "Lillom" and at Ford's Billie Burke was also given a good reception.

The vaudeville business at the Maryland started off with huge business Monday night and with all tickets for Thanksgiving Day sold out before the night was over. Three performance will be given on the holiday. The Academy's (Shubert unit) business started off with a poor Monday matinee, poorer than usual, but night business was excellent and will probably continue so, due to the two-for-one plan which the Shuberts have been using down here to boost business. It aided materially with the "Gimme a Thrill" unit show.

"The Rose Girl," which recently closed for repairs, reopened in Baltimore, and although it was satisfactory from the standpoint of comedians and scenery, the entire performance seemed to fall rather

flat. The Vaudeville portion was weak. However, it is worlds better than the "Oh, What a Girl" unit, which opened here and proved the prize lemon of the season.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—Mrs. Fiske in "Paddy," first half; "Marjolaine," last half.

CORINTHIAN—Rochester Players in "The Charlatan," last half.

FAY'S—Shaw's Circus, Worsley and Hiller, Hanlon and Clifton, Clinton Russell and company, Dunlevy and Chesleigh, White and Barry; film feature, Lon Chaney in "Flesh and Blood."

EASTMAN—"The Ghost-Breaker," with Wallace Reid.

Films—"East Is West," Regent, all week; "Trouble," Piccadilly, all week.

Since the Rochester Players opened the Corinthian as a com-

munity house, with a high-class professional company, that house is rapidly coming back into its old-time popularity. Last week the company did the best business of its season so far, and critics here are agreed that the company is excellent. This week on the last three days it will present "The Charlatan."

Stuart Walker's players presented "The Book of Job" Monday night at the Corinthian under the auspices of the Council of Jewish Women. Tuesday and Wednesday nights the Alhambra Players, Knights of Columbus, presented "The Girl of the Golden West," with Harold Heaton of the Rochester Players in the lead.

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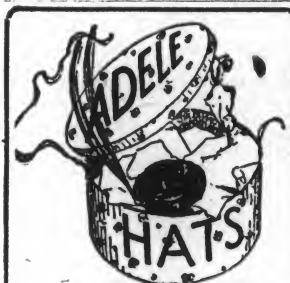
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 "Beauty Revue" 4 Columbia Chicago 11 Star & Garter Chicago.
 "Big Jamboree" 4 Star & Garter Chicago 11 Empress Chicago.
 "Big Wonder Show" 4 Grand Worcester 11 Hurltj & Seamon New York.
 "Bon Tons" Gayety Washington 11 Gayety Pittsburgh.
 "Broadway Brevities" 4 Gayety Rochester 11-13 Colonial Utica.
 "Broadway Flappers" 4 Gayety Boston 11 Columbia New York.
 "Bubble Bubble" 4 Lyric Dayton 11 Olympic Cincinnati.
 "Chuckles of 1922" 4 Miners Bronx New York 11-13 Cohen's Newburg 14-16 Cohen's Poughkeepsie.
 "Finney Frank" 4 Gayety Milwaukee 11 Columbia Chicago.
 "Flashlights of 1923" 4 Gayety Omaha 11 Gayety Minneapolis.
 "Follies of Day" 4 Gayety Buffalo 11 Gayety Rochester.
 "Folly Town" 4 Hurltj & Seamon's New York 11 Empire Providence.
 "Giggles" 4 Colonial Cleveland 11 Empire Toledo.
 "Greenwich Village Revue" 4 Gayety St. Louis 11 Gayety Kansas City.
 "Hello Good Times" 4 Majestic Jersey City 11 Miners Bronx New York.



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 "Marion, Dave 4-6 Colonial Utica 11 Gayety Montreal.
 "Mimic World" 4 Empire Toronto 11 Gayety Buffalo.
 "Radio Girls" 4 Olympic Cincinnati 11 Park Indianapolis.
 "Reveals All" 4 Empire Toledo 11 Lyric Dayton.
 "Rockets" 4 Columbia New York 11 Empire Brooklyn.
 "Social Maids" 4-6 Cohen's Newburg 7-9 Cohen's Poughkeepsie 11 Casino Brooklyn.
 "Step Lively Girls" 4 Empress Chicago 11 Gayety Detroit.
 "Step on It" 4 Gayety Minneapolis 11 Gayety Milwaukee.
 "Talk of Town" 4 Casino Boston 11 Grand Worcester.
 "Temptations of 1922" 4 Empire Providence 11 Gayety Boston.
 "Town Scandal" 4 Empire Brooklyn 11 Casino Philadelphia.
 "Watson Billy" 4 Gayety Pittsburgh 11 Colonial Cleveland.
 "Watson Sliding Billy" 4 Casino Philadelphia 11 Palace Baltimore.
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MUTUAL CIRCUIT

"Baby Bears" 4 Gayety Louisville 11 Broadway Indianapolis.
 "Band Box Revue" 4 Bijou Philadelphia 11 Folly Baltimore.
 "Broadway Belles" 4 L O 11 Band Box Cleveland.
 "Follies and Scandals" 4 Plaza Springfield 11 Howard Boston.
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 "Monte Carlo Girls" 4 Empire Hoboken 11 Gayety Brooklyn.
 "Pace Makers" 4 Band Box Cleveland 11 Garden Buffalo.
 "Pell Mell" 4 Garden Buffalo 11 Park Utica.
 "Pepper Pot" 4 Park Utica 11 Majestic Albany.
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VARIETY
Nov. 24

Bernie registered the applause high mark of the night with his dozen musicians in what is probably the best band act for vaudeville that as yet has been staged.

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 wailing on clarinets, trombone, banjo, drummer, bass horn and two violins, with himself, which takes the total to 13. 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 18 minutes. That makes the band act also a comedy turn of a laugh

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 on the number. In the evening it was the wail of the act.

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. *Skig.*

MORNING TELEGRAPH
Nov. 21

FAVORITES' WEEK AT THE PALACE

Ben Bernie and Orchestra Score Triumph at the Opening Performance

Hilarity and melody dominate the current bill at B. F. Keith's Palace theatre. It is vaudeville of top degree, presented artistically. At the conclusion of the opening performance, every seat occupied, the spectators applauded. This may well be called favorites' week at the Palace.

Ben Bernie and his orchestra, playing the Palace for the first time, following the best dance music orchestras in this country, set a standard it will be difficult to surpass. Mr. Bernie and his musicians, twelve, exclusive of himself, score joyous success.

Mr. Bernie, in addition to ability, possesses personality. He cuts quips at the expense of some of the men in the band, always laugh getters.

In announcing that an operatic selection is to be played he specifies "Hot Lips," from "Samson and Delilah." The band's knockout is the Jewish conception of "Mr. Gallagher and Mr. Shean."

CLIPPER
Nov. 22

"The king is dead, long live the king," attitude applies to the orchestra playing the Palace, and this week Ben Bernie, with the Chicago orchestra, is reigning king. Orchestras that have gone before are forgotten, while the last few bars being played by the orchestra of the day are drowned in applause.

Ben Bernie and his orchestra opened the second half, and knocked 'em cold, as recorded above. That orchestras can still be served to theatregoers with an entirely new dressing is proved by this unusual combination of real comedy plus good music. Individually and collectively the musicians are far above the average, and Ben Bernie knows how to sell the orchestra and himself at above par, which is high indeed. Intervals brought clever gags and laughs from Bernie, the orchestra resting in the meantime. Whenever the music started it ended with a genuine punch. "Hot Lips" and other popular tunes gave different ones a chance to shine, while "Mr. Gallagher and Mr. Shean," which did much for other orchestras, one in particular, was cause enough for an almost unprecedented wow.

N. Y. TRIBUNE
Nov. 21

A newcomer to the Palace is Ben Bernie, who must be added to the list of great dance directors along with Paul Whiteman, Ted Lewis and Vincent Lopez. Bernie is a good musician, an entertaining comedian and a clever showman. His orchestra made good in a hard spot.

N. Y. TRIBUNE
Nov. 28

Ben Bernie's Orchestra Popular at the Palace

Patrons Call Him Back Many Times for Fun and Music

Ben Bernie is leading his orchestra for the second week at the Palace, and he found something in the nature of an ovation waiting for him yesterday. After he had mixed music and fun for more than the allotted time, the management had to send him out twice with the lights up to pacify the customers who were clamoring for another number.

Direction MORRIS & FEL

CLEVELAND By C. L. WALTERS

Fred Stone in "Tip-Top" concluded his second week at the Ohio. Attendance during the first three days of the week was light but grew better. Gross for the second week, \$15,000 as compared with \$22,000 for the first week. The company splits this week between Toledo and Dayton. The Six Brown Brothers left Cleveland at the end of the engagement to appear in "The Bunch and Judy," which opened at the Globe, New York, Tuesday.

Mrs. Leslie Carter and John Drew in "The Circle" at the Hanna played to big audiences last week. The presence of these distinguished stars drew to the Shubert house a

host of personages that made the orchestra appear as though the audience had been selected from "Who's Who in Cleveland."

"The Bird of Paradise" completed an engagement of a fortnight at the Metropolitan with Ann Reader as "Luana" and the Royal Hawaiian Band. It apparently wore out its welcome because the McLaughlin Players were greeted with light attendance which aggregated only 50 per cent. of the first week's receipts. Sunday "The Night Cap" opened to a light matinee, but an excellent evening audience.

Gertrude Hoffman's "Hello Everybody," at the State, Shubert unit house, was by far the best unit there this season. The newspaper reviewers were unanimous and enthusiastic in their comments, but the attendance was incommensurate with the excellence of the attraction. Hanneford Family added attraction. This theatre, as a further bid for popular favor, announces 1,000 orchestra seats at 25 cents at all matinees excepting

Saturday and Sunday. The first unit to appear under the reduced rate was Weber and Fields in "Re-United," this week.

Raymond Hitchcock was the headliner at Keith's Palace, with Mrs. Sidney Drew and company a good runner-up. This new theatre is enjoying an era of consistent prosperity.

Burlesque: Colonia, "The Radio Girls"; Star, stock; New Empire, "Pepper Pots."

The Bandbox, variety house, is giving away 5,000 season tickets good for an admission every week, to ladies sending their names and addresses to the "Gift Dept."

Films: Stillman, "Trifling Women," second and final week; Allen, "To Have and to Hold"; Standard, "Under Two Flags"; Loew's Park and Mall, "White Shoulders."

"Knighthood" opened at the Stillman Nov. 26. The regular scale prevails. Feature exhibits five times daily.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"The Perfect Fool." GRAND—"Moonshine." GAYETY—"Hippity Hop," Columbia burlesque. GARDEN—Musical Comedy stock. ORPHEUM—Vaudeville. PANTAGES—Vaudeville. MAINSTREET—Vaudeville. GLOBE—Vaudeville.

Photoplays—"Skin Deep," Royal; "Clarence," Newman; "Up and At 'Em," Mainstreet; "Oliver Twist," Liberty; "The Jilt," Globe; "Under Two Flags," Pantages.

Business theatrically was hardly up to expectations last week in spite

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of the widely-advertised American Royal Stock show, counted upon to bring thousands of out-of-town visitors to the city. There were many in but they failed to make much of a dent in the regular attendance. McIntyre and Heath, at the Shubert, drew their regular following, but their this season offering was not up to previous productions. The show opened big Sunday night but dropped for the balance of the week, grossing around \$12,000.

The opening performance of "Eli-grim's Progress," scheduled for Monday at the Grand, was postponed on account of inability to get the scenic effects completed and placed on time. The presentation was the first effort of the Religious Drama Producing Company organ-

ized here some few weeks ago and financed by local business men. It is the intention of the company to produce a big religious drama each year.

Albert L. Strode, advertising manager for the Grand, who has been very ill at the Lutheran Hospital with blood poisoning, is reported to be much improved and thought to be out of danger.

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CABARET

(Continued from page 9)

\$750 a week for a single place and as high as \$2,000 a week for a group are "visited," with the only deduction that the money isn't split enough ways. As there are no comebacks or outs, anyone neglected may make trouble at any time and get away with it. The easy money boys should distrust the cities and countries, because as they kill off the places they shut off their revenue. When bootleggers are agreeable to give up their lucrative trade to accept official positions in connection with liquor, it's proof in a way there is more money in going after liquor than in selling it.

A Coast band that had been touted to be on a par with some other musical organizations from the west which came east and scored, failed to impress here in a showing. A press agent was engaged but his term of office was brief, because he walked out. He stated his salary, expecting to have the leader counter with a smaller. The answer came the next day, when the leader borrowed \$10 from the press agent. At the time the latter was invited to lunch the following day. The Coast musician explained he didn't like "those hide street joints" and instead picked out a dining place on an avenue no better than the others if more popular. When they were ready to go the leader made out a check for \$20 drawn on a Canadian bank and handed it to the press agent, saying half was the sum borrowed and the balance in cash would be welcome as change. But the press agent had no money, or said he didn't, and went outside. The leader argued with the restaurant management, finally rushing outside but leaving his overcoat within as security.

August Janssen of the Hofbrau House, New York, has brought suit in the U. S. District Court against Edward C. Yellowley, acting Federal prohibition director in New York city, to recover over 125 separate items of liquor seized by Prohibition Agent John P. O'Neill Aug. 17 last. Janssen alleges that U. S. Commissioner Samuel M. Hitchcock recommended its return, but that Yellowley is wilfully withholding it in the Knickerbocker warehouse. Janssen's grievance is that the fourth and fifth floor of the Hofbrau house premises at 1214 Broadway, New York, are his

private abode, where his family has been living for 23 years and that the intrusion of the prohibition agent, though armed with a search warrant, and the breaking down of the door leading to his rooms, constituted a violation of his rights as a citizen under the fourth and fifth constitutional amendments. Janssen claims the damage exceeds \$6,000 and asks the court to fix damages in his favor in addition to giving him back his liquor.

Billy B. Van, James J. Corbett's vaudeville partner, as a result of his hotel enterprise in the summer of 1919, had a judgment for \$3,000 entered against him in the New York Supreme Court by Mrs. Beatrice A. Foster, who originally asked \$20,000 damages to reimburse her for injuries alleged sustained in Van's hostelry at Georges Mills, New Hampshire, known as the Van Harbor Casino. Mrs. Foster alleged that her fractured ankle and other injuries sustained through a fall from a piazza were caused by Van's personal negligence in not properly lighting and guarding the passageway. A jury before Justice McAvoy Oct. 10, last, awarded the plaintiff \$4,000, but by subsequent stipulation Van agreed to pay only \$3,000 in consideration for waiving his right to appeal. It was agreed she is to receive it at the rate of \$50 weekly until the judgment is paid in full, plus a \$100 Nov. 13.

Caterers around New York who supply service for private dinners are being edged out of business by the cabaret demand for waiters and musicians. Their troubles reached a climax in the preparations for Thanksgiving dinner. English and Scotch waiters raised their demands for the serving of a dinner from \$7 to \$15 per man, declaring that extra restaurant work on the holiday would return them that much. One caterer got an estimate of \$1,100 for a 20-piece orchestra for two nights, but the engagement fell through because the customer wouldn't stand the tariff and gave his dinner in a hotel private dining room. The employment of Greek and Swiss waiters by private caterers is decreasing and the call for Englishmen and Scotchmen puts a premium on their services.

John de Salvio, proprietor of Jimmy Kelly's place on Sullivan street, New York, is being sued for copyright infringement by T. B. Harms, Inc., music publishers,

which asks for \$250 damages for the unlicensed performance of "Ka-Lu-A." Maurice Richmond, Inc., is also suing Jacob Goldberg, who runs the Shuffle Inn in Harlem's black belt, for the same reason, alleging "Mello Cello," a Richmond number, was performed without permission.

Liquor prices have not changed from the quotations in Variety of last week, with one exception; Johnny Walker (Scotch) in non-refillable bottles at \$80 a case, purchaser to make his own delivery. The same source is offering all cordials, including Benedictine, at \$80, also and under similar conditions.

The latest market quotations on liquor in Chicago will interest those who have gin done up in Gordon bottles, though there is no pretense made it is the genuine, at \$50 single case and \$40 where two or more cases are purchased. White Horse Scotch at \$120 a case and at \$100 in five-case lots. Black and White Scotch, \$100, in single case lots. Bourbon, Waterfall and Frazier, \$110 a case. Beer at many saloons at 25 and 30 a stein (which is nothing but a fair-sized glass).

The first "Wine-Beer-Tobacco" trade exposition ever held will be staged in Chicago "upon Congressional action expected to follow the nation-wide repudiation of the Volstead law," according to announcements which come on the heels of the victory Nov. 7 for light wines and beer in Illinois. Jim Kerr, who staged the International Radio show at Chicago recently, is admittedly "the world's greatest optimist" and took an option at 10 o'clock on the morning of Nov. 8.

"The Wild Village," at the Rendezvous, on West 45th street, with Gilda Gray the star attraction in the Gill Boag restaurant, will undergo revision. The rearrangement of the room had a stage at the extreme rear, with the performance following the ending of dancing at 1 a. m. Besides Miss Gray there were some operatic vocalists and a chorus of four girls, also an "announcer," after the "Chauve-Souris" style, without doing much with it. A return will be made most likely to the former manner of giving the show on the floor, with some other changes, including redecoration, replacing the "Russian" coloring scheme.

The Rendezvous is retaining its hold upon the real society people of New York. Miss Gray is the attraction.

John Parsons, of Oswego, N. Y., formerly chief field agent for federal prohibition enforcement in New York state, who was "roasted" by the foreman of a metropolitan grand jury probing the latest hooch enforcement scandal, has refused to make any statement. Par-



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sons was a close friend of William Brennan, agent in charge of the Syracuse headquarters, but there have been no developments there. Whereas in Albany and New York there have been wholesale dismissals, the Syracuse force remains unchanged. The Syracuse enforcement record, while admittedly not perfect, is far more so than any other district in the state.

Savoy and Brennan open at the Monte Carlo, New York, one of the Salvin cafes, next week. The pair are getting \$1,500 weekly for the cabaret engagement, which they will double into after the night performances of the "Greenwich Village Follies," with which they are featured.

Acceptance of an offer by a pair of state troopers to help him change a tire led to the arrest of a Fort Covington man, the seizure of a load of booze and the confiscation of a Cadillac car. The man was changing a tire along the road between Lowville and Dekalb when the troopers came along and proffered their assistance, which he gratefully accepted. The coppers saw the automobilist take a drink from a bottle which he had on the ground beside him and they decided to search the car. They found 14 sacks filled with bottles of Canadian ale, seven cases of assorted Canadian liquors, and one case of Gordon gin.

It's pretty expensive business to forego "sugaring" along the booze trail from the border south, a Troy, N. Y., bootlegger is now convinced. Last week he was robbed of a Packard car, 25 cases of Canadian ale and one case of whiskey, and the week before he lost 45 cases of booze. The first steal was pulled off at Chestertown in the night time, a man in another car firing at the Trojan until he was forced to abandon his automobile. The other robbery was perpetrated at the rum runner's place in Troy. The unlucky victim reported the robberies to the Saratoga police, admitting that he was a bootlegger and declaring that he "didn't do any sugaring along the line."

Brooke Johns has given up the idea of abandoning cabaret work for vaudeville. Instead he is foregoing the latter and continues as the single handed entertainer at The Tent where he has built up a following in the past several months as a society draw. Johns has been increased in salary from \$750 to \$1,000 at The Tent, exclusive of the supporting orchestra. Johns, after seeing his name featured in front of the Palace and doubling with another local Keith house, two weeks



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ago became inoculated with the vaudeville bug and decided to abandon the restaurant dates. He has changed his mind however and is permanently stationed at The Tent.

The following have been engaged for the Ringside, which opened this week in the Earl Carroll Theatre Building: Thelma Carleton, Murray and Wolff (female wrestlers), Lillian Pearl, Connie Almy, Jean Sherry, Bergen and Adams, Nat Morton and Al Slegle's orchestra, under the management of Willie Leonard.

Dorothy and Jay Hendricks have been engaged for the revue at the Bongiovanni, Pittsburgh.

Marion Wirth and Florence House opened at the Richmond Hotel, Richmond, Va., this week.

A revue with fourteen people, including Josephine Savole, Lester Lane and Billie Shaw, will open next week at the Beaux Arts, Philadelphia, booked by Harry Bestry.

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SPORTS

(Continued from page 9)

chakman and a shake-up is expected in the entire personnel of the commission. Muldoon was appointed by Governor Miller, and despite Governor-elect Smith's statement he is too busy to monkey with boxing, it is understood the present commission is to go.

Gibson is the manager of Benny Leonard, world's lightweight champion, and very close to the new Democratic administration in Albany.

A. H. Woods has jumped into pugilistic managerial line-up by offering Jack Dempsey \$1,000,000 for three boxing matches to be promoted by him within the next year. Doc Kearns, the champion's manager, admitted the offer was received, and stated it was acceptable, while the Woods office conveyed the impression the deal was sealed. Opponents for Dempsey are now in order for proposal. The list is headed by Harry Wills, the colored heavyweight, who appears to have an edge on all the sable scrappers. Joe Beckett is mentioned, but it is a question if the Englishman could create a real draw here in light of record of defeats by Frank Moran, never a topnotcher here, and his one-round drive from a punch by Carpenter. It is possible Woods will bring Jess Willard into the ring against Dempsey. That depends on what happens to the proposed match between Jess and Floyd Johnson, a coast heavy, who he is supposed to meet in Buffalo soon.

NEWS OF DAILIES

A new angle to bootlegging is the kickback the rum runners have to make to those keeping them supplied with necessities outside the three-mile limit. A booze laden craft is generally so lacking in extra space that when sales are light the boat is forced to stay off shore from a week to 10 days, which leads to a shortage of drinking water. Whence the boys, running nothing but pure water, come in for their share of the booty, which is considerable when it is learned that the liquor peddlers oftentimes advance them \$100 for a day's supply. Owners of tugs have reported that more than \$25 an hour can be had for supplying certain ships outside the limit, and the customs officials know of no specific law being broken, no matter how clearly illegal the practice is.

From 40 to 50 legitimate theatres in Berlin have shut down because of the strike of stage artists that went into effect last Saturday night. A minimum wage caused the controversy. Leading women of the various productions paraded the streets, while acting as pickets in front of the theatres. Theatrical owners and directors have announced an agreement that they will not re-engage any of the strikers within a period of five years.

Magistrate Charles A. Oberwager dismissed the case of Aaron Reuben

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against Police Inspector James S. Boland, in which the restaurant man charged oppression by the officer in command of the district containing a majority of New York's better class dance and eating establishments. The Reuben place was raided Sept. 7 when it was alleged a bottle of whiskey, found on the premises, had been "planted" by an officer. The constant presence of a cop in the restaurant caused the complaint.

The Authors and Composers Society in Paris has issued a circular to all orchestras deploring the adaptation of classical music for dancing purposes. The plea to put a stop to the so-called abuse has been complied with by a majority of the musical organizations outside of the colored jazz bands. The French lay the blame to New York or importations from this country.

A night performance at the Park music hall on Columbus circle was recently held up for 20 minutes due to a fight back stage between the English and American chorists girls in the show. The Yankee contingent, numbering 20, resented the presence of the half dozen English girls while so many American show girls were out of work. The trouble had been brewing for a couple of weeks.

Theatrical press representatives recently met to organize a permanent organization amongst themselves. One of the objects will be to stop irresponsible advertising schemes. There were 30 men present at the meeting.

Ada Gladys Powell, a young Welshwoman, was refused permission to enter this country by the immigration authorities when it was learned that James Dale, playing in "Loyalties" and whom she stated she was to marry, already had a

wife. The girl was permitted to pay her own passage back.

Young J. B. Harriman, prominent in New York and Washington society circles, is studying for the stage. He has adopted a professional name to hide his identity.

Florence Walton has announced that she will be married Christmas week to Leon Leitrim, her present dancing partner.

Edward Vroom says he will erect a theatre in the Times square district to be dedicated to the production of romantic and classic plays. The house will have a seating capacity of about 1,500. The structure is designed to be the permanent home of a company comprised of American and English actors.

Trenton, N. J., has uncovered a "cut rate" executioner in the person of William S. Gilbert, a night watchman. Gilbert has his own scaffold and will travel anywhere in the United States on a "case" for from \$175, in nearby states, to \$200 and "expenses" for further distances.

The Moscow Art Theatre Co. have been notified that they may enter France as guests of the government. They had been waiting a month. The company could not fill Paris engagements while the French refused to vize their Soviet passports. The company is due to sail for America, Dec. 30.

Two ill-fated men were married in Washington, D. C., Nov. 25, by the Rev. E. H. Swann, a Baptist clergyman. Signor Giuseppe, 30 years old, 3 feet 3 inches in height and weighing 70 pounds, took to wife Orene

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Thompson, 17 years old, who stands 4 feet and also weighs 70 pounds. Giuseppe was a bareback rider with the Ringling Brothers and Barnum and Bailey Circus.

The Actors Fidelity League opened its new quarters at 17 East 45th street, Sunday. The suite consists of five large rooms on the third floor.

A dinner was recently given at the Hotel Commodore for the Curtain, a new little playhouse to be situated on the west side.

An interview in a local newspaper at Louisville is the cause of the Jefferson Post of the American Legion, that city, to urge that the immigration authorities deport the dancer, Isadora Duncan. The post intends to press the matter at the national headquarters of the legion. The interview is said to have contained statements which members of the post declared were unpatriotic.

The amount of booze consumed by spectators at the Army-Navy game in Philadelphia Saturday and the open way in which it was gorged, may cause an official investigation, according to despatches from Washington. The Cabinet discussed the enforcement problem during its entire last assemblage and the open display of liquor in the stands has caused additional concern.

The Bureau of Student Employment at Princeton University reports that the total earnings of the 500 students working their way through college totaled \$161,530. Sixty-six which, the bureau claims, work during the war.

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BUFFALO

By SIDNEY BURTON

The Abbott Theatrical Enterprise Corporation has filed a certificate of incorporation in the County Clerk's Office here. It is capitalized at \$54,000 and the directors are given as Harry Abbott, Jacob Levine, Roy Van and Conrad V. Brunner Abbott and Levine represent the local management of the Garden (Mutual burlesque). Van is a Buffalo newspaper man and Brunner is connected with the Garden as proprietor of the bar run in connection with the house. No announcement as to the purpose of the enterprise has been made although it is thought that it is concerned with the operation of the Garden.

The practice recently put into vogue by some of the small moving picture houses of the city of giving away prizes of candy, groceries and household provisions to holders of lucky numbers has been stopped by the chief of police here, who states that a number of complaints have been made against picture managers who are using this method of stimulating business. Deputy Chief Marnon issued a statement this week saying that the practice would not be permitted as it was in violation of the lottery law.

The first performance to be given by the Buffalo Players, Inc., will be Carlo Goldoni's three-act comedy "A Curious Mishap," a translation from the modern Italian comedy. The production will be given at the Allendale theatre early in January under the direction of Frederick Cowley.

INDIANAPOLIS

By VOLNEY B. FOWLER

Thanksgiving week at the Murat. "The Guilty One," first half and "Red Pepper," last; English's. "The Little Shepherd of Kingdom Come," first half and "Dulcy" last.

"Brothers," by Donald Grooms King of Indianapolis, and "The Marriage Gown," by Judith K. Solenberger of Kokomo, were playlets produced last Friday evening by the Little Theatre Society at the Masonic Temple.

The Indianapolis Motion Picture Co., was incorporated last week with \$30,000 capital. Purpose is to manufacture, produce and distribute motion pictures. Directors are Frank J. Rembusch, Mark F. Rhodes, Alfred R. Choinard and Carlis B. Trotter.

The Indiana Federation of Women's Clubs submitted its proposal to introduce in the coming session of the Legislature a movie censorship bill to the Legislative Council of Women last week. The council did not act on the matter. It will meet again Dec. 7.



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PROVIDENCE, R. I.

"Daffy Dill" at Shubert-Majestic this week. James T. Powers in his new musical comedy, "The Little Kangaroo," at Majestic next week. The Edward F. Albee Rhode Island interscholastic football trophy was presented to Capt. Abrams of the Hope High school team, champions of the state, by W. Foster Lardner, house manager, during the performance at the Albee theatre Friday evening. Accepting the prize for his team-mates, who were seated in one of the boxes, Capt. Abrams declared that it had been an inspiration to players in all the schools during the season.

The Edward F. Albee prize playlet contest for the best one-act play written by a Rhode Islander has been extended to Jan. 1. The judges of the contest will be Dr. William D. Noon, president of Providence College, Prof. Charles Crosby of Brown University, and Miss Florence Slack, Providence High schools elocution instructor. The winning production will be played on the Keith circuit.

With the aid of actors playing here and through the courtesy of the various theatres the Pen and Pencil Club of Rhode Island opened its social winter season with an entertainment Thursday evening.

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WASHINGTON, D. C.

"Abie's Irish Rose" opened here Sunday with the President Theatre Stock Co. to \$1,500, smashing all records for stock and at the price, \$1.50 top. Papers gave show the same sort of treatment accorded it when first presented in New York, but admitted its entertaining values and its laugh-producing abilities. The company gave an excellent performance, with the following principals: Harry Shutan, Ann Sutherland, Guy d'Enery, Leo Hoyt (who played Solomon Levy), Henry Duffy, Eileen Wilson, Robert Lowe and John Carmody.

For the sixth time the National opened its doors, each successive time a step farther being made to the modern theatre, and although the theatre portion is only completed it was acclaimed one of the finest in the country. The front of the building will remain as it is until next summer, when this will be remodeled and an office building enclosing the theatre be erected. The old style circular balconies are gone, and it is modern throughout and marks the 87th year of its existence. It was first opened in 1835 and has held in its audiences presidents of the United States, foreign rulers and diplomats, leaders of Congress and prominent officials in every walk of life in America.

The attraction was H. B. Warner in "Bull Dog Drummond" and is but one month ahead of its anniversary of the first opening on Dec. 27, 1835, with "The Man of the World."

The theatre is owned by W. H. Rapley and has William Fowler continuing as manager and S. E. Cochran treasurer. The seating capacity totals 1,800, about 15 seats less than heretofore.

Poll's, closed since June 15, reopened Monday with "The Hayseed," a new musical comedy. The house is one of the oldest in the nation's

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capital and now has been thoroughly modernized, nothing being left of the original building except the four walls. The cost is stated to have reached \$300,000, which the holder of the lease, A. B. Chase, paid, as the government, which owns the ground and building, had no funds for the purpose. The house now seats 2,000, there having been added 1,200 chairs on the lower floor, extending back and taking in the space formerly given over to a promenade.

R. G. Craer continues as manager, having supervised the entire reconstruction throughout the past six months, with Steve Costa as treasurer. The house plays Shubert attractions.

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L. Stoddard Taylor, manager for the Shuberts at the Garrick, is fast recovering from an attack of pleurisy.

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WILL SHAKESPEARE IN

(Continued from page 11)

lessened operating costs. Revivals are generally spotted in the spring, as appears true of many of the Shakespearean efforts. Another so listed is Lenore Ulric, proposed for "Juliet" by Belasco, but after the run of "Kiki," which should last past Easter, at the Belasco (now in its fifty-third week). Ben Greet is due in March with his players in the classic drama.

A. H. Woods stated Marjorie Rambeau will be ready in January for appearances in "As You Like It" and "Antony and Cleopatra," and that plans have been made for several months. She is expected to end her tour in "The Goldfish" at that time. That Florence Reed, now starring in "East of Suez," will also take to Shakespeare and will be seen in "The Taming of the Shrew" during the season is also averred by that manager. In addition, Edward Vroom, who made afternoon presentations of Shakespeare last winter, announced he will build a theatre for the classic drama.

One of the interesting suggestions made since the imminent craze started is for a production of "Othello" with Charles Gilpin in the role of the Moor. The colored dramatic star is now on tour in the west in "Emperor Jones."

It appears that the plans of Broadway managers have scared off those Shakespearean engagements

which have been seasonal here. Only Walter Hampden is due into town and he will offer "Othello," the first time for him. Fritz Leiber is booked to the coast. It is doubtful if Robert Mantell will tackle the New York lists, while Sothern and Marlowe appear to have stepped aside for this season. It is considered definite that John Barrymore will remain at the Harris after the run of "Hamlet," decline, at which time he is to appear in "Richard III." That presentation two seasons ago was regarded as one of the finest of its kind and a sensational run was sidetracked by the star's illness.

It will be the first time that New York will have witnessed two or more productions of the same Shakespearean play at the same time—that is if the two "Julietts" are showing concurrently or two "Shylocks" or two or more "Hamlets." In London, however, that has happened a number of times. There have been three presentations of "Hamlet" there simultaneously, with Beerbohm Tree, Sir Henry Irving and Sir Frank Benson enacting the role in three different theatres. They were opposed to in "The Merchant of Venice," but the concurrent engagements seemed to flourish. Forbes-Robertson, too, has been in the Shakespearean tournament that London stages every once in a while.

There are 36 plays by Shakespeare

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Eves. 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.

Matinees Wednesday and Saturday, 2:30.

ANNE NICHOLS' New Comedy

"ABIE'S IRISH ROSE"

With an All-Star Cast

GAIETY

B'way & 46th St. Eves. 8:30.

Mats. Wed. & Sat., 2:30.

CHARLES DILLINGHAM Presents

LOYALTIES

By JOHN GALSWORDY

"SEASON'S BEST PLAY."—Tribune

EARL CARROLL Theatre, 7th Ave.

at Fifth St. Eves. 8:30.

Mats. Thurs. & Sat., 2:30.

SCHWAB & KUSSELL Bring You

The GINGHAM GIRL

with EDDIE BUZZELL

HELEN FORD BERTIE BEAUMONT

LOUISE ALLEN RUSSELL MACK

ALAN EDWARDS AMELIA SUMMERSVILLE

And the BEST CITIUS on BROADWAY

Knickerbocker THEATRE.

B'way & 38th St.

Eves. 8:15. Mats. Wednesday & Saturday.

A Real Blueblood Among Shows.—Tribune.

A. L. ERLANGER'S PRODUCTION.

The YANKEE

PRINCESS

HENRY MILLER'S THEATRE

124 W. 43d St.

Eves. 8:20. Mats. Thurs. & Sat., 2:20.

INA CLAIRE

AND CO., Including BRUCE MURRAY in

ARTHUR RICHMAN'S New Comedy,

The Awful Truth

ELTINGE THEATRE.

WEST 42d STREET.

Eves. 8:30. Mats. Wed. & Sat.

A. H. WOODS Presents

FLORENCE REED in

"EAST OF SUEZ"

By W. SOMERSET MAUGHAM

BELASCO West 44th St. Eves. 8:30.

Mats. Thurs. & Sat. 2:30.

DAVID BELASCO Presents

LENORE ULRIC

as KIKI

A New Character Study by ANDRE PICARD

LYCEUM

West 45th St. Eves. at 8:30.

Mats. Thurs. & Sat., 2:30.

DAVID BELASCO Presents

FRANCES STARR

in "SHORE LEAVE"

New Amsterdam Theatre—W. 42d Street

Evenings 8:15. POPULAR MAT. WEDNESDAY.

REGULAR MATINEE SATURDAY.

EXTRA MATINEE THURSDAY

A National Institution

Ziegfeld FOLLIES

Evenings at 8:30

MATS. THURS. & SAT. 2:30.

"THE FOOL"

CHANNING POLLOCK'S

New Play Produced by the Selwyns

HUDSON

43d St. at 5th Ave.

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

LIBERTY THEATRE, W. 42d St.

Mats. Wed. & Sat.

"Best American Musical Play

in the Whole Wide World"

GEORGE M. COHAN'S COMEDIANS

in the New Song and Dance Show

"LITTLE NELLIE KELLY"

GEO. COHAN Thea., B'way at 42d St.

Mats. Wed. and Sat.

THE LOVE CHILD

By HENRY BATAILLE

Adapted for the American Stage

By MARTIN BROWN

with a Notable Company, Including

SIDNEY BLACKMER

JANET BECHER

LEE BAKER

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

JIM

MAUDE

KENNEDY and KRAMER

HARD SHOE TOE DANCERS

Now Playing (Nov. 30-Dec. 2) Keith's, Jersey City

Direction TOMMY CURRAN, JAS. E. FLUNKETT OFFICE

In all. At least 12 are not playable. Of the 24 that have been presented in England on and off, several would not be entertained on American stages, where about one-third of the entire Shakespearean repertoire is employed.

The Shakespearean tide places in an unusual position Winthrop Ames' forthcoming drama called "Will Shakespeare," written by Clemence Dane. Whether this piece will be affected for loss or profit will be an interesting development. Managerial opinion of the Shakespearean shower is "All's well that ends well."

BILLS NEXT WEEK

(Continued from Page 21)

C & T Harvey Jason & Harrigan
2d half Great Howard
Roshier & Muffs (One to fill)

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages
Betty Lou Hart
Story & Clark
Noddies Fagan
Josie Heather Co
Palo & Palet
Kate & Wiley

ST. PAUL
Pantages
Rinaldo Bros
Pierce & Goff
L. Burkhardt Co
Klinter & Reaney
Thaler's Circus
(One to fill)

WINNIPEG
Pantages
Bobby Lehman
Ward & Doolay
Harnes & Hamilton
Norton Melnotte
Jack Goldie
Seven Algerians

REGINA, CAN.
Pantages
(4-6)
(Same bill plays
Saskatoon 7-9)
The Gladiators
Wilson & Addie
El Cota
MacFarland & Sis
Walter Brower
Choy Ling Foo

Travel
(Open week)
Lillian's Dogs
Tollman Revue
Great Maurice
Bennet & Baird
Little Pixilax
Charbot & Toroni
SAN FRANCISCO

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(Open week)
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Little Pixilax
Charbot & Toroni
SAN FRANCISCO

Han'n & H'ison Sis
Three LeGrohs
DeMichele Bros
Four Ortons
Farrell & Haten

OAKLAND, CAL.
Pantages
Daly Mac & D
Tuck & Clare
Kennedy & Rooney
Rigoletto Bros
Joe Bernard Co

LOS ANGELES
Pantages
J & E Mitchell
Miller & Miller
Cassler & Beasley 2
Rising Generation
Roosman & Signa
Prosper & Merritt

SAN DIEGO, CAL.
Pantages
Selma Brantz
Riviera & King
Kluting's Animals
Sidney S. Stynes
Kaliyama
Kirksmith Slaters

L/G BEACH, CAL.
Pantages
Durt Shepherd
Farro & Richard
Alexander
Vokes & Don
Clifford Wayne Co

SALT LAKE
Pantages (7-9)
Billy Kelly Rev
Abbott & White
Weiderman Sis
Five Prestons
5 Lameys

OGDEN, UTAH
Pantages
Florette & Jeffrie
"Fate"

INTERSTATE CIRCUIT
DALLAS, TEX.
Majestic
Al Stryker
Walters & Gould
Harriet Rempel Co
Carlisle & LaMal
Eilda Morris
"The Storm"

FT. SMITH, ARK.
Majestic
Brownie Slaters
Herbert Brooks
Kane & Herman
Ramsdell & Deyo
(One to fill)

FT. WORTH, TEX.
Majestic
Mankin
Emme Burton Co
Grace Huff Co
Diamond & Bren'n
Jack Benny
Mabel Ford Co

HOUSTON, TEX.
Majestic
Sankus & Sylvers
Rudell & Dunigan

Princesses Wahletka
Mildred Harris Co
Clara Howard
Mineral Monarchs
LITTLE ROCK
Majestic
Brownie Slaters
Herbert Brooks
Edith Tallaferra
Kane & Herman
Ramsdell & Deyo

OKLAHOMA CITY
Majestic
(Tulsa split)
1st half
Catherine Sinclair
Harry Langdon Co
Norris Pollock
(Two to fill)

SAN ANTONIO
Majestic
B & H Skatell

Flanders & Butler
Harry Breen
Sheila Terry Co
Harry Johnson Co
Industrial Band

TULSA, OKLA.
Majestic
(Okla. City split)
1st half
Dallas Walker
Al Tucker
W. Fletcher Co
Van & Bell

Babb Carroll & S
WICHITA, KAN.
Orpheum
Frital Scheff
Alexandra
Maker & Redford
(Two to fill)

Five Patrowers
Bob Murphy
Ruloof & Elton
(Two to fill)

The Jack Edwards mentioned in
Variety last week as no longer con-
nected with the paper is not the
Jack Edwards known as a theatrical
manager and publicity man.

Fred Taylor, who has managed
the Academy, Newburgh, N. Y., has
retired, leasing the house to Cole-
man Bros. & Winnigraft, who op-
erate the Lafayette, New York, for
ten years. The house will play six
acts on a split week, beginning last
half of last week.

The annual bazaar for the Stage
Children's Fund will take place at
the Hotel McAlpin, Dec. 1-2. Mrs.
John H. Van Tine is chairman and
Mrs. Sol Schwartz, vice chairman.
Dolls have been donated by stage
and screen stars.

B. S. BROADWAY at
MOSS' B'way 41 St.

B. F. KEITH VAUDEVILLE

"KENTUCKY DERBY"

with REGINALD DENNY

MARK

STRAND

Broadway & 47th St.

"A NATIONAL INSTITUTION"

Direction: Joseph Frankett

"LORNA DOONE"

with MADGE RELAMY

STAND SYMPHONY ORCHESTRA

OSWALD



WOODSIDE
KENNELS
WOODSIDE
L. I.

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

ORPHEUM CIRCUIT

Direction JACK GARDNER

FRANK NINA

BACON and FONTAINE

World's Greatest Dancing Skaters

NOW FEATURED

INGERSOLL PIER BALLROOM

DETROIT, MICH.

JIM and GLADYS

Guilfoyle

Direction BILLY JACKSON

John Keefe

"SPITE CORNER"

LITTLE THEATRE, NEW YORK CITY

CARLTON EMMY

AND

HIS MAD WAGS

BOOKED SOLID—ORPHEUM CIR.

Direction: BURT CORTELYOU

Flanders & Butler

Harry Breen

Sheila Terry Co

QUINCY ADAMS SAWYER

Baltimore, Nov. 29.

At the New theatre, Baltimore, week beginning Nov. 27, world premiere coincident with showing in Washington, D. C. Metro Pictures Corporation producers, with Clarence G. Badger as director.

Quincy Adams Sawyer.....John Bowers
Alice Pettengill.....Blanche Sweet
Obadiah Strout.....Lon Chaney
Lindy Putnam.....Barbara La Marr
Abner Stiles.....Elmo Lincoln
Mandy Skinner.....Louise Fazenda
Nathaniel Sawyer.....Joseph Dowling
Mrs. Putnam.....Claire McDowell
Deacon Pettengill.....Edward Connelly
Betsy Ann Ross.....June Elvidge
Hiram Maxwell.....Victor Pote
Samanthy.....Gail Henry
Ben Bates.....Hank Mann
Mrs. Sawyer.....Kate Lester
Bob Wood.....Billy Franey
Cobby Twine.....Taylor Graves, Harry Depp

An excellent picture of its kind, with the "homey" atmosphere accentuated. But in the long run the thing which marks it from the rest is that it contains more hokum than any other picture produced this year.

And yet, with all its hoke and its palpably theatrical devices, it is entertaining and at times thrilling. It is the type of picture a critic could find fault with, yet nine-tenths of the population of this land will find it vastly amusing.

The story is true and seems derived merely to show off the physical powers of John Bowers and Elmo Lincoln and to give opportunities to ailing the rural comedy on thick.

Quincy Adams Sawyer is a young Boston lawyer, one of the rising type, who is induced to come to Mason's Corner, Mass., in order to assist Deacon Pettengill in the settling of an estate. The estate is that of Mr. Putnam, who left behind him a widow of the usual type and a vampish daughter, Lindy Putnam, who is played by the rather voluptuous Barbara La Marr. Lindy is beloved by Obadiah Strout, a local attorney, who is doing his best to win Lindy, but on the side he has been annexing a considerable portion of the Putnam estate to his own exchequer. Strout and Abner Stiles, the village blacksmith, who sings bass and wields a hefty sledge, resent the presence of the young lawyer, especially since Lindy has taken great pains to win him for herself.

Rumors reach Sawyer's ears the gossip of the town resent his boarding at the Putnam home, so he moves over to the residence of Deacon Pettengill. There is the deacon's blind niece, Alice, who by chance he had met in Boston. Her memory lingered with him and his memory stuck to her. So the romance starts, the plot curdles and the dirty work begins, and it's thick and fast.

First it is a street fight which Abner starts with Sawyer as he is out riding with the blind girl. The whole village turns out and sees the lawyer give the blacksmith a sound trouncing. But the crafty Strout coaxes Lindy and Stiles into a plot to rid themselves of the lawyer and Alice. The plan is to cut the cables on the ferryboat which swings across the river, which is one of the rivers with rapids, falls and thrills. The plan works, Alice, however, is on the boat alone, and the thrills in the play come when Sawyer rides like mad down the bank of the river, jumps fences on his horse, and finally falls into the river from a precipice which gives way under the weight of the horse. Then he swims to the boat and rescues the girl just in time to prevent them from being swept over the falls, and, as he tells her he loves her, they clinch.

Blanche Sweet makes her reputation all over again as the blind girl, and John Bowers adds to the lustre he gained in "Lorna Doone," Lon Chaney and Elmo Lincoln do good work as the villains.

But it seems that the good work of nearly everyone in the cast, which is as near all-star as one can assemble, is overshadowed by the fearful hokum purveyed in the story.

Harold Lloyd returned to the coast last week. The screen comedian did not close anything in New York that would tend to change his present distributing connection, but it is quite possible that a change will be made in the very near future.

100%
OF THE

Exhibitors of Michigan
Read our magazine published every Tuesday.
If you want to reach this clientele there is no better medium.

Rates very low
MICHIGAN FILM REVIEW
JACOB SMITH, Publisher
415 Free Press Bldg.
DETROIT, MICH.

THIRTY DAYS

Newark, Nov. 29.

Paramount production presented by Jesse Lasky and starring Wallace Reid. Scenario by Walter Woods from the play by A. E. Thomas and Charles Hamilton. Directed by James Cruze. Five reels. At Loew's State, Newark, Nov. 27.

John Lloyd.....Wallace Reid
Lucy Ledyard.....Wanda Hawley
Huntley Palmer.....Cyril Chadwick
Judge Hooker.....Charles Ogle
Rosa Polenta.....Hershel Mayell
Rosa Polenta.....Carmen Phillips
Mrs. Ledyard.....Helen Dunbar
Marcel.....Kalla Pasha

By some unexplained freak of fortune Loew's State, Newark, secured this picture for what is apparently a world premiere. It is merely a program picture of average merit. If Wallace Reid is satisfied to continue in pictures of this type he will soon join the stars of yesterday. Not that his acting is bad, but he seems to think it sufficient in some scenes if he merely makes a "personal appearance." Despite a few typical Reid touches most of his work is commonplace, and mediocrity neither makes nor maintains a star. Furthermore, he seems at times to think he is Harold Lloyd.

The story itself is an amusing conception, but utterly misses fire in the telling. John Lloyd is suspected by his sweetheart, Lucy Ledyard, of being too susceptible to the charms of her sex. She finally agrees to marry him if he keeps free from entanglements for 30 days. His engagement greatly disappoints his solemn rival, Huntley Palmer, but the latter, encouraged a bit by Lucy, stays around waiting for Lloyd to fall. While doing welfare work with Lucy, Lloyd is found in a compromising attitude with Rosa Polenta by her husband, the leader of a secret Italian order. The rest of the picture is taken up with Lloyd's attempts to escape the vengeance of the Italian. The complications that ensue should be amusing, but generally fail to arouse more than mild interest. One exception is a genuinely comic scene in which Palmer, Judge Hooker and Lloyd await the arrival of Polenta, who has run amuck with a carving knife. Their fear and their attempts to gauge the size of the knife are admirably expressed. In an effort to save Lloyd the judge sentences him to 30 days in jail, where he will be secure, as his pursuer sails to Italy before the end of that time. But Polenta meets him in jail and when Lloyd is released she follows him home.

The climax, though an essentially clever conception, is spoiled by as crude a piece of business as ever disgraced a serial. Lloyd, with the help of two ex-prisoners, entraps and binds what he supposes is the Italian (but who turns out to be the judge) dismisses the prisoners and while he is telephoning in triumph, Polenta steals upon him with a stiletto. Just as he is about to strike he is stopped by Lucy with a gun. She appears from nowhere without rime or reason; apparently the author was stuck but had to save his hero.

Reid's support in general is excellent. Cyril Chadwick walks off with first honors, closely followed by Charles Ogle and Hershel Mayell. As the warden, Kalla Pasha hardly equaled his work in "The Dictator."

Wanda Hawley had no chance to act and carefully avoided taking any. The titles are mediocre, the production adequate and the photography generally good. The direction is uneven. Several gags quite extraneous to the real plot are introduced to little point. Even the old story of the drunk giving up his seat in an empty car to a lady makes its appearance.

A capacity audience Monday night manifested but mild interest in the picture.

HUNGRY HEARTS

Goldwyn comedy-drama made from the novel by Anzia Yezierska. The story by Montague Glass of "Potash and Perlmutter" fame. Directed by E. Mason Hopper. Featured players Bryant Washburn, Helen Ferguson and Rosa Rosanova. At the Capitol, Nov. 26.

THE CAST
David.....Bryant Washburn
Sarah.....Helen Ferguson
Abraham.....E. A. Warren
Hannah.....Rosa Rosanova
Rosenblatt.....George Siegmann
Gedalyah Mindel.....Otto Lederer
Mishel Mindel.....Millie Schottland
Cosack.....Bert Sprotte
Sorkin.....A. Budin
Judge.....Edwin B. Tilton

"Hungry Hearts" among other things demonstrates that five reels is pretty broad territory on which to spread a thin human interest story. This sentimental record of an immigrant Jewish family from Russia in their adventures in America has many touching passages and a wealth of sympathetic character sketching. It has an authentic touch and a lot of fine, gentle humor, but it is entirely devoid of dramatic action and one is constrained to fear that its appeal will be limited.

It's a pity, too, that the production could not have been converted into a more compelling drama, for it has the elements of a novelty in that it gets away from the time-worn screen topics and the familiar character types and it deals with some recognizable and very human people.

Here's a big subject—the theme of the Americanization of an alien family delivered raw in New York from the oppression of Russia. But

out of this rich material it does seem the incidents that have been picked are petty. Certainly they are inadequate for a feature length picture.

The best they have been able to do is to elaborate a mildly amusing short story into a five-reel picture with some moments of bright human comedy spaced out by long periods of dullness. The best of the film is the character work of Rosa Rosanova, whose Jewish immigrant mother is a companion piece of acting to Vera Gordon's creation in "Humoresque." This is a fine bit of authentic acting by a gifted screen player, done with splendid subtleties of meaning. But it stands alone. There are a few telling character bits of Ghetto types, chief among them by Otto Lederer and A. Budin. It was a grave error to cast Bryant Washburn as the young lover. Here was a play of foreign flavor, and they chose for its romantic foreground an actor who is familiar to all fandom as a smart modern hero, entirely out of the atmosphere of the story and production. Helen Ferguson was much better. She looked the part and played it sympathetically.

Abraham is the impractical scholar and teacher of ancient learning in his Russian village. The Cosacks break up his little school, and the wise and efficient Sara, mother of the brood, schemes to get to America, the land of promise. By manifold privations they reach New York—the steerage scene as the ship passes the Statue of Liberty is a touching episode. But in this new land there are more troubles. The East Side tenement with its grime is a sore trial to Sara's soul. By pinching she man-

ages to finance a revel in white paint to give it "beautiffulness," to do honor to the engagement of the daughter and David, nephew of the grasping landlord, Rosenblatt.

This Rosenblatt is an alien who has prospered and he opposes violently the alliance of his nephew with these "nobodies." To break up the betrothal he imposes \$10 more rent on Sara for her "painted up" kitchen and here comes the explosion. Sara goes insane at the injustice and wrecks the kitchen with a cleaver. For this she is hailed to the police court, but so sincere is her appeal to American justice that the case is dismissed, the wicked landlord is punished and "justice for the poor is vindicated in this new America." The final scene has Sara installed in the country home of David and Sara, where she can revel in white paint, and the flowers in the garden are so beautiful "it looks almost like a cemetery." The title is close in name to the U's "Human Hearts."

THELMA

Chester Bennett Production released by the F. B. O. Adapted from the Marie Corelli novel by Thos. Dixon, Jr. Directed by Chester Bennett. Six reels. Shows at Loew's State three days, Nov. 27.

Thelma.....Jane Novak
Britta.....Barbara Tennant
Lovissa.....Gordon Mullen
Olaf.....Bert Sprotte
Philip.....Vernon Steele
Loemer.....Peter Burke
Sigurd.....Jack Rollins
Dyceworthy.....Harry Clark
Lady Clara.....June Elvidge
Leonax.....Wedgewood Nowell

Chester Bennett has turned out a rather fair feature, but his manner of handling the Marie Corelli tale is a little slow as to tempo and

therefore rather tiring before it finishes. Otherwise it is a picture good enough to play the better part of the split week houses, especially where there is a double feature policy or vaudeville as an added attraction. It is sure fire for the daily change houses along the line.

The cast has sufficient in names to make it worth while from an advertising standpoint, especially if the exhibitor cares to pound on the Mrs. William Hart angle. That might bring a little money along for the house. But Barbara Tennant and June Elvidge are also among the women, which makes for a flash.

The story is a tale of London and Norway, with the society element in it to a certain extent. Sir Phillip, being turned down by a girl, starts on a yachting cruise and meets the daughter of a direct descendant of the Vikings of old, marries her and returns to London. Here the trouble makers start to get busy. They lead his wife to believe Sir Phillip is a trifter. She returns to her home, to be followed by the husband, who effects a reconciliation, proving his innocence.

There is some picturesque camera stuff shot outdoors and some very clever lightings. A couple of brief thrills, but they do not linger in the memory.

Jean Havez is to turn producer. In Los Angeles it is reported he is to be at the head of a company that is to do with two-reel comedies for the Metro. Havez has for a long time been the top of the screen writers of comedy known as "zag men," and has been easily the highest priced of those men on the coast.

A
Paramount
Picture

BEBE as a gorging Spanish dancer who plays with the hearts of men. A flaming love-drama in a setting of lavish beauty.

A
Penrhyn Stanlaws
Production

ADOLPH ZUKOR PRESENTS

Winged Wings

WITH
BEBE DANIELS
and **CONRAD NAGEL**

From the Story by Katherine Newlin Burt — Adapted by Edfrid A. Bingham

"A most unusual picture. Well worth seeing."
—N. Y. Telegraph

"Adds considerably to Stanlaws' reputation."
—N. Y. Evening World

(3-col. adv. Mats
at exchanges)

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

SINGED WINGS

Paramount, presented by Adolph Zukor, starring Bebe Daniels and Conrad Nagel. Directed by Perryn Stenwall. Story by Katherine Newlin Burt, adapted by Edith A. Birmingham. Five reels, shown at the Rivoli, N. Y., week Nov. 26.

Bebe Daniels.....Bebe Daniels
Conrad Nagel.....Conrad Nagel
Adolphe Menjou.....Adolphe Menjou
Don Jose della Guerdia.....Robert Brower
Emilio.....Ernest Torrence
Eva Gordon.....Mabel Torrence

This production appears to be a real novelty in screen entertainment. It isn't a picture, however, but it will break box office records, and it will attract a nice even business and please. It is especially suited for children's matinees during the coming holiday period. From the latter, however, it mustn't be judged a kid picture, because it isn't. It is simply a corking story with a short costume prolog as part of a dream of the heroine. The co-starring of Bebe Daniels and Conrad Nagel should have some box-office value.

The story is of the granddaughter of a famous old Spanish grandee whose family was once a power in California. The girl's grandfather and she are the sole surviving members. They are in poverty and the girl is dancing in a water front cafe in San Francisco. She has attracted the attention of a society man, who tries to win her for his mistress.

At the opening is a dream in which the girl is a princess and the hero of the tale a devoted knight. They love, but she is slain by the jealous court jester. Her grandfather informs her, when she tells him of the dream, that that has been the fate of the entire family, their end is always foretold in visions of that nature. A half-witted clown who secured the position in the cafe for her is her protector from the attentions of the rougher element and the society men who try to flirt with her. Of all of the latter the one who makes the greatest impression is Blas Gordon, played by Adolphe Jean Menjou. He makes it a corking heavy. Securing engagements at social functions for the girl as part of his campaign, when his wife calls in her nephew, assist her in breaking up the infatuation, the dancing girl recognizes him as the knight who appeared in her dreams. Although she loves him she bids him go, in fear he will mean her death.

Gordon's wife in an effort to regain her husband's waning affection takes up dancing, and at a social affair substitutes for the dancing girl. The half-crazed clown, believing the girl has fallen in love with Gordon, trails her to the affair. As she is finishing her dance he fires a shot through a window and apparently kills her. It was the wife of Gordon who was the victim. At the finish the girl and nephew are clinched for the final fadeout.

The picture is well handled in direction, especially the trick stuff in the dream episode, where Stanlows has employed the fairies and witches as aids to his story, which part will please the children.

Fred.

WHAT FOOLS MEN ARE!

Production by Pyramid Pictures, Inc. Eugene Walter, "The Flapper," adapted by Peter Milne and directed by George Terwilliger. Fair Binney featured. Distributed by American Releasing. At the Cameo, New York, Nov. 28.

Peggy Kendricks.....Fair Binney
Joseph Striker.....Joseph Striker
Bartley Claybourne.....Huntley Gordon
Lucy Ford.....Lucy Ford
Horace Demarest.....J. Barney Sherry
Tayard Thomas.....Temple Saxe
Steve O'Malley.....Harry Clay Binney

Eugene Walter built up a play of bitter pessimism and unadulterated ugliness, and then the polyantha movies took it up and sugar-coated it. The result isn't satisfactory. "The Flapper" was a disagreeable treatise on the selfish, unscrupulous female of the younger generation. Walter's may have been a distorted view, but at least it was a real attitude and it went to a reasonably logical conclusion.

The film version is nothing at all. The indictment of the unprincipled young person of the feminine persuasion is presented with painstaking care and in its exposition is convincing. Then the play takes it back and we are treated to a counter-terf "happy endings" that simply won't go down.

Peggy wrecks a couple of homes as she goes her self-indulgent way, and is about to deliberately wreck the life of the young man who marries her, when she suddenly experiences a change of heart, and in a twinkling is as angelic as before she was vixenish. They took limitless care in building up the wicked character, but the paragon was the makeshift task of one short scene and a couple of titles. The net result was the Little Miss Hyde stuck and the Little Miss Jekyll was dismissed as

phony. Any audience would feel imposed upon by the patent hoax.

The ethics of the play are all wrong, anyway. The heroine is an intensified Becky Sharpe without any of the graces or wit of the Thackeray heroine. She spends half her life in the play in making other people miserable and then the rest of her fruitless existence in achieving her own happiness. To be sure she regrets some of her misdeeds mildly, but it doesn't bring her any special unhappiness, and altogether she presents a queer study in literary moralities. The whole thing is just a makeshift and was never worth the doing either on stage or screen, the reputation of Walter's for doing worthwhile things to the contrary notwithstanding.

Peggy is a parasitic daughter of luxury living in the home of her sister and wheedling her brother-in-law for costly clothes and jewels. She takes advantage of the husband's feeling that he is neglected by his wife, who is preoccupied by her literary work. When the wife finds that Peggy has a wardrobe full of expensive clothes paid for by the husband, and learns from a scandal society paper the two are seen in company sufficiently to cause gossip, she taxes husband with being in love and goes off to Reno.

The husband insists upon marrying Peggy when his wife wins her decree, but Peggy turns him off in favor of a younger and richer man, Ralph Demarest, never suspecting that the marriage will cause Ralph's disinheritation. When old man Demarest refuses to support the young pair, Peggy has no compunction in taking a bribe of \$25,000 to discard her new husband at the demand of his father. She takes the money and agrees to divorce him, being supported by her companion of many flirtations, Olga, her maid until they trod the primrose path together. The money is paid, the agreement signed and Peggy is on her way back to the carefree life of the cabaret lounge when she suddenly reverses herself for no visible reason except that it made a better commercial movie.

So she spends the last reel in bringing her sister and her divorced husband together again in a passage meant to be prettily sentimental, returning to her own snatched husband and receiving the blessings of the rich father, who came in just in time for the sugary finish with his benediction. Apparently she lived a life of content thereafter. An old age of poverty and toil would scarcely have been too severe a penalty for her acts of real one to four, something like Becky Sharpe's, say.

Even so fresh and dainty a young actress as Fair Binney can't save the character from vulgarity. An excellent cast of players is wasted, including Joseph Striker, the young husband, Huntley Gordon, J. Barney Sherry, Florence Blinn, and Temple Saxe. The production was in the best style of the up-to-date studio and the photography first-class.

Rush.

DRIVEN

Feature length drama by Charles Brabin. Story by Alfred Raboch; scenario by Mr. Brabin, who also directed. Principal parts by Charles Emmett Mack, Emily Fitzroy, Burr McIntosh and Elmore Fair. Invitation screening Nov. 22.

An admirable bit of dramatic staging and screen story telling, but the story is gloomy and depressing to an extreme degree. There are powerful passages of almost tragic import, but the tragedy has a sordid quality that leaves an ugly impression.

It deals with brutal people of the Tennessee mountains, creatures without a redeeming grace or a saving touch of humor or picturesqueness, a sordid, dingy lot, whose ugly lives form the background of the play, which has not an enlightening contrast. Violence and blood and hate enter into the tale as its only motif, and the whole thing makes an unlovely picture.

Why is it that dramatic "realism" plays constantly upon the nasty side of life? It is doubtful if this kind of material has any appeal for the picture fans. Indeed, it does not seem to prosper, especially beyond the limited audiences of the so-called "new theatre," and its possibilities for the screen are negligible. The picture is well enough done, but the question is one of choice of material with which to address a special public, and Mr. Brabin is at fault in attempting to present a heavy, gloomy tragedy through the screen medium that lends itself to romantic treatment pretty exclusively.

The story centers in the Tolliver family of moonshiners, a brutal father and three equally brutal, snarling, drunken sons, the quartet seemingly being in a conspiracy against a younger brother, favorite of the brow-beaten, toll-worm mother, a pathetic slave of poverty and wretchedness. A pretty little love affair develops between the boy Tommy and the sweet daughter of the neighboring Hardin family, little Renee. The older and worst of the three older brothers looks upon the child with eyes of desire, while the silent mother vainly tries to aid her favorite's suit.

Rose's father opposes the older brother's surly courtship, and is shot down in the back in revenge while the daughter is taken into the Tolliver household believing that

"the revenuers" killed her father. The brothers' rival claims upon the girl are put to the crude mountain code—if Tommy is to have the girl, he must be man enough to lick his elder brother, and this leads to one of the most disgusting exhibitions of violence the screen has ever shown. The boy is no match for the stronger brother and is pounded to helplessness in a one-sided fight that makes the flesh of the spectator crawl.

By the issue of this fight the girl's fate is decided. She is to be forced to marry the elder brother at the next visit of the parson. Meanwhile the mother and Tommy strive for some escape. Money to get away from the mountains is Tommy's hopeless goal. The day before the expected arrival of the parson, the desperado steals away to a distant cabin where a revenue officer is located, and in return for \$100 discloses the hiding place of the Tolliver moonshiner still. The revenue men close in on the whiskey plant while the father and three sons are at work and a fine dramatic battle is staged here, while the mother at the cabin is arranging for the departure of the girl and boy for happiness beyond the mountains.

The father escapes from the revenue men, and in a series of short scenes is shown hastening toward the cabin, working up suspense for a final clash, the previous action having disposed of the three brothers at the hands of the armed revenue men. The climax is not effective. The father reaches the cabin after the young people have departed, but is prevented from interfering with them by the mother's threat to shoot. Husband and wife meet in a clash of wills after she confesses it was she who sold out the revenue men. The only logical ending would be the death of either one, but the scenario writer's nerve must have deserted him at the last moment. He has the husband giving way and agreeing that henceforth they shall live in mutual partnership. A hopelessly unconvincing solution and a feeble anti-climax.

Emily Fitzroy's performance as the backwood mother is a remarkably strong bit of dramatic acting. Burr McIntosh contributes fine work as the father. The scenic forces are excellent and the photography first-rate, but the story almost precludes any substantial record at the box office.

Rush.

THE TOLL OF THE SEA

Technicolor production, released through Metro. Story by Frances Marion. Chester M. Franklin, director. Photographic direction by J. A. Ball. At Rialto, New York, week Nov. 28.

Anna May Wong.....Anna May Wong
Allen Carver.....Kenneth Harlan
Barbara Carver.....Beatrice Bentley

It was changing it to place a Chinese "Butterfly" on the screen at this date for that kind of tale wherever set. It hardly called for Miss Marion to write it. Thousands of them must have been thrown in the basket ever since there were pictures. Though, coincidentally, "East is West" is released about this time as well.

The sad and tragic romance of Mme. Butterfly passed through made it once, and enough. There are others sadder and more tragic nearer home. Let the scenario writers open up their imaginations, if possessing them, not to water the stock of others.

Here it is no different, other than in the locale, the nationality and a baby boy, with the Chinese girl-wife rescuing her husband from the sea as he floated in at the opening of the picture, to win and lose him as he forgot his chink wife. The baby to come and the sea and the girl, vainly waiting, in Hong Kong, to again have the husband and his latest American wife return, to give him and the boy up for her, the American, and the Chinese girl, alone with her sea, walked into it and to her death, for the finish.

Someone recognized this story needed something else, even beyond the extraordinarily fine playing of Anna May Wong, who is an exquisite crier without glycerine, or Baby Morton as darling a boy (if not a girl) as the screen owns.

So it was a color process Technicolor gave to the filming that seemed to run quite short of the regulation five reels. Nothing in a moving picture story can rise superior to the story. Coloring never will, never has, and doesn't here. The coloring runs without streaks, the camera catching the natural colors apparently, although what seemed something of a freak in this process is that the pallid color given to the complexion of the Chinese extended to the faces of the Americans as well. Perhaps white cannot be taken by this camera with its pallid shade enveloping all faces, white being open to question as a color or for coloring in specific connection. But it was a noticeable defect in the coloring scheme.

Still, though, the natural colors or the coloring in this Technicolor production is attractive, as it brings out the foliage or strikes the colorful dress of the Chinese, but, as with all devices tried for in pictures as something new, other than story, direction or settings, the newness becomes part of the picture almost immediately, and thereafter is accepted, with the story remaining as the main thread or holding power, if there is a story such as here, and not a display of flowers or some par-

ticular objects to accentuate the colorings.

Which causes "The Toll of the Sea" to be gauged as strictly a weekly release plus what novelty the coloring may contain, aided as it may be by advance publicity. There are those who will continue to prefer the plain black and white, for, with a good strong tale, nothing more is required for the sheet. But this picture will gather to itself advocates among those who like the romantic, the dream of love, and may wish to engulf themselves with hatred for Allen Carver, that American who could not but be hated in his despicable role, and was played in a matter-of-fact way by Kenneth Harlan.

As a matter of record, on the Rialto's program this week is a short reel named "The Mirror." It gives the history of aviation from the days of 1903, when the Wrights, Curtiss, Farman and Bleriot did their missionary work at the risk of their lives. It is set down pictorially and statistically in a way to the present day. As an interesting picture less than one-third the length of "The Toll of the Sea" (a misnomer in its title, by the way), it is vastly more interesting to children or adults.

But "The Toll of the Sea" will do on the regular programs if too much is not looked for from it. Sims.

ARE THE CHILDREN TO BLAME

The moral values of this picture are perfect, but in all other particulars it is as bad a production as ever gets within walking distance of Times square. The story is a crude transcript of "Silas Marner," with such variations as making the weaver a blacksmith named David something, placing the action in a nondescript place and in a time when people wore clothes of about 1899 and rode in autos of about 1916 model.

The continuity is disordered, the story told and without form. As soon as one gets acquainted with a

set of characters they disappear and a new set comes on. One episode starts and finishes independently, and then the story takes a new hold and begins again. Here's a sample:

Robert is a college student. He marries secretly, fearing his father's wrath. His wife dies; her baby dies; the wife's sister gets somebody else's baby and schemes to blackmail Robert. All this is set forth in two scenes and three titles. Then they waste 100 feet or more in picturing the agonies of conscience that the blackmailing sister suffers for her crimes. And the jest of it is that these agonies don't lead anywhere unless it is to the sage moral in a title copied in full and here preserved to posterity: "Uncanny in mind and heart is the woman who would deceive." The moral is plain—it is all wrong to blackmail timid husbands, if you get the point.

The acting and direction are on a par with the rest of the junk. In one scene—it was where the blackmailing sister dies in the blacksmith's home, if a stunned and staggering memory serves—one of the characters starts to exit registering sorrow. When he takes three steps he observes that his course is going to lead him between the hero, also in an appropriate attitude of dejection, and the camera. So he starts, retraces his way and decorously walks off behind the hero. The passage was worthy of Mack Sennett.

The featured player is a child, Em Horman, who was poorly coached. Of course, the little one had a dog, but the chance was lost. It wasn't a movie dog at all, just a natural brindle pup, and it was obviously unmoved by all the fuss and noise of a movie lot. The blackmailing sister threw it out of a window along about reel two and the pup's value was out for the rest of the production.

Joseph Marquis played Robert, and besides resembling Wally Reid gave evidence of acting ability.

Rush.

22 Big Time Pictures To Start the New Year

First National has contracted for 22 of the biggest Box-Office attractions ever offered exhibitors, to be released the first period of 1923. Arrangements also are being made for other big features. Just look over this list:

"THE DANGEROUS AGE"
A John M. Stahl production

RICHARD BARTHELMLESS
in "Fury"

NORMA TALMADGE
in "A Voice from the Minaret"

"WHAT A WIFE LEARNED"
A Thomas H. Ince Special

"BELL BOY 13"
A Thomas H. Ince production
with Douglas MacLean

"SCARS OF JEALOUSY"
A Thomas H. Ince production

KATHERINE MACDONALD
in "The Lonely Road"

"THE SUNSHINE TRAIL"
A Thomas H. Ince production
with Douglas MacLean

"THE GIRL FROM THE GOLDEN WEST"
An Edwin Carewe production
taken from the famous
Belasco play

KATHERINE MACDONALD
in "The Scarlet Lily"

"TRILBY"
A Richard Walton Tully production

"A MAN OF ACTION"
A Thomas H. Ince production
with Douglas MacLean

KATHERINE MACDONALD
in "Money, Money, Money"

JACKIE COOGAN
in "Daddy"

AN EDWIN CAREWE PRODUCTION
Title to be announced later

"THE SIGN"
A Laurence Trimble-Jane Murfin
production
(Not a Strongheart picture)

"THE WHITE FRONTIER"
An Allen Holubar production
with Dorothy Phillips

RICHARD BARTHELMLESS
in "The Bright Shawl," Joseph
Hergesheimer's famous story

NORMA TALMADGE
in "Within the Law"

"MONEY LOVE AND THE WOMAN"
A John M. Stahl production

"THE ISLE OF DEAD SHIPS"
A Maurice Tournier production
taken from Capt. Marriot's
famous sea story

A JAMES YOUNG PRODUCTION
Title to be announced later

A First National Picture



Rothacker Paints
Insure Your Screen

RIALTO AND RIVOLI EVEN, WHILE CAPITOL TOPS B'WAY

Two Paramount Houses Run Neck and Neck with \$15,700 as Gross Last Week—"Trifling Women" Pulls \$43,000—"Tess" Drops on Second Week

Broadway witnessed a peculiar incident last week when the two Paramount houses, the Rialto and Rivoli, ran practically neck and neck in the matter of gross receipts, there being hardly \$100 difference in the business done at the two houses. It was the Capitol, however, that walked off with the prize receipts of the week, getting around \$43,000 with the Metro feature, "Trifling Women," after the Rex Ingram special had played a run at the Astor for four or five weeks. "Tess," in its second week at the Strand, fell off somewhat in receipts but still turned a good week's business for the house.

Of the specials there will be but three remaining after the current week. They are "Knighthood," at the Criterion, getting between \$10,000 and \$11,000 each week; "Robin Hood," at the Lyric, touching \$13,000; and "The Town That Forgot God," the Fox special at the Astor, where the business has been building steadily.

For a single week a contender for honors will be the revival of "The Birth of a Nation," to slip into the Selwyn following "Partners Again." Griffith had the Apollo for his "One Exciting Night," which also ends this Saturday to make room for a new Selwyn show. There was an additional week to run on the rental arrangement and the Selwyns proposed to let the picture producer have the Selwyn to continue, but he decided to place his initial masterpiece on Broadway for a week instead.

"The Village Blacksmith," which Fox had at the 44th Street, closed last Saturday, leaving the house dark, with it understood Fox is continuing to pay the rent for the period he had leased it.

At the Cameo the American Releasing put in "What Fools Men Are" after having run "The Queen of the Moulin Rouge" and "When the Desert Calls" for two weeks each at the house.

Estimated business last week:
Apollo—"One Exciting Night" (Griffith). Seats 1,200. Scale: Mats., \$1 top; evs., \$1.50. The overflow of "Robin Hood" has been helping Griffith picture, which finishes this week. "The Birth of a Nation" to go into Selwyn next week for single week.

Astor—"The Town That Forgot God" (Fox). Seats, 1,131. Scale: Mats., \$1 top; evs., \$1.50. Fourth week. Something under \$6,000 last week.

Cameo—"When the Desert Calls" (Am. Releasing). Seats, 550. Scale: 55-75. With a small capacity house the second week of this picture held to \$4,000; considered exceptional.

Capitol—"Trifling Women" (Metro). Seats, 5,300. Scale: Mats., 30-50-\$1; evs., 55-55-\$1. Pulled terrific week's business getting a gross of \$43,000, playing this house after having had a run at the Astor which concluded two weeks ago.

Criterion—"Knighthood" (Cosmopolitan-Paramount). Seats, 836. Scale: Mats., \$1.50 top; evs., \$2; 9th week. Continuing at capacity clip; got almost \$11,000 last week.

44th Street—"The Village Blacksmith" (Fox). Seats, 1,235. Scale: Mats., \$1 top; evs., \$1.50. Fourth week. Finished at this house last Saturday night, getting under \$3,000 on the week.

Lyric—"Robin Hood" (United Artists). Seats, 1,400. Scale: Mats., \$1.50 top; evs., \$2. Fifth week. Doing a corking business, drawing around \$18,000 a week. Doug and Mary, who were here for several weeks, left for the coast on Sunday.

Rialto—"Ebb Tide" (Paramount). Seats, 1,950; scale, 55-55-99. This house managed to hold its own even break on the week, getting around \$15,700.

Rivoli—"Pride of Palomar" (Paramount). Seats, 2,200; scale, 55-55-99. This Cosmopolitan did not turn the business that it was expected to and the Rivoli on the week failed to top the Rialto by more than \$100 getting with the gross also being around \$15,700.

Strand—"Tess of the Storm Country" Seats 2,900; scale, 30-50-85. The second week of "Tess" naturally fell off to a certain extent with the gross going around \$29,000.

Goldwyn has insured the lives of Eric von Stroheim and June Mathis through Behrend & Levy of Los Angeles. Stroheim was recently signed by Goldwyn as a director. Miss Mathis is under contract by Goldwyn to do the scenario of "Ben Hur."

"YOUNG RAJAH" FLOPS AT NEWMAN, K. C.

Town Tiring of "Sheik" Films—Estelle Taylor's Vamp

Kansas City, Nov. 29.

With a city-wide campaign for the purpose of raising \$850,000 for the city's charitable institutions conducted all week and to a successful conclusion Sunday, there were thousands who failed to find time for the movies and more thousands who, having given liberally, evidently did not feel able to spend anything for amusement, consequently there was but one answer—poor business at all the downtown film houses.

"The Man Who Saw Tomorrow" was the Royal's offering and this house held up better than any of the others. At the Newman Valentino's "Young Rajah" flopped diamally. Opening to capacity Sunday, the picture failed to get over and the balance of the week was worse than poor. This is the second "Sheik" picture to fail at this house in the last few weeks, and it looks as though the fans were filled up with it. The house continues its numerous extra musical and dancing events and is making a big play for everything in sight.

Those who liked their "vamps" thought well of the Liberty's bill, "A Fool There Was," with Estelle Taylor, but business was only ordinary. The Newman's third string house, the Twelfth Street, with John Barrymore in "Sherlock Holmes," proved the exception. Many were present who had never been in the house before.

Newman—"The Young Rajah" (Paramount). Seats, 1,930. Scale: Mats., 35; nights, 50-75. Opened big Sunday, but flopped badly during balance of week despite big show given with it. Around \$12,000.

Liberty—"A Fool There Was" (Fox). Seats, 1,000. Scale: 35-50. Estelle Taylor. Critics who saw the first with Theda Bara declare Miss Taylor is a worthy successor to vampy shoes of predecessor. This 1922 version is up to date and a similar story is carried in the newspapers every day. Grossed close to \$5,700.

Twelfth St.—"Sherlock Holmes" Seats, 1,400. Scale: 10-25. John Barrymore. On account of the press stuff given the picture it drew slightly in addition to the regular house business; about \$2,400.

Royal—"The Man Who Saw Tomorrow" (Paramount). Seats, 890. Scale: 35-50. Thomas Meighan. Business in thorough of \$7,000. Opposition first-runs at popular-priced vaudeville houses; "The Hands of Nara," Mainstreet; "The Lavender Bath Lady," Globe, and "The Golden Gift," Pantages.

FIRST ACCIDENT SUIT

\$100,000 Damages Asked from Knickerbocker Disaster

Washington, Nov. 29.

The first suit following the Knickerbocker theatre disaster was filed here with \$100,000 asked as damages by Mrs. Sadie Breslau. A separate suit has also been filed for \$25,000 by Richard Breslau, her husband, who claims this amount for the loss of the services of his wife. Both suits are filed in the District Supreme Court.

Mrs. Breslau says that she was sitting in the balcony on the night of the disaster last January and was imprisoned in the debris for more than three hours.

The suits are against the Knickerbocker Theatre Company, of which Harry M. Crandall was president.

When the New York State Motion Picture Commission refused to license the exhibition of "Fate," starring Clara Smith Hamon, on the ground it would corrupt morals and tend to incite crime, the sponsors of the production appealed to the Appellate Division. That judicial body has affirmed the commission's decision and "Fate" cannot be exhibited in New York State. Clara Smith Hamon was acquitted of the murder of Jake L. Hamon, wealthy Oklahoma politician, in the spring of 1921.

BOSTON BUSINESS OFF \$1,000 ON AN AVERAGE

"Down to the Sea in Ships" Counted on to Build Up "Trifling Women"

Boston, Nov. 29.

The big screech this week was the Selwyn swing from the legit field into pictures. From present appearances it will stay there for some weeks to come.

"Down to the Sea in Ships" should go especially well in New England. It is built around a business, whaling, that at one time was registered as one of the top-notchers in trade. It opened Monday night with an invitation audience augmented by some real cash. In fact, the cash on hand was sufficient to encourage the house people into believing that there might be something in the picture to give the house a break on a percentage basis.

It is in on a guarantee from those behind the Elmer Clifton film, but there is also an arrangement whereby the house gets a cut if the gross gets high enough. It is plugging against real opposition in "When Knighthood Was in Flower," still housed at the Park.

"One Exciting Night," the Griffith film is on the last week at Tremont Temple. Admittedly not one of the best Griffith ever put forth, it has gone along to fair business at the downtown house for several weeks. Priced at \$1.50 top, but with plenty of room on the floor at \$1, and some seats at 50 cents, the weekly gross never ran very big, but large enough to cover the house rental.

It is now the sixth week for the Marion Davies picture at the Park. Up-to-date publicity methods, with the Hearst papers doing everything possible to keep the film before the public, has kept it going big, but has not been picking up much. Last week was off from the preceding week. By the time the picture is ready to pull out, in three weeks according to the original arrangements, it should be down to a gross between \$5,000 and \$6,000.

Last week the two big Loew houses, the State, uptown, and the Orpheum, downtown, showed the same picture, "Trifling Women." It was the second week this has been attempted and again there is no sign that these houses cut into each other. The downtown house runs vaudeville with the picture, and appeals to a different class of patrons at prices that are on a par with those uptown.

Business at most of the big houses was off about \$1,000 from that done the preceding week, due to no special reason, the weather during the week having been of the sort that makes for good attendance at the picture houses. It was probably a natural lull, not significant in itself.

After a couple of weeks with "The Curse of Drink," the Globe, another Loew house, has gone over to the split week program again. "The Curse of Drink" was way off, the film doing less than \$3,000. It could not be shown Sunday because of the local Sunday licensing arrangement.

Estimates for last week:
Loew's State—(Capacity, 4,000; scale, 25-50.) Using this week the William de Mille production of Booth Tarkington's "Clarence" as a feature; Viola Dana in "Love in the Dark," underlined. "Trifling Women," at the house last week, did a bit better than \$13,000, a bit over \$1,000 from the business of the previous week.

Tremont Temple—(Capacity, 2,000; scale, 50-\$1.50.) The final week of "One Exciting Night," the Griffith film which is now on the eighth week at the house, and which did not do a startling amount of business any time during the stay. On the departure of this picture the house will show Jackie Coogan's "Oliver Twist," figured for big business during the holiday season.

Park—(Capacity, 2,400; scale, 50-\$1.50.) "Knighthood" on the sixth week, with two more to go. Business slid off a trifle the first of last week, but came back strong towards the end, grossing between \$5,500 and \$9,000. Is finding difficulty filling up at the mats. To offset this a special souvenir was given to the first 500 persons attending the Sunday matinee.

Modern—(Capacity, 800; scale, 23-40.) With an extra break in the publicity it did well, the house did about \$5,500 with "Till We Meet Again." This is business just about average for the house, everything being even. Using "The Kentucky Derby," with "Dusk to Dawn" underlined this week.

Beacon—(Capacity, scale and attraction similar to Modern, with gross about the same.)

The Orpheum did about \$16,000 last week, using "Trifling Women," the same film that was featured at the State uptown.

NO RECOVERY IN D. C.

Expected Uplift in Receipts Fails to Materialize

Washington, Nov. 29.

A lull hit the nation's capital that was not expected during the past week. The reconvening of Congress, which was anticipated would boost receipts generally failed to help matters, and, though the houses got about their usual patronage, it was not what was expected.

A reversal in the running of the houses on a comparative basis was also noted; the Columbia, with Rodolph Valentino in "The Young Rajah," naturally held first place, as was expected, but Loew's Palace, also a good second with its large seating capacity and popular run of established picture stars, dropped into last place as far as receipts were concerned.

Estimates for the week:

Loew's Columbia—"The Young Rajah." (Paramount). (Capacity 1,200; scale 25-35 mats., 35-50 nights). This latest Valentino offering caught on from the very offset and piled up the usual big gross for the opening week of a big picture for this house. Business more than justifying its continuance for a second week. Did between \$14,000 and \$15,000.

Moore's Rialto—"The Impossible Mrs. Bellew." (Paramount). (Capacity 1,900; scale, mornings 25, afternoon 35, evenings 50). This is the first of the Paramount pictures to be shown at this house in considerable time. The star is extremely popular, more particularly among the women, and the result was that receipts took a big jump and incidentally bringing this house, which usually foots the list of houses, into second place. Looks to have gotten close to \$10,000.

Crandall's Metropolitan—"Kindred of the Dust." (First National). (Capacity 1,700; scale 20-35 mats., 35-50 evenings). This Peter B. Kyne story was well liked and kept the business at the usual level for this house. Looks to have done about \$8,500.

Loew's Palace—"Youth to Youth." (Metro). (Capacity 2,500; scale 20-35 mats., 35-40-50 nights). This picture featuring Billie Dove, although most pleasing, failed to hold up, the receipts dropping a little below the usual. Possibly this was not altogether the fault of the picture, as things just seemed to be a little off. Did about \$8,000.

TWO FEATURES PLAY TWO HOUSES EACH

"Brawn of North" and "Clarence," with Double Dates, Draw in Pittsburgh

Pittsburgh, Nov. 29.

The start of cold weather thinned business up considerably last week, and justified the two big features each in two houses in the two chief districts. "Brawn of the North" lived up to its advance notices, and with its abundance of action and splendid scenic display all properly played up, drew well at both the Grand and the Regent. "Clarence," preceded by its popularity as a novel and on the stage, drew substantially, receiving favorable comment of the dailies. At both the Liberty and Sate, where it was presented, the week-end returns boosted the gross considerably. The second week of "The Young Rajah" almost duplicated the Olympic's first. The Grand this week is again featuring a group of string musicians of their orchestra, while the Olympic announces a follow-up of Elsie Ferguson, appearing at the Regent this week in person in the presentation of her latest film vehicle next week, "The Outcast."

Estimates on last week's business:
Grand—"Brawn of the North." (Seats 2,500; scale, 25-40-55.) Irene Rich and Lee Shumway were little featured and could hardly be credited with any of the draw, the picture relying on the title and the reputation of the house. Strongheart, the wonder dog, might also be given a certain share of credit. About \$13,500.

Olympic—"Young Rajah." (Seats 1,100; scale, 25-40.) The Valentino vehicle started off mildly in its second week, but picked up gradually and scored almost as big a gross as the first. The picture was praised, though not considered as well done as others by the same star. About \$9,000.

Liberty—"Clarence." (Seats 1,200; scale, 25-40-55.) Considered a good attraction in this district, where the neighborhood element comprises much of the collegiate group. With the start of cold breezes business improved noticeably. About \$8,600.

"Buster" Kenton left for the coast after having been in New York for over a month. On his return west he will immediately begin work on a feature-length comedy.

NEW McVICKER'S HURTS CHICAGO, REPORTED

"Manslaughter" Under Expectations at Roosevelt—"Exciting Night" Good

Chicago, Nov. 29.

Picture enthusiasm was at a standstill along the Rialto last week. The only ripple was the extensive advertising by Griffith's "One Exciting Night." Much was expected from "Manslaughter" at the Roosevelt to force out "Knighthood," but it did not prove as big a draw as expected, most of the dailies kidding the film. Plenty of money spent on this feature, with months and months of billboard work and publicity.

Jones, Linick & Schaefer's McVicker's is being watched in comparison with the Chicago theatre, both as to presentations and power of films. J. L. & S. have started on a newspaper advertising campaign. It is said part of this advertising is being paid for by Famous Players, but the much-rumored statement of Famous having money in the house itself is denied and the denial is believed by the insiders.

Estimates for last week:
"Rich Man's Wives" (First National Chicago. Seats, 4,200. Scale: Mats., 50; nights, 65. House Peters, Claire Windsor and strong presentation, but for some reason house did not hold its own. McVicker's must have cut in for at least a few thousand dollars, and the waiting crowd at the Chicago has been greatly diminished.

"Manslaughter," Roosevelt. Seats, 1,275. Scale: Mats., 30; nights, 55. Booked in for two weeks, but not proving as strong as expected. Any big feature on its first week here is good for around \$20,000. Second week tells the tale.

"The Impossible Mrs. Bellew" (Paramount). McVickers. Seats, 2,500. Scale: Mats., 49; nights, 59. Featuring Gloria Swanson. Received consideration from press, although Miss Swanson is almost through as a picture card in this city. New theatre continuing to hold up to \$25,000 and \$26,000 weekly.

"The Man Who Played God" (Universal). Randolph. Seats, 686. Scale: Mats., 35; nights, 50. George Arliss, featured in this picture, playing three blocks away in his own show. It is doubtful if the picture helped the show, but the show no doubt helped the picture. Town was covered with placards of attractive design, which drew business for the house. Around \$7,000.

"One Exciting Night" (D. W. Griffith). Illinois 2d week. Seats, 1,500. Scale: \$1-75-50. Some one knowing Chicago is handling this film and getting the most out of it. Causing a great deal of word of mouth advertising and drawing real money to house. Doubtful if any money will be made on its downtown showing, but no money will be lost, and with its loop prestige will do terrific business in the outlying houses. Around \$12,000 last week.

DETROIT'S EVEN WEEK

Steady Business in Picture Houses Still Continues

Detroit, Nov. 29.

No outstanding feature in connection with the first-run picture situation last week. Business very good all over, nobody reporting a poor business, but no one reporting a whooping business. Weather was ideal—cold and snappy. The two big feature attractions for the third week were "Knighthood" at the Adams and "Robin Hood" at the Orpheum. "Knighthood" was 75 and "Robin Hood" \$2. The Adams is giving five shows daily and the Orpheum two shows daily. "Robin Hood" is not getting the play the Shadduckam Grotto anticipated, and it is doubtful if the engagement—which will run another week—will prove profitable.

Adams—"Knighthood." Fortunate Detroit has a Hearst paper, as this picture has received a ton of publicity through the Hearst organ. Business satisfactory in third week. Around \$12,000. Will stay fourth week.

Madison—"Face in the Fog." Business good. Around \$10,000.

Capitol—"Bond Boy" and orchestra. Henry King tried to give Barthelmess another "Tolahe David" but didn't get to it. Nevertheless, corking good story. Business splendid all week.

Fox—Washington—"Sherlock Holmes," with John Barrymore. Had nine days' showing at this house and business good. Through co-operation of the Detroit Police Department a showcase was placed in front of the theatre exhibiting various guns used by noted criminals.

Broadway—Strand—"Kentucky Derby." Good box-office picture. Around \$7,500.

FRISCO FASHION SHOWS BOOST FEATURE THE GROSSES

Three Houses Make Special Appeal to Women— New Comedy Find—Mrs. Douglas Crane Draws Well

San Francisco, Nov. 29.

There is an epidemic of fashion shows among the downtown first run picture theatres, put on evidently with the idea of bolstering up the screen features, which in most cases were scarcely better than ordinary attractions. The fashion shows did the trick for business at the Granada, the Warfield and the California, held up very well throughout the week.

At the California, Mrs. Douglas Crane was featured in the fashion show given in connection with Irene Castle's feature, "Slim Shoulders." The Granada celebrated its first anniversary with an elaborate program, offering the fashion show in conjunction with "Brothers Under the Skin." This house, which is opening on Saturdays, manages to draw a big patronage on Saturday and Sunday, but cannot seem to overcome a drop on Monday and Tuesday.

The Warfield showed "If I Were Queen" with Ethel Clayton and gave equal publicity to the Stan Laurel comedy, "Mud and Sand." The comedy got over 100 per cent, and easily topped the feature. Laurel is a new screen comedian out here and his first offering proved a winner.

This house also deserves plenty of credit for the merit of the fashion show, which was really original, staged with care and unexpectedly elaborate. Business was better than last week.

"Slim Shoulders" didn't seem to prove much of a lure at the California, but the special engagement of Mrs. Douglas Crane got business.

The Strand, with its second week of "Skin Deep," suffered a falling off in patronage, and the smashing record of the first seven days with this offering will not be reached.

"When Knighthood Was in Flower," with Marion Davies, at the Curran has caught the fancy of picturegoers, and business is holding up better than the wisecracks peddled. The Hearst papers here, of course, have been giving it pages and pages of publicity. There was about \$14,000 on the week.

The Tivoli offered "Brawn of the North," and it is not making any special appeal. This type of screen entertainment is apparently through as far as this city is concerned. Patrons of the films have seen all the husky dogs and salt snow that they care to look at.

At the Imperial "Sherlock Holmes," with John Barrymore, came in for the highest praise, but it has not proved the box office draw that was anticipated. It is a big picture, well made, and most capably acted.

California—"Slim Shoulders" (Hodkinson). (Seats, 2,700; scale 50-75-90). Irene Castle. The Fashion Show lavishly presented, and Mrs. Douglas Crane, with a dancing partner, created more interest than the picture with which it was equally billed. Drew \$15,000.

Granada—"Brothers Under the Skin" (Goldwyn). (Seats 2,940; scale 50-75-90). Claire Windsor. It is anniversary week here and special features were offered, including a fashion revue headed by Anita Peters Wright girls. The picture was well thought of, with business holding up to average. Grossed \$14,000.

Imperial—"Sherlock Holmes" (F. B. O.). (Seats 1,425; scale 35-50-75). John Barrymore. Did not get what was expected. Did \$7,500.

Strand—"Skin Deep" (First National). (Seats 1,700; scale 40-55). Milton Sills (second week). Held up fairly well. Showing \$7,000 on the week.

Tivoli—"Brawn of the North" (First National). (Seats 1,800; scale 25-40). Featuring Strongheart (the wonder dog). Got \$8,000.

Loew's Warfield—"If I Were Queen" (F. B. O.). (Seats 2,800; scale 35-75). Ethel Clifton. The Fashion Show staged by Jack Holland made a good impression and proved of some value to box office. Grossed \$12,000.

Frolic—"The Lone Hand" (Universal). (Seats 1,000; scale 10-30). Hoot Gibson. Business around \$3,000.

Francis X. Bushman is being sued for \$1,670 in the New York Supreme Court by Suzanne Devoyod of the Comedie Francaise, Paris. The plaintiff alleges that in 1919 she advanced the picture actor \$3,120 to induce his sailing to France to appear in a production she contemplated sponsoring. Bushman is alleged to have breached the agreement, and only returned \$1,450 of the amount advanced.

LONDON FILM NOTES

London, Nov. 18.

Frank Crane's next picture for the Ideal company will be a filmization of a novel, "The Hawk." For this Charles Hutchison, known in America as "Hurricane Hutch," has been engaged to "star," and arrived here Nov. 11.

Lupino Lane, the first of whose comedies for William Fox has just been shown here, will not, as imagined, return to work in America early in the new year. His theatrical engagements will keep him here longer than he originally intended.

Adrien Brunel, the British producer, who is in Venice with an international company for Atlas Biocraft, is having bad luck with the weather. Rain has been incessant since he and the company arrived, and in three weeks they have only taken about 1,400 feet. The leading man in this picture, which is titled "The Man Without Desire," is Ivor Novello.

London is wrapped in a thick blanket of cold fog, yet despite this two new attractions have been added to its multiple street shows. One is a parade of unhappy looking bull-fighters advertising "Blood and Sand" at the Scala; the other consists of rickshaws drawn by even more unhappy looking Clarksonian "Chinks," and containing shivering girls. This advertises the Talmadge picture, "East Is West."

The £1,000,000 "Alliance" company seems entirely smashed. Founded by Sir Walter de Frece, M. P., Charles F. Higham, M. P., and various other well-known men, this company started with a big boom. American directors and experts were brought over, the old "London company" studios at St. Margaret's were practically gutted and everything was done on big lines. Their first picture, "Carlyle," with Matheson Lang and Hilda Bailey in their original stage parts, achieved a measure of success, after which the company did little or nothing beyond putting its productions out of sight. Then Harley Knoles arrived and was also going to do big things. He made a film version of Balfe's "Bohemian Girl" with a huge and expensive cast, including Ellen Terry and Gladys Cooper. After doing this he was understood to be on the point of making a version of the famous Napoleonic drama, "A Royal Divorce." He, however, went to America holiday-making, and has not returned. Alliance is again in the hands of the law, and Samuelson will make "A Royal Divorce."

FILM ITEMS

The Broadway and 96th Street Realty Co., controlled by William Fox, again lost out in its suit to restrain the superintendent of buildings from permitting the operation of the picture house on the corner of Broadway and 96th street (Symphony theatre). Fox has a picture house, the Japanese Gardens, a block north. The Appellate Division last week affirmed the decision of the lower court to that effect. The 96th street property is leased by the Trio Amusement Co.

Felix Adler and Argyll Campbell are collaborating on two-reel comedy scenarios to be produced by the Mastodon Pictures Company. They have agreed to deliver a scenario monthly. Charles Murray and Ray McKee will be featured in the comedies.

The Universal has purchased through Laura Wilck, the play broker, the screen rights to "The 6:50," in which Lillian Albertson appeared at the Hudson, New York, last season. The piece is to be utilized as a screen vehicle for Virginia Dalili.

JUDGMENTS

(First name is judgment debtor; creditor and amount follows.)

Andrew J. Callaghan; Certified Securities Co. Inc.; \$1,057.30.

Stella Wilner; New Netherland Bank of N. Y.; \$430.84.

Elkay Feature Film Mfg. Corp.; City of N. Y.; \$105.37.

Cosmopolitan Feature Film Co.; Same; \$75.51.

Fiction Picts., Inc.; Same; \$161.87.

Foremost Feature Film Corp.; Same; \$75.51.

MacNamara Feature Film Co., Inc.; Same; \$462.31.

Victoria Amuse. Corp.; Same; \$75.51.

Montgomery Moore Film Corp.; Same; \$611.03.

C. & R. Amus. Co., Inc.; Same; \$45.89.

Wm. K. Ziegfeld; 247 West 75th St., Inc.; \$220.66.

Art of Music Sales Corp.; J. J. Little & Ives Co.; \$1,640.13.

Hope Hampton; H. Brown Co., Inc.; \$166.95.

Ralph Spence; Craftsmen Film Labs., Inc.; \$49.90.

INSIDE STUFF

ON PICTURES

From Los Angeles comes the word filmdom might as well prepare to face another scandal. The wife of a prominent director who has become involved with one of the ladies who has been seen in the cast of every one of his recent pictures is threatening to shoot the lady in question first and obtain a divorce from her husband afterwards.

The Massachusetts fight against censorship in which the picture industry was successful in defeating the proposed measure is said to have cost a little more than \$100,000, which was furnished by the producers and distributors in New York. At the price the industry in general seems to be agreed that the job was a cheap one. The dough bag did not appear until the last few days before the election, and then only when the industry was advised the battle seemed a hopeless one unless there was some financing done.

The matter of the Valentino contract with Famous Players and its injunction against him are expected to be court-decided early in December. Though Valentino has declared through his attorney he will not again appear for F. P., the final decision on the legal proceedings may have some weight whichever way it goes. Meantime, Valentino has not drawn any of his \$1,250 weekly salary from Famous, but he has had some very large offers for personal appearances. One is said to have been over \$4,000 a week from a picture exhibitor in the middle west. The Valentino representatives seem to hold the impression Valentino could appear upon the stage and make a few remarks (constituting a "personal appearance") without violating his Famous Players contract or its temporary injunction, alleging the contract forbids him to play under other management. Appearing upon the stage merely as a speaker, they say, is not playing under another management.

The film trade looks for a changed attitude on the part of the New York censors, rather than a move to legislate the commission out of existence. It is possible the commission's personnel will be changed. It is reported Chairman Cobb is in a receptive attitude toward another official berth and would resign if he could place himself satisfactorily. It would surprise nobody if a deal were arranged to take care of Cobb elsewhere and a successor appointed. The commission makes a neat slice of patronage and a party machine would look at the proposition of scrapping it as utter madness. Aside from this, it is by no means certain that the censor law could be repealed. It would be simpler (and better politics, as well) to allow the commission to go on functioning, but in a manner more in accord with the liberal platform upon which the Democratic ticket swept into office at the polls. Indeed, the new administration at Albany could not very well take any other attitude and be true to its campaign pledges.

NEW INCORPORATIONS

Albany, Nov. 29.

Allison Theatres Corporation, Manhattan. Capital, \$1,000. Directors: Charles Steiner, 6 Camp road, Waverest, Far Rockaway, N. Y.; Jacob Schwartz and Hyman Weisner.

L. and M. Restaurant Co., Inc., Manhattan. Capital, \$20,000. Directors: Morris Miller, 672 Bedford avenue, Brooklyn; Samuel Lerner and Herman Levitt.

S. L. R. Realty Corporation, Brooklyn. Real and personal property and conduct hotels and theatres. Capital, \$10,000. Directors: Abraham Levine, 281 Buffalo avenue, Brooklyn; Jacob Seigel and Meyer Rosen.

Ner Tumid Publishing Company, Inc., Manhattan. Capital, \$50,000. Directors: Fannie Raab, Fannie Demovitch and H. A. Shapiro, 277 Broadway.

Representative Producers' Alliance, Inc., Manhattan. Motion pictures. Capital, \$15,000. Directors: Herbert Loewenthal, 82 W. Kingsbridge road, Bronx; M. J. Wolff and Emanuel Pichandler.

Mamaroneck Operating Company, Inc., Manhattan. Motion pictures. Capital, \$1,000. Directors: L. E. Thompson, A. F. Jones and H. L. Watkins, 1564 Broadway.

The Country Editor Publishing Co., Inc., Rockville Centre, L. I. Capital, \$10,000. Directors: Theodore Randolph, A. F. Bush and Walter Kutzbach, 81 Fulton street.

H. S. T. Corporation, Brooklyn. Restaurants. Capital, \$5,000. Directors: Hyman Schrier, 439 Ashford street, Brooklyn; George Treia and Louis Hink.

Norca Pictures, Inc., Manhattan. Capital, \$50,000. Directors: C. E. Ashley, D. J. Dowling and H. J. Neuschaefer, 156 Broadway.

Camp Towanda, Manhattan. Camp and hotel business. Capital, \$15,000. Directors: Saul, Ida and Elias Bloomgard, 211 East Broadway.

Levin-Polakoff, Inc., Rochester. Restaurant. Capital, \$5,000. Directors: Benjamin and N. J. Levin, 347 Central avenue, Rochester, and Nathan Polakoff, 46 South avenue, Rochester.

Columbia Catering Co., Inc., Manhattan. Hotels, restaurants and proprietors of other places of public entertainment. Capital, \$500. Directors: George D. Cook, Jr., 542 East 137th street; Edmond Barkley and A. A. Bransky.

MacDougal Amusement Co., Inc., Manhattan. Capital, \$100,000. Directors: Leopold Prince, 29 East 124th street; Samuel May and D. T. Rosen.

C. and V., Inc., Manhattan. Motion pictures. Capital, \$10,000. Directors: Solomon Coleman, 57 West 86th street; Abraham Coleman and Nathan Vinegrad.

International University Club, Inc., Manhattan. Outdoor and indoor recreation. Capital, \$1,000. Directors: Samuel B. Howard, George V. Reilly, and H. C. Hand, 65 Cedar street.

Midway Gardens, Inc., Brooklyn. Maintain dance halls, amusement places, restaurants, etc. Capital, \$30,000. Directors: Paul T. Davis, Alvin Ohlson, and Earl A. Dahl, 35 West 4th street.

Alhara, Inc., Manhattan. Theatre proprietors. Capital, \$500. Direc-

tors: Max Lippman, N. I. Sachs, and Fay Feldman, 291 Broadway.

Regal Revues, Inc., Manhattan. General amusement business and motion pictures. Capital, \$10,000. Directors: Rube Bernstein, 110 West 48th street; Alberta Ganz and Julius Girlandinsky.

The Seeing New York Tours, Inc., Manhattan. Capital, \$1,000. Directors: Rudolph Barnacian, 19 Carter place, Jersey City; Israel Isenberg and Walter Ross.

Doornat Company, Inc., Manhattan. Theatrical and motion pictures. Capital, \$20,000. Directors: Solomon Goodman, C. A. Smith and P. S. Goodman, 130 West 42nd street.

Hayseed Productions, Inc., Manhattan. Capital, \$10,000. Directors: Edward Davidow, 1493 Broadway; George LeMaire and George Gershwin.

Co-National Plays, Inc., Manhattan. Capital, \$5,000. Directors: F. O. Miller, Alfred Worsnop and H. S. Hechheimer, of 1540 Broadway.

Superior Fotokraft Studios, Inc., Manhattan. Capital, \$10,000. Directors: Pasquale Acquaviva, 120 West 49th street; Teresa Goldberg and Casper Goldtiner.

Leon Producing Corporation, Yonkers. Capital, \$5,000. Directors: L. L. Roreck and J. J. Roreck, Shippan avenue, Stamford, Conn., and Arthur Collins.

Virginia Productions, Inc., Manhattan. Capital, \$20,000. Directors: Jacob Curtis, 1607 Broadway; George Whiting, Embassy hotel, and Jack Lait, Majestic hotel.

Rimbromat Graphic Service, Inc., Manhattan. Motion pictures. Capital, \$10,000. Directors: A. S. Bromberg, E. E. Rimbach and S. A. Marti, 160 West 46th street.

Kruger & Aaron Corporation, Manhattan. Act as agent, reality, theatrical and motion pictures. Capital, \$5,000. Directors: Lewis Kruger and Charles Kruger, 2883 Third street, Brooklyn, and Herman Aaron.

Beleska Malinoff, Inc., Manhattan. Theatrical. Capital, \$15,000. Directors: E. M. Harrington, 622 Lexington avenue; Francis Bendelari and Beleska Malinoff.

United Amusements, Delaware. Directors: F. C. Coppicus and Edward H. Tatum.

Abbey Pictures, Delaware; capital, \$100,000. Director, Joseph Sholtz.

Dexter Park, Woodhaven, Long Island; capital, \$45,000. Directors: N. C. Strong, Max Rosner and Louis Whitelaw.

B. P. Fineman Productions, Manhattan; capital, \$500. Directors, William Kassier, Harry Lewis and Henry Herzbrun.

Al Lichtman Exchange of Washington, D. C., Manhattan; capital, \$500. Directors, William Kassier, Harry Lewis and Henry Herzbrun.

Zinkin Productions, Manhattan; capital, \$500. Directors, Arthur Zinkin, S. M. Stone and Charles H. Harris.

My Camp Corp., Manhattan; capital, \$5,000. Directors, Henry M. Weill, Max Schonberg and R. L. Wise.

653 Tenth Avenue Corp., Manhattan; theatrical; capital, \$40,000. Directors, Philip Weltfisch, Harry Weltfisch and Florence Weltfisch.

\$10,000,000 SPENT IN 6 MONTHS, LASKY'S PRODUCTION PROMISE

**Twelve Units Will Start Shooting Immediately—
Tells Los Angeles Company Will Spend \$8,000,000 on Coast**

Los Angeles, Nov. 29. Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation, announced before the tenth annual Paramount convention that a program calling for heavy production would be immediately adopted by the organization and that 12 working units would start shooting as soon as the companies could be cast.

"This is a bona fide statement," said Mr. Lasky, "and while it seems a mighty load to shoulder we are well prepared for it. We have been gathering picture material for many months with this idea in mind and have at the same time paved the way along other lines."

"We intend to spend \$10,000,000 within the next six months and \$8,000,000 of that will be expended in Los Angeles. This is a greater percentage than has heretofore been allotted the Pacific coast studio, it never having run higher than three-quarters of the aggregate before."

"This will mean that four out of every five pictures will be made in Los Angeles," continued Mr. Lasky, "and will mean the hiring of at least twice the number of regularly employed people. This number under present conditions is about 1,600. Under the new program it will reach the three-thousand mark."

The Famous Players-Lasky Corporation studios in Hollywood now cover two square blocks, which is insufficient space to accommodate the increased production activity. In order to make room the old Realar studios, Occidental and Second streets, formerly the Morasco, will be pressed into service. These studios cover virtually one square block and have the facilities to accommodate three or four companies.

SUNDAY IN INDIANA

Arrests at Wabash—Affidavits to Close Stores

Wabash, Ind., Nov. 29. A Sunday movie war broke out again here last week when William and I. H. Dickson ran their house on the Sabbath. The managers and three members of the house staff were arrested on affidavits filed with the police by local ministers. They were released on their own recognizance.

When the theatre men protested that Sunday football was unmo- lested and that drug stores, groceries, poolrooms and other business permitted to operate, the ministers asked the police to stop them, too. The police replied they would act if affidavits were filed. They were not filed.

Later in the week a committee of ministers and Sheriff H. A. Summerland of Wabash county conferred with Attorney General U. S. Lesh in Indianapolis, asking whether affidavits were necessary in making arrests for running a theatre on Sunday. Lesh rules the sheriff could make arrests without a warrant if he saw the law violated.

MACHINE MAKERS' ASS'N.

An association of the projection machine manufacturers and the accessory men in the picture field is in the process of formation. Several of the biggest and most active among the projection manufacturers, formerly members of the old N. A. M. P. I., have decided to combine for mutual protection.

The battle that they may have before them will be with the question of taxation on machines in various states and the nation-wide fight with the Fire Prevention Association of the Underwriters Board which is trying to bring about the adaptation of the use of non-inflammable film in the industry.

FILMING "WABASH"

Another Paul Dresser song classic is to be filmed. Associated Exhibitors will distribute a production based on "On the Banks of the Wabash," made into a continuity by Forrest Stanley and produced by Worth-White pictures.

Madge Evans will be featured in a child role.

"BIG GAME" IN FRISCO

Town Likes Wild Animal Film—Coming East

San Francisco, Nov. 29. "Hunting Big Game in Africa" opening at the Century (old Curran) seems to have swept the town. The film is somewhat along the line of the Rainey Hunt Pictures, but seemingly far superior to the latter. The press has gone wild over the film. Opening Friday night the pictures started to a turnout Saturday which has continued since.

Eugene Roth is presenting the picture with Jack Brehany as the manager for the African Expedition Corp., an Oakland company. That is the reason for the world's premiere having been given on the west coast.

The expedition which took the pictures was financed in Oakland as a research party for the local museum of natural history. There were about 40,000 feet of film returned to this country by those who went into Africa with the organization.

Those who are behind the project have already made arrangements to show the pictures in New York after the first of the year, with the chances that a road show arrangement will be made for the balance of the country.

SHERLOCK HOLMES SUIT

Stoll Film Wins Wm. Gillette's Injunction Suit in New York

William Gillette, who dramatized and starred in "Sherlock Holmes" some years ago, founded on Sir Arthur Conan Doyle's fiction character, was denied his application for a temporary injunction against the Stoll Film Co., Ltd., of London to restrain their distribution of a series of two-reelers founded on the same characters. The Stoll picture is titled "Adventures of Sherlock Holmes." Gillette alleged that his dramatization was infringed upon by the Stoll production.

Justice Martin in the New York Supreme Court, in denying the temporary injunction, did so without prejudice to the determination of the merits upon the trial for a permanent injunction.

The court held that since the author himself ceded the Stoll company its rights to film the stories, Gillette had no redress against them. Mention of the fact that Gillette's contract also expired is made, but that issue is doubtful since the plaintiff's original contract with Doyle was not produced.

BRILL, LAKEWOOD FILM BOSS

Sol Brill is now the theatre mogul of Lakewood, N. J., since acquiring the quartet of houses in the resort formerly owned by Barney Ferber. The deal which Brill closed about two weeks ago was for the new Strand, Palace, Rialto and Ferber. The Strand was but recently completed at a cost of \$350,000 and has a seating capacity of 1,500. Brill has appointed Irving Schiffman as his local representative to look after the four houses.

Ferber on retiring from exhibiting is to enter the production field, and the chances are that he will be identified with Morris Kohn in the Dependable Pictures Corp. This organization has recently released "Till We Meet Again," directed by Christie Cabanne, and have announced they will resume production sometime after the first of the year.

BRANDT TIES UP SECTION

Harry Brandt, brother of William Brandt, has taken over two additional theatres in Brooklyn, N. Y. The Garden, a 600-seat house with an air dome seating 1,000 at 46th street and New Utrecht avenue, and the West End, seating 1,000 at 52d street and the same avenue.

The latter house is to be closed and remodelled. The obtaining of both theatres in the section gives the younger Brandt the complete control of the territory.

TWO HEAVY SUITS FOR FILM INFRINGEMENT

Morris Wants Million from U. A.; Miss Johnson Asks Half of That from Goldwyn

Los Angeles, Nov. 29.

Two suits, aggregating \$1,500,000, have been instituted here, one for infringement of copyright and the other for alleged piracy of a story for the screen. The actions are certain to attract attention as all involved are notables of the screen world.

In the one action, Gouverneur Morris is seeking to enjoin the United Artists from further showing "The Man Who Played God" and demanding profits of \$1,000,000 be turned over to him, claiming the picture is an infringement of copyright on a story owned by him.

In the other action, Emilie Johnson sues Goldwyn for \$250,000 damages and in addition \$250,000 in profits, alleging it pirated her scenario in the making of the picture, "Godless Man." Her story, "The Sea Lion," she states, was the groundwork on which the picture was based.

ELLIOTT'S CONNECTION

Elected Director of Feaster Co. Has No Re-wind Machine

Frederick Elliott, who organized the National Association of the Motion Picture Industry and was its executive secretary for six years, has been elected a member of the board of directors and executive committee of the Feaster Manufacturing Co. and is now located at the general offices of the company in New York.

The Feaster Co. is a \$750,000 corporation, manufacturing the Feaster no re-wind machine for attaching to the standard makes of projection machines. It eliminates the re-winding of film and lengthens the life of prints of pictures.

Mr. Elliott as a representative of the picture industry was active in the councils of the National Fire Protection Association and will serve in a similar capacity as the representative of his present company. It is understood the already has been invited to become actively identified with the New York Chapter of the National Fire Protective Association which has a membership of over 600 in the New York territory.

With the advent of the Will H. Hays organization, the M. P. Producers and Distributors Association of America, Inc., Elliott remained with the old N. A. M. P. I. for six months winding up the affairs of that association, resigning as executive secretary Oct. 1.

ENGLISH FIRM FOR J. S.

A luncheon was tendered to Col. A. C. Bromhead, head of the Gaumont, Ltd., of England, prior to his sailing Saturday. The purpose of the luncheon was for an open discussion of plans the English producer has to invade the American market with a series of productions to be made by his organization in England.

The initial production is to be a picturization of Hall Caine's "The Quality of Mercy," which, it is believed, is sufficiently international in its appeal to find ready acceptance in the United States. The principal plan which Colonel Bromhead and his English associates are to follow, in the hope that their productions although made abroad will not be looked upon as foreign productions, is the engaging of American directors and American casts.

Tom Terris, who, although an Englishman, obtained his picture experience to a great extent in this country, has been selected to direct the initial production. The cast has not been announced.

GRIFFITH SIGNS NORVELLO

D. W. Griffith has signed Ivor Novello, said to be the handsomest actor in England, under an optional contract. He will come to America either in December or March, depending upon the choice of the next Griffith production.

Douglas McLean With A. E.

Los Angeles, Nov. 29.

Douglas McLean has left Ince and signed a contract to release his future productions through the Associated Exhibitors.

CHAPLIN—YES OR NO

Pulls Engagement Stunt for Fourth Time for L. A. Dailies

Los Angeles, Nov. 29.

It was quiet in Hollywood. Charlie Chaplin didn't have anything to do over the week-end and his name had not appeared in any of the papers in months, so he started to dope out something that would get a little publicity. Finally he hit upon an idea. He knew it was good because he had used it five or six times in the past, and it had never failed, and, in addition, it doesn't cost anything. So Charlie decided to let it be "rumored" he was again engaged to a picture actress.

This time it was Pola Negri, the Polish star, who was to be the "other end" of the engagement. Pola is a foreigner and not acclimated to inside Hollywood details.

So the L. A. daily papers, which just love to play up picture stuff on their front pages, fell for the story.

To date, the story stands about 50-50 as far as the principals are concerned. Neither party will affirm or deny the rumor. Charlie is or isn't going to marry Pola Negri, whichever way you want to look at it.

"BILL" INJUNCTION DENIED

Decision Given in Denver Favoring Defendant

Denver, Nov. 29.

A decision was handed down yesterday in the U. S. District Court by Justice J. Foster Symes, denying the application for an injunction made by the W. F. Cody (Buffalo Bill) Historical Pictures Company against the Universal Film Exchange, Inc., to enjoin the defendant from exhibiting a series of pictures bearing the "Buffalo Bill" name.

The court, in its opinion, disregarded the contentions of the plaintiff, which was represented by Ernest Morris. John A. Rush, former district attorney of Denver and now a resident of Los Angeles, came here to appear for the defendant.

COAST FILM NEWS

By EDWARD KRIEG

Virginia Faire is home from Honolulu.

Sam Allen, well known in films, may land one of the Frank Bacon berths with the Golden film. Allen was a friend of the late "Lightning" star and looks enough like Bacon to have been a brother. Negotiations are now on.

Mabel Normand was due on the coast this week.

A song has been written around DeMille's "Adam's Rib" by Aubrey Stauffer, local composer and Hollywood celeb.

Hector Turnbull, writer, was called east by the illness of his brother.

Louis B. Mayer has returned. With him came Reginald Barker. Barker starts his new film shortly.

James Young, the director, will make a Rork-Young production while waiting for Richard Walton Tully's word to produce "Tribby." Young returned this week from the east.

Mildred Harris writes from New Orleans that she will be here for the holidays.

Harry Myers has been signed for "Main Street" by Warner Bros.

Marjorie Bonner, sister of Priscilla, is now in films. She is a member of Rolin Sturgeon's company at Ince's.

Arthur Jacobs, film producer, is rushing plans for the new Frank Borsage productions. Production will start Jan. 1.

Harold Lloyd was returned. He will begin his new five-reeler the first of the week.

A motion picture golf tournament was staged at Pasadena golf club. J. C. Jensen and Milton Hoffman headed the managerial committee. Guy Price, drama editor of the Herald, and D. Scott Chisholm, golf editor of the Express, comprised the committee on prizes. The score committee will announce the winners next week. Many eastern film men participated.

Allan Holubar has taken his company filming "The White Frontier" to the Sierras in the northern part of the state.

Arthur Beck, producer of Leah Baird pictures, leaves shortly for the east. Beck announced that Miss Baird's new photoplay will be called "The Destroying Angel."

MEETING TO WIND UP N. A. M. P. I. AFFAIRS

Creditors Threaten Suit Against Directors as Individuals

The winding up of the affairs of the National Association of the Motion Picture Industry appears to have struck a snag, inasmuch as it has seemingly been impossible to obtain a quorum at any of the meetings recently called. Last week an urgent call was issued for a meeting Friday afternoon. At that meeting it was again impossible to get the required number present.

That the creditors of the organization are threatening to sue the directors as individuals in an effort to obtain what is due did not bring the directors to the mark, even though they were informed of the impending suits by letter.

The call for the meeting issued on Nov. 21 had one paragraph saying:

"The creditors of the association are becoming more insistent and within a few days it is likely suits will be brought against directors individually in considerable numbers arising out of the liabilities of the association which have not been met."

Friday afternoon some time after the hour for the meeting there was far from a quorum present in the old offices of the N. A. M. P. I. in the New York theatre building. Those who did show reached an agreement to elect the former assistant secretary of the association, Ralph Kohn, as executive secretary, those present signing the resolution with the provision made that those not present should be informed of the step and their signatures secured in sufficient number to make up the required quorum.

The total indebtedness of the N. A. M. P. I. is said to be in the neighborhood of \$40,000. William A. Brady, who was president of the association, is reported as being owed \$29,000. The other debts are between \$6,000 and \$10,000, and it is the latter creditors who are threatening the actions in order to collect.

Mr. Brady was not present at the meeting, neither was the former secretary of the association, Frederick Elliott. Brady, it was reported was out of town, while Elliott severed his affiliation with the old organization since Oct. 1.

At the time the Will H. Hays organization was formed it was decided the old organization, which embraced every end and division of the industry, was to be discontinued. Some sort of an arrangement was entered into whereby the Hays organization took over the records of the old association and it was believed the debts of the N. A. M. P. I. would be taken care of. It was stated around \$60,000 was due the organization from its members as dues.

Friday's meeting supposedly empowered the new executive secretary to wind up the affairs of the old association and to take the necessary steps to levy on the members for sufficient funds to meet the indebtedness.

DISTINCTIVE SIGNS LUNT

Distinctive Pictures, Arthur S. Friend's producing organization, has signed Alfred Lunt to play the lead in "Backbone" from Charles Whitaker's Saturday Evening Post story.

This is the first production by the Friend unit in addition to the George Arliss series. The film will also mark Lunt's first screen appearance. Until recently he played in "Banco" at the Ritz, N. Y.

EDUCATIONAL UNIT

An entire unit program of educational and scenic subjects, picked from the Swedish Biograph, was given at the Town Hall, New York, Saturday evening, and will be put on the road as a road show.

Three-day stands are booked for the Tremont Temple, Boston; in Jamestown, N. Y., and at other points where there is a large percentage of Swedes in the population.

Reorganizing Goldwyn Sales Force

The Goldwyn sales organization is to undergo reorganization with a new system of handling sales to be installed. The new line-up is to be patterned largely after the existing Paramount sales organization, which has a supervisor for each local territory under a general branch manager.

PICTURES

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Friday, December 1, 1922

HAYS' COAST BRANCH TO CENSOR PICTURES?

Suspicion Coast Branch Office Intends Censoring at Source—Resentment Likely Against Interference by Producers and Distributors

The Will H. Hays Producers and Distributors' Association is to open a Hollywood branch. Thomas A. Patten, former member of the United States Postoffice Department, has been designated by Hays to head the branch of the organization, and Joseph O'Neill, formerly on the New York World, and more lately with the Hays outfit, is also to go to the coast.

Just what the purpose is in opening the coast branch is not stated by the Hays organization, but there is a belief the office is for the establishing of a coast censorship of the picture industry, that is to be operated from within.

Hays has stated numerous times it was not the fault of the distributor or the exhibitor that they showed pictures which had to be censored, but that they were compelled to run what the producer gave them. Censorship at the source of manufacture is what he has been heading for, and the general belief is that this is the task that will be assigned to Patten.

Just the manner in which this possible censorship will be accepted on the coast is more or less of a question at this time. For the past couple of weeks in the eastern territory there have been rumblings of dissatisfaction directed at the Hays organization and Hays, in particular. One producer-distributor, it is known, is very much incensed against the manner in which the work of the organization is being carried forward and has not been backward in voicing his attitude. He is seemingly one who might resent the interference on the part of the head of the Producers and Distributors in trying to regulate his product.

The Los Angeles office of the organization is supposed to be opened early next month. Those that are to do the organizing of the branch office are to leave here within the next few days. Space has been secured in a Los Angeles office building for the housing of the branch.

BUNCHING LOEW DATES

Jersey Houses Being Supplied From New York Exchanges

A change in booking methods lately inaugurated by the Loew film booking executives shifts the supply for the string of nearby New Jersey theatres from Jersey branches to the New York exchanges.

Although the service remains unchanged the bunching of playing days gives a bigger block to the metropolitan offices and economies are effected.

In dealing with the state right people, of course, the Jersey territorial rights are respected, but the composite time looks more attractive together in negotiations with smaller program people when thrown into one distributing establishment than when split.

PARAMOUNT CONVENTION

Los Angeles, Nov. 29.

The Paramount sales convention is over and the majority of those who attended left on the special train Sunday for points east. Adolph Zukor and Sidney S. Kent, the latter general sales manager for the corporation, remained here to look over studio matters.

En route east on the Paramount train is William S. Hart, who is going to New York on business which it is believed portends his return to the screen in the near future. Whether or not he will again line up with Paramount is a question.

KID MCCOY AND BACKER

Los Angeles, Nov. 29.

Norman Selby (Kid McCoy) is to head his own picture producing company. The former pugilistic champion is said to have secured the backing of a woman of tremendous wealth, who is to finance the venture.

'POTASH-PERLMUTTER' IN PICTURE SERIES

A. H. Woods Agrees With Samuel Goldwyn as Film Producer

"Potash and Perlmutter" will be placed in pictures next summer. Samuel Goldwyn having purchased the rights from A. H. Woods this week. The first P. and P. comedy will be made and Barney Bernard and Alexander Carr will enact the characters upon completion of their season in "Partners Again."

Woods has held the P. and P. plays away from pictures for years, the manager fearing the value of the characters might be destroyed for the stage. The same sentiment was shared by Montague Glass, the creator of Potash and Perlmutter. Offers received by the Selwyns were similarly laid aside indefinitely, with Jules Eckert Goodman agreeing with Glass, with whom he collaborated in several of the P. and P. shows.

Dependent on the success of the first P. and P. picture, the other comedies of the series and the current "Partners Again" will be sold for the screen.

Mr. Glass will do the titling for the Samuel Goldwyn production of the first Potash and Perlmutter. The author is reported having received a young fortune as advance picture royalties.

SELNICK'S 'RUPERT' CAST COMPLETED

\$12,000 Daily Expense of Making Big Feature—40 to 45 Days Required

Lewis J. Selznick is seemingly going to "shoot the bankroll" on his production of "Rupert of Hentzau," the sequel to "The Prisoner of Zenda," which Victor Heerman is to direct. According to present plans, there are between 40 and 45 days of work laid out for the making of the picture at a cost that is said to approximate \$12,000 a day.

During the current week, the cast, halled as a \$100,000 organization, was completed by the adding of Claire Windsor and Elmo Lincoln. The list now comprises Elaine Hammerstein, Bert Lytell, Lew Cody, Hobart Bosworth, Bryant Washburn, Margery Daw, Irving Cummings, Adolphe Jean Menjou, Mitchell Lewis and the two above named.

Lytell will play the dual role of Rudolf Rassendyl and King Rudolph. Cody will play Rupert, while Miss Hammerstein will be seen as Queen Flavia.

The Selznick sales force is lined up on an intensive sales campaign for the picture and is following the dates of "Zenda," selling their picture as the follow-up.

FORUM, UPTOWN, SEATS 3,000

Interests controlling the Arena and Tivoli picture houses on Eighth avenue will add a new one to their circuit Dec. 15 with the opening of the Forum, 138th street and Brown place, New York.

The Forum seats 3,000 and will play first runs.

Rositi Marstini on Probation

Los Angeles, Nov. 29.

Rositi Marstini, locally known on the stage and screen, was arrested on a charge of shoplifting in a downtown department store. She has been released on probation, testifying at her trial she did not know why she lifted the goods from the counters of the store.

INDEPENDENT FILM MAN SAYS HE MUST GIVE UP

Taxed for Will Hays' Organization—Paying in Advance

A squawk is coming from the independent producer over the releasing organizations affiliated with the Will Hays association. They are taxing the gross business done by their productions to pay the Hays salary and the expense of running the Hays organization, say the producers.

One producer, on signing a contract with a national distributing organization, noticed his contract contained a clause that permitted the distributor, who is a member of the Hays association, to deduct a half of one per cent of the gross for the Hays combine. The producer, an independent, protested, but was informed he could either take it or leave it, as the distributor was committed to pay that tax on his gross business to the Hays outfit.

The producer is still talking about the clause, stating that he looks upon it in the light of the independent really financing an organization which eventually through combination is to drive the independent out of business. In other words, the independent said he is paying in advance for being driven out of the business altogether.

EXCHANGE MEN FORESEE ROCKS AHEAD FOR A.B.C.

Need 52 Pictures Yearly, They Said—Abrams Set Public Price for Pickfords

The arrangement whereby the A. B. C. obtained "Tess of the Storm Country" for the New York territory from the United Artists was under an agreement which stipulated just what each of the houses to receive the picture from the exhibitors' organization was to pay as rental. This arrangement, it is understood, was made at the insistence of Hiram Abrams in order to maintain the price on Pickford films for the A. B. C. controlled theatres in the future.

Generally in the exchanges, it isn't believed the A. B. C. will live beyond a few months and the Abrams move is commented on as a shrewd one in the event this booking combination will be as short lived as those formed in the past. In the event it does flop, the price for Pickford productions will be established at a certain figure and the exhibitors will be unable to beat it down.

On a basis of receiving but 12 pictures a year through the A. B. C., the exhibitors in the majority of cases will have to get at least 40 additional pictures in the event that they are running a full week program. It is this condition which the majority of exchange men believe will finally break down the A. B. C. They maintain that the organization will have to almost immediately increase its scope to 52 pictures a year at least, or prepare to give up.

LYTELL, FIRST NATIONAL

Now in "Rupert" With His Hair Bleached

Bert Lytell is to be a First National star. Richard A. Rowland, who elevated Lytell to stardom at the Metro, is closing for the leading man to join the First National ranks when that organization starts producing on its own.

Lytell is at present playing the lead in the Selznick production of "Rupert of Hentzau." He was compelled to bleach his hair blonde for the role.

BALABAN & KATZ ORIGINAL

Chicago, Nov. 29.

Balaban & Katz are flashing an announcement on the screen at the Chicago theatre that all their offerings of a vaudeville or presentation nature are "original," constructed by their own force of producers, costumers, scene painters and the like. This announcement accompanied a hunting scene called "The Tally-ho," in which six men and four women appeared with a male quartet singing.

MICHIGAN EXHIBITORS TAKE —STAND AGAINST 'ROBIN HOOD'

Against Its Showing in Detroit at \$2, Rouses Them to Circularizing the State—Masonic Organization Bought Feature for Run

J. D. WILLIAMS FORMS OWN DISTRIBUTING CO.

Explodes Story Schenck Will Quit First National—Has Two Years to Go

Los Angeles, Nov. 29.

The formation of a new and independent distributing corporation assertedly on a par with any other such agencies now in the field was admitted by J. D. Williams, former manager for First National Productions. Financial backing for the project, he declared, had already been secured and the incorporation would take place within the next fortnight under the laws of an eastern state.

A rumor current in motion picture circles that Joseph Schenck intended to withdraw from First National and send out his future pictures under the colors of the new Williams agency was exploded by Mr. Williams. Schenck's contract with First National agency has two years to run, he stated. He refused to comment on the rumor that several other First National units were considering joining his organization until after his return from a two weeks' visit from New York city in connection with the registration of his new concern.

STRAND, FRISCO, NEW GIRLY POLICY

Stopping First Runs—Leaves Field to Eugene Roth

San Francisco, Nov. 29.

The Strand intends to step out of the first run picture house field and will offer a big girl show, starting Christmas week, according to its latest announcement. There will be 20 girls in the chorus and the show will be in conjunction with a film offering of the ordinary program variety.

The announcement is important in that it now eliminates the chief competitor against Eugene Roth in the picture feature buying field. Roth buys films for practically all of the downtown houses except the Tivoli, which runs First National exclusively.

The Strand is fully equipped, having once been the Sullivan-Considine vaudeville house. It has a large stage and seating capacity.

BINGHAMTON'S FILM STUDIO

Binghamton, N. Y., Nov. 29.

As a result of the success of its first picture, "Her Own Story," part of which was filmed in this section, the Buckley-Ferguson Productions has begun preparations for location of a permanent studio in Port Dickerson to confine their moving picture activities to Binghamton and vicinity. This has been announced by heads of the company.

In carrying out the plans to place a new industry in this section, an increase to \$200,000 capitalization of the company has been made.

DEXTER MARRIED

Los Angeles, Nov. 29.

Mrs. Nina C. Untermyer, divorced wife of Alvin Untermyer, the New York attorney, was wed here Monday to Elliott Dexter, former husband of Marie Doro, at the de Mile home.

Eddie Gribbon, Sennett's Star

Eddie Gribbon is to be starred by Mack Sennett. Gribbon was a former minor league baseball star and at one time Eddie McGoorty's sparring partner. He has been on the coast for about five years in pictures.

Detroit, Nov. 29.

There is to be no rest for the United Artists and particularly Douglas Fairbanks productions so far as Michigan exhibitors are concerned. The explanation recently made by John Fairbanks in which he justified himself in selling "Robin Hood" to the Orpheum to be shown at \$2 and that it is not conflicting with the regular picture houses, does not meet with the approval of the Board of Directors of the Michigan Exhibitors' Association.

Two weeks ago it sent its attorney, Judge Alfred J. Murphy to talk things over with John Fairbanks. The judge reported back that Fairbanks had made the deal with the Shadukiam Grotto feeling within his rights and that it would be offered to the first-run picture houses after its engagement at the Orpheum at the \$2 scale. "This policy is being pursued by all the big producers," Mr. Fairbanks told Judge Murphy. "Griffith did it with 'Way Down East' and 'Orphans of the Storm'; Metro did it with 'Four Horsemen' and other producers have done it without exhibitors claiming discrimination."

The Michigan Exhibitors' Association takes another viewpoint of the whole situation. It contends that by Fairbanks dealing with the Shadukiam Grotto, a fraternal organization, a precedent has been set that is causing exhibitors trouble. In the state—especially the larger cities—fraternal orders have written into producers asking for terms on big film productions in direct competition with the local exhibitor. The association feels that it must set its foot down because selling fraternal organizations the first-run privilege on big pictures is unfair to the regular theatres.

As soon as the run of "Robin Hood" at the Orpheum is completed, no doubt United Artists will offer it to the first-run houses—the highest bidder getting it. This is due to the fact that the Fox-Washington and the Kunsky houses are not affiliated with the state organization, whereas, the Broadway-Strand is, Phil Gleichman, its owner, being the vice-president. He feels he will have to bid with the others to secure this picture first-run. The association is said to have sent a circular to every exhibitor in the city and state urging them not to book any more United Artists productions.

Hiram Abrams, president of United Artists, claims such a movement is unfair to his company, inasmuch as the deal with the Shadukiam Grotto on "Robin Hood" was made with John Fairbanks and that the picture has not even been turned over to United Artists as yet for selling.

"We would not feel so bad if 'Robin Hood' has been sold to Charles H. Miles, who owns the Orpheum, or anybody else who may have a theatre that wanted it shown at \$2," said Henderson Richey, secretary of the Michigan Exhibitors' League. "But you will note that all the advertising relative to the engagement reads 'The Shadukiam Grotto presents Douglas Fairbanks in 'Robin Hood.' It does not mention the Orpheum theatre nor Miles, proving the Grotto did buy it and that if they did not buy it—and that it was sold to Miles or the Orpheum—somebody is hiding behind a subterfuge and that the advertising misrepresents."

2-1 FOR SUNDAY

Belvidere, Ill., Votes for Sabbath Amusement

Belvidere, Ill., Nov. 29.

Following an intense campaign for Sunday amusement, this city voted over 2 to 1 in favor of it. The vote was 2,038 to 948. Belvidere has 8,000 population. Authority granted by the special election is broad, the question on the ballot reading "Shall theatricals and other exhibitions, shows and amusements be allowed in Belvidere on the first day of the week, commonly known as Sunday?"

WOULD YOU LEND YOUR SPARE MONEY ON GOOD SECURITY AT 8%?

The American Agricultural Corporation has authorized an issue of \$2,000,000 five-year 8% collateral trust bonds, secured by the richest lands in America. These bonds are issued in units of \$100. Any amount from that sum to \$100,000 may be had on convenient, easy payments. Eight per cent. annual interest starting on each payment as made.

THIS IS NOT A SPECULATION. A bond is the concrete evidence of a definite loan for a definite period at a definite rate of interest. It is secured by a mortgage guaranteeing interest payments and the repayment of principal.

Eight per cent. is very high interest, but interest rates are a matter of geography—6% in New York, 7% in the West, 8% to 10% on the Pacific Coast, and 8% in Louisiana, where the activities of the Company center.

DO YOU KNOW HOW MONEY GROWS WHEN COMPOUNDED AT A GOOD RATE OF INTEREST? If you forego the use of the interest (compound it) during the five-year term your earnings will exceed 50% in that period without the risk of a dollar.

In addition there is a speculative feature through which you can share with us the profits of the project without investing a dollar, after the full repayment of your loan.

A bonus of one share of common stock is given with each \$100 bond. There are no underwriters, brokers, fiscal agents or go-betweens of any sort to whom this issue, so the premium in stock usually paid for a corporation loan goes to you. We hold that this stock will have equal value with the bonds at their maturity, but this is speculative and we do not believe we have any right to market this stock or any other security until its value is fully established. Therefore, we are holding this stock to develop our profit, releasing only that portion given as a bonus with these bonds. None has been or will be offered for sale. The stock gives you a life-long interest in the biggest agricultural project in history. The dividends it may pay are "real" to you.

Out of this \$2,000,000 bond issue the first unit of 10,000 acres in a great corporate farming project will be developed. Every other activity, whether steel, or boot and shoe manufacture, an office building, packing house or big

hotel, has been brought under the benefits of corporate direction and economies. The farmer alone plods along as he did in his grandfather's time, planting, growing and marketing haphazard. You probably know that you pay three times more for your food than the farmer gets for it. According to statistics, fifteen billion dollars are paid every year for food in the United States and only five billion dollars go to the farmer. Of every dollar paid for food the farmer gets only one-third.

What happens to the rest? Where do the ten billion dollars go? This affects you and your pocketbook, so read every word.

Farming is our most necessary industry. Our subsistence depends upon it, yet it is run on a one man basis, while every other industry is conducted along efficient lines, under corporate management. Why not do the same thing with farming?

The farmer should know SOIL, HYGIENE, MECHANICS, TRANSPORTATION, MARKETS, BUSINESS AND FINANCE. But he doesn't, and, what is more, he hasn't the time to learn them. He suffers for his lack of knowledge AND YOU PAY FOR IT.

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It solicits a loan from you on a high rate of interest and best of security, and offers as a premium a partnership in its business when the debt is wiped out.

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Member, American Soc. Civil Engineers.
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Supervising engineers on construction of Rialto and Rivoli Theatres, New York; the Eastman Theatre, Rochester, and many other institutions familiar to the profession; consulting engineers for Famous Players-Lasky theatre activities.

President, Columbia Mortgage Company. President, Biddle Holding Company.

ROBERT E. HAYSLETT - - - - - Director

Treasurer, Hydraulic Steel Co., Cleveland, Ohio.

BRIG. GEN. WILLIAM H. BIXBY - - - - - Director

Formerly Chief of Engineers, U. S. Army, Washington, D. C.

JOHN A. FOX - - - - - Director

Member, National Drainage Congress.
Secretary, Mississippi River Levee Association.
Former Special Director, National Rivers and Harbors Congress.
Commissioner at Large, Panama-California Exposition, 1912.

ROBERTS C. MILLING - - - - - Director

Milling, Godchaux, Saal and Milling, Attorneys, New Orleans, Louisiana,
Attorneys for Illinois Central R. R.; Whitney Central National Bank; Louisiana Sugar Growers' Assn., etc.

WILLIAM T. DONNELLY - - - - - Director

In charge of Power and Transportation.
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1. THE SAFETY OF MY MONEY.
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Convince me of this and I will be interested.

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Only one minute will be required to fill out and mail the coupon at the left—if you cannot call at our offices in person or arrange an interview by telephone. Do it now and secure, without obligation on your part, full detailed information on this great undertaking. It may prove the most useful, most constructive and thoroughly satisfactory one minute effort of your life.

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VARIETY

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40 PAGES

EQUITY SIDESTEPS APPEAL

SUBSCRIPTION THEATRE BUILDING GROWING POPULAR IN NEW JERSEY

Another Pop Vaudeville Theatre Proposed by Frank G. Hall at Hoboken—1,000 Natives Subscribed to Capitol, Union Hill, N. J.

While not altogether a new scheme of theatre building, the plan of erecting theatres through local subscriptions appears to be undergoing a revival in New Jersey. Frank G. Hall, a leading promoter over there for that type of theatre construction, is about to promote a pop vaudeville and picture house for Hoboken, following the successful opening of a similarly built theatre (Capitol) at Union Hill a couple of weeks ago.

The plan seems to be to secure sufficient funds through residents subscribing to the project, with each subscription carrying a life admission at a time, but without limit otherwise, to that particular theatre.

The Union Hill theatre has 1,000 subscribers, with each the owner of a life pass entitling them to one admission at a time, but without limit otherwise, to that particular theatre.

The plan is being utilized else- (Continued on page 3)

TOO MUCH EQUITY

Stuart-Whyte Annual Tour Halts Owing to Discord in Troup

Montreal, Dec. 6.

F. Stuart-Whyte's English pantomime company, "Prince Charming, Jr.," is laying off in Montreal.

The company played His Majesty's Theatre two weeks ago and met with very moderate success. Zara Clinton was the featured player. Stuart-Whyte's productions have, for many years, toured Canada. Each year brought a new pantomime, playing at \$1.50 top.

It is stated that the real reason of the lay-off lies in the fact that a few members of the company were Equity. Continual arguments led the producer, Stuart-Whyte, to take drastic action; he simply washed his hands of the whole thing rather than continue his tour subject to interference.

HOME FOR AGED MUSICIANS

St. Louis, Dec. 6.

St. Louis has been selected by the Musicians' Fund as the most desirable city to build its home for aged and infirm musicians.

ERLANGER OUT \$100,000 ON "YANKEE PRINCESS"

Knickerbocker's Show Due at Storehouse After Saturday—Lasted 10 Weeks

"The Yankee Princess" an operetta adapted from the Viennese "Die Bajadere" and produced by A. L. Erlanger will close at the Knickerbocker Saturday, bound for the storehouse. The loss on the venture is said to be upward of \$100,000.

The passing of "Princess," considered highly in musical circles, is significant of the rating of the operetta style of entertainment amid the newer vogue of revues in the musical comedy field. The Erlanger production was costly to operate, it having a weekly salary list of nearly \$8,000. The average-business is quoted between \$13,000 and \$14,000 weekly, but it is claimed the show did not have one winning week among the 10 weeks played on Broadway. The show called for \$17,000 weekly to show a margin of profit.

PUGILISTIC OTHELLO

Jack Johnson Sees Future in Africa for Himself as Actor

Indianapolis, Dec. 6.

Jack Johnson, the negro pugilist, is going in for Shakespeare and vows he'll play Othello.

"Lil' Artha" was here with his white wife, Lucille, who sought to recover her costly automobile, seized by Sheriff Snider a year ago when it and the receipts of the Lenwood Amusement Co. were attached by William Bottoms, Chicago cafe owner, for an alleged debt Johnson owed him.

She got the car and Jack announced he is going to Morocco, Africa, to head his own Shakespearean company.

IGNORES ARDELL, MEMBER IN GOOD STANDING

Pretext Is Actor Was in Arrears, Though He Was Not Suspended and Dues Are Now Up to Date—"Scandals" Agreement in Dispute

P. M. A. MOVE LIKELY

A story along Broadway this week told of how Franklyn Ardell, a member of Equity in good standing, was turned down by Equity, when the organization was requested to call for an arbitration in Ardell's salary claim against George White's "Scandals" for breach of contract.

The reason reported pleaded by Equity to sidestep the arbitration is that Ardell was not a member in good standing when he entered into the contract with White some months ago. The Equity records show, it is said, that Ardell, then lapsed in dues, paid up in full with an additional \$2.50 (fine), making (Continued on page 19)

BROADCASTS MUSIC AT \$250 TO \$5,000 YEARLY

American Musical Society Fixes Rates for Radio—Fee Based on Operations

Radio stations must remit at the rate of \$250 to \$5,000 a year to the American Society of Composers, Authors and Publishers for the privilege of broadcasting copyright music. The fee is to be fixed by the society according to the broadcasting station's location, population it serves, amount of profits from radio apparatus sales that it derives, etc.

Applications for authorized privilege to broadcast the society's songs are coming in daily. The radio concerns were formally advised some weeks ago that unauthorized broadcasting would be prosecuted as a violation of the copyright law.

BIG TIME HOUSE ORCHESTRAS BEING CONVERTED INTO ACTS

Maryland, Baltimore and Other Houses Follow Lead of Riverside—Saves Cost of a Jazz Band Turn in Program

MID-WEST STOCKS CLOSING, 500 IDLE

Chicago Expects Influx of Idle Actors—Xmas Season Dullness Causes It

Chicago, Dec. 6.

Stock companies operating in the middle west will close within the next week, it is said here, and fully 500 actors are expected to be dumped upon Chicago by this decision. They will be without work and without much chance of securing employment in their particular line.

The approach of the Christmas (Continued on page 3)

POPCORN EATERS

Charge Three K. C. Orchestra Leaders Afflicted with Habit

Memphis, Dec. 6.

The charge has been made by an act while in this city, that there are three orchestra leaders in Kansas City, who are continuously munching while conducting. Whether this is a more aggravating habit than gum-chewing the act would not state.

Nick Pierong is leaving Memphis for Kansas City where he will operate a baton. Local betting is 3 to 1 Nick won't fall for popcorn.

MAKING SANE PREMIERES

An innovation was introduced at the opening of "Fashions for Men" at the National when the management distributed throwaways stating that the players requested the audience not to applaud them on entrance or at any time during the action.

It proved a relief seldom before experienced at a premiere in Manhattan, and the enthusiasm at the curtains rewarded it by adding as much, probably, as would have been used interrupting the speeches and progress at less apt moments.

The craze for orchestras as vaudeville acts has resulted in an increasing number of houses weekly utilizing the house orchestra as an act.

Julius Lenzberg started it by shaping the Riverside, New York, orchestra into an act several weeks ago, and the idea was taken up by others.

The Maryland, Baltimore, is the latest to have the house orchestra frame itself.

The high salaries asked by the jazz bands with "names" plays a considerable part in the general rush of houses to at least make a try for what the public wants in the way of jazz music.

SHUBERT STOCK PLAN

Reported Will Consists of 400,000 Shares at \$25 Par—Really Used

Further progress of the plan to float a stock issue for public subscription covering Shubert vaudeville enterprises takes in Elliott Danforth, Frank Godsol and other financial allies of the Shubert organization, who are seeking to interest banks or other capitalists to underwrite the issue of 400,000 shares of \$25 par.

The proposition was said to contemplate an underwriters' price of \$17.50 with the over-the-counter price \$20 to the public. On this basis it was figured the underwriters would be amply compensated for the trouble of distributing the stock to the public without resorting to theatre sales, as was done with Loew stock.

It is understood that a number of pieces of property in which the Shuberts have considerable equities will be turned over to the company as assets for the stock.

COSTUMES

"EVERYTHING"

Foremost Makers of Stage Attire for Women and Men

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FRENCH COMEDY NOVEL HAS NOVEL END

Potiniere Has Moderate Success—Untranslatable French Title

Paris, Dec. 6. The Theatre Potiniere produced, November 30, Andre Antoine and Maxime Lery's three-act comedy, "Les Chevaux de Bois" (an untranslatable reference to the horses of a merry-go-round that follow each other in circles without ever meeting). The piece met with moderate success. It deals with an old subject, but in a fresh and lively fashion. It is taken from an Italian novel by Mathildo Serao.

Jeanie quits her husband because of his philandering, but suddenly returns to him when a visit impends of her invalid father, asking the husband to pretend domestic happiness. The husband agrees gladly, but neither is aware the father knows the domestic situation and is pretending in order to maneuver a reconciliation.

Subsequently the husband, who has always regretted the family division, tries to keep his wife with him, but she resists his embraces and escapes, pursued by the husband.

The play proper ends at this point, but the denouement is indicated by a novel dramatic device. There is a prolog in which a strange gnome, representing the household God Lar of Roman mythology, addresses the audience, pointing to the barren home and indicating the domestic situation of the absent wife. A soliloquy by the same odd figure at the end of the play informs the audience the husband has overtaken the wife and been forgiven.

Charlotte Lyses plays the wife, Jacques Capellani, the husband, and Andre Dobose, the father, all acquitting themselves with honor.

PRINCE'S WITHDRAWN

Melville Withdraws Theatre From Block After Bid of 138,000 Pounds

London, Dec. 6. Following a bid by Frank Curzon for 138,000 pounds for the Prince's theatre when put up at auction Nov. 29, the Melvilles withdrew the property from sale.

DAMAGES FOR SCAR

Paris, Dec. 6. Miss Mary Ruby, an English revue actress, who claimed \$30,000 for a scar on her face, due to an automobile accident here last year, has been awarded \$7,500 by the local courts. Miss Ruby declared the accident prevented her appearing in the last Casino de Paris revue.

DEATHS ABROAD

Paris, Nov. 25. Jane Rosni Derys, French dramatic artiste, in Paris, aged 35 years.

Paul Linard (known as Linardini), French vaudeville performer aged 51.

Marcelle Dorac, aged 32. Mme. Olivari (known as Sara Max, of Looping Soeurs), aged 35. August Bardot, French composer, aged 65.

MALLESONS DIVORCED

London, Dec. 6. Actor-Author William Miles Malleison has been divorced by Lady Constance Malleison.

ARTHUR WHITBY DEAD

London, Dec. 6. Arthur Whitby, aged 53, well known as a professional, died on Nov. 29.

Gladys Cooper's Clear Field
London, Dec. 6. No defense has been interposed by her husband to Gladys Cooper's application for a divorce.

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ONE WEEK PLENTY

"Destruction" Written, Staged and Starred by Agnes Dellana

London, Dec. 6. Agnes Dellana wrote, staged and starred herself in "Destruction," produced at the Royalty. It is amateurish propaganda for the revision of the divorce laws.

The lady of triple activities increased her burden by renting the theatre for one week. When the time is up "Destruction" is expected to disappear.

SOCIETY COMEDY DRAMA LIKELY HUGE SUCCESS

Ian Hay's "Happy Ending" with Robert Lorraine and Ethel Irving

London, Dec. 6. "The Happy Ending," produced at the St. James, Nov. 30, is brilliantly played by a cast headed by Ethel Irving and Robert Lorraine.

It was enthusiastically received at the premiere and looks likely to become a huge success.

Ian Hay, the play's author, has turned out a splendid specimen of the English drawing room comedy drama.

At the Garrick last week, "Biffy" disclosed itself as an old-fashioned play with a plot popular in America 25 years ago.

Robert Hale and Teddie Gerard, its leads, did good work, but the piece looks hopeless.

AERIAL HIT

Turn Moved to Middle of Bill from Opening Position

London, Dec. 6. At the Finsbury Park Monday, Kafka and Stanley, an American trapeze act, opened the show, scoring so terrifically they were moved to the centre of the bill at the second performance.

BARON ROTHSCHILD'S LATEST

Paris, Dec. 6. Andre Pascal (which is the pseudonym of Baron Henri de Rothschild) has completed a new play to be produced here at the Theatre Antoine in January.

The leads probably will be taken by Signoret and Mme. Marthe Reginier (Mme. F. Gémier).

The present title is appropriately "Moulin de la Galette," in four acts. It is the name of a famous old dancing resort at Montmartre. "Galette," besides meaning a flat cake, is also local slang for money.

"Les Rantzau" of Erickman-Chartrian is being rehearsed at the Ambigu.

AUDIENCE TOO FRIENDLY

London, Dec. 6. Despite an overly friendly opening audience last night at the Apollo, "Howleys of High Street" is unlikely to be a success. It's a conventional farce comedy.

SAILINGS

Dec. 2.—(New York for London).

—Marie Tempest (Aquitania).

Dec. 6 (from London for New York), Jack Haskel, Harry Green, Billie Allen (Majestic).

Marie Tempest Sails

Marie Tempest sailed for England on the "Aquitania" called home by the illness of her mother. She has no immediate production plans, but expects to appear in London about the middle of February. She appeared earlier this season in America in "The Serpent's Tooth," but the part was unsuited to her and the play's career was brief.

"Robin Hood" at Pavilion Dec. 25

London, Dec. 6. The Fairbanks American-made picture of "Robin Hood" will follow "Phi Phi" at the Pavilion, for a run at a special scale to be arranged.

After less than a fortnight's run the Russian play, "The Beating on the Door," finished at the St. James. This is about a record short run for the house. Robert Lorraine is negotiating for a short season at the theatre, and if successful will produce "The Happy Ending" about Nov. 30. "Peter Pan" will go into the matinee bill on Dec. 19 and Owen Nares with "If Winter Comes" is due in January, so in any case Lorraine's season cannot be a long one, however great the success of Ian Hay's new play may be.



Frank Van Hoven wishes to announce that Frank Van Hoven, Edward S. Keller's best act; Mr. Van Hoven also wishes to announce that Mr. Van Hoven thinks the hardest acts he has ever followed Mr. Gallagher and Mr. Shean at Keith's Empire, New York; Wilkie Bard, and Ricardo, Poll's, Worcester, and the other split that goes with it. Mr. Van Hoven wishes to congratulate Mr. Van Hoven for always boosting Mr. Van Hoven. Mr. Van Hoven thinks Mr. Van Hoven has said enough about Mr. Van Hoven. If you want to hear more about Mr. Van Hoven, better write to Mr. Van Hoven.

In other words, this is simply plain little

FRANKIE VAN HOVEN

NEW ITALIAN FILM CO. ENGAGING AMERICANS

Richard Garrick Appointed Producing Mgr.—Capital 15,000,000 Lire

Paris, Dec. 6. Richard Garrick has been appointed producing manager of a big Italian film company organized with Italian capital of 15 million lire.

The concern has purchased the Armenia studio at Milan, reported to have cost five million lire to build and contains an equipment valued at three millions. Garrick formerly produced in England and France. He recently completed an important picture in Italy which led to interesting local capital in this new corporation, of which Armando Vay (who controlled the film "The Bible" recently released in the United States), is president.

The new company proposes employing American artists now studying in Italy.

FRENCH ACTRESS PAYS

Court Fixes Penalty at Month's Salary for Broken Engagement

Paris, Dec. 6. An important decision was handed down by the courts in Paris a few days ago when Mlle Florelle was ordered to pay as penalty or liquidated damages to the management of the Gaite Rochechouart, 3,500 francs, equal to a month's salary.

Mlle. Florelle was engaged at the Gaite Rochechouart in Aug. 1921, to play in the revue by Bataille Henry and Rouvray for two months, from October. In the meantime she signed a contract with Hertz & Coquilin for the Porte St. Martin and advised the manager of the Gaite Rochechouart. The latter brought suit for breach of contract, claiming 7,000 francs indemnity, the amount of Mlle Florelle's salary of 3,500 francs a month.

Counsel for the defendant actress contended the amount of liquidated damages could not be more than Frs. 1,750, a fortnight's salary, as although the contract specified an engagement of two months there was a clause giving the management the special right of cancelling the engagement after 15 days' notice. The clause did not apply to both parties, argued counsel for the plaintiff.

Frantzoni, the leading member of the Apollo Troupe, died as he took his call at the end of the act in the second house at the Empire, Sheffield, Nov. 17. He had been suffering acutely for some days, but insisted on carrying on. His last feat, which is thought to be responsible for his death, consisted of one in which he balanced one partner in the air above him and another on his shoulder while leaning back at an angle. Bowing his acknowledgments, he suddenly put his hand to his head and collapsed. Promptly summoned medical aid was useless.

ROAD COMPANY IN PARIS

English Players in Shakespearian Plays

Paris, Dec. 6. A road company, versed in Shakespeare, is now appearing at the Comedie des Champs Elysees, Paris. Arrangements made by Jacques Hebertot are so favorable, the visit may be an annual one. Its present run is for three weeks.

The company is headed by W. Edward Stirling (who played with James K. Hackett at the Odeon last year), and Henry Oscar, a former member of Helen Terry's company. Esme Biddle (from Frank Benson's London troupe at the St. Martins) plays Portia in "The Merchant of Venice," which commenced the series last week.

ENGLISH DUKE TALKS ON CENSORING AND BEDS

Former Lord Chamberlain's Opinion, "Every Play Immoral"

London, Nov. 23.

The Duke of Athol, who has retired from the position of Lord Chamberlain, has been unbending himself about plays and the censorship. The word "bloody," he says, is not objectionable in the mouth of a working man, but is when used by a "nut." On the question of bedroom plays he holds the opinion that "A bed is a piece of furniture. In itself there is nothing objectionable. It depends what is done with the bed."

The Duke concludes by stating if he had thought flappers would be thrilled by the "Cenci," he might not have licensed it, and sums up the whole censorship situation with "every play is, in the strict sense of the word, immoral. It is the obscene which it is the duty of the Lord Chamberlain to prevent."

Cohan Left Boat for Paris

London, Dec. 6. George M. Cohan left the Majestic at Cherbourg, going direct to Paris. As yet he has not reached London.

LONDON'S MIDNIGHT DANCING SENSATION

Girl Practically Nude Prances Around Tables of Grafton Cabaret

London, Dec. 6. Virtually nude as she dances around the tables on the Grafton Galleries cabaret (club), Evon Pinard looks to be the midnight sensation of the city and should continue to pack the cabaret, if not interfered with.

The Grafton opened last Wednesday night with its 500 seats at one guinea per person, including supper, but the opening receipts reached 1,400 pounds (about \$6,200).

The show is called "The Midnight Revel." It was staged by Jack Haskel, the American, and is in two parts, with some jazz and blues in it.

Jessica Brown, American, scored strongly, having two turns, one in each part, and with each featured on the program. Her second turn is composed of two American published numbers, "Sapphire Sea" and "Chicago."

Miss Linard, closing the program just before the finale and billed as "The Lady in Bronze," wore for her dance a tiny loin cloth and breast-plates, with her body bronzed. It is a rather daring departure for a London cabaret, with a dancer so near the guests. A similar naked dance was done by Evan Burrows Fontaine at the Palais Royal cabaret in New York some time ago, but the dancer there was held to the center of the floor and did not deem it necessary to bronze herself.

Other principals in the midnight show are Derek Glynn, Lola Krasavina with Gilbert Stacey in an "Operatic Tango," Marjorie Brooks, Janette and Scott, Fayette Perry, besides a girly chorus.

London, Dec. 6. The new edition of "The Midnight Frolic" was staged last night at the Hotel Metropole, produced by Carl Hyson. It's a brilliant cabaret entertainment.

At the last moment the London County Council gave consent for an elaboration of the show.

IN LONDON

London, Nov. 26. It is said that when James White produces "Pompador" in London, the Viennese player, Fritzle Masary will play the part she created in Berlin.

Since 1919 the Actors' Association has spent £25,025 in improving the profession, and has paid out £19,755 in benefits to members. During 1922 it has been instrumental in recovering £3,382-14-4, and the death levy has amounted to £1,099.

"Round in 50" will not be played at the Hippodrome on the occasion of the Royal visit, Dec. 12. The entire proceeds of the performance will go to the Variety Artists' Benevolent Fund, Moss Empires, Ltd., meeting the entire expenses of the evening.

Hyram Travers, a once famous comedian of the old school, popularly known as the "Pearly King," has just died, aged 73.

Robert Courtneidge enters into his tenancy of the Savoy, Feb. 4. The tenancy extends for seven years. Light comedy and farces will form his staple attractions, although he may produce musical comedy there. Among the plays he has already scheduled for production are one by Ian Hay, one by Jack Hulbert, his son-in-law, one by Eric Hudson, and a farce by H. F. Maltby. He will, however, open his tenancy with Noel Coward's comedy, "The Young Idea," which is at present playing in the provinces.

The Regent is to have its own special Christmas attraction. This will be "The Christmas Party" which will be played at matinees, "The Immortal Hour" remaining in the evening bill.

Robert Farquharson, who shares the success of the "Cenci" with

Sybil Thorndyke, is rarely seen on the stage. A wealthy man, he lives in Florence, only coming over to England to play for the Phoenix and other high-brow societies.

The British National Opera Co. reopens at Covent Garden, Boxing day, Dec. 26.

Bransby Williams concluded his suburban season Nov. 18 and has returned to the provinces, where he will presently revive the Lyceum version of "The Lyons Mail," himself playing the dual role of Dobose and Lesurques, the parts made famous by Irving. In March he will produce "Hamlet" at the Prince of Wales, Birmingham. He seems to have completely deserted vaudeville for the legitimate.

The show world is well represented in Parliament, although no actor or vaudevillian is sitting there. Sir Walter de Freese and Sir Alfred Butt are both in. James O'Grady, one of the best friends vaudeville has ever had, has been returned from Leeds on the Labour vote. E. C. Kemmerde, K. C., the playwright, has won Crewe; Patrick Hastings, K. C., another playwright, is in for Walsall; Pat Collins, for 16 years president of the Showman's Guild, is also in. Unfortunately, we have lost James Seddon and A. E. Newbould, the latter being president.

(Cont) on page 3

— NOW TOURING EUROPE —
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AMUSEMENT STOCKS RESPOND ONLY TO BEARISH FORCES

Sell Off on General Weak Spots, but Ignore Improvements Elsewhere—Orpheum Notably Weak at 19 3/8—Loew Rallies Slightly From 18

The state of the speculative mind up to mid-week was mixed as a general thing, but the tendency in the amusement group was all one way, and that way downward. Not that price movements were especially significant, for the volume of business was too trifling to mean anything one way or the other. All week long the four theatre stocks on the Exchange scarcely made a single daily turnover in four figures.

It does not often happen that bullish and bearish opinion is so evenly divided as has been the case for the last three sessions. The future of prices is too uncertain to invite a general aggressive buying or selling campaign. That being the case, partisans of the amusement appear to be marking time for the present. It would not be surprising if the insiders in all the theatre stocks are letting things drift with no other settled plan of action than to pick up whatever bargains are offered against the time when the market situation clears up sufficiently to make a resumption of pool operations promising.

Tempting Pools

Observers of this special class of securities still adhere to their settled view that sooner or later the cliques will return to the field. In Famous Players, Orpheum and Loew the situation of stocks is such as to invite a play. All three have demonstrated that they can easily be put up to much higher levels when the surrounding conditions are right. It took no violent exertion on the part of the Famous Players to mark their stock up to par and better when the bull going was good. A good deal of the early pool accumulation was reported done between 82 and 86, and now (Continued on page 35)

MOLLIE FULLER'S ACT

Shortly Playing at Palace, New York

Mollie Fuller who is blind, will play the Palace, New York, within three weeks. The Fuller sketch will open out of town next week. Blanche Merrill wrote several comedy songs for Miss Fuller, Gilbert Clark is making the wardrobe, Lee Edwards writing the score, and Edwin August directing.

E. F. Albee of Keith's donated the scenery. On the Palace opening Bert Savoy (Savoy and Brennan) will play a part in the sketch.

TWINS TWICE

The birth of twins in theatricals is a rarity but two families of professionals were blessed with the double event within the last two weeks. At their home in New York, Dec. 5, two boys were born to Mr. and Mrs. W. Williams, known in vaudeville as Williams and Williams. The combined weight of the infants was 15 pounds.

At Skene's sanatorium, Brooklyn, on Nov. 24, two daughters were the surprise package for Mr. and Mrs. Archibald Lodge. The mother is professionally known as Marguerite Daniels.

OPEN HOUSE XMAS WEEK

The Burlesque Club of America is to have a Circus Night, Washington's birthday night (Feb. 22) at the club rooms on 44th street. Admission of \$1.50 will be charged.

Christmas week the club will keep open house for all burlesquers, whether members or not.

P. J. SCHAEFER SAILING

Chicago, Dec. 6. Peter J. Schaefer, of Jones, L. Nick and Schaefer, will for England on Dec. 16, and will be over there several weeks.

ORPHEUM CIRCUIT SIGNS UNIT VAUDEVILLE ACT

Monkey Turn Opens at \$650 Weekly—Foreign Act

The second Shubert vaudeville unit act to be signed by the Orpheum Circuit is "Max and Moritz," the monkeys, playing as added attractions with different units.

The monkeys were signed to an Orpheum route opening in Chicago Dec. 10 at \$650 weekly. The booking was direct, it being understood the Orpheum office bought the act outright from A. E. Johnson, who held a pay or play contract with the Shuberts for 20 weeks' consecutive booking.

The act, a foreign turn, opened on the Shubert vaudeville circuit in October.

COPY ACT CANCELED

Pantages Through with Brown Bros. Imitation

The Pantages circuit has notified the Vaudeville Managers' Protective Association that the C. L. Brown copy act of the Six Brown Bros. will receive no further booking from the Pantages office. The act was given two weeks' notice of cancellation following Chicago, where injunction proceedings were brought against the act last week, which is billed as "The Original Saxophone Six."

Charles Dillingham complained to the V. M. P. A. against the act playing the Rivoli, Toledo, Nov. 19, with the six Brown Bros. following them in the next week in "Tip Top."

A wire was despatched to the Chicago Pan office which elicited a reply this week. It is understood that the V. M. P. A. was prepared to go to any length to prevent the copy act from completing a tour of the Pan houses which was contemplated.

Two other "copies" under the same management are said to be playing the middle western picture houses and independent circuits.

W. M. Smith's \$250,000 Real Estate

Tulsa, Okla., Dec. 6. William M. Smith has purchased the uncompleted Edwards building here at a cost of \$250,000 and will finish its completion. The Orpheum theatre will be located on the ground floor of the building.

MARRIAGES

Billy Tracey, song writer, to Ada Carter, Nov. 28, in New York.

Doris Green ("Up She Goes") to Henry Herzbrun, Dec. 2, in New York. Mr. Herzbrun is a Times square attorney known to the theatrical world.

Barry Townsley and Lenore Masso, both of the "Bootleggers," were recently married in New York.

The secret marriage of Jere Delaney to Mary Moore who played the title role in "Irene" which occurred in Orange, N. J., Aug. 16, at the Church of Our Lady of Lourdes, the Rev. Father O'Connor officiating, became known this week. DeLaney is now playing in vaudeville.

Evelyn Brent who has been one of the leading women in Metro productions and who has been engaged as leading woman for Douglas Fairbanks in his next production, has married to Bernie Fineman in New York, Nov. 21. The bride left for the coast within a day or so after the ceremony to take up her abode in the Fairbanks picture house.

ENGAGEMENTS

Mad Line, Cameron, "Strawberry Blonde" (Leeders).

Maclyn Arbuckle, "Old Bill, M. D." Harry Dell, Keene Martyn, Rollin Gaines, Ben Ryan, Harriette Lee, Nellie Graham Dent, Bert Donn, "Sun Showers."



IS JANET SAD?

Oh, my no, she is just portraying the photographer's suggestion. On the contrary, Miss Martine is very happy at Keith's Royal this week and the petite French comedienne is booked for the remainder of the season.

CENSORSHIP FOLLOWS DUNCAN'S DANCE

Critic Scores Isadora as "Smirching Art"—Art Posters Censored

Following in the wake of Isadora Duncan's performance at Macaulay's theatre in which she was charged with a disregard for decency, police censorship of the theatre and movies in Louisville has become operative.

Two policewomen, Mrs. Mamie Oldham and Mrs. Alice Dunlop, will censor the production of local playhouses for the benefit of the Board of Safety.

The Board of Safety now will notify the manager of the theatre, the promoter of the show and the individuals connected with it, that they will all be held responsible for the nature of the performance.

On the morning after Miss Duncan's performance at Macaulay's, the critic for the Courier-Journal scored her for disregard for decency under the head of, "Isadora Smirches Art."

Extracts from the criticism follow:

"Miss Duncan may be pardoned for some of her hasty remarks she has made for the newspapers. She may be misunderstood and she may be laboring for the ultimate in art, but art cannot excuse the indecency she displayed in her final number last night."

"The climax came when a fastening of her dress at the shoulder broke and portions of her anatomy heretofore decently confined came into full exposure, as exposure the audience might have forgiven as accidental if the dancer had not neglected when the dance was ended to cover herself, thus leaving an ugly blotch in the recollection of those who had been sympathetic to her during the earlier dance."

Harry Martin, manager of Macaulay's theatre, held a conference with the Board of Safety last week in which he regretted the objectionable incident that occurred in Isadora Duncan's dance. He showed the board five posters for advertising the Denishawn Dancers. The board said that one of them was obviously indecent and that another bordered on the same line.

Charles F. Huhlein, chairman of the Board of Safety, stated that "if any more exhibitions are given here like that of Isadora Duncan the perpetrator shall be indicted. If they have left the city they should be brought back and tried."

STOCKS CLOSING WEST

(Continued from page 1) season, always a dull period in the theatricals, has frightened the managers into this decision, it is reported. Even overtures from the players to accept half-salary for the holiday period did not interest the managers.

The Niemannmeyer stock at the Shubert, Milwaukee, has already closed. The Butterfield stock companies in Michigan are also closed.

Coast Bert Levey Due in Chicago

Chicago, Dec. 6. Bert Levey, who operates a vaudeville circuit on the Pacific Coast, is expected to reach Chicago this week.

SEPARATION SUIT

William Stewart Charged With Cruelty

Syracuse, N. Y., Dec. 6.

William Stewart of the vaudeville team of Bryant and Stewart, playing Keith's here this week, was served with separation papers in an action by his wife, as he walked off the stage.

Mrs. Stewart asks that a substantial alimony be granted her from the \$350 weekly salary received by the comedian, married only 18 months.

Mrs. Stewart said that their troubles started while on their honeymoon, spent traveling around the Keith Circuit.

Branding her marriage life as a round of abuse and discord, Mrs. Stewart mentions Cleveland and Montreal as two of the cities where she was beaten. While in Cleveland she said her eyes were blackened and her lips bruised by punches. In Montreal she charges Stewart beat her into unconsciousness. She also said that the same thing happened in New York City in their apartment.

Stewart says he met his wife at a party given by Frank Tinney 18 months ago and that he has not seen her in 17 months. He says he never took the marriage seriously and is just as anxious that a separation be granted as Mrs. Stewart.

Stewart declared today he does not fancy being looked upon as a brute on the "say-so" of a woman who was just as foolish as he had been. Mrs. Stewart's accusations consists of non-support, cruel and inhuman treatment.

CENTRAL CUT RATES

Shubert Units' Broadway Stand Butts in Ticket Bargain Bazaar

For the first time since the Shuberts started to play the unit shows at the Central, N. Y., seats for the house were on sale Saturday of last week at cut rates. "Midnight Revels" was the attraction.

This week for Marx Bros. 20th Century Review" the cut rate plan was continued, and seats were on sale on the ticket bargain bazaar from Monday on.

MURRAY-CHARLOT OFF

London, Dec. 6.

The partnership of Paul Murray and Andre Charlot is dissolving, though the firm will continue to hold its joint management of "Snap" at the Vaudeville theatre and the "Midnight Follies" cabaret show at the Hotel Metropole.

Murray is joining the Alf Zeitlin agency and is at present confined to his home with tonsillitis. Charlot is now on the Continent.

The dissolution has been brought about through the men having no further productions on hand.

JERSEY INVESTS

(Continued from page 1)

where, according to report, principally in the east at present, on Long Island, where several theatres have either been built or are proposed with a list of local subscribers. The inducement to the Long Islanders, it is said, is that the theatre will play all kinds of attractions, including legit road shows, with vaudeville not over two days weekly, owing to limited drawing population for any one policy.

"BATTLING BUTLER" DELAYS

London, Dec. 6.

A postponement may be announced for "Battling Butler," scheduled now to open at the Oxford Friday night.

The piece stars Jack Buchanan and Phyllis Titmuss. Postponement may be occasioned through Miss Titmuss' sudden illness.

IN LONDON

(Continued from page 2)

dent of the Cinematograph Exhibitors' Association.

The most notable event of the holiday season will doubtless be Arthur Bourchier's production of R. L. Stevenson's "Treasure Island." This dramatization is the work of J. B. Fagan and the incidental music has been especially composed by Frederic Corcor.

Lord Liveden has left for America to appear in the New York production of "Old Bill, M. D." Bruce Balfourstuart will not go over for the production.

Julian Frank, who ran "The Edge of Beyond" so successfully at the Garrick, has acquired the dramatic rights of one of the late Charles Garvice's best novels, "Just a Girl." The dramatization will be originally

FOREIGN AGENT LEAVES WITH AMERICAN PLAYS

Lee Ephraim Traveled to Coast and Back—Closed for "Thin Ice"

Lee Ephraim, the English theatrical agent representing Daniel Mayer & Co. of London, left this week on the "Mauretania," about two months after he reached New York.

Among the closed attractions effected by Mr. Ephraim over here were the purchase of the British rights for "Thin Ice," "It's a Boy" and "Her Temporary Husband." Several other deals are pending.

"Thin Ice" will be produced in London by Percival Knight, its author, who will also play in it over there, as he is now doing in the run of the piece on Broadway. While "It's a Boy" was lately closed in Boston by Sam H. Harris following its New York try, Mr. Ephraim believes it will do on the other side.

Another transaction completed while in New York by Ephraim was a contract for five pictures for D. W. Griffith, to be made by Ivor Novello, looked upon as a strong contender for all film honors when appearing on the American screen. Mr. Novello abroad has been in the picture productions of "Carnival," "Bohemian Girl" and "The Blood."

While other engagements are reported to have been made by Mr. Ephraim during his visit here, which included a trip to the coast and return, the English agent would not discuss any matters but those finished. He did admit, however, the story of how he secured "Thin Ice" the same afternoon he witnessed the performance. After seeing the play Mr. Ephraim called upon Mr. Knight in the latter's dressing room, said he thought the piece suitable for London and asked the figure. Mr. Knight named one amount, and Ephraim countered with another on the condition Mr. Knight staged the piece and played in it abroad. The duo then repaired to the Shuberts' office, and before six it had been completed.

Mr. Ephraim made many observations while over here, and will be a more frequent visitor to America in the future, he stated. The Daniel Mayer agency is one of the largest theatrical agencies in the world, handling all classes of attractions.

seen in the Royal, Brighton, Feb. 12. Iris Hoey will be the leading lady. After a short provincial trip, the play will come to the West End. Another promised production of his, "The String of Pearls," has been postponed until later in the spring.

Joe Nightingale will take A. W. Backcomb's place in "Snap" at the Vaudeville when the latter goes into pantomime.

Maisie Gay, who has just returned from Australia, will take Clarice Mayne's place in "Snap" at the Vaudeville. This is only one more of the changes made by the arrival of the pantomime season.

Practically the whole of the original cast will appear in Sir Gerald du Maurier's revival of "Bulldog Drummond" at Wyndham's on Boxing day (Dec. 26). After this revival, he will produce a new play by Alan Parsons, entitled "The Dancers."

The first of the Pinero Cycle, "Mid-Channel," finishes at the Royal, Dec. 2. The revivals will then be transferred to the Ambassadors and "Sweet Lavender" will be seen Dec. 22. This will be followed by "The Benefit of the Doubt." Leon M. Lion and J. T. Grein have acquired a long lease of the theatre and may interrupt the Pinero Cycle by the production of a new play by George Moore.

"Whirled Into Happiness" will finish at the Lyric Dec. 16 and the company will start a provincial tour. It will be followed by "Blossom Time," the musical play which has the composer Schubert as the hero.

Ernete Zaccane, the Henry Irving of Italy, will shortly be at the Court, London, for a short season. He will probably appear in Ibsen's "Ghosts," three plays by d'Annunzio and "Hamlet" or "Macbeth." The British visit is being arranged by Bert Howell.

After the Comedie Francaise, the Scottish players. They open at the Coliseum Jan. 1 in "A Valuable Rival," playlet.

Following the Empire run "The Smith Family" will play Newcastle-on-Tyne for four weeks.

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NED WAYBURN
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SMALL'S SISTERS OPEN NEW FIGHT ON WILL

Return to Estate of \$870,000
Paid to Widow Directed
By Court

Montreal, Dec. 6.
Demanding the removal of the Capital Trust Co., the appointment of new trustees, including Mary Small, instead of the widow of the missing theatrical magnate, and also filing a caveat against the Small estate, Gideon Grant, K. C., has just opened another stage in the fight following the mysterious disappearance of Ambrose J. Small, Toronto's theatrical magnate.

This comes on top of earlier developments of the past week or two in which Mrs. Small was ordered to return \$870,000 to the estate. The orders of the official referee in the case were set aside and Chief Justice Meredith suggested that it was about time the Small will was proved. Acting for the Misses Small, sisters of the theatrical-millionaire, Grant gave notice that he would move for an order—"removing the committee or trustees of the estate, the Capital Trust Corporation and Theresa Small, and appointment of the Chartered Trust and Executor Co. and Mary Florence Maude Small (sister) to be the committee and trustees."

In support of the motion, an affidavit of Mary Small will be used.

The affidavit sets forth among other things:

"That the said order directed repayment by the said Theresa Small to the said committee of the said sums.

"That there is now due from the said Theresa Small to the said estate in respect of the monies so paid to her by the said committee the sum of about \$955,000.

"That the trustee of the Capital Trust Corporation, as I am advised by my solicitor and verily believe, is in law liable to pay the said monies in case the said Theresa Small is unable to do.

"That it is therefore advisable that new trustees should be appointed who can force repayment of the said monies.

"That the breaches of trust committed by the present trustees are as follows:

"In paying to Theresa Small by an alleged agreement of Ambrose J. Small, the sum of \$700,000 and of delivering to her \$100,000 of Victory Bonds and assigning to her a mortgage on the Regent Theatre, approximately of the value of \$175,000, and in paying to the said Theresa Small the sum of about \$12,800 on deposit to the credit of Ambrose J. Small in the Home Bank of Canada, Church Street Branch, and in consenting to an order for maintenance in the sum of \$30,000 per annum, a sum which is grossly exorbitant."

Mary Florence Maud Small and Gertrude Mercedes Small filed a caveat in the Surrogate Court against admitting the will of their brother, Ambrose J. Small, to probate. They aver that the will, made in 1903, in which Mrs. Theresa Small is named sole beneficiary and executrix, is not their brother's last will and testament. On May 25, 1920, the Misses Small filed a caveat against a will supposed to have been made in 1912, but this caveat has expired through lapse of time.

The caveat reads:

"Let nothing be done in the estate of Ambrose Joseph Small of the City of Toronto, in the County of York, without notice to Mary Florence Maud Small and Gertrude Mercedes Small, both of the City of Toronto, in the County of York, spinners. The said Mary Florence Maud Small and Gertrude Mercedes Small are sisters of the said Ambrose Joseph Small and are interested in his estate as next of kin. This caveat is entered for the reason that a document made in the year 1903, purporting to be the last will and testament of the said Ambrose Joseph Small, is not his last will and testament. Dated at Toronto this 2nd day of December, 1922, Mary Florence Maud Small and Gertrude Mercedes Small."

ELTINGE BACK IN VAUDEVILLE

Julian Eltinge has again changed his plans and again sending out "The Elusive Lady," which he recently closed in after a number of unsuccessful weeks on the road. He is due for vaudeville for the balance of the season and will probably open in Boston shortly.

DOOLEY BANKRUPT

Johnny Owes \$4,300—Has Nothing but Clothes

Johnny Dooley admits liabilities of \$4,307.45 and assets of \$250 (exempt personal wearing apparel) in a voluntary petition in bankruptcy filed in the U. S. District Court last week.

The debts consist of notes, bills, \$264.41 to Ballard Macdonald, the songwriter, for services rendered; \$500 commissions to Chamberlain Brown; \$200 to Davidow & LeMaire; \$600 to Robert Law, scenic artist, and sundry other items.

Dooley's name in private life is John D. Dool. He is at present with the "Bunch and Judy" at the Globe, New York.

"HEADLINERLESS" ADS IS KEITH'S IDEA

More Equal Display in Dailies
—"Headlinerless"
Research

The Keith office will, in the near future, send out notices to all house managers that future advertising for the vaudeville bills played in Keith houses is to be along the lines of exploiting the entire bill as a whole, rather than a spread for the headliner and feature acts on the program.

The idea back of the innovation is the belief of the Keith people that the vaudeville patron comes to the theatre to see all of the acts, and is not "drawn" thither by any "name" or particular act.

The out-of-town patron as well as the big city habitue is a lover of new faces and new material. It is to cater to this interest in the entire program that the new regime is to be concentrated upon.

It doesn't mean that each act on the bill will receive equal advertising display in the house matter sent to the local dailies, but the system of splashing the headline act all over, with the balance of the acts in very small type, is to be corrected.

The "headlinerless" bill planned for the Palace, New York, this season is the first step toward breaking down of the old order. The failure of former Keith "names" to draw when appearing in other houses has been an object lesson and an inspiration for further research along the same lines.

SCHWAB'S COMMISSH

Sues Marion Harris for \$2,000—\$50 Weekly

Laurence Schwab has begun suit in the City Court for \$2,000 against Marion Harris (vaudeville). The action is based on a contract of April 5, 1921, whereby Schwab was to receive \$50 weekly from Miss Harris for his services as personal representative for a period of two years. The \$50 was to be paid only for weeks the actress played.

Schwab claims a default for 40 weeks. The defense is a general denial and a separate defense that the contract was later waived and cancelled.

UNIT ACT IN "FOLLIES"

De Haven and Nice, recent features and co-producers of the Shubert vaudeville unit "Broadway Follies" opened Monday at the New Amsterdam, New York with "Ziegfeld's Follies."

The unit was produced by George Gallagher, former American burlesque wheel producer. De Haven and Nice and Joe Towle, also in the cast, are said to have been heavily interested in the attraction, which closed recently after being a consistent loser since the premier.

SPLIT WEEKS, SPLIT AGENTS

Chicago, Dec. 6.
The Desmond, Port Huron, Mich., books with two different vaudeville agencies using a show for the last half of one week from Carrell in Chicago, and for the last half of the next week from the International, Detroit.

ATWELL OPENED AND CLOSED

San Francisco, Dec. 6.
Roy Atwell opened with a new act at the Golden Gate last week but closed after the Sunday performances.

The Temple Trio played out the week



HATTIE JAXON of COLEY and JAXON

Late of Fay, 2 Coleys and Fay Presenting "The Minstrel and the Maid," assisted by Boney MINNEAPOLIS "TIMES," by Walter D. Hickman.

"The woman is so clever she made this act my favorite on the bill," MINNEAPOLIS "NEWS."
"Coley and Jaxon, billed as the minstrel and the maid, are as natural a pair of entertainers as we have seen for some time. Their comedy offering is clean fun, and their songs are handled in a way that is quite their own."

Home to spend the holidays, Raleigh, N. C., R. F. D. 6.

'HELLO NEW YORK' UNIT IS CLOSED BY SINGER

Cost \$5,000 Weekly to Operate
—Herk Invested \$24,000
in Show

Jack Singer's "Hello, New York," the Shubert vaudeville unit, closed on the Affiliated circuit Sunday at the Empress, St. Louis.

The unit was one of the few that didn't impose a salary cut on artists. The salary list totaled \$4,420 weekly, making the operating cost, including everything, about \$5,000.

"Hello, New York" jumped to St. Louis from Cincinnati minus Jack Singer, its producer, who made a trip to New York to interview the Shuberts and the Affiliated.

Salaries were paid in full at Cincinnati. Harold Berg, the traveling publicity representative for the Affiliated, raised the necessary \$2,500 on his personal note.

Wesley Barry and Co. was added to the unit during the Cincinnati engagement at a salary of \$1,650.

I. H. Herk is interested in "Hello, New York" to the extent of \$17,000 toward the production and \$7,000 additional advanced to meet expenses and deficits since the unit opened.

Singer is a former Columbia circuit burlesque manager.

B'WAY MUSIC BANKRUPTCY

Will Von Tilzer's Concern Thrown Into Court

An involuntary petition in bankruptcy was filed last week against the Broadway Music Corporation, of which Will Von Tilzer is president. The three petitioning creditors are Edgar Allan Woolf, Neville Flesoon and Samuel L. Ross. Woolf claims \$110.83 royalties due; Flesoon, formerly a staff writer of the company, claims \$372.12 or a note for services rendered, and Ross also has a note claim for \$330 for services. Flesoon, after severing connections with the Broadway, started on an unsuccessful music publishing venture with Albert Von Tilzer, brother of Will.

Last week, Sydney D. Mitchell, a staff writer, filed a New York Supreme Court suit against the company for \$5,904.17, alleged due on a two years' contract at \$150 a week. The sum claimed is for alleged balance of unpaid royalties. Lew Pollock, Mitchell's writing partner (music) also has a \$200 salary claim against the same defendant.

The inside of the Broadway's troubles is reported as revolving around an executive of the corporation. His alleged unfamiliarity with the inner workings of the music business did not deter him from recommending the acquisition of a lease on two floors of the Robertson-Cole building, though deemed the old location on West 45th street was sufficient. Large contracts with staff writers were also deemed prohibitive in view of the non-production of hits.

KID BALLET OF 34

Children of Newark May Be Seen in New York—Part Revue

Newark, N. J., Dec. 6.

The Greenwood Kiddies' Ballet, with 34 children, all of Newark and of well-to-do parents, gave a performance the last half week at Proctor's, Elizabeth, N. J., booked by John J. Collins of the Keith office.

It is said Mr. Collins is endeavoring to secure the turn as it is now composed for the holiday week, when the children have their week's vacation, and to play it at that time at the Colonial, New York.

A portion of the performance is part revue, many of the kiddies, none over 13, doing unannounced imitations. All of the children are pupils of a Newark dancing school.

CABARET LOSES ACTS JUST BEFORE OPENING

Yvette Rugel and Savoy and Brennan Cancel Monte Carlo Engagement

Yvette Rugel cancelled an engagement at the Monte Carlo, a Broadway cabaret, after the Keith office had notified her it would cancel the balance of her Keith route if she appeared in the restaurant.

Low Leslie booked the act for the cabaret. Miss Rugel is now playing the Keith circuit, and was to have doubled into the Monte Carlo along with Savoy and Brennan (of "Greenwich Village Follies"), who also cancelled the restaurant engagement.

Leslie sent out press matter to the dailies which said: "The bill will also include, by courtesy of E. F. Albee of the B. F. Keith booking office, Miss Yvette Rugel, the little prima donna who just returned from a genuine triumph in London." Leslie was summoned by the Keith people this week and accused of misrepresentation. He has no connection with the Keith office, but is the producer of "Aunt Jemima," an act now playing the Keith time. His use of the Keith name in connection with the cabaret was called to the attention of the Keith people by the newspaper announcements.

VAUDEVILLE AGENTS MEET

The annual meeting of the Association of Vaudeville Artists' Representatives, which comprises about 100 booking agents who hold franchises on either the big or the family department floors of the Keith Exchange, was held in the rooms of the Vaudeville Managers' Protective Association Wednesday night. The election of officers took place with Frank Evans, president; Charles Bierbauer, vice-president; E. S. Keller, treasurer, and N. E. Manwaring, secretary. The Board of Directors newly elected comprises John Peebles, chairman, and Morris Rose, I. Kaufman, H. B. Marinelli and Charles Wilshin.

TOMMY GRAY HAS GONE AWAY

Tommy Gray, who really is good, has gone back to Hollywood. Tommy is safe, so they say, if nothing pops his way. He will be gone a long while, long enough to get the coast style. He's been there before and knows it all, likes the place and does not bawl; rather a nice chap, Tommy Gray, and in March he will be back this way.

While on the coast Tommy will write, mostly in the day, as he plays at night.

ALL-LADY MINSTREL SHOW

The Prospect, Brooklyn, N. Y., will have as one of the features of next week's first half bill a mixed amateur and professional all-lady minstrel show, with the circle made up of neighborhood aspirants. The two ends are held down by Ann and Marie Clark, and the interlocutress is Margie Coate.

Leon Keimer, house manager of the Prospect arranged the mixed show.

BIRTHS

Mr. and Mrs. Walter Bacon, at Edinburgh, Scotland, son, while the mother, professionally known as Sybil Bacon, was visiting her parents. Mrs. Bacon and child are expected by Mr. Bacon to return to their Los Angeles home at 1733 N. Western avenue, about New Year's.

Mr. and Mrs. Allen Leiber (Betty Armstrong) Nov. 29, in Chicago, a son.

Mr. and Mrs. Herman Phillips at Flower Hospital, New York, Dec. 2, son. Mr. Phillips is the manager of Keith's, Alhambra.

18 UNIT SHOWS NOW LEFT FOR CIRCUIT

Two More Closing This Week
—Vaudeville Bills
Replacing

At a meeting of the Shuberts and the Affiliated circuit producers Dec. 1 it was decided to close Jack Reid's "Carnival of Fun" and Weber & Friedlander's "Facts and Figures" this week. The Reid show closes at the Princess, Toronto, and will be replaced. A Shubert straight vaudeville bill plays the house next week. "Facts and Figures" will close at the Boro Park, Brooklyn.

Straight vaudeville bills to travel intact over the Affiliated Circuit will open next week at the Chestnut St. opera house, Philadelphia, and Empress, St. Louis, making five vaudeville road shows now playing in place of units.

This will leave 18 units playing next week. The Affiliated started the season with 30 units, 12 of which have closed. The producers who remain on the circuit are I. H. Herk and E. Thos. Beatty, with four units; Weber & Friedlander, two; Henry Dixon and I. H. Herk, one; J. J. & Lee Shubert, three; Max Spiegel, two; Marx Bros., Davidow & LeMaire, Joe Gaites, Al Jones and Morris Green; Arthur Klein and the Butler Estate, one each.

According to Arthur Klein, of the Shubert vaudeville office staff, straight vaudeville bills will replace any units that may drop out between now and the end of the current season.

ACT RESUMES TIME

Pearson, Newport and Pearson Refused Demands By Orpheum

Pearson, Newport and Pearson are back on the Orpheum circuit following the cancellation of Seattle through differences with the Orpheum people over billing and position on the bill.

The act notified the Orpheum Circuit while playing San Francisco it would not open at Seattle unless billing and position were guaranteed.

According to the New York Orpheum office, the matter was put up to Martin Beck, president of the circuit, who wired the act the Orpheum circuit would not guarantee billing or position and would accept the cancellation.

The act thereupon, according to the Orpheum people, agreed to continue their Orpheum route waiving the special perquisites and picking up the route, losing the Portland date.

PRODUCTION RELEASES ACTS

Through the closing of the "Yankee Princess" this week at the Knickerbocker, vaudeville will again see John T. Murray and Vivian Oakland.

It may also see from the same show, Vivienne Segal, who is reported as the next vaudeville partner for Harry Carroll, although it is also said Edith Day remains over here after closing with "Orange Blossoms" Saturday, an invitation to vaudeville will be made to her, to appear with Carroll.

MCCAY'S FILM CARTOONS

Winsor McCay, the cartoonist, opened a new act and idea this week, and was tentatively booked for the Palace, New York, next week. His idea is a new one for stage cartoonists—animated cartoons. McCay appears personally in the turn. Alf Wilton is handling the bookings, through an arrangement with the Hearst publications.

ILL AND INJURED

Elizabeth Weller (Weller and Russell) is confined to St. Bernard's hospital, Chicago. She recently underwent a serious operation and is recovering.

Mildred Holmes, out of Cooper's "Folly Town" for the last two weeks, through illness, will not rejoin the cast until after the holidays.

Frances Kelly of the Helen Carroll Co., fell down the elevator shaft of the Halsey, Brooklyn, two weeks ago and was removed to the Bushwick Hospital with a broken spine and fractured leg. She is now confined at her home 498 Jersey ave., Jersey City, where she is recuperating.

Ada Kaufman (Mrs. Carlos Sebastian) is confined in the St. Mark's hospital, New York, recovering from a serious operation.

ACTORS TAKE OVER UNIT AND KEEP ON OPERATING THE SHOW

Marx Bros. and Krantz and White Hold 40% of "20th Century Revue"—Sold 60% Back to Former Owner—Equal Control

"The Twentieth Century Review," with the Four Marx Bros. starred and Krantz and White, and Olga and Mishka featured a Shubert vaudeville unit show at the Central, New York, this week, it being operated under the joint direction of the Marx and Krantz and White, with Al B. White the treasurer of the company.

Clarence Morganstern, one of the former owners, is now the company manager with the attraction, and also interested, the actors having resold 60 per cent. of the show to Morganstern for \$4,000, after having taken the production over from Morganstern and Jimmy O'Neill of Chicago. O'Neill is said to have sunk \$11,000 in the venture, which originally started out as a Shubert unit named "Hollywood Follies" under a franchise issued to Finklestein & Rubin of Minneapolis.

The managerial transformation occurred at Worcester, Mass., shortly after the reorganization unit had opened a second trip on the Shubert vaudeville time with the Marx Bros. added. Krantz and White have been with the show since it first opened.

When produced under the direction of Finklestein & Rubin "The Hollywood Follies" is said to have had an additional backer, a close friend to the members of the firm. The Minneapolis men turned over the production of the show to Morganstern and O'Neill. Morganstern had been a small vaudeville booker in New York, who was sent to Chicago by the Shuberts to assume charge of a branch office then opened out there to represent Shubert vaudeville. O'Neill had been the Pantages' Chicago booking office head.

With the original production some costumes were rented of a Chicago modiste, Maybelle Shearer, at \$200 weekly. After reorganization Miss Shearer made a demand for rental due, alleging she had been paid nothing and that \$2,200 had accumulated against the show since its first opening eleven weeks before, up to the time the unit played Boston, week before last. At the end of that engagement Miss Shearer attached White as treasurer for the amount, but found only \$613 in the box office of the Majestic, Boston. She adjusted the claim so the show could move on a payment of \$500 on account.

It was about at this time that Marx and Krantz and White resold 60 per cent. of the show to Morganstern for \$4,000, \$2,000 in cash and the remainder in debts of the company assumed by the purchaser.

Previously, and while the show was playing Worcester, the Marx boys and Krantz and White demanded the show be turned over to them, on the ground White had advanced up to that time \$5,000 in re-equipping the show; also that the Marx Bros. demanded the transfer under pain of possibly departing. It is said White informed the affiliated offices in New York of the intended procedure, to which the affiliated agreed, it having cancelled the franchise granted to Finklestein & Rubin.

Morganstern and O'Neill are reported to have decided the show should be turned over to the actors, and it traveled in that way until the Shearer attachment brought up a question as to responsibility. At this juncture Morganstern is said to have reappeared and accepted the suggestion he buy back into the production, but White insisted that of Morganstern's 60 per cent. of stock in the operating corporation, 10 per cent. would have to be deposited in escrow in order that neither side could have control.

It is said there is another interested party, financially, in the show, an unknown person, not a showman, and who lives in Chicago. The Marxes joined the unit after it had been called in by the Chicagoans and was about to be abandoned. It is reported to have done some business since restarting,

claiming \$7,600 at Boston, with \$4,500 for the Hartford split week, and believes it will go over \$10,000 at the Central this week. It opened there Monday to \$1,000 on the day and had a sell-out Tuesday night, through a club having purchased the house.

NICKELS ONLY, GREAT SIR JOE ANNOUNCES

Penny Throwers Ruined His Imitation—Show Business Getting Worster

"O! Mir! O! Mir!" grunted the very versatile Great and only Sir Joseph Ginzburg as he buried his worried physog in a monster crum cake, having completed the operation of ducking it in a saucer of steaming coffee at Freeman's eatery.

"It's no use, its no use, this show business is getting worster and worster every day. To think that me, the Great Sir Joseph Ginzburg, who has entertained the fine ladies and rich gentlemen should have such schimossel as to appear before such bidders and low lifes that throw pennies to me on the floor while I am imitating Sir Harry Lauder, ober he is a Scotch Sir, but not a Great like me."

"You see," continued Sir Joe as he shoved the remainder of the crum cake down his throat, "it's my trouble that I got such a good heart. I like mine work because it is mine art. Here there is some rich kibitzers around here who no want to star me in mine own picture—From a Stable to the Winter Garden—but my friend Willie Howard told me to hold out for more money and I hold out until this kibitzer gets cold feet and decided he will star somebody else, maybe Ben Schaeffer ober Dave Clarke."

"Now there is a birthday party or maybe it's not that kind of a party, but anyhow they give a party to Willie Howard because he is leaving the Winter Garden for the road. They want to give Willie a good supper ober he don't need it or not, so they ask me to make my speeches and entertain the people who are at this party. I get all mine medals, my new derby hat and my royal clothes all ready and the first thing you know, somebody throws a quarter at me. Quarters I don't mind or half dollars or even dimes and nickels, but when those low lifes start to throw me pennies, it's not right that I should have to stop singing to pick them up, ober if I don't snatch them right up quick, those waiters will take them and I'm the loser. I would like it put in Variety that when the Great Sir Joseph entertains, no one should throw him pennies, ober they should save the pennies until they get five and then throw a nickel at me."

"From now on no more engagements I take unless that arrangements is made, that no one can throw less than a nickel, ober I stop singing and walk right out on the party if they do."

W. R. CASTLE DIVORCED

Fay Kesselman was granted an interlocutory decree of divorce against William R. Kesselman by Judge Faber of the Supreme Court, Kings county, N. Y., last week. The suit was uncontested.

The husband is professionally known as Castle and is of Castle and Robbins, vaudeville producers. Alimony of \$20 weekly was awarded the wife and the custody of a five-year-old daughter.

Henry R. Rosenberg represented the complainant.

FRANCES WHITE ADDED

Frances White will be an added attraction at the Central, New York for the Shubert unit show there week of Dec. 18.



If you look at the above picture carefully you will have no trouble in recognizing a banjo player and a man of great honesty. One to be trusted with bananas. It is Al Fox, my co-worker and playmate. In appreciation of his sterling qualities, this public testimonial is inserted.

(Signed)

GEORGE ROCKWELL

PLAY-PAY CONTRACTS MORE UNIT PROBLEMS

Producers Leaving Unit Time Financially Tight—May Place Acts

Affiliated Circuit producers who are being forced to close units on account of financial difficulties are faced with a problem with regard to acts holding pay or play contracts.

Most of the unit producers had to guarantee the acts 20 or more weeks when casting the units. These contracts are still in force, forcing the unit producers to unload or stand liable for the amount of the contracts.

The straight vaudeville policy of the Shuberts is a separate booking agreement and doesn't relieve the producer of any responsibility unless the act voluntarily waives claim.

It is understood that "The Rose Girl," one of the Shuberts' own units, reopened last week to take care of the pay or play contracts the Messrs. Shubert had issued to members of the original unit and others.

As most of the retired producers are in straitened circumstances, their only salvation seems to be the independent vaudeville circuits and burlesque. This week several unit comedians were reported as having signed with burlesque attractions of the Mutual and Columbia circuits.

NEW ACTS

Finley and Swift have joined the Calvert and Shayne act.

John Swor and Frank Conroy (Conroy and Le Maire).

Andy Taylor (Taylor and La Claire), assisted by a girl partner, in new two-act.

"Eight Spades," colored revue, five women, three men.

Eddie Vogt and Frank Hurst, two-act (Hurst's former partner, Connie O'Donnell, is temporarily in a Denver sanitarium).

Al Bernard, phonograph singer, and Frank Bridges, last of the "Passing Show."

"The Birthday Party," with ten children.

"The Elevator Boy," recast, with Harry Francis, Jake Dowel and Blanche Allen. M. Thor is preparing an act with five people and four special scenes featuring Lillian Price.

"The Bachelor Girls," five people. Ferris and Armand, two men.

Ross Boys, singing and dancing. Sid Loyd and Dixie Onell, two-act.

Master Gabriel and company, in "Captain Kiddo," deep-sea farce, with special setting.

"Juggling With Shakespeare" with Mona Morgan.

Delatour Twins, in musical revue William Courtney will shortly enter vaudeville with a sketch. He is at present appearing in "Her Temporary Husband."

Audrey Maple and Joseph Michel Daley, two-act.

Jerry Jarnagin will hereafter be the piano accompanist for Irene Franklin.

CLAYTON ACT ADDED

Loew's Coast Picture Houses Using Dancing Feature Turn

Bessie Clayton and Co. have been signed by the Loew circuit to play six weeks on the coast in the Loew picture houses, including those at San Francisco and Los Angeles.

The Clayton turn will include the Glorias and James Clemons. It is understood an orchestra will be recruited west to go into the act.

Miss Clayton may remain two weeks at each of the Loew houses designated, playing the dates in conjunction with the feature picture and being the only vaudeville act on the bill.

She opens in San Francisco, Dec. 17. The original booking is for six weeks, but she may be continued indefinitely. According to report, the act will receive \$1,750 weekly.

ACTION FOR DAMAGES FROM ACTORS' FIGHT

Danny Walker Sues Dave Kramer—Both with "Spice of Life" Unit

Danny Walker and Dave Kramer (Kramer and Boyle), both members of the "Spice of Life" Shubert unit, had an altercation backstage of the Central, New York, one recent afternoon. Reports of the encounter were heard along Broadway, followed with the description of how Walker was corporally chastized by Kramer.

The matter has finally reached the courts. Walker is asking for \$2,000 damages from Kramer to reimburse him because he "suffered great mental and bodily pain and anguish; his feelings and sensibilities were poignantly humiliated; he suffered keenly from nervous shock and alarm" as a result of the fistfight.

The battle wherein the "defendant publicly, vindictively, maliciously and brutally struck and assaulted" Walker, according to the latter's allegations in the formal complaint. The injuries are listed as two black eyes and sundry contusions, with the right optic severely damaged, leaving a permanent scar.

Kramer generally denied all allegations through his attorneys, Davis & Davis, his separate defense being Walker attacked him with a chair and that he struck back in self-defense.

Impartial reports of the backstage battle has it that Kramer playfully stuck out a leg in Walker's path. The latter took offense, and the war was on.

MONEY FOR AFFILIATED

A report during the week said that last Friday night at a meeting of the Shubert vaudeville circuit some money was raised in some manner and turned over to the Affiliated Theatres Corporation, the Shubert vaudeville circuit's operator.

It was admitted by one of the men interested this week money had been raised and turned over, but the means employed and the amount were withheld.

PORTIA SISTERS O. K'D UNDER FICTITIOUS NAME

Played Trial Performance for Nothing—Pleased Eddie Hayman at Kedzie, Chi.

Chicago, Dec. 6.

The standing of the Portia Sisters in showdom is believed to have been established once and for all.

If this is true it will remove a matter of controversy covering a long period and will settle a question on which different authorities have been widely at variance.

It will bring a satisfied smile to the countenance of E. Verheyden, husband of one of the Portia Sisters, and manager of the act for many years.

It came about this way. The Portia Sisters have been playing with some sort of a touring organization in the west and decided that they did not care to attempt a long jump from Tulsa, Okla., to Seattle, Wash., and so gave in their notice and closed.

E. Verheyden attempted to book them but without success.

So the young women themselves, hearing that Eddie Hayman, one of the owners of the Kedzie, Chicago, personally superintends the booking of that house applied for work under the name of "Gladys and Venus."

Mr. Hayman explained the Kedzie audience had had vaudeville for years and was not satisfied with anything else than the best of the material seen in the best small time. The young ladies insisted they were confident of their ability to please and finally agreed to play at the Kedzie at the matinee last Friday, without salary but with the understanding if Mr. Hayman considered them "good" he would book them in at the theatre the first half of next week. It is possible a concession in salary was made. Mr. Hayman was interested, the act gave the trial matinee performance, was classed as "okeh" and booked for the period opening next Monday.

It did not leak out until early this week that "Gladys and Venus" were the Portia Sisters, reported by the Western Vaudeville Managers' Association authorities as "not up to the standard."

The test which the act underwent in showing free and under a new name is taken by E. Verheyden as a most fair one, since the booker who passed on the act has had long experience, is interested in the financial success of the theatre, and could not very well give the "okeh" to an inferior act.

Eddie Hayman started in show business as office boy for Martin Beck, when Mr. Beck booked the Orpheum Circuit, later became his stenographer and private secretary, and for many years had the most important set of routing books in the Association.

Academy, Balto., Temporarily Closes

Baltimore, Dec. 6.

The Academy, playing Shubert unit shows, will close until Christmas, when it is reported the Shuberts will resume with straight vaudeville.



TRIXIE FRIGANZA

Her first box lunch on location making "MIND OVER MOTOR" directed by WARD LASCALLE

INDEPENDENT AGENTS BACK DOWN ON HODKINS

Meet to Rescind Former Ac- tion—Noodles Fagan on Discovery Tour

Chicago, Dec. 6.

The independent agents who held a meeting here and drafted a "round robin" to Alexander Pantages, complaining of Charles E. Hodkins as personal representative of Pantages, last Saturday held another meeting, at which it was decided to retract as far as possible the action taken.

It seems the first meeting was hardly history until one of the agencies present had taken a booker in the Chicago Pantages office into his confidence. The matter came to the knowledge of Mr. Hodkins by this means. He at first ridiculed it as "gossip" but Friday the letter reached Mr. Hodkins.

The indictment of Mr. Hodkins by the agents had been softened, it appears, in later attempts to put it in readable form but it served to alarm Hodkins who immediately found business calling him to Toledo, Detroit, Indianapolis and other points where Pantages bookings are played.

Meanwhile "Noodles" Fagan, whose position in the Pantages Circuit is not printed on the letterheads, arrived here and finding no one at the Chicago Pantages office at 10:30 Saturday morning felt called upon to wire Mr. Pantages to that effect, it is said Fagan was considerate enough to take the telegram to an office himself and not send it from the local Pantages office. Mr. Fagan expresses himself as quite dissatisfied with the way in which Mr. Hodkins is handling Pantages affairs.

The independent agents will have another meeting Saturday, and unless some satisfaction is obtained from Alexander Pantages it has been decided that none of the agents will call at the office or phone regarding acts, and should the local Pantages office call the agents regarding acts the answer will be that the acts are "booked." Harry Beaumont has his Ascher houses booked up until early January for emergency sake. The time set for the boycott starts Dec. 10.

Charles E. Hodkins is quoted as saying that the Chicago Pantages office has not booked any acts through agents recently, and that when acts of a certain nature were sought and the desire made known to the agents none of them had material anything like desirable. He takes the position that the independent agents will not be missed by Pantages.

TWO IN CANTON?

Canton, O., Dec. 6.

That another vaudeville and picture theatre is in prospect for this city became known when it was learned that Cleveland interests are arranging to complete the financing of the local Hippodrome project, was instigated just before the country entered the war. The theatre, when completed, will have a seating capacity of 3,200 and is to be leased to Loew's Ohio Theatres, Inc.

This report follows the announcement that the B. F. Keith interests would start the erection of an \$850,000 vaudeville theatre, to be situated on South High street.

The site for the new Hip is on South Main street, directly across from the Ohio building.

"JR." AT ORPHEUM, OAKLAND

San Francisco, Dec. 6.

Beginning next week the Oakland Orpheum goes to popular prices with a continuous policy, although two shows a day.

The house will play from one to five in the afternoons and from seven to eleven in the evening.

The same policy in force at the Orpheum Junior house, Golden Gate, San Francisco, will be adopted in Oakland. Saturdays and Sundays, when three performances will be given.

SAM THALL INJURED

Chicago, Dec. 6.

Sam Thall, the veteran router and general factotum for the Orpheum office, as well as its traffic expert, was painfully injured in an automobile accident. He is at St. Luke's Hospital.

The father of Adelaide Bell died Nov. 25 at his home at Providence, R. I.

ORPHEUM MEETING

Association's Bookings May Be Extended

Chicago, Dec. 6.

A secretly managed meeting of the board of directors of the Orpheum Circuit is in progress at its offices here, with Martin Beck presiding. Indications are that another meeting will be held in January and that a common stock dividend will then be declared.

Other obtainable information indicates that some more of the house policies will be revised. A proposition is being thrashed out on a plan to extend the Western Vaudeville Managers' Association bookings to the coast, with 20 weeks in 23 said to be already lined up, at an initial cost of around \$30,000 for the extension. This would bring it in active competition with the Ackerman and Harris and Bert Levey circuits. It could also serve as a feeder to the two Orpheum, Jr., houses on the coast and pay profit in itself on the 5 per cent. commissions.

Opening a W. V. M. A. office in St. Louis to handle the southwest territory is under consideration.

It was decided to fix up several of the theatres, including an expensive cooling plant in New Orleans, for an effort to stay open all summer. The purchase of a new site in Omaha is under debate.

HARTFORD OFF BEFORE XMAS

The Grand opera house, Hartford, Conn., will not play the Shubert unit shows for two weeks, beginning Dec. 11. The Hartford house will return to the Shubert unit booking Dec. 25 (Christmas day), playing "Main Street Follies" a full week instead of the usual three-day engagement. The following week, New Year's week, may also have a Shubert unit show.

At the Affiliated offices it was said the removal of Hartford out of the route for two weeks was because of bad pre-holiday conditions expected to prevail.

Hartford may have a vaudeville show booked by the Shubert office for the two weeks it is off the units, but up to the middle of the week it looked as if the house would be dark, until it reopens with the units, with the possibility of legitimate bookings filling in the two vacant weeks as still another contingency.

COMPLAINTS ON CORTELYOU

Chicago, Dec. 6.

Burt Cortelyou may be ruled off the floor of the Western Vaudeville Managers' Association and Keith's western office, it is reported. The complaint is that he is not devoting enough time to his business.

There has been complaints against Cortelyou every once in awhile for some time for not attending to his agency business.

8 ACTS FOR 10c

The Strand, Hoboken, N. J., is expanding its vaudeville program to eight acts on each split, with the feature picture retained. Its scale will remain unchanged, 10 cents at matinees and 35, nights.

Bill McCaffrey of the Keith office, who books the house, splits it with the Ritz, Jersey City, where the unchanged policy is six acts and pictures.

10 Acts Helped Colonial

Business at the Colonial, New York, took a decided jump last week with the ten-act bill booked by Johnny Collins.

The idea of playing the Four Morton's on the same bill with Gordon Dooley and Martha Morton and the subsequent clowning and ad libbing that ensued, was followed out this week at the Palace, New York.

BOOKING FOR NEXT SEASON

The Keith office appears to have started booking for next season earlier than usual this year, a couple of routes or so already having been allotted for 23-24.

Among the first to be booked for next season is Willie Ralls, the foreign roller skating turn. Ralls was given a 40 week route. The Marshall office arranged it.

LOCALS IN NEWARK

Newark, N. J., Dec. 6.

Manager Golding is going strong on locals at the Palace. Next week he will present the "Maid in Newark Review" consisting of 40 local people; Dec. 13, the community picture, also made in Newark, and now named "The Sacrifice".

Dempsey Booking Keith's, Toledo.

Jack Dempsey has been assigned the booking of Keith's Toledo in the Keith office. The house was booked by Arthur Blondell.



JACK MUNDY

FEATURED COMEDIAN WITH
C. B. Maddock's "THE SPEEDERS"
Keith's Jefferson, New York, Now.
Keith's Franklin and Prospect,
Week of Dec. 11.

FREEPORT'S NEW HOUSE WITH 3 BILLS WEEKLY

The new theatre at Freeport, L. I., located at Olive boulevard and Henry street, opened Thanksgiving night with a five-act vaudeville bill, Jack Norworth headlining, and a feature picture. The house is having its vaudeville bills booked by Doc Breed of the Keith offices.

With the opening the policy was announced as pictures and vaudeville, with pictures to be played the first half and vaudeville the latter half. With the ending of the first week the policy was switched and vaudeville is to be played for the full seven days, with three bills given. The first will play Monday, Tuesday and Wednesday, beginning next week; the second, Thursday, Friday and Saturday, and a new show for Sunday. A feature picture will be played in conjunction.

The house, financed to a certain extent by local capital, is a beautiful structure, said to have cost \$375,000. It has a seating capacity of 2,015, with the active management in the hands of Major Ramussen, while Manager Simones runs the house. The rental overhead on the theatre is in the neighborhood of \$25,000 annually.

At present the prices are 35-55-75 at all performances. Business the last half of last week was very good, but with the beginning of the current week, with nothing but straight pictures at the same scale of admission for both the matinee and night performances, found the house doing a gross of around \$250 a day. This evidently brought the decision to change policy and include vaudeville every day.

The opening bill had Erick Phillip and Co., Handers and Mills, Robert Reilly and Co., Jack Norworth and La Bernicia and the Cosmopolitan production "The Pride of Palomar." A 15-piece orchestra was in the pit for the opening, but this number of musicians is to be reduced somewhat for the regular shows.

There is a stage that is 31 feet in depth, 88 feet in width and with a height of 70 feet. A special three-tier dressing room adjunct is built on the stage.

CAPT. GEORGE AUGER

Capt. George Auger, known as the Cardiff Giant, died Nov. 30 at his home at 164 Manhattan avenue, New York city. He was 39 years of age and born in Cardiff, Wales. He was more than 6 feet tall at 14 years of age. At the time of his death he was 8 feet 4 inches tall and weighed 360 pounds. He had been a London "bobbie" and later served in the English marines. He had been with the Ringling circus for nine years as a side show attraction. A few weeks ago he had signed a contract to appear with Harold Lloyd in pictures following the conclusion of his pre-holiday engagement in one of New York's department stores in the toy department for the holiday trade. He was buried at Woodlawn Cemetery on Dec. 3.

Andrew McLean, 74, died at his home in Brooklyn Dec. 4 of pneumonia. He was editor-in-chief of the Brooklyn "Citizen" at the time of his death and formerly contributed to the stage as a dramatic author. He was city editor of the Brooklyn "Eagle" when only 24 years old.

The father of Ruth Wilkes Herman (Ergotti and Herman) died November 8 at Braesville, Ill.

OBITUARY

WILLIAM RAYMOND SILL

William Raymond Sill, press agent, dramatic editor, war correspondent and all round good fellow, died Dec. 1 at his home, Sill's Hotel, Broadway, Flushing, L. I. Services were held at Campbell's under the auspices of the Friars' Club, of which he was one of the founders, Sunday, and the burial took place Monday at Spring Grove cemetery, Hartford, Conn., his native town.

"Billy" Sill, as he was affectionately known to a host of friends, was 53 years of age, having been born in Hartford Sept. 30, 1869. He

intimates, at the Globe theatre, New York, and a trust fund was established, directed by the late Renold Wolf, Bruce Edwards and Henry L. Young. On the death of Wolf, John Peter Toohey was appointed as trustee in his stead.

At the time of his death Sill was conducting Sill's Hotel, Flushing, and the place was a rendezvous for numerous theatrical folk residing in that section of Long Island.

The funeral services on Sunday were conducted by the Friars with the Rev. Dr. Smyth, of Hartsdale, N. Y., offering prayer, after being introduced by Wells Hawks. Following Frederick E. Goldsmith, attorney and Past Exalted Ruler of B. P. O. E. No. 1 spoke on eulogy, with John Pollock speaking of Sill and his activities in theatricals, while Wells Hawks recounted his newspaper career.

Frances Hanlon Sill, his wife, a daughter, Rosemary Sill Murphy, and Mrs. Hubert Wood, of New York, a sister, survive. At the time of her father's death Rosemary Sill had been recalled from the cast of "The Little Kangaroo" to be present at his bedside.

IN LOVING MEMORY

OF OUR FRIEND AND COMRADE

BURTON GREEN

CORINNE and TONY HUNTING

MIETCH MYKOFF

Mietch Mykoff, aged 40, died early Dec. 6 at the Rhode Island Hospital, Providence, following an abdominal operation. The deceased appeared last week in vaudeville at the Emery theatre, Providence. Becoming suddenly ill Thanksgiving Day, he was removed to the hospital.

He was the leader of the Mykoff

OUR DEAREST PAL CAPT. GEORGE AUGER

PASSED ON TO ETERNAL PEACE
NOVEMBER 30th, 1922.

OUR LOSS—HEAVEN'S GAIN
BERT and VERA MOR-
RISSEY and HURD
FAMILY

and Vanity Revue, and had previously appeared for some years in vaudeville and productions with Mykoff and Vanity, the dancers.

CHARLES W. KEOGH

Charles W. Keogh, a brother of William T. Keogh, who owns a couple of the New York Loew theatres, died Nov. 23 at the home of his sister, Ida F. Keogh, in Brooklyn. Interment was in Charleston, S. C., his home town. Mr. Keogh was born 60 years ago and managed the Charleston Academy of Music for a time, later assuming charge of some of his brother's attractions. Three brothers and a sister survive.

EUGENE MACK

Eugene Schuler, professionally known as Eugene Mack, was instantly killed when hit by a large motor truck last week. Schuler, connected with burlesque for over 40 years, was 65 years old. He was working as a dishwasher in the Flatbush (Brooklyn) cafeteria at the time of his death.

WILLIAM FRENETTE

William Frenette, acrobat, died of heart's disease Nov. 27, while

IN MEMORY OF OUR DEAR SISTER

Georgia Westbrook Swor

Who Departed This Life
December 6th, 1922.
Gone But Never to Be Forgotten by
AMY and BERT SWOR

standing in the wings of the Kishis Hall, Cateract, N. J., and waiting to go on with his partner, William Richmond. The deceased was buried from his home in Providence, R. I.

The mother, aged 54, of Charles De Haven (De Haven and Nice) died at the Mayo Brothers hospital, Rochester, Minn., Nov. 22, after treatment for Hotchkiss disease. Mrs. De Haven lived in New York.

Mrs. A. Drucker died at the Wyckoff Heights Hospital, Brooklyn, N. Y., Dec. 4, after a long illness. The deceased was 29 years old and the wife of Jack Drucker, the theatrical newspaper man.

Mrs. Josephine Preston Peabody Marks, poetess and playwright, died at her home in Cambridge, Mass., December 4. She had been ill for several months.

IN MEMORY

OF MY LOVING

MOTHER

AND COMPANION

Who went to Heaven Nov. 22d, 1922.

CHARLES DeHAVEN

with Weber and Fields at their old Music Hall as publicity man and thus started an association that lasted for 18 years, going with Lew Fields when the partnership between the two comedians dissolved, and Fields took over the Broadway theatre for a series of summer revues.

With the opening of Keith's Palace, New York, Sill was appointed first publicity agent for the house and later went to the Century, when Ned Wayburn took over that house for "Town Topics." Later he was associated with various managements in the capacity of advance man, especially Dillingham and George Tyler. It was with the latter's production of "Bab" that he was taken ill in Boston about four years ago. This illness necessitated the amputation of his left leg after he had been removed to New York. It was shortly after this that a monster testimonial benefit was arranged by a group of his friends and

IN MEMORY OF

MY LOVING WIFE

Georgia Westbrook Swor

Who Passed This Earth
December 6th, 1922

Sunny June or gay December,
When I muse upon the past,
There is one whom I remember
First, and in-between and last,
Though I'm proud to call her Georgia
And a wife mighty fine,
Old-time memories fondly list her
As a good old chum of mine.

GONE, BUT NOT FORGOTTEN
BY HER LOVING HUSBAND,

JIM

COLUMBIA CIRCUIT INDIRECTLY SECURES CONTROL OF MUTUAL

John Jermon Buys Out S. W. Manheim—Four Shows and Two Theatres Involved—May Be Future No. 2 Burlesque Wheel

John Jermon (Jacobs & Jermon), Columbia burlesque circuit producer and a member of the board of directors of the Columbia Amusement Co., has purchased the Mutual burlesque circuit holdings of S. W. Manheim (Manheim & Vail), consisting of four Mutual attractions and leases of the Band Box (old Priscilla) and Empire, Cleveland, now on the Mutual circuit.

The transaction involved \$14,000 according to information and practically removes the Mutual as a future competitor of the Columbia burlesque circuit. It is understood Jermon's holdings together with Billy Vail's constitute control of the Mutual circuit.

Vail becomes a partner of Jermon's in the Mutual. Previously it was tacitly understood Jermon was associated with Vail and a silent partner in his Mutual holdings.

Jermon & Vail will operate "Laughin' Through," "Band Box Revue," "Jazztime Revue" and the Pat White Show on the Mutual wheel.

Rumors have been rife recently that the Mutual heads were being approached by former Columbia and American circuit producers with propositions to expand and include the recent Shubert unit producers from burlesque. Jermon's entrance into Mutual affairs will remove the menace of opposition to the Columbia circuit and at the same time give the Columbia nucleus of a No. 2 wheel, something it has not had since the American burlesque circuit ceased functioning.

MAYOR'S GOOD MEMORY BEHIND BURLESQUE

Shank of Indianapolis Talks Back in Church Federation Row Over B'way Theatre

Indianapolis, Dec. 6.

The war between the Church Federation of Indianapolis and Ed Sullivan and his Broadway burlesque theatre gave promise of fading out into an equally merry encounter between the federation and Mayor Shank.

For a month the church federation has been dogging the police about the Broadway. In person, by letter and by telephone, the Rev. C. H. Winders, executive secretary, has importuned Chief of Police Herman F. Rikhoff about the house.

Time after time Rikhoff has sent policemen, and each time they reported nothing to warrant action.

Then the federation broke out afresh and then Mayor Shank got mad.

"We've sent the police down there in relays and the worst they ever found was occasional use of the words 'hell' and 'damn,'" said Shank. "We're got going to pay any attention to further complaints from the church federation. If they'll file affidavits, we'll make arrests. We'll have to. Otherwise we won't."

"Most people who go to a burlesque show expect to hear a little spice, but they're even disappointed in that in this instance."

"I remember when I was a youngster and used to sit in the gallery over at the old Empire I was sore and wanted my money back if I didn't hear some crack."

And there the matter stands.

JACOBS' WORLD TOUR

Henry C. Jacobs will have a chance to speak that famous line originated in burlesque "So this is Paris" shortly, the senior member of the firm of Jacobs & Jermon starting on a trip around the world Jan. 9 that will embrace a stop-over at the French capital, a drop in at London and a week or two in China.

The Jacobs tour will take a year or so.

BURLESQUE LAST WEEK JUMPED UP IN RECEIPTS

More "Good Weeks" Than Before This Season—Bad Monday and Good Friday

Business took a big leap all over the Columbia Circuit last week, the average gross being the biggest since New Year's week, 1922, the opening week of the year. The Thanksgiving Day holiday in some instances did not help to swell the Columbia totals as much as the business of the following day (Friday). A possible explanation may have been that in some cities the natives decided to make it a two-day celebration.

Another angle of last week's business, on the Columbia was that Monday was the worst opening day of the current season. Why the worst opening day and Friday, the best Friday of the week, even the burlesque men cannot explain. That business becomes freaky at times for no apparent reason, was about as near as most burlesque people in the know could get to it.

There were more \$3,000 weeks last week than any of the season. "Youthful Follies," Gayety, St. Louis, and "Giggles," Gayety, Pittsburgh, both doing around that figure or better. Another surprise gross was that rolled up by Newburgh, N. Y., with "Town Scandals" doing \$4,000 the last three days of the week.

Hurtig & Seamon's New York with "Social Maids" did \$3,700 the house adding an extra midnight performance, following the night show Thanksgiving. The extra Thanksgiving show experiment did not turn out satisfactorily. Friday with two shows did much better proportionately.

The Columbia, New York, got \$5,000 last week with "Knick Knacks." This was a jump of about \$900 over the previous week (Mollie Williams show).

"Maids of America" at the Empire, Newark, N. J., last week did \$7,300, about \$1,000 better than the Empire did on the corresponding week last season.

"Follies of the Day" last week at Toronto, did \$6,800; "Stop Lively Girls" at Star and Garter, Chicago, grossed approximately \$7,500, and "Mimic World" did \$7,200 at Detroit.

The Gayety, Boston, had a banner week with the "Big Wonder Show," doing about \$3,600. The Casino, Boston, with Sam Howe's show, which closed following the engagement there, did \$5,800.

Faterson, N. J., with "Hello Good Times" did \$6,000, considered a good week for Faterson.

STANDARD BILLING

Columbia Will Work Out Trade Mark Plan

The Columbia Amusement Co. is working out a plan to trade mark its shows in a manner that will take them out of the common run of burlesque attractions. A standard trade mark design will be prepared and used in the advertising of every house throughout the circuit. The Columbia trade mark will carry Columbia burlesque as part or all of the insignia, with the exact wording to be decided on.

At the present and for years past the different Columbia theatres in various cities have each used an individual style of advertisement in the newspapers, etc. The general idea will be to standardize the Columbia brand of burlesque more or less in the same manner that a picture concern exploits its product.

In line with the plan of standardizing Columbia burlesque and exploit it as an individual type of entertainment, the Columbia, New York, is to have a large clock on the order of the one that formerly adorned the front of the building on the junction of Times Square, Seventh avenue and Broadway.

Injunction Asked Against Actor

James E. Cooper has started injunction proceedings against Bernard Gorcey, of the "Able's Irish Rose" crew, claiming a written contract for the season of 1922-23 with Gorcey for 20 weeks. The defendant is a graduate of burlesque.

Argument on the injunction is due today (Friday).

BURLESQUE REVIEWS

SOCIAL MAIDS (COLUMBIA BURLESQUE)

Rum.....George Stone
Bud Sawyer.....Billy Baker
Ludwig Krauss.....Sam Wright
Lena.....Ellen Wilson
Billy Swift.....Billy Gaston
Trizie.....Marie Hart
Cutie.....Rose Duffin
Alphonse.....Dudley Farnsworth
Dollie.....Rita Pillard

For unadulterated flith, crass blatant vulgarity and offensiveness, the "Social Maids" at the Columbia this week, wins the brown derby. How this "turkey" ever got past the Columbia officials or whoever is supposed to remove the smut, double entendre and other objectionable bits from the attractions is a mystery.

Not long ago Variety published a story to the effect that the lid was off at the Columbia. Sam Scribner, the general manager of the Columbia Circuit, saw fit to deny the story, explaining the lid was not off and that the Columbia allowed bare legs because the musical comedies and other shows on Broadway had been doing it for seasons. This is true as far as it went, but the Columbia Circuit has not only taken the lid off for the current attraction; they have thrown it away.

George Stone is the principal offender and principal comedian. More than a dozen women left the house Tuesday night after the "Garden Wall" bit, which is about the limit for any kind of burlesque. Several girls in gingham rompers open the bit sitting atop a wall. They are playing school. Each sings a verse of an old burlesque ilmerick. Stone's contribution was about a girl fishing for bass in water that came up to her—ankles. He roughs the girls around, getting some laughs by kicking one and slapping her on the bare leg. A moment later one girl raises her hand, requesting the teacher's permission to leave the room. At the refusal the girl crosses her legs. Stone then pantomimes the facial and nasal contortions of a man suddenly discovering the whereabouts of a skunk, and after indicating the girl as the suspicious one, remarks, "Somebody has to leave."

The other abuses were too numerous to chronicle, but the principal comic never missed a chance to blue it up or smut it up for a laugh. He was a panic with the upper shelf occupants, but it's a cinch that anyone in the house accompanied by wife or sweetheart will be staggering it the next time.

The show, "The Social Maids," is the same old "Maids" that Stone and Pillard have been doing for years, with a short interval when they were off the circuit. "The Social Maids" started this season minus Stone and Pillard, the reason for the change of title for two (Continued on page 9)

JAZZTIME REVUE (MUTUAL BURLESQUE)

Gentleman from Hell.....Jimmy Walters
Charley Light Head.....Jack Stain
Mrs. Doolittle.....(Miss) Jackie Addison
Lotta Noll.....Rhinel Harriott
Loren All.....Vida Bohlen
Eight Ball.....Nate Barby
Count Fromage.....Benny Moore
Horace Hickey.....Chas. (Tramp) McNally

Manheim-Vall Productions, Inc., stands sponsor for a lively dancing Mutual burlesque entertainment current at the Olympic. There are five men principals and three women, all dancers of real ability, and for good measure they bill as added attraction one Fifi, a wriggle dancer of old-time technique. There are comedy and ensemble song intervals, but the show stands on its dancing displays, which are notably all right and worth the price of admission. It's all clean specialty matter and it belongs with the possible shimmy trimmings that ran from the opening to the finish at frequent intervals.

If a show has fast and clever dancing a lot of defects in other directions may be forgiven, and there are times in this outfit when the comedy needs the cloak of charity. But the stepping saves it and really gives it a place well up among (Continued on page 9)

KNICK KNACKS (COLUMBIA BURLESQUE)

Billy.....Low Denny
Dottie.....Madlyn Worth
Mazie.....Jean Carr
"Swifty".....Dick Hulse
"Slim".....Frank X. Silk
Lady of Chair.....Kitty Warren
Ebony Gentleman.....Kenneth Christy

Harry Hastings' "Knick Knacks" at the Columbia last week, has several new scenes, but the meat of last season's "Knacks," when Tom Howard was the principal comedian, has been retained in the current version. The hold-up bit which in Howard's hands, was one of the funniest things ever seen in burlesque, is in and gains a fair measure of laughs, but nothing near like Howard's total wit.

The principal comedian, Frank X. Silk, is a graduate of last season's American wheel. Silk does a likeable tramp, growing on his audience and getting every ounce of comedy out of his allotment.

Hastings has a penchant for discovering comics. He brought Howard into Columbia circles from stock burlesque. His present second comic, Dick Hulse, is another newcomer. Hulse is a "fat boy" of quiet methods, admirably cast and in perfect contrast to Silk's unctuous tramp. Low Denny, an excellent straight, and "The Three Syncopeators," a male singing trio, who play minor roles when not at their (Continued on page 9)

PARK'S "SPICE"

Weekly Change of Bill for Stock Burlesque

Minsky's Park music hall, New York, burlesque stock, instituted a weekly change of show this week, the current show carrying the title of "Spice." The weekly change of program was arrived at gradually by the Park stock, the organization starting with a show that ran for three weeks, another that ran the same period and the third show running two weeks.

The weekly change plan will not call for a complete change of cast, but features will be added with each new show. Tom Howard will stage the shows and Solly Fields, who recently joined the Park staff, will put on the numbers.

FROM UNIT TO BURLESQUE

Jamie Coughlin, late with Pearson's "Zig Zag" (unit), will join Cain and Davenport's "Mimic World," a Columbia burlesque attraction, at Buffalo next week.

Coughlin has signed a one-year contract with Cain & Davenport. He held a pay or play contract with Arthur Pearson for 20 weeks this season.

"GIRLS A LA CARTE" NEW

"Girls a la Carte," a new Mutual burlesque attraction, opened on the circuit at Jacques', Waterbury, Conn. Eddie Howe, of the Sam Howe Columbia burlesque attraction, which closed last week, is the producer and principal comedian.

Mutual's "Mischievous Makers" Recast

"The Mischievous Makers," a Mutual burlesque show, has practically been recast. "Rags" Murphy, from the Jack Shuber "Hello New York," former Shubert vaudeville unit, joined the attraction this week at the Star, Brooklyn. Joe Mack, a "Dutch" comedian, and Lillian Higbee, a new prize donna, were also added to the cast this week.

COLUMBIA NEXT SUMMER?

Seems Goal of Leading Columbia Contenders

Louis Gerard has taken over the advance work of "Follies of the Day" for the next four weeks with a view to securing special publicity for the show out of the usual line of burlesque press stuff.

The "Follies," Jimmy Cooper's show, "Sliding" Billy Watson's and "Chuckles" are all running along pretty well bunched for top money honors on the Columbia wheel at present with none of the quartet overlooking a bet that might gain an advantage.

The goal outside of the honor of finishing first appears to be next summer's run at the Columbia, New York.

While the top money show has not always been given the Columbia summer run, finishing first has a certain strategical advantage that counts considerably.

JOHNSON ORDERED TO PAY

Jack Johnson has until today (Friday) to pay a \$355 fine on supplementary contempt proceedings in a suit for breach of contract instituted by Barney Gerard. The colored pugilist was recently examined as to why he cannot satisfy a \$2,000 judgment due the burlesque impresario. "Lil Arthur" contended he was severely bent if not entirely broke because of a failure to negotiate ring matches.

Gerard's motion to punish the judgment debtor was granted and Johnson has been fined \$250 and \$105 expenses by Justice Wasservogel in the New York Supreme Court.

"Limit Girls" Returned to Wheel

"The Limit Girls," taken off the pairs six weeks ago, returns to the circuit this week, with an entire new cast and show. Harry Emerson and Rush Jermon produced the show.

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

DRIVE TO CLEAN UP CARNIVALS SWAMPED IN TORONTO GABFEST

**Organized and Noisy Carnival Men Take Fair Association Convention Away from Secretaries—
Lovely Language But Nothing Definite Results**

The annual convention of the fair association officials in Toronto last week skidded badly on the proposition to force a cleanup of the carnivals, elimination of graft and vicious shows and lid on midway abuses. A lot of impressive language was exchanged: it was officially agreed that "the convention was harmonious on the proposition that next year objectionable practices must be stopped" and oratorical pledges were made that the fair associations "would discourage evil features," and so forth—but

The Noisy Hundred

About 100 carnival men of all grades and complexion from men of unquestionable business reputation to those who are no better than they should be, were on hand, aggressive and noisy, and, although they had no official standing on the convention floor except as guests, they actually took charge of affairs and had their own way.

The carnival men were a cohesive unit, organized and prepared to fight for the continuance of the catch as catch can system of doing business in the old way, while the fair men were uncertain and timid. Most of the fair men undoubtedly wanted to do something by way of improving a situation which has become a national scandal, but if they eliminate the midway they don't know what to substitute and there is no strong leadership among the fair secretaries to point the way.

The shrewd outdoor showmen knew what the line-up would be before the convention met and they were prepared to take full advantage of it. The fair men had invited Charles Ringling to address the convention and sketch out a clean-up plan. Ringling carried out his part of the program, naming as the first necessity the complete and absolute eradication of five things—gambling, girl shows, blowoffs, extortion grafts and rowdiness. About all Mr. Ringling got was a hearing, but in the free-for-all debate that followed his discourse he didn't even get reasonable courtesy. One speaker—it was a fair man this time—wailed that fairground scandals never got a square deal. The newspapers always seized upon small happenings and emphasized them to the disadvantage of the fair without verifying them.

Donaldson Disposed Of

He related that he had taken his young niece to the Ringling Bros.-Barnum-Bailey circus when it visited a southern city and had been charged 20 cents for a package of Crispette which ought to cost only 10 cents. If that had happened at a fair, he declared angrily, it would have been a newspaper "scandal." The speaker concluded that this was no place for the Ringlings to do laundry work. That stopped Ringling.

William H. Donaldson, publisher of the "Billboard," fared no better. Donaldson made an impassioned plea for certain virtuous carnival men whom he pictured as facing ruin because of the evil reputation the business was laboring under due to certain grafting organizations. Donaldson said he had 90 letters from the victims of this sad state of affairs and wanted to read them but didn't. When Donaldson got through he received an earful from half a dozen carnival men who told him publicly and eloquently where he got off. They told him his position was that another trade paper (a worthless and inconspicuous rag named Variety) had started an infamous campaign to ruin the carnival business for selfish purposes of its own, and he (Donaldson) felt called upon to get into the situation in some prominent way, only he didn't know how to go about it. That stopped Donaldson.

Censor Plan Killed

These amicable proceedings occupied most of the session while all definite constructive measures were brutally sidetracked. For instance, a definite proposition was made that the fair association create a practical central bureau of recog-

nized personnel whose agents' business it would be to travel in the spring and report on the carnivals much in the manner of the Columbia Amusement Company's censor committee views the burlesque organizations on the tour. They could compile a service of information for the guidance of fair secretaries in the contracting for carnival companies and the various fair associations could support the bureau (Continued on Page 9)

LOCAL CAPITAL IN FAIRS

Allentown Reported Ready to Finance Concessions

In the aftermath of the Toronto convention of fair secretaries it was reported that several of the Eastern fair associations were likely to follow the lead of Wheeling next season in the handling of fair concessions.

The Allentown, Pa., association is considering the plan of doing away with blankets covering the entire group of smaller concessions and inviting bids among local men for such items as a lunchroom, sandwich counter, soft drinks, canvassing the local restaurant men and caterers to take over the enterprises with the slogan, "Keep the money at home."

The plan will be tested during the winter, and if the town shows a disposition to enter into the venture, it is probable a move will be set on foot for the following year to have the fair association build its own rides with local money.

The renting of small concessions was tried in an experimental way at Wheeling, W. Va., last fall, and is reported to have worked out successfully. Heretofore it has been the custom to let all the concessions of this kind under a blanket arrangement with the carnival company that supplied the rides, midway and other features.

H.-W. CIRCUS IN ST. LOUIS

St. Louis, Dec. 6.

The Hagenbeck-Wallace Circus is exhibiting indoors this week at the Coliseum, under the auspices of the Moolah Temp'le (Shriners).

It is reported the Shriners underwrote all of the expenses of the engagement.

Kansas City, Dec. 6.

The town is heavily billed for the Hagenbeck-Wallace circus to appear in Convention Hall six days commencing December 12. The engagement is being sponsored by the Ivanhoe Masonic Lodge, but the billing is being done by a regular circus crew.

The show is using a line on its lithograph tickets never before noticed here. It reads "Good for matinee only. Not good Saturday or Sunday."

SYDNEY WIRE DEAD

Sydney Wire, aged 48, died Nov. 30 at the Hospital for Ruptured and Crippled, New York, following a six month's illness with sarcoma.

Mr. Wire was one of the best known press agents in the carnival and circus field, and was a pupil of the late Major Burke.

The deceased was advance agent for Buffalo Bill and Barnum and Bailey's circus during their respective European trips.

Wire was born in England, but made his home in this country, at Toledo. At different times he represented theatrical papers, at one time being Toledo correspondent for Variety. His last position in this line was with the "Billboard."

The remains were interred at the Elks' Rest, Evergreen cemetery, that organization looking after the funeral details. He was a member of the Kewance, Ill., lodge. A widow and two children survive.

No B.-B. Circus in Syracuse

Syracuse, N. Y., Dec. 6.

Following Variety's report of the announced Ringling Brothers and Barnum-Bailey indoor circus, under the auspices of the Shrine in January, here, John M. Kelley, attorney for the circus, announced locally the use of the circus' name was unauthorized.

CHI'S 'CITY HALL GANG' AROUSES VAUDE MAN

Masonic Circus Matter Still Stirring—J. C. Matthews' Outburst

Chicago, Dec. 6.

Scene: Office of J. C. Matthews, vaudeville booking agent, in the Garrick theatre building.

"I am from headquarters," announced a visitor, who entered the office and was welcomed, as Mr. Matthews has figured more or less in a controversy which has set Chicago all agog in which the Shriners of Chicago are disposed to "razz" Mayor Bill Thompson, against whom they hold a grudge for the reason that paddle wheels were not permitted to operate at the recent Masonic Circus held on the South Side, though like operations have been permitted, it is said, at similar entertainments gotten up under the auspices of the Elks, Knights of Columbus and other organizations.

"You had better be careful what you are saying," said the "man from headquarters" to the vaudeville man. "You might get in bad."

"There's the door, you dirty skunk!" shot back Mr. Matthews. "Your gang is so accustomed to dealing with crooks that you don't know how to approach a decent man. I am no pickpocket! I am no thief! No one has anything on me! I am not afraid of you or your dirty gang! I did think that when 6,000 prominent men of Chicago fathered an enterprise which was launched to raise money for the erection of a temple, that there would be no annoyance from city hall grafters. I don't particularly object to such grafters being fixed but I think it is the carnival that should dish out their easy money and not an organization dedicated to the interests of the community."

It is known that Mr. Matthews feels deeply on the subject of the refusal of permission to operate merchandise wheels at the recent circus in which he was associated with E. F. Carruthers, Ernie Young and others in providing attractions, but with this exception he has refused to talk. "The matter is a dead issue—dead and buried," he says to reporters.

There are forces in the Shriners in Chicago that do not accept the matter in the same light and a strong attempt is being made to resurrect the issue.

CRUEL TO AL BARNES

Chicago, Dec. 6.

Alphedeus G. B. Stonehouse, circus man, known professionally as Al G. Barnes, has filed suit for divorce from Sarah Jane Stonehouse in Nevada, charging cruelty. They were married in Las Vegas, Nev., in April, 1921.

The defendant is Barnes' second wife.

JONES' HAVANA SHOW

The Johnny J. Jones Carnival Co. will have an exhibition at the Havana park which opens late in December and runs until late in February. The equipment was shipped from Charleston, S. C., at the end of the Jones engagement there, going by rail to Florida and thence to Havana.

Francisco A. Coto will handle the park this year. He was in New York recently booking attractions for the amusement place. Only portions of the Jones outfit are to be used in Havana.

1925 NIAGARA FALLS EXPO.

Buffalo, N. Y., Dec. 6.

The L. R. Steel Company, a Canadian-U. S. commercial enterprise, is planning an International Exposition at Niagara Falls in 1925. The project is to be on the style of the Pan American and almost as large. A great part of the exposition will be given over to amusement enterprises.

The Steel company is notorious for its showmanship stunts given as accessories to stock-sellings projects.

HAGENBECK-WALLACE'S (INDOOR) CIRCUS

Chicago, Dec. 6.

The "winter circus" seems to have assumed permanent form with the organization of this "winter edition" of the Carl Hagenbeck-Wallace Circus, a show put together not to play a single date but with the idea of presenting a form of entertainment heretofore identified with tents in the summer, with the exception of engagements at the Madison Square Garden in New York and the Coliseum in Chicago, indoors during the period that there has been inactivity among a great many circus acts in the past.

The "winter circus" is the result of a development which has extended over a period of years. The idea first was tested by the presentation of a few acts under the billing "indoor circus," but was enlarged upon with the development of the field of benefits for fraternal organizations until now the biggest tented enterprises do not scorn the progressive movement, and it is Muggavin, Bowers & Ballard who father this show, which is a creditable performance of its nature.

In front of the Coliseum the name of Carl Hagenbeck Circus is displayed in electric lights, and while there was not more than 2,500 people present in the Coliseum on the night of Nov. 29 when the performance was reviewed, the name itself must be credited with a certain interest-creating power.

There is no menagerie with the "winter edition." It is a straight circus performance, organized evidently with a view of fulfilling all requirements of a three-ring circus without calling for a greater expenditure than necessary.

The show is a satisfactory one. No observer can complain of the quality of the entertainment, and yet it is not nearly so large as the shows that have been given in the same place under different names, though it is possible that this may not be noticed by those who attend with the purpose of having a good time.

There are two big features in this show—John Helliott's performance with seven lions on the steel arena, of which two or three appear to be quite ferocious, and the feature of a master hand, the "single trapeze" number, which is one of the cheapest displays of a circus which has salaried performers participating, has 10 single trapeze performers scattered around the hippodrome track and the Three Ward Sisters in the center position, until this number seems a maximum effort at entertainment instead of a minimum effort. The "hunting number," in which much time is spent in the introduction of a dozen dogs and of nine pairs of men and women riding hunting costume a-horse, finally developing into a hurdle contest, follows a menage display and is a feature of the show which is worthy of praise, preserving the B. E. Wallace idea that a circus must have a liberal showing of "high school" horses to identify it with the "horse show."

There are no platforms and the entertainment is given in three rings with the exception of a few times when acts are presented around the hippodrome track. A steel arena is erected in place of the center ring where the wild animals are put through their stunts but it is removed when the performance is about half over. There is a runway from this steel arena by which the animals are returned to their cages.

The clowns get some good laughs though mostly from material quite familiar to those who often view the circuses. A clown band number, not been changed one bit since with this show previously, continues to amuse, and at one time a clown parade around the hippodrome track is important enough to be ranked as a "display." A clown who dances around the hippodrome track with a dummy flapper created possibly the most genuine interest of any of the funny antics of the Joys.

Display No. 1—A crowd and a spectacular tournament, comparing with the opening of the summer edition of this circus.

Display No. 2—Dolly Castle put performing pumas through a routine in the steel arena, while Captain Sharp in ring three and Lyle Conner in ring one introduced bears which did riding stunts on the backs of horses. Miss Castle directs the returns which are evidence of showmanship, without any attempts at attaining the spectacular.

Display No. 3—Five elephants in ring three worked by Ola Baragh and four in ring one under the direction of Alma Woods. Years ago in the Hagenbeck-Wallace performance John Helliott worked the

elephant riding tiger in this number in the steel arena, but in this winter show that feature is held over for the next display.

Display No. 4—John Helliott and a tiger which rides an elephant, jumps through two hoops blazing with fire before mounting on the platform on the back of the pachyderm, in the steel arena, while L. Haines in ring three and James Doag in ring one wrestle with bears.

Display No. 5—Once more the first and third rings hold the entertainment while the steel arena is without an attraction; Orrin Davenport in ring three and Cecil Lowande in ring one offer male riding acts in which somersaulting is a feature. Clowns contribute to these riding acts.

Display No. 6—John Helliott introduces the lion riding a horse act (long which with the Hagenbeck name), in the steel arena, and Leo Hamilton introduces dogs in ring one. For a big number of the dog and pony acts a monkey drives a four dog chariots and another dog meets them while encircling the ring and jumps, clearing the coming speeders. For a finish a dog rides with forefoot on the back of one pony and hind feet on another around the ring.

Display No. 7—An aerial number in which Ward Sisters, Louise Greble, Miss Marine, the Misses Winger, Ruby Chaplin, Eileen Koshida, Helen Koshida, Alma Woods and others appear with the "endurance" stunts of a Miss Ford announced and then featured.

Display No. 8—John Helliott's big lion act with seven beautiful specimens exhibited to splendid advantage.

(A clown number is here while the steel arena is taken down.)

Display No. 9—Two Jap acts occupy the center ring, while Mary Enos does her rolling globe stunts in ring one, Irma Conner some head-balancing stunts, and the Mo Moe Japs some fencing feats in ring three.

Display No. 10—Two Hamiltons in ring one. Three Wards in ring two and Wingert Sisters in ring three, in teeth acts of the usual routine.

Display No. 11—Lula Davenport in ring one, Victoria Davenport in ring two and Margaret Crandall in ring three present lady equestrian acts which are prettily dressed and with riding stunts nicely executed.

Display No. 12—Nancy Ryan puts six pigs through an interesting performance in ring one, Capt. Weber's five seals do their stunts in ring two and John Helliott exhibits bears in ring three while boxing kangaroos are seen around the hippodrome track. The bears and pigs "shute the chutes" at the same time late in this number giving it a unison desirable for the best performance. The playing of the national air by an educated seal is announced and this work-up goes over nicely.

Display No. 13—Mo Moe Jap troupe in ring one, Jackson-Lawler, Australian wood choppers in ring two, and another Jap act in ring three. Jiu Jitsu makes the Jap acts interesting.

Display No. 14—Four Wards present a wire act in ring one, Irma Conner centers attention to ring two and Huma and Yuke Kiwans, Jap girls, do stunts in ring three, while Helliott marches what is announced as the only trained hippopotamus around the hippodrome track.

Display No. 15—The Crandall Troupe of riders occupy ring one, the Davenport troupe ring two and Lowande-LeDoux troupe ring three with the Davenport troupe introducing an act which resembles that of the Hanneford Family without making any charge that there has been an effort to copy. There is a comedian of the same general style who does a step off a horse to the floor and dancing is introduced into the act. The riding feats are interesting though there is nothing new. The finish was several riders standing on the back of a single horse which galloped around the ring.

Display No. 16—John and Mary Enos and two Japs did a perch act in ring one, Jim Houma a similar act in ring one and two Japs another perch act in ring three. Interesting though nothing new and with perches described as "high" though not more than half the length of those that have been used.

Display No. 17—Menage number with Louise Greble, Dolly Castle, Sam Carroll, Miss Davies, Ola Baragh, E. Trueblood, Capt. Sharp, Raso Ryan, Alma Wood, Lyle Conner and others. This worked into another "display" (No. 18 on the program) in which Ola Baragh, Mrs. Carson, John Davis, Mary Sutton and Earl Sutton put equines through high jumping stunts.

Display No. 19—Flying Wards casting act in which Mamie Ward's double somersault is featured while a girl riding on a man's shoulders to a position where she releases herself to catcher is applause compelling.

Display No. 20—Races which make a satisfactory finish with Roman standing racing concluding this display; there is no longer the Roman chariot races in some of the shows.

The Wards are prominent in this show.

AMONG THE WOMEN

At the Century theatre Tuesday afternoon Mlle. Cecile Sorel, before a large and enthusiastic audience, gave as fine a performance of "Camille" as I ever have seen. In fact she is the greatest Camille of the last 25 years. Just to watch Sorel arrange a vase of flowers is a lesson in acting, and the death scene was remarkable.

Mlle. Sorel's clothes were magnificent and her jewels, regal. A ball gown of silver brocade was gorgeous. The skirt was draped to the front with two huge loops at the back forming a train. A filmy cloud of lace hung over the arms.

Very handsome Sorel was in the first act in a coral dress having extended sides. The trimming was of feather banding in several rows. Garlands of flowers decorated the bodice and skirt. Stunning was a garden dress of the finest lace over delicate pink. The skirt was in two flounces and the top made with high neck and long sleeves opened the tiniest bit at the bosom. A wide sash of pink satin was hung quite low and tied in a graceful bow at the side. Blue velvet was another gown heavily embroidered in silver. Made in long straight lines two long panels hung from underneath the arms to the hem. Stitched down but one side these panels flared open showing silver lining. Fringe edged the panels and hem of the skirt.

For the last tragic act, Sorel chose a simple white penguin tied at the waist line with a cord. Very sumptuous were all Sorel's wraps and she showed five. One was coral velvet inside and out with an abundance of chinchilla trimming. There was an ermine one of course and silver cloth was lined with flame color feathers and a yellow cape had a chinchilla collar.

Sorel is a bobbed Camille, although she attached two long curls to her tresses for the death scene.

Clever Etta Pillard! How she worked Tuesday night at the Columbia theatre in "The Social Maids". Where on our musical comedy stage have we a dancer like Miss Pillard? They may sing better but they can't dance better.

As for dressing, Miss Pillard showed excellent taste. The first dress was of pale pink edged with silver lace and belted where the waist line is. A small hat had a fine pink plume. Bright red velvet had a full skirt picked out in jet ornaments. And this dress followed not the long ugly waist line of this seasons vogue, but where a waist line should be and how gracefully a proper waist line sets of a figure.

Miss Pillard then followed fashion's decree and wore a long waisted gown of white and crystal. A garland of roses decorated one side. Very handsome was a pale blue gown with extended sides. The blue material was clothed in festoons of lace served perfectly flat.

One cloth dress worthy of a stroll on Fifth avenue, was of palest tan trimmed at the hem, collars and cuffs with black fox. It was very smart. Greenish gold was a dancing costume made with full bloomers and a short ruffled coat. Pale blue was the lining.

Elenore Wilson's type I was beginning to deplore as vanishing from Burlesque. Very few Wilsons are left, the big stately kind with the well formed limbs. Miss Wilson wore several gowns, mostly of the metallic material's draped closely to the figure and slit up one side. Although I did like Miss Wilson in a huge lace hoop skirt.

The chorus in the Indian number looked the best with the girls in costumes made entirely of short ribbons. Rose Duffin and Marie Hart wore several nice costumes, a red one worn by Miss Rose Duffin was especially beautiful. It was very short cut in small ruffles with a huge bow on each hip.

Bebe Daniels looking more like Mabel Normand than ever in "Singed Wings", is first as a Princess, in the long flowing velvet robes of the fairy story books. Living in abject poverty, her lace house dress was a little out of the picture. The one evening dress was of solid crystal made in straight lines with a girdle. A wrap was velvet and fur trimmed.

NEWS OF THE DAILIES

Mme. Pierre Achmatoff, Russian actress, was released from Ellis Island upon her statement that she was to join the Moscow Art Theatre which Morris Gest is bringing to this country. She was in danger of becoming a "public charge" when her release was permitted. The actress went in the custody of Methodist missionaries, who took her to the Methodist Immigrant Home on West 11th street. Mme. Achmatoff had 20 pieces of baggage with her.

Personal property of the late Lillian Russell will be offered at an unrestricted public auction sale to be held the latter part of next week. The whole is released by Alexander P. Moore, of Pittsburgh, who was Miss Russell's husband, and by the Union Trust Co. of that city.

Joyce Eleanor Post, actress, was recently married to Rodney Sturgis, a broker of Boston. The girl last appeared in "Marjoraine", and will continue her professional life. Her father is William H. Post, now playing in "Seventh Heaven."

Isadora Duncan is scheduled to deliver a sermon and offer a dance Christmas Eve in the Episcopal Church of St. Mark's-in-the-Bowery in New York. The sermon is to be on "The Moralizing Effect of Dancing on the Human Soul," and the church pipe organ will furnish the music for the dance. The Rev. Dr. William Norman Guthrie is rector of the church.

William A. Brady will give his first of a series of Sunday night performances at the Playhouse New Year's Eve. Three one-act plays constitute the program, which will continue for four successive Sunday evenings, and longer, if a success. Attendance is to be by subscription.

Sessue Hayakawa, Japanese picture star, will appear at the legitimate stage next month. The production is to be the "Tiger Lily," presented by the Shuberts in conjunction with Walter Jordan.

Mary Miles Minter is reported to be engaged to wed Louis Sherwin, formerly a dramatic critic in New York.

Fritz Scheff will open in a new musical play for New York some time next spring.

William A. Brady is also to put forth a Shakespearean production. His idea is to line up the "old school" of actors against the new, and to this end has invited Sothern, Hampden and Mantell to appear together in "Julius Caesar."

An attempt was made to rifle the receipts at the Park music hall, New York, the thief "jimmying" the door from the manager's office to the box office. It is thought the burglar was after two days' gross, removed Friday night. The robber secured \$200.

Mrs. Henrietta Jolson, former wife of Al Jolson, was married to Jack Silvey Nov. 3. The ceremony occurred on the coast.

It is understood Mme. Melba is organizing an opera company with which she intends to tour the world.

"The Ringside," the Benny Leonard cabaret in New York, which opened last Friday night, underwent a raid within its first three days. Two customers, the manager and an employee were charged with possessing liquor. Detectives of Inspector's Bolan's staff made the arrests.

Maurice Mouvet, professionally known as Maurice, the dancer, is recovering his health in Switzerland. He has been there for several weeks.

Mrs. Jack Barnato, daughter of Fanny Ward, was married to Lord Plunkett, grandson of the Archbishop of Dublin, early this week. Though quite a social event, the bride's mother was not present. She is in Paris.

A committee of theatre managers, headed by Marc Klaw, has worked out a system for relieving the traffic congestion in 45th street, between Broadway and Eighth avenue. The six theatres on this block were all dropping their final curtain at practically the same time, but now, after a conference, the theatres turn out their audiences at intervals of about five minutes from 10:50 to 11:15. Police Inspector Davis thinks so well of the idea that he may carry it on to other over-burdened theatre streets.

"Dinty" Moore's restaurant, on 45th street, off Broadway, was raided by the New York police (Continued on page 23)

CLEAN UP CARNIVALS

(Continued from page 8)

by an assessment, pooling the total cost. This proposition died an early death, and was unceremoniously interred.

Another proposition was that a new contract form for use between fair associations and carnivals be drawn in which there should appear a specific clause providing against girl shows of an objectionable character, gambling devices and other abuses and providing further for penalties to be paid in the form of liquidated damages for infractions. They didn't slay this proposal outright, but it was tabled by being referred to a committee which will report, either at the February meeting of the board in Chicago or at the 1923 convention in Memphis. It was the belief of observers that the proposal has been put away for the present.

Progressives Silenced

The net outcome of the convention appears to be that nobody for the present proposes to do anything about the objectionable phases of the carnival. There were half a dozen progressive fair officials at the gathering who went to Toronto deeply interested in the plan of ending the wholesale delivery of privileges to carnival companies and disposing of them to local interests. Also many fairs are figuring on the proposition of buying and owning their own rides. These men apparently lost interest after the convention opened or figured the time was not favorable to discuss their ideas. Certainly there was no open consideration of the new scheme.

Another significant detail of the meeting was that although Johnny Jones, perhaps the best known and most representative of the best class of outdoor showmen, and one of the most popular, was not heard in the gabfest.

The reports that reached New York of the convention proceedings were extremely fragmentary and vague. Charles Ringling stopped off on his way back, but went on through to Chicago the next day. Johnny Jones stayed in New York only a few hours, continuing on to Florida to join his carnival company, which closed a week stand at Charleston, S. C., Dec. 2.

Evasive Resolution

Accounts disagree as to what happened to a formal resolution putting the convention on record as opposed to graft and indecent shows. The resolution was drafted and put in shape to be presented and voted on. But there were several versions of what happened to it. One version was that the resolution was formally adopted in the late proceedings; the other that it had never been presented.

Neither Ed Ballard nor Jerry Muggivan was present at the convention, although they probably were represented. Louis Floto was there, but whether he carried authority for the Ballard-Muggivan group was not apparent. One of the main groups on hand was made up of the novelty supply jobbers from Chicago, St. Louis and other points. These interests are generally regarded as allies of the Donaldson faction, and they were not particularly happy this year.

Trade has been slipping away from the mid-Western jobbers. The buyers of carnival supplies for years did business on a strictly cash basis with the jobbers on the jobbers' own terms, but this year they came East for the first time and opened up credit lines in some cases of recognized names, direct with the manufacturers and importers. They were on hand at the gathering of carnival men to patch up relations and re-establish business connections. They did not enter into the controversy on the convention floor, but they lent their influence, chiefly noise and numbers, to the cause of the carnival men in opposition to the faction that favored a clean-up.

The proposition came up aiming at the formation of a mutual relief fund to which everybody would contribute, the object being to provide emergency finances for any carnival man caught in a railroad wreck or a blow-down. This went the way of other constructive proposals.

ILLUMINATED FAIR AGENT'S CATALOG

Wirth-Bloomenfeld, outdoor bookers, used a novel advertising device at the Fair Secretaries' convention in Toronto last week. An illuminated attractograph was set up in the lobby of the King Edward hotel, the convention headquarters, and displayed colored illustrated slides of the acts in the Wirth-Bloomenfeld catalog.

George Hamid, representing the Wirth-Bloomenfeld office, secured

SOCIAL MAIDS

(Continued from page 7)

weeks. The former "Maids" had played the Columbia and one or two other houses in Greater New York.

Miss Pillard is as ever an enjoyable, hard-working artiste. Her dancing was one of the redeeming features. Stone earned applause every time he hopped the buck and got some real laughs with low comedy and rough-house stuff that was legitimate.

Billy Gaston, Stone's old partner, is the straight man, aided by Dudley Farnsworth, a juvenile straight who plays a French character in one act without starting anything. Elinore Wilson, an old school experienced prima, gave an all right performance. The other principal women were Marie Hart and Rose Duffin, soubret ingenues who led numbers and danced well.

Billy Baker in an anemic comedy role worked opposite Stone in tramp makeup, while Sam Wright did a Dutch role with a putty nose and received most of Stone's rough comedy.

It's the noisiest show that has ever played the house. Stone's invitations to the gallery were accepted literally, until the upper part of the house sounded like a Saturday crowd at the Polo Grounds. In a short scene which followed a pick-out number, the gallery gods informed Stone that the captain of the ship whom he was arraigning "was right behind him." One voice yelled, "Take another jab, he's right behind you." The Stone and Pillard show was staged under the personal direction of Joe Hurtig. Book by George Stone. It's burlesque de "lux," with 24 chorus girls. It needs them. Con.

KNICK KNAKKS

(Continued from page 7)

specialty, complete the male roster.

The Women are Jean Carr, soubret; Kitty Warren, ingenue, and Madlyn; prima donna. Miss Warren was all over the show, leading numbers, punctuating wardrobe and contributing a corking song and dance "male" impersonation in evening clothes. Her buck and winging and other dancing stuck out. Miss Carr worked smoothly and sweetly, despite a perceptible limp due to an accident early in the week. It handicapped her dancing, but she was game and convincing.

Madlyn Worth, a voluptuous blondina, with a so-so voice, made frequent appearances, showing pretty dresses. A singing specialty in "one" allowed Miss Worth to give the boys a "flash" when she stripped to a one-piece bodice and sheer opera stockings. A slow jazz dance with a sensuous touch got her most. Her song selections, except "I Ain't Givin' Nothin' Away," were accepted quietly.

The show is replete with laughs, having any number of good comedy bits. Vaudeville acts have consciously or unconsciously contributed several to the attraction. Gallagher and Koley's "rolling chair" bit and most of the "duals" were by Kitty Warren and Kenneth Christy, a black-face comedian. They got nothing with it. A moment later, the principal comic and his assistants took the scene over and built it up to real laughs with the rolling chair turning out to be a miniature saloon. The bootlegger impersonates a barber every time a suspicious-looking gent appears. He gave one customer a booze siam-poo, then combed his hair. It was a howl.

Another good comedy bit was the "African Dodger," very well handled by Silk. Lew Denny's straightening helped here. It's an old bit, but in capable hands, real funny. Other holdovers from last season were the finale of act one, "Honeymoon Song." The chorus in individual fantastic costumes open the scene with a fashion parade. The bridal party next, with the finish, the bride and groom in a parlor car waving good-bye.

Frank Vitano, George Namoli and Bob Carney were busy in minor roles. Carney's dancing and the singing of the above duo with Joe Lang raised the vocal ensemble above the average.

The production is up to the best standard of the Columbia circuit, all of the sets looking neat and appropriate. The costuming of the 18 peppy choristers was in good taste and lavish.

Tom Howard is believed to have put on last season's "Knick Knacks" before jumping to the Minskys Park stock burlesque company. The program doesn't credit anyone with it, but regardless of who produced the original, Harry Hastings has an attraction that is a credit to the wheel. Con.

The attractions that appeared at the convention banquet, acts from the best Shea's, Pantages and Princess. The dinner arrangements were made by D. C. Ross, superintendent of attractions for the Toronto exhibition.

The new president of the secretaries' association is H. V. Mayfield, of Waco, Tex. Thomas Campbell, of Minneapolis, was elected vice-president, and Don Moore, of Sioux City, Iowa, was re-elected secretary.

JAZZTIME REVUE

(Continued from page 7)

the second string burlesque organizations. These people have pep and energy and they spend a lot of vitality in their two-hour turn before the foots. The emphasis on the wriggles probably gets them much at the 14th street house (for there is no denying the taste of the Olympic clientele for a good mixture of spice), but it robs the company and the show of class. On its stepping ability this aggregation could shine in a lot more pretentious company. There isn't an organization on the first wheel, for instance, that can match it in this department, and one member at least could take a chance on a Broadway musical comedy and prosper. She is Ethel Bartlett, a tricky 95-pound mite who is all to the Genec. This girl has real talent and a natural gift for graceful dancing that goes beyond all acquired skill. Her legmania is a joy to watch and her handling of a Scotch highland dance is a finished bit of work. It is worth noting that she did not shimmy once and she was the only girl in the outfit who by reason of size and conformation could have shivered with slightness.

But the show is framed on an ascending scale of risks, beginning, about 10 o'clock with a tall, thin female of proportions and substance super-matronly, who gets down to an unqualified union suit and shimmies all over the stage. For the moment it looked like the high light of the evening, but more was to come. Jackie Addison presently went this performance one better by appearing in a purple union suit so sheer one could easily imagine Jackie's satin exterior shining through, and she did some more violent shuddering, getting pretty much all the planes of her personality into the scenario. It was another noisy climax for the gang upstairs, but not the end.

Jackie was to the fore again not ten minutes later exploiting her tremolo talents more aggressively if possible, but this time in a loose sheath, ankle-length gown, and was twice as exhilarating as the exhibition in the union suit. For barbaric bluntness this was the high spot. They tried to go beyond it later, but the effort was vain. Burlesque producers are crude. What they should have done was to stage an undulating dance by a girl in a mother Hubbard wrapper. Instead they turned Fifi loose in nothing more startling than bare skin and a fringe of dangling ribbons. Fifi danced in a style approaching Mille De Leon's utmost, but it was tame compared to the sheath gown effect, although Fifi did her earnest best to please with the ample means at her command.

The Olympic seems to be prospering on this style of burlesque. The Tuesday night attendance was near capacity, a state of affairs that does not always happen, even on amateur night. But the show could have made good without the shimmers, merely on its lively straight dancing makeup. Besides, it has enough genuinely funny moments to bring the average up nicely. Charles ("Tramp") McNally is a young comedian of promise. He has the mark of a natural, spontaneous funmaker. All he needs is experience and advice, which probably come to the same thing. Most of his present material is dull, but he has good spots. The apartment house fiction scene, a semi-sketch, semi-bit that had a set all to itself, has the elements of a capital turn standing alone. McNally's business of forcing himself to consume bad hooch was good low comedy, although overdone. The bit has a lot of other stuff worth working up that doesn't stand out now. Overdoing is McNally's worst fault. If he can develop a casual, unctious style to smooth out his too aggressive method, he might go a long way.

Nate Busby did nicely with a blackface part and Benny Moore handled wop dialect convincingly. The three have a lot of possibilities. Here they do only fairly well with indifferent material. The fact that they got away with such stuff at all was the wonder. The show is brightly dressed, and in this respect tops the average by a good deal, and the 14 girls are an uncommonly willing lot. Rush.

MRS. HERK INJURED

Mrs. I. H. Herk, who suffered a serious accident Thanksgiving eve, through injuring one of her eyes while hammering a nail into a chicken coop at the Herk home at Plandome, Long Island, was resting easily in the Flushing hospital Wednesday, following a major operation a few days previously performed with a view to saving the sight.

The nail broke, it seems, and the pointed end lodged in Mrs. Herk's eye. At first any possibility of saving the sight was despaired of, but Wednesday's bulletin seemed to indicate the operation had been successful.

Variety's review of "Over the Hills" mentioned Edgar Allan Woolf as the author. Edgar Allan Woolf denies he wrote it.

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After 12 court adjournments Marie Shotwell, as the executrix of the estate left by Mary J. Pierson, was last week directed by Surrogate Cohalan to pay within ten days the \$245.50 funeral bill rendered against the estate by Oscar R. Severn, undertaker of 52 Prospect place, New York. The order of the surrogate, signed Nov. 29, was based upon a petition filed several months ago by Mr. Severn, who claimed that no attention was paid to the payment of his bill, despite over 90 days had elapsed since Miss Shotwell had qualified as such executrix.

Miss Pierson, who for 30 years was a teacher in Public School No. 63, New York, died without leaving any relatives on Nov. 30, 1921. By her will, executed three days before her death, disposing of an estate of about \$25,000 in personality, which probate was tied up in the Surrogate's Court for a while through the filing of objections by the state for no other purpose than of making the executrix prove that no fraud or undue influence existed in the execution of the document, \$700 in cash and in personal effects were divided among 11 friends, and the remainder of the property was given to Miss Shotwell.

Marquis de Lafayette Sharkey, formerly manager of a Miner's theatre in New York, and who was a friend of Booth, Barrett and Mansfield, left a net estate of \$45.65 which, under his will, goes to his widow, Sarah Nelson Sharkey, of 552a Macon street, Brooklyn, who is also the executrix, according to a transfer tax State appraisal of his property filed this week in the Kings County Surrogate's Court. Mr. Sharkey, survived also by six nephews and nieces, was a descendant of an old French family that has lived in New York State before the Revolutionary War. He was born in New York City Feb. 22, 1827, the son of Charles and Sarah Sharkey. His grandfather fought in the Revolutionary War and was a friend of Marquis de Lafayette, whom he entertained at his home.

Katherine Murray, wife of Edgar Allen, the Fox booking chief, last week attached the "Words and Music" act in Bayonne, N. J., to satisfy a \$200 judgment obtained four years ago. Miss Murray sued Ned Dandy to recover the amount which she advanced as part payment for an act Dandy was to write for her. When he defaulted on the agreement Miss Murray was given judgment for the full amount. The attachment arose from that judgment. Kendler & Goldstein acted for the plaintiff.

Eleanor Griffith is being sued on a \$700 note by the Commercial Debiture Co. on assignment from Pat Shea. Miss Griffith (formerly the wife of Edgar Dudley, the agent) has filed a defense to the effect the note has been satisfied, the receipts stolen, that she signed it in infancy (being under legal age) and did it for accommodation. Hess & Kahn are acting for the defendant.

Marion Sunshine had a suit pending against H. Robert Law, the scenic man, for some months. It was to recover \$3,500, the value of a necklace which the actress deposited as security on some scenic work. Last week counsel for the principals effected a settlement out of court and the action has been dropped.

A lighted cigaret carelessly thrown in a waste basket in the old balcony box office (now used as a storeroom) of the Central, New York, one day last week, was discovered by Charles Smith, the door man, who, with the aid of Harold Bowman, a page, extinguished the fire.

Fred Rael, former stage manager at the Harlem opera house, New York, is now assistant house manager at Keith's, Far Rockaway, L. I. Gene Heron, formerly stationed in Worcester, Mass., is house manager.

THE TROUBLE WITH EQUITY

The trouble with Equity is one man. The trouble with any organization of details that does not run smoothly is one man, always one man. It must get down to one man; the others can't assume all of the details nor even a major portion, so everything goes to one man, and finally that one man whoever he may be, believes he is the organization; that it is under his single operation, and that the members are his puppets.

If that is not exactly true of Equity at present, it is partially so. Eventually it may be wholly so, for it is not a theory but a proven fact with hundreds of similar organizations. With a theatrical society nothing is easier. One man in command not working at his profession which should have been actor, and the controlling body of the organization being actors who do work at their profession, must lead to but one end, if everything is not slipping along as though oiled. There is one man in Equity who wanted to be an actor and that he is working now running Equity, at less than he would have received had he been a good actor, leaves but two conclusions. One is that he was not a good actor and the other reason can rest for a while.

The evidence of one man operation may be seen in different moves, blamed upon the organization or affiliations. Professional agitators are not unlike one another in their maneuverings and manipulations. Their strength in an organization usually lies more in their supposed sincerity of purpose than in actual accomplishment. Members grow accustomed to follow the flag. If the man holding the flag can convince them he loves it and them, it's not so hard to remain the holder. Many say every organization must have a leader. But any organization should have a check upon its leader, a check in fact as well as in the by-laws.

Equity is out after three objectives, to enforce a closed shop in the legitimate theatre, and elsewhere if it can; to have its own theatres spread over the country, and to have a theatrical paper of its own. How successful it will be in either try is left for time to record.

The closed shop objective must be a matter of some months, since Equity's agreement with the principal managers does not expire until June, 1924. Notwithstanding however, the one-man direction of Equity never allows an opportunity to pass when he can say for Equity, either with his own name somewhere in the story, or at the end of it, that Equity is going to have the closed shop, willy nilly. Granted it may be a four-flush statement, or half hearted or with the intent to lead up to an amicable extension of the present agreement with the managers—that is the result of all this personal publicity propaganda, with Equity blamed for it? That the managers are preparing for a combat. They don't know what is going to happen. Perhaps it's not a bluff, they say, and they can't take chances. Let's make up our mind what is the best thing to do. Shall we close our theatres if Equity goes on strike for a closed shop and maintain them through the emergency fund, or shall we meanwhile gather enough other actors, even though they are amateurs, hold them out, and be prepared to cast our plays with the best available if the strike comes, and to continue in this way while it continues?

Preparing for a battle with a brass band isn't considered the best way over here. Meantime and meanwhile the manager is given every indication Equity will insist upon its avowed policy. Accordingly the manager proceeds on that belief, making it extremely unlikely if the battle does eventuate, that neither side will miss being prepared in every possible department, with the managers assured of an enormous emergency fund, whether Equity is as positive of building up as big a money surplus or not.

Meantime and meanwhile though, Equity has not entirely overlooked the managers might prepare themselves. Equity even seems to have understood the managers might erect a barricade of non-union amateur actors, of both sexes and from over the country, drawn mostly from the Little theatre movement if not secured in other ways. (This matter of Equity, the managers and a closed shop can now be discussed without reference to stage hands or musicians' unions, for those unions will not take any action either way until the matter is directly up to them, and that will be when Equity decides on a strike or is locked out). But that doesn't deter the single handed spokesman for Equity from repeating Equity will have a closed shop or nothing.

That objective, the closed shop, together with the lurking amateur danger may have been the cause of the birth of the Equity Players, a plan that could have only excited the managers to greater efforts, had it been successful. It doesn't call for a dull mind to glimpse behind the Equity Players scheme. If successful in New York, it could be duplicated in all of the key cities, with local investment in the form of subscriptions, the same as in New York. This may have been an Equity idea of working into the Little theatre movement itself by thus spreading out with Equity theatres, taking a few amateurs from the local ranks who could bring in large subscription lists, and also make them money getters for Equity through becoming dues payers. In theory that was sublimatic, for there are a large number of key cities in the U. S. But that awful but intervened. Yet it could be called another and visible warning for the professional or commercial managers.

Equity, like any other organization of its calibre, is after dues. Dues is its maintenance; dues must be had though not paid, and dues from new members is fresh money. Whether dues must come from strictly actors or amateurs who would like to be actors or those who would like to call themselves actors on the strength of holding an Equity paid-up card may be beside the point, but it could be a fact that amateurs holding Equity cards could foist themselves upon producers in the smaller places as professionals, and thereby usurp the cast roles professionals should have. And yet the Equity single handed direction might esteem it more important that the organization should have dues than its bona fide professional members should have work?

As to an Equity theatrical paper, that objective manifested itself shortly after Equity won its strike in 1919, when it barred Variety from its offices. That is known on the small time as the tip-off. There never has been an agitator or a propagandist who did not believe he could do a great deal more with an organ of his own. It looked pretty rosy for Equity immediately after the strike. It went to the heads of some of them, especially the single hander. He saw the world beneath his feet but wouldn't step carefully, for he didn't care and couldn't see. An Equity theatrical paper was in his mind, like "The Player" evolved from Mountford's whimsical brain for the White Rats, and became the chief wrecking plant of that organization, long defunct, but with its charter new Equity's base. So at the first excuse the one-man's clique could find, it induced the barring of Variety from all Equity offices. Then it issued a monthly "Equity", also used for personal publicity purposes and to tell the members what the single hander wanted them to know, keeping silent about other matters concerning Equity, and bellowing at Variety when Variety published what "Equity" suppressed.

That brings the objectives up to date. The objectives may not be amiss, if successful, but to make them successful, the Council should step in—take up its function as the controlling body of Equity, let the single hander take care of the details and the Council take care of Equity as an organization. It is important, much more so than many members of the Council appear to believe.

We were led, into this through casually reading in copy an editorial herewith, about Mountford and his operation of the Rats. We told Equity one upon a time, in person, what Variety thought of Mountford. Never has anything arisen to alter that opinion, and we say to the Council of Equity, not in defiance, not in anger nor in disgust—look out for the one man control—never allow a single man in Equity to do to Equity what Mountford did to the White Rats. It is possible and it is preventable—don't let history repeat itself.

BALCONY BUSINESS

The Broadway managers are talking much about business being off in the balcony. That means in the legitimate houses, the problem not concerning vaudeville nor picture theatres. There are as many theories advanced to explain the situation as there are persons doing the explaining. The problem seems closely aligned with the ticket matter in total, and the inability of attractions which are regarded successes to draw upstairs appears to be angled to the present system of ticket sale and distribution.

The arrow points to the buys. Tickets for the hits are allotted the brokers, oftentimes both for the lower floor and the front rows in the balcony. It is assumed the average theatre-going wage earner is the class of individual regularly patronizing the balcony. If that trade is forced to apply to the agencies for balcony seats, it is more than an even chance the attraction will be passed up. Balcony attendance for the most part must be made up of persons able to spend a certain sum for amusement every now and then and unwilling or unable to pay more. Forced to pay a premium is particularly obnoxious.

Recently in an elevator two girls of the wage earning class mentioned a certain Broadway attraction. Both agreed it was reported a good show and both wanted to see it. But one of the potential balcony buyers stated the case. She had heard the balcony seats were all in the agencies and she'd "be darned if she'd pay extra". That may be an isolated case but the chances are it isn't.

Which brings up the point—why are the balcony seats placed in the agencies? And then again, the balcony's scale is to be considered. Is it too high? The successful show, making it plain there are tickets available at the box office, is able to dispose of them quickly. It's being proven on Broadway right now by several attractions.

Balcony business is a very necessary thing to the business side of a production. A lower floor hit oftentimes will not gross enough to turn an acceptable profit. Putting the balcony into cut rates has been shown to be good enough business for it brings in certain money, more or less, that might be lost otherwise. But if it is necessary to have the upper floor scaled lower why not try it right at the box office?

PSALM FOR PSALM

The Rev. Alexander Irvine, on the back page of an afternoon paper, discussing first the theory that one cannot serve God and Mammon (the god of money) both, follows with a "Psalm for Today," adapted especially to the sinning children of joy and temptation on the "Rialto." Whether Mr. Irvine is serving God or Mammon (he says one can't work for both) in this, he probably called at the pay window for his wages, and thus served himself.

In either event, whatever the inspiration of his service, this was the psalm:

A PSALM OF THE RIALTO

Eternal Father, Thou art Lord also of the Great White Way. In the midst of influences destructive to the soul Thy still small voice may be heard even by those who have gone farthest astray.

Follow, we pray Thee, with tender solicitude the youths, who, with the fire in their bosoms, walk as over live coals with naked feet.

They are somebody's daughters, somebody's sons. They have broken home ties, and left far behind the restraints and limitations of a quieter life. They are here and some of them are fluttering around Babylon with broken wings, as moths in the flame of a candle.

In the fierce glare of the lights, in the zone of seductive music, where flesh flaunts itself on parade and men and women play with fire and laugh the hollow laughter of the empty mind and sickened soul, Lord God be near!

Variety does not claim to be a preacher. But it does claim to have as much right praying as a preacher has writing in newspapers. So, having read Mr. Irvine's impassioned prayer for "somebody's daughters, somebody's sons," "fluttering with broken wings," "where flesh flaunts itself on parade and men and women play with fire," Variety is worried about others who, it seems, are "in the midst of influences destructive to the soul," and offers, in spirit entirely as reverent as that of Mr. Irvine's on behalf of the "moths in the flame," the following:

A PSALM OF THE NARROW PATH

Eternal Father, Thou art Lord also of the narrow path in which should walk the ministers and preachers of Your Gospel.

Follow, we pray thee, with tender solicitude, the soul of the preacher in New Brunswick, who, having coveted and stolen his neighbor's wife, was found murdered beside her; watch Thou over the preacher in Massachusetts, 64 years old, on trial for his liberty, charged by a fifteen-year-old girl member of his flock with being the father of her illegitimate child; watch Thou over the preacher in Georgia whose soul left his body after he had murdered his wife and his mother-in-law and cut his own throat; watch Thou over the preacher in New Jersey who recently eloped with one of his Sunday school teachers and set her up to live in a house over which he placed a sign proclaiming the place a church; watch Thou over the numbskull on 57th street who from one of your altars spews forth slander and yellow filth against his brethren, and whose missionary is now—on the wicked "Rialto"—organizing a Manhattan branch of the villainous Ku Klux Klan, loudly proclaiming that he is carrying out Your Gospel of charity and kindness—with organized lynch-mobs, intolerance and hatred.

Keep, O Lord, Thine own earthly representatives from the sin and shame and crime and scandal which of late have made them profane their cloth; and keep them, O Lord, in their pulpits, where they belong, and out of the newspapers, where they talk like fools.

If the above prayer "works," there may soon be as few first-page divorce, murder, adultery and loose-talk sensations about ministers as there are about the somebody's daughters and somebody's sons on Broadway, where the wickedest playhouse "flaunting the flesh" on the street was recently given over freely for the Word of God when the police ran a girl missionary off the streets.

LOYALTY—AND MOUNTFORD

How easily one can be forgotten once his usefulness is exhausted was demonstrated this week when the story went around Broadway about the pitiful condition, financially and physically, of one of the former directors of the White Rats. This man, formerly reputed comfortably well off, had sacrificed his time, his money and his health in the battle for the Rats standard; had stood with his back to the wall when the clubhouse was taken over by the National Vaudeville Artists, and through it all had been loyal and faithful to the Mountford regime, believing Mountford right, whether he was right or wrong.

"Blacklisted" and generally classed as an agitator through his unflinching loyalty to the Mountford clan, forced to forego his stage work because he found all doors closed as long as he held those beliefs, his savings account slowly dwindled down to the final penny, he found himself physically broken with no way to turn, for immediate relief. The emblem he swore everlasting allegiance to had folded up. The organization it represented had been juggled around until it meant nothing. And yet Mountford has another organization, still trying to eke out dues from such as this man, offering them nothing beyond a tankard of hot air and some richly sounding promises.

In his hour of distress they were nowhere to be found, they didn't come to the front with any substantial offer of aid, and last week it looked as though overtures would be made to the N. V. A. to help the victim of his (Continued on page 32)

ALL AGREE TICKET BUYS SHOULD GO; OPPOSITION TO CENTRAL AGENCY PLAN

Two Schemes Before Managers—McBride Favors Manager Control and Weeding Out of Undesirables—Can't Figure Profit in Leblang's Idea

Before the directors of the Producing Managers' Association Tuesday, two plans for clearing up the theatre ticket selling situation were presented. The proposal of Joseph Leblang for the establishment of a centralized ticket agency, in which the managers would be interested, was presented by Leblang. John McBride of the agency of that name was invited to suggest a plan, it being opposed to the one agency idea. Both plans, however, called for the elimination of "buys."

Before any measure can be adopted it will be necessary for a vote before a general P. M. A. meeting, but the indications point to a system of managerial control of the agencies. It is doubtful if the centralized agency idea will be attempted, though there may result weeding out of certain brokers.

Leblang stated he had an option on the corner of 45th street and Broadway, formerly occupied by the Greenwich bank, the rent being \$100,000 per year, and that branches could be established. There were some directors who favored the plan but others expressed doubt as to its practicability. It is understood Leblang estimated he could sell 15,000,000 tickets for a year on a margin of 10 cents premium. Later it was stated that the fire laws gave the capacity of Broadway's legitimate theatres at 55,461, without counting the Hippodrome and Mad-

son Square Garden, and that, therefore, it would be necessary to sell full capacity for nearly 300 days. That it costs over eight cents per ticket to be put over the counter by a broker without overhead and extraordinary expenses was also stated and that further cast doubt that agency ticket selling could be accomplished on a 10 cent premium margin.

McBride appeared before the directors accompanied by Tom Norton of the Tyson & Co. Agency. McBride was asked to propose a plan whereby conditions would improve. McBride stated the brokers (22 in all) be given tickets on sale, with full returns permitted and the tickets always under control of the theatres. That all the agencies agree not to sell at more than 50 cents premium and that where brokers were found disobeying they would be cut off from further allotments. The broker stated the agency field could be easily policed. He declared he was not seeking to divert business to his own agency and asked that if the plan were adopted, offenders were to be given plenty of opportunity to conform to the rules before harsh action be taken.

One of the directors stated the plan was the exact proposal made by McBride a year ago which the broker stated was correct. At the (Continued on page 12)

MANAGER'S IDEA

One of the big Broadway theatre managers when asked this week by a Variety representative how he stood on the proposed centralizing of the theatre ticket selling in New York, answered he was in favor of it.

Some system is required, said the manager, who declined to be quoted, to protect the buying public and stop the agitation. His opinion was that a central ticket office should have a box office window and man for every theatre represented in it, without premium of any amount charged.

He stated such a system would reduce gyping, and while gyping with the hits might not be preventable, it could be held to a minimum. One way to enforce that, he said, would be by a detective force, with the name of the purchaser written by the box office man, when delivering the tickets, upon the face of the envelope, that leading to the detection if transferred. The theatres have the right, he stated, to refuse to recognize transferred tickets in violation of the conditions printed upon them.

Asked if any plan did go through, when it might be placed in effect he replied, "Not before next season."

The manager made it evident the central office was to be operated in good faith.

THE LEBLANG PLAN

The plan of a centralized theatre ticket office, submitted by Joe Leblang to the members of the Producing Managers' Association, is reported to encompass more than Greater New York, on the original lines laid down by Leblang.

A Leblang system is to be devised, if his selling scheme is favorably acted upon, to extend the sale of the central ticket offices' membership or sales card (at \$1 per year), to all of the principal cities, for local or interchangeable use.

The proposal is said to be that in St. Louis, for the example, the holder of a card would be given any preference possible at a local box office of a legit theatre booked with attractions from New York City, or the St. Louis holder of the card, when in any other city, would stand in the same position for attention as though a local holder.

In this manner it is expected that such speculating as may be done in any other city will be curtailed to an extent by the Leblang system, and similar complaints by theatre goers such as may now exist in New York and Chicago will be done away with.

The \$1 charge is expected to make the office's revenue without limit.

SHUBERTS HOLD ASTOR UNDER NEW LEASE

\$75,000 Reported New Rental Paid Bimberg Estate—Dispute Ended

The Shuberts will continue tenancy of the Astor, New York, under the terms of a lease executed between the managers and the Bimberg Estate. The lease agreement is said to cover a long term and its consummation terminates the dispute over the rental of the house, the owners of which claimed early in the fall to have received larger offers than that made by the Shuberts.

The new yearly rental is said to be \$75,000, the sum offered by the managers. The owners claimed offers up to \$90,000, the Shuberts setting up a counter claim the bids were not bona fide and that their sub-lease gave them the right of optional continuance.

The new lease is reported calling for the payment of a sum equal to two years' rent, one-half to be the first year in advance and the remainder in payment of the final year. It is understood the Bimberg heirs have "cut a melon" on the Astor deal, it being the first profits the estate has received on the property. Carrying charges are understood to have absorbed the rents obtained from the original lease.

The Astor was purchased by the elder Bimberg from the Astor Estate and was leased to Wagnhals & Kemper. When the latter firm retired from producing some years ago the house was sub-leased to Cohan & Harris and subsequently sub-let to the Shuberts, who have since conducted it. The original yearly rental is said to have been \$45,000.

ELSIE FERGUSON'S DRAW HOLDS 'WHEEL' ON ROAD

Star's New Play Surprising Management to Gross Takings

"The Wheel of Life," starring Elsie Ferguson and produced by Marc Klaw, Inc., slated for Broadway this month, will be kept on tour all season, its Broadway engagement being set back until next fall. The measure of the attraction's business caused a change of plans, the ability of the star to draw exceptionally even surprising the management. The only extended booking made for this season is at Chicago, where the "Wheel" plays four weeks, starting Jan. 7, at the Blackstone. It goes to the coast from there.

Last week the show grossed around \$16,000 in Pittsburgh, playing to \$7,400, for the two performances Thursday (Thanksgiving). The unusual draw of Miss Ferguson was indicated from the start, it standing up to important takings in the smaller stands, as well as the city time played to date. In Springfield, Mass., it drew \$6,600 in three days, and \$1,000 more for a similar date at New Haven.

The Klaw office was in a quandary where to spot the "Wheel" on Broadway, following the surprise hit of "The Last Warning" at the Klaw theatre. It had been intended bringing the new play in for a limited date, but with business holding up on tour, bookings for the season were made.

FORD'S REAL MARRIAGE

Cleveland, Dec. 6. The Able of "Able's Irish Rose," in real life Wallace Ford, has been through many stage marriages, with divines of three denominations officiating. But last Monday he was one of the principals in a real wedding, when he married Martha Hawthorn in St. Agnes' Catholic Church.

Miss Hawthorn, niece of the late William Hawthorn, former actor, has been with "Able's Irish Rose" during its run at the Republic on Broadway. For six months she has seen Ford wedded night after night with a Methodist minister, a rabbi and a Catholic priest officiating to "make the knot more binding." The couple left last Tuesday for New York, where Mr. Ford resumed his role in "Able's Irish Rose."

BRADY WON TOSS

Penny Flipping Decided Warwick's Salary

Robert Warwick remains in the trio cast of "To Love" which stars Grace George and has Norman Trevor featured, in addition to Warwick. The latter's appeal to W. A. Brady that \$750 a week was not enough for him out of town led to a sporting suggestion from the manager. It was that they toss a coin. If Warwick won the toss, he was to receive \$850, but if Brady won, his salary would remain at \$100 less.

Warwick lost but contended he still would be embarrassed if there was not a tilt in the weekly stipend. William Boyd was engaged to replace Warwick, but there was not sufficient time for rehearsals. Actor and manager finally got together before the show left New York last week for a four-week booking in Philadelphia. Warwick agreed to play out the Philadelphia time and it is believed he will remain with "To Love" for the remainder of the road time.

The salary agreement for Philadelphia calls for Warwick to receive \$750 weekly if the show does not exceed a gross of \$10,000. If it beats that figure, he is to be paid \$850.

PUBLICIZED GIRL'S SALARY

Cynthia Teal, former foster-daughter of the late Ben Teal, who has been receiving double page publicity across the continent in Hearst and syndicate Saturday and Sunday papers, was offering herself last week to Broadway managers for an engagement. She claims to have a trained concert voice and to be only 18 years old.

Despite the tremendous publicity, some 30 full pages in all of her "confessions" of how she was "trained to fleece rich society" by Mrs. Teal, who is now in prison in Switzerland, the salary she asked was surprisingly mild.

DUNCAN'S SHOW REHEARSALS

The start of rehearsals for the Sam H. Harris production to star the Duncan Sisters is set for Dec. 18. Beth Herri has been added to the cast.

The Duncan girls had to cancel their double vaudeville engagement in New York Keith houses last week, through hoarseness. They had played a double engagement the week before.

'LIGHTNIN'S' 3D WEEK IN S. L. NEAR RECORD

"Chocolate Soldier" Only Competitor for Local Run

St. Louis, Dec. 6. The fact that "Lightnin'" (at the American) has played three consecutive weeks recalls that only once before in local theatrical history has this record been made. "The Chocolate Soldier" on its first visit to this city in 1911 set the record which "Lightnin'" now equals.

In the same year "Little Miss Brown," a comedy, played three weeks, but the piece did not have a consecutive run, there being a week intervening between each of its three visits.

SUBSCRIBERS SHY

"Take a Chance" Not Rehearsing. Postponed Without Date

Although the cast was called together for "Take a Chance" last week, rehearsals were postponed, it being said the producers had decided not to ready the show until a Broadway house was assured. The score was written by Harold Orlob, who is interested in the management, the words being by H. I. Phillips, a columnist on a New York daily. Orlob stated rehearsals would start soon.

The title of the show is significant in light of the reported promotion dinner held at the Casino in Central Park. Persons invited to subscribe to the stock were the guests, and it was said \$80,000 had been pledged. How much of that in actual cash was actually put up is not known. It is reported the supposed stockholders have not yet come across.

EMERSON'S PLAY BEING FIXED

Recasting is going on with "The Whole Town's Talking," the John Emerson-Anita Loos adaptation of a foreign piece and produced by A. H. Woods. The show closed in Scranton after opening there, with the report paying about eight of the principals would be replaced.

Besides the recasting there will have to be considerable rewriting. It is said, and another title may be selected.

In the original company were John Cumberland, William Roselle, Sydney Greenstreet, Vivian Tobin, Jessie Ralph, Leo Koko, Violet Dunn, Hazel Turney, Amy Ongley, Harold Salter, Gladys Frazin.

McISAAC'S IDEA

Boston Critic Decides to Turn to Dramatic Production

Boston, Dec. 6. Fred McIsaac, for eight years dramatic editor and critic of Hearst's Boston papers and the "Post," has left Boston to go to New York and enter the dramatic producing business. He intends to invest his own savings and is about to form the United States Play Producing Co. He has no definite plans beyond that, no script or star that he has gone wild over. He just has an idea that producing is a good business and he proposes to start in it.

McIsaac has had some experience as a manager of concerts and singers. Beyond that it is not known that he has ever been an impresario or manager.

Nick Young, once critic for the "Traveller," has succeeded him here.

YIDDISH DOING BETTER

Buffalo, Dec. 6. All signs of the present Yiddish theatre season in Buffalo point to a revival in popularity of this type of entertainment.

The second performance of the Hyman Jacobowitz Company at the Majestic Sunday broke the house record for a Jewish production. At \$1.50 top, the gross went over \$1,600, with the house completely sold out long before the curtain.

The demand for seats for coming attractions is said to be the heaviest in 15 years.

CHI'S NEW YEAR'S SCALES

Chicago, Dec. 6. New Year's eve prices are already coming in for consideration from the legit managers.

"Music Box Revue" will get \$8 at the Colonial. "Bombo" prices have not been selected, but \$10 is most likely. "Partners Again," at the Selwyn, will draw \$5 for the lower floor.

The managers are working out their ideas and only one surprise will come, according to the reports now prevalent.

HOLMES IN "REAR CAR"

Taylor Holmes will be starred by the Selwyns in a new mystery play called "The Rear Car," to be the Christmas card at the Selwyn, Boston.

Holmes has been jointly starring with Frances White in "The Hotel Mouse," which closed on the subway circuit last week. Miss White is returning to vaudeville next week at the Central, New York, featured with a Shubert unit show.

HOBART'S 'XMAS CAROL' AFTER 'NICODEMUS'

Author, at Longport Home, Dashing Off Rhyme on Critics, Report

George V. Hobart is reported readying another "critic's Christmas carol," following up his "Nicodemus" of last season, which was widely commented on. The playwright's contributions to various shows then appeared to have affected the reviewers adversely. He repaired to his home at Longport (Atlantic City) and sprinted off a voluminous ode, which he published in pamphlet form and sent to the critics.

Hobart's ability to dash off rhyme is prodigious and it is all the easier when he takes the critics as a topic. A yard or two is nothing for him on that subject.

The particular spark that whetted his appetite this season was a comment winding up one critic's review of the "49ers," which was panned. The finale of the criticism mentioned walking out in the November haze and hearing "the laughter of George V. Hobart coming from amid the house-tops." George V. had thought the critics were off him for a spell, but that crack made his fingers itch and he rushed back to Longport.

HARE VICE GRANT

Change in "London" Play in Chicago Company

Lumsden Hare will step into the role of "Sir Percy" in the Chicago company of "So This Is London" late this week. Hare closed Saturday with "The Field of Ermine," which starred Nance O'Neil and which closed and was brought in from Elmira, N. Y., Saturday. The latter attraction was an adaptation from the Spanish.

The "London" show opened at Cohan's Grand with Lawrence Grant in the "Sir Percy" character. About the middle of the first week, John Meehan, stage director for Cohan, stepped into the part, and continued until Hare joins the show.

Hodge's Play in Second House

Chicago, Dec. 6. William Hodge in "For All of Us" may be removed to another Chicago theatre, following the filling of the allotted time at the La Salle.

"The Demi-Virgin" is scheduled for the La Salle week before Christmas.

INSIDE STUFF

ON LEGIT

Through an unusual circumstance Variety is obliged to publish a controversy arising between its local representative and a resident manager. As a rule such a matter is ignored, on the ground the controversy is solely local. Here however the request by the manager to bar Variety's representative and the consent of the home office to the request were circulated by other theatrical managers in the same city. That circulation in the form of a copy of the home office's letter, sent to Variety in New York, was presumably circulated by the resident manager or some one else, in collusion with him, or it may have been done in connivance between the manager and a ticket speculator.

It happened in Chicago. Lou Houseman is the resident manager who wrote his home (Woods') office in New York requesting that Halperin of Variety's Chicago office be barred from the Woods theatres (Woods' and Apollo) in Chicago. The complaint by Houseman was based upon Halperin having, after returning two first night tickets for the Woods theatre without explanation) sent to Variety a story, Houseman might resign from the Woods employ through having connected with an advertising service in Chicago. Houseman alleged Halperin had sent in the story maliciously, that he (Houseman) is not interested in an advertising service, and that Variety's Chicago office sought to injure him.

The Woods office in New York wrote to the New York office of Variety, detailing the Houseman complaint and informed Variety Halperin (only) of the Chicago office was barred from the two Woods theatres in that city. It was this letter that reached all Chicago legit managers through a copy being sent to each.

The Woods letter was replied to by Variety, the paper stating it was agreeable to being barred from any theatre or anything Houseman might be connected with, but it asked the Woods office in New York to modify its order only to the Woods theatre, Chicago, as against Halperin. The Woods office replied Variety's request for a modification had been consented to, and the bar against Halperin was withdrawn from both theatres. To this Variety replied, stating it wished the bar against the Woods theatre to stand for the reason Houseman is connected with that house.

Mr. Houseman was also written to by Variety in New York and given the name of the advertising service he is connected with in that city. He was asked to confirm or deny it.

The dailies reported the unpleasantness occurring early one morning last week between Pat Somerset and William Halligan.

The Halligan-Somerset row happened in an uptown New York all-night cabaret. It was late in the morning when Somerset, (who is English and the son of a titled family), accompanied by Savoy and Brennan entered. At another table was the Halligan party. Bill Halligan and Bert Savoy commenced to kid across the room. Later Somerset sauntered over to the Halligan table and according to the account, hardly deigned to acknowledge introductions. Savoy also walked over, when Halligan spoke kindly of Savoy, using his comment as an introductory to forcibly express his very decided opinion of Somerset, who stood close by. Somerset retorted in kind or attempted to, but had just about commenced when Halligan flew at him, right across the table, and they were separated on the floor with Halligan on top. During the brief melee the account said Halligan had been so very active that Somerset couldn't get set, and the one-sided battle ended that way.

When it was all over Mr. Savoy informed Mr. Halligan he (Savoy) was perfectly disgusted with him (Halligan), and he (Savoy) had his doubts if he (Savoy) would ever again speak to him (Halligan). Bill told Bert he (Savoy) was growing too squeamish, but he (Savoy) said that was just how he felt the moment, and did not anticipate his decision would change about him (Halligan).

The office of George M. Cohan regards with some significance the record-breaking eastward run of the "Majestic" which carried the manager and his family abroad and compare the liner's pace with that of "Little Nellie Kelly" and "So This Is London". The Majestic beat the best previous time between Ambrose light and the Cherbourg breakwater, making the run in five days, six hours and 13 minutes as against the "Mauretania's" time of five days, eight hours and nine minutes. The Majestic sailed Saturday and arrived 10 minutes past midnight Thursday. It was the first trip for the vessel after entering the naval dry dock at Boston recently. At the time tons of barnacles were scraped from her bottom and new propellers fitted to the shafts. The record was a surprise, the captain having said no attempt would be made at establishing new figures.

With the talk of ticket speculation, remedies, and the box offices, come reports also of Broadway managers being interested in the ticket agency business, through connections if not directly. One managerial firm is said to have an interest in three different agencies, one a straight 50-cent premium office, another one of the gyp places and the other, cut rates. Joe Leblang, the principal cut rate in New York, denies any theatrical manager is interested with him. Leblang has two ticket agencies, known as the upstairs and downstairs places of his drug store annex. The upstairs sells in the usual way without reduction.

Ticket agencies often in the past have been of assistance to producers, by making advances to them which were in reality plain loans. In fact some of the agencies have made outright loans to producers but the producers apparently don't consider this entails any obligation on their part, other than to repay.

The intricacies of the ticket agency business though in New York are like a maze. They are hard to locate or follow, back or forward. There are any number of gyping connections and there is no surprise when any of the connections are finally revealed. The producers or some or maybe most of them, believe if there is extra money to be had in theatre ticket selling, the producer who produces the show is entitled to his share, on the theory if box office tickets priced at \$3 may be sold as high as \$5 or \$6 in a gyp joint, why should not the same buyers be content to pay the theatre that amount, or if not, why should the gyps secure tickets at the box office price or slightly above to resell them over the gyping counter at the high bonus? This leads up to the matter of a straight selling agency or the box office slipping choice locations to the gyps, to secure a greater price than could be had in the original place, although the gyped amount of a necessity must be split.

This slipping to the gyps is being practised in Chicago, to an extent where it is said that out there the gyps are being used as well to slip back the unsold tickets that may have been part of an outright buy, into the theatre shortly before show time. That though is one of the aspects hardly understood by other than the spec and the managerial end.

Meantime the ticket talk will probably go on, always subject to what the producer interested in a ticket agency, may say to the ticket agency associate, despite what the producer may openly say in a meeting of managers.

Some unusual publicity was expected for "The Bootleggers," which opened weakly at the 39th Street last week, but one notice sent out from the Shubert office caused surprise. It was to the effect that negotiations were on to present the play in London as an expose of life in New York under prohibition, and with the title, "So This Is New York!" It was printed last week that George M. Cohan, in presenting "So This Is London!" in London, might call the show there "So This Is New York!" and it was presumed the idea was then borrowed for "The Bootleggers," and the item failed to attract the attention of the dailies, with a possible exception.

TICKET AGENCIES

(Continued from page 11)

time the vote on the proposition was 43 in favor and none against. It was never put in operation, however. Just who pigeon-holed the plan was not disclosed.

The idea of a centralized theatre ticket agency has received plenty of airing within the week via the dailies and in discussion among ticket brokers, the proposal of Joe Leblang coming under fire.

A consensus of opinion among agency men, a class conceded to be experts on ticket matters, is that a centralized office would result in not alone failing to solve the ticket problem, but would open up the way for far worse conditions, than are now alleged existent to the detriment of theatregoing.

Some brokers frankly stated they would welcome the attempt of such a scheme, saying their own little problems would be minimized; concretely they would be able to handle only the hits and not be forced into buying tickets on attractions that they could not sell. That speculators would be able to "dig out" the tickets necessary is regarded as a certainty. One agency man who long has been in the business declared the Leblang plan would never go through. He said: "The managers themselves are as much to blame about the ticket arguments as any one else; in fact, it's all their fault. When they get a hit they start worrying about the brokers and we have to worry about getting tickets and then in trying to sell them. When the show isn't so good, the manager is quick enough to send word about pushing tickets for his production."

The agency men see a centralized agency impossible as a joint managerial venture that would endure and no improvement over the present system if controlled by an individual not a manager. That the ticket sellers would be reached to push tickets for certain attractions would be the natural outcome, the brokers say, just as at present the sellers in some agencies are "slipped" by managers for every ticket of a weaker attraction sold. Not being able to prevent such practices, the brokers fail to see how the proposed centralized agency could flourish.

In presenting the opinion that a centralized agency would not only not be a solution, but would make it easier than ever for "gyping" a ticket expert who has been working on a plan for bettering conditions along Broadway explained that front locations would naturally flow into speculators' hands. The process of "digging" counts as a "legitimate" method of securing tickets for hits, whether from the box office direct or through other agencies. The sales of the latter to "diggers" may be done unwittingly, although the frequent operations between brokers who receive allotments regularly and those who do not but "gyp" just the same, is a known fact. Broadway's biggest agency, limiting all sales to a basis of 50 cents' premium has no less than five men scrutinizing orders, the object being to see as far as possible that tickets reach the agency's regular customers. Yet a speculator has boasted he has 100 accounts with the standardized agency, and the owners know of the boast, but are unable to detect the "sour" sales.

The McBride agency, when invited to express an opinion on the Leblang ticket plan for one big office, refused to comment, although in Leblang's proposal to the Producing Managers' Association the McBrides were invited to co-operate in the plan. That agency was the only one suggested for participation.

In the past the McBrides have gone on record against a centralized agency. It is also known that certain managers invited the McBrides to form such an agency some time ago. They rejected it as an error in method and impractical of working out, saying the objection of managers as individuals alone would defeat the project. The McBride organization widely advertises its policy of a 50-cent premium policy only. Its owners have stated they are not against the elimination of other agencies, but that the latter could improve their business volume by following a similar policy.

The Leblang proposal so far as the other agencies are concerned caused some surprise, since Leblang is known as a specialist in cut rate selling, but with no wide concern with premium agencies. It is understood his plan was devised with the assistance of another broker who is well known in the advance price field. That Leblang is interested in still another agency in the premium field is generally

stated, while the reports that certain managers are interested in one or more agencies further complicates the Leblang proposal.

The angle of membership cards costing \$1 per year, entitling bearers to buy tickets in the proposed centralized agency at box office prices, is discontinued by some brokers who state the actual revenue so derived would not make the agency profitable. Selling for 10-cent premium, as proposed by Leblang, is similarly considered. It is understood the fee for charge accounts is not regarded favorably in agencies where that system now obtains, but principally used as a device to weed out bad accounts.

Ticket men state that 90 per cent. of the sales in the premium offices are made on a 50 per cent. premium basis. Their idea is that good shows will always bring big prices, although there is a way to control most of the tickets for such attractions. The solution is right with the managers.

The ticket agencies as a distinct service to the theatre and the public is recognized as an adjunct by many clear thinking managers. It is doubted whether the present system of agencies will be disturbed without mature consideration. That experimentation with the ticket matter would be harmful is also recognized and a definite decision that would overturn the developed methods would be sure to find a number of important members of the P. M. A. opposed.

Control of the agencies instead of radical or impetuous attempts at mandatory direction is the more likely result of the managerial deliberations which were started this week in the P. M. A. quarters. A committee composed of A. L. Erlanger, Sam H. Harris, Lee Shubert, Arch Selwyn and Augustus Thomas has the ticket matter in hand. Tuesday a meeting of the board of directors of the P. M. A. received the committee's report and also the detail of the Leblang proposal.

Before definite action is taken, however, the ticket situation must come before a general meeting of the P. M. A. and any radical movement would attain only after a vote by the members at large. Intimations are that if a proposal for a centralized ticket office is accepted it could not become effective until next season, which if true disposes of the matter for the present. A leading producer whose consent to a radical move would be necessary has left town for an extended stay, though it is possible his proxy has been agreed on.

CHANGE WASHINGTON MGR.

Washington, Dec. 6.

Bob Leavitt has been sent to Washington to succeed R. G. Craerin as manager of Poli's theatre, where Shubert attractions are being presented after a lapse of some nine months, during which time the house has been practically rebuilt. A peculiar situation has been created by the advent of Mr. Leavitt inasmuch as Mr. Craerin is still functioning in the capacity of house manager, having drawn salary throughout the summer months to supervise the reconstruction.

When Mr. Craerin was asked as to just what the situation was he stated he did not wish to make any statement. He was and is directing the local destinies of the house. Beyond that he would make no statement. Mr. Leavitt was just as reticent when questioned, replying that he had been sent to Washington by the Shuberts to act as manager of the house. Hence the chief question in theatrical circles locally is who is the manager of Poli's.

COAST BOOKING CONGESTION

San Francisco, Dec. 6.

Noticeable congestion in bookings in San Francisco because of many coast productions that are under way here for the legitimate theatres. Willard Mack is readying "The Red Bulldog" in which he will star, while Wilbur Mack is out here with Val Harris to produce a big revue.

The Georgia Minstrels also are going for a Pacific Coast tour.

DUNCANS' SHOW SET BACK

The new musical play for the Duncan Sisters, which Sam H. Harris will produce, has been set back until after the holidays. It is reported the book was unsatisfactory and returned to the authors.

The Duncans have been playing vaudeville since their return from England.

STOCKS

After a more or less hazardous few months, the Robins Players, in stock at the Orpheum Theatre, Montreal, have closed.

The Robins Players, headed by Edward Robins, played several successful seasons during the summer months at the Royal Alexandra, Toronto. When L. A. Solman, lessee of the Toronto house, took over the Orpheum in Montreal, a policy of stock was decided upon, and the Robins Players were heralded broadcast throughout Montreal.

The first few weeks' business was fair, but rather below the expectations of those interested in box office receipts. Then a gradual falling off became very apparent. The individual members of the company were very satisfactory, and the playing public found little fault in this direction. The choice of plays, however, emphatically did not appeal to the average stock audience.

As to the future policy of the house, it is probable that a new stock company will be installed, which will split the season between Montreal and Toronto.

The Orpheum Theatre occupies a unique position in the local theatrical world. It is recognized to have the best location in the city, and started its career as Bennett's Vaudeville House. Later it continued the vaudeville policy under the name of the Orpheum, and when the Keith vaudeville went into the Princess Theatre, a stock company headed by Charles Mackay and Lillian Kemble, now in pictures, was engaged. This company, under the able stage direction of the late Percy Meldon, created a record, and for two successive years did capacity business.

Since that time, the Orpheum has been more or less of a white elephant. American wheel burlesque was tried and failed; a French stock company essayed to do business and also failed. Then Solman, of Toronto, leased the house, with the result that the future of the Orpheum is once more problematical.

Dec. 11 will mark the return of Jack Rosleigh and Paula Shay to the Keeney's Stock, at Keeney's, Bay Ridge, Brooklyn, N. Y., where Corse Payton's Stock has been holding forth. The Payton Co. will go to the Academy, Scranton, Pa. The initial offering under the Keeney management will be "The Woman in Room 13." Edna Buckler, Jack Connolly and Sussebell Sterling, of the Payton Co., will be retained by the Keeney Players.

Lola May has replaced Ruth Harding with the St. Charles Stock, New Orleans.

The Robins Players at the Orpheum, Montreal, closed Saturday, with L. A. Solman of the theatre deciding to switch its policy to holding melodramatic road shows.

The Little theatre, New Orleans, has begun its winter season of short plays and sketches. Casts are recruited from amateurs among the elite. It is an "up-stage" institution and receives little consideration from the populace because of its class distinction.

The Niegemeyer stock at the Shubert, Milwaukee, has closed and Harry Munns, Chicago, attorney, states salaries were not paid. Creditors are trying to secure an adjustment of claims.

"Abie's Irish Rose," in stock at the President, Washington, last week, is said to have played to \$15,000 on the week. The experiment was tried of placing the Broadway hit in a stock out of town to take up the time, otherwise a road show of the play would have made the city. It is of interest to legit producers and stock people.

LEGIT ITEMS

Following the death of her father, Frank Bacon, Bessie Bacon did not appear in "Lightnin'" at St. Louis, with Helena Shipman substituting until replaced by Marguerite Miller.

Yetta Goffen has succeeded Nell Kingsley as press agent for the Park music hall.

The wife of Lep Solomon, treasurer of the Music Box, New York, has been painfully ill and was to have been operated on for brain tumor at the Neurological Institute. She was improving early this week and the operation believed unnecessary.

LEGIT SHOWS AT FULL SPEED ON BROADWAY JUST NOW

Big Grosses Last Week with Thanksgiving—More Dramatic Hits at Present Than Usual—Houses Starting to Darken, Prior to Holidays

Last fall, business for Thanksgiving week was rated better than that of Christmas to New Year's, discounting the extra performances, and this season a similar record is likely. Last week's business is claimed to be better than the Thanksgiving week of last year. There were not as many exceptionally big grosses because the current list has not as many musical smashes as last season, but it has more dramatic good things, and the margin of profit earned by the latter is greater.

This season with Christmas and New Year's day falling on Monday, opportunity for theatre "celebrations" on the eve of the year will be lacking. Up to date, the scales have not been made any higher than the existing Saturday night rates.

Last week's best grosses of the season were accomplished by extra matinees for most dramatic shows and holiday prices for both Thanksgiving performances.

The non-musical money leaders were topped off with "So This Is London," which drew nearly \$22,000 at the Hudson by playing 10 performances. "Hamlet" was a close second at the Sam H. Harris, grossing a little under \$21,000 in eight performances, but with \$3 top and the holiday scale applying Thurs-

day. "Merton of the Movies" took next honors, going to \$17,000 at the Cort. "Rain" played to all it could get into the Elliott for a total of \$17,200. "Loyalties" went to new figures at the Gaiety, for more than \$17,000 in. "The Fool" beat \$16,000 at the Times Square without an extra performance, which gave it an edge on the others. With over \$14,000 for "The Last Warning" at the Klaw, over \$13,000 for "East of Suez" at the Eltinge and "Able's Irish Rose" at Republic, and with "The Awful Truth" nearly as good at the Miller, the non-musicals did more than flourishing trade.

Ziegfeld's "Follies" continued its distinct musical leadership, going to \$27,300 at the New Amsterdam without an extra matinee but with a top admission of \$5 for Thanksgiving night's performance (regular scale is \$4 top here). The new "Music Box Revue" went to \$21,500 with one extra matinee. "Little Nellie Kelly" performed perfectly at the Liberty, going to a new gross of \$25,500 with one extra matinee. "Greenwich Village Follies" stuck to eight performances and got close to \$26,000. The new "Bunch and Judy" at the Globe got off to a Tuesday start, with the pace about \$23,000 indicated. "The Lady in" (Continued on page 15)

SIX TICKET AGENCIES ARE INVOLVED BY FEDERAL TAXES

Deputy Marshals Placed in Offices—1920 Unpaid Taxes Charges by Government, Ranging from \$8,000 to \$23,000

Federal deputy marshals were placed in six theatre ticket agencies on Broadway on the orders of the collector of internal revenue in New York because of unpaid assessments ranging from \$8,000 to \$23,000 claimed by the government as its share of excess premiums withheld. It was reported the agencies would be sealed, but bonds were filed by the brokers pending a settlement of the claims. The agencies affected are Newman's, Alexander, Jacobs, Cohn, Arrow and J. L. Marks.

The assessments cover the returns for 1921, at which time the commissioner's report showed the total tax paid from agencies in New York was a little over \$25,000. Of that sum one agency was said to have paid in \$20,000. A warning was sent out, and in the returns for 1921 the amount paid the government from New York brokers jumped to \$95,000, although it covered a season when business was much under that of 1920. The total payments on tickets sold at a premium for the country in 1921 was \$199,000, as against \$58,000 for 1920.

The complaint was made by Sol Zuber originally, although he is now in the ticket business, being in the office of the Tyson Co. (W. J. Fallon). The basis of the assessments is said to be the stubs of all agency tickets which were collected for six months from the various theatres. Under the law brokers must pay the government 50 per cent. of all premiums obtained in excess of 50 cents. On the allegation the six agencies failed to do so, the assessments were computed. It is reported the burden of the accused brokers is to prove the government wrong in its contention.

When Zuber recently resigned from government service and was employed by Fallon, he was placed in charge of a new office in the Longacre building, formerly occupied by Tyson's "Fifth Avenue." The plan of the office was to be opposition cut rates, but that was dropped and the office is selling on a premium basis.

BUYS DATE FOR "MERTON"

Marion Davies, the star of "When Knighthood Was in Flower," has bought the special matinee of "Merton of the Movies" at the Cort theatre on Christmas day and has arranged to invite as many wounded and disabled soldiers as the house will hold to make up the audience.

"Merton of the Movies," by the way, is in big demand for benefits. The performance at the Cort on Tuesday, Jan. 6, has been bought by the committee that is arranging a benefit for the Bentwood Convent for Catholic Girls of Brooklyn and Long Island and that same week, on Friday, Jan. 19, the Jacob Rills Settlement has taken the entire house.

The American Osteopathic Society, too, has booked a performance for its members and their families exclusively, during the week of July 4 next, when it holds its annual convention here.

KLEIN'S MELLO-FARCE

A melodramatic farce by Augustin McHugh will be the first legitimate contribution of Arthur Klein to the New York stage.

The piece is entitled "Five After One," and will shortly start rehearsing.

Mr. Klein, who is the general manager for Shubert vaudeville, produced a unit show for the circuit this season, with Gertrude Hoffman heading it. During a lay-off on the circuit (last week) the unit show played a split between Grand Rapids and South Bend, at \$2.50 top, doing a larger gross than it expected.

"BOGEY" ANDREWS MARRIES

A. G. ("Bogey") Andrews ("La Tendresse"), was wed in New York to Winona Shannon, sister of Eddie. In November, the marriage being unannounced. Both are middle aged and well known in the legitimate.

The groom has appeared in many Broadway productions and at one time played with Richard Mansfield.

FOUR MUSICAL SHOWS REHEARSE AT CENTURY

"Fashions of 1923" for Winter Garden—"Virginia" and "Heidelberg"

The Century is again a bee-hive of Shubert production activity, with four musical attractions out of half a dozen shows being readied there, dated to reach the boards in New York or on the road by Christmas time.

The musicals are "Virginia" (first called "Cousin From Nowhere"), adapted from the German, "Heidelberg" also an adaptation, No. 3 company of "Blossom Time" and the new Winter Garden show. The latter is to be called "Fashions of 1923," the series idea being kept, but the title itself new for musical production use. Its opening date depends on completion of the remodeling work being done at the Garden.

CARR DECISION REVERSED

Wife's Alimony Matter Sent to Referee by Court

In the Supreme Court, Brooklyn, last Friday, on the motion of Frederick E. Goldsmith, attorney for Mrs. Mary Carr, to reopen, the dismissal of Mrs. Carr's motion to punish her former husband, for contempt, in failing to pay alimony awarded under her decree of divorce, Justice Lewis reversed his previous decision, and ordered the matter before a referee for final adjudication.

Mr. Goldsmith presented an affidavit by Mrs. Carr, averring a general release of all alimony claims held signed by her was secured by misrepresentations of Carr and his attorney, Harry Saks Hechheimer. Emanuel Morganlander, an associate of Hechheimer's appeared for Carr.

The amount of unpaid alimony is over \$17,000 at the present rate of \$400.00 monthly. Mrs. Carr, through Mr. Goldsmith has started other suits against Carr, under one of which Carr was obliged to file bail of \$5,000 before leaving with "Partners Again" for Chicago last week. Carr furnished the bail in the form of Liberty Bonds and other securities.

It is said Carr will be required to return to New York from wherever the show is playing to attend the hearings before the referee.

SHIPMAN VS. DALY

Author Beats Actor at Gambling—Judgment Given Assignee

Arnold Daly's session at chemin-defer with Sam Shipman, playwright, in Paris last Jan. 29, set the thespian back 11,500 francs, or \$1,265 in American money. Daly gave Shipman a check for the amount payable at the Guaranty Trust Co., New York. Shipman in turn assigned it to Jacob Abrahams, who, when he presented the check, found it could not be satisfied because of insufficient funds.

These details are revealed in the suit subsequently begun by Abrahams against Daly to recover the full amount. Daly defended that because it was a gambling debt the complaint should be dismissed.

When ordered to appear for examination before trial Daly defaulted, whereupon his defense was stricken out and judgment for the full amount plus costs and interest awarded Abrahams.

ACTOR SUES KUGEL

Reginald Barlow, now appearing in "Shore Leave," the Frances Starr show at the Lyceum, New York, has brought suit to recover \$1,250 against Lee Kugel.

Barlow alleges, through Kendler & Goldstein, that he paid the \$1,250 to Kugel for a half interest in the net profits of the "Old Lady 31" road company, also agreeing to appear in the road show in the role of "Abe" at \$300 a week. Kugel never sent the show out again, Barlow alleges.

STOCK TRY-OUTS FOR NEW PLAYS

Play Brokers Offering Scripts Without Royalty to Stock Companies

Play brokers are trying out a new way of getting a line on a new play's possibilities. They circulate the representative stock company managers offering the new works for try-out productions without royalty. Although the scenery and production angles are necessarily slighted in the stock try-out, the broker and author can get a fair idea of the play's chances on Broadway. If the stock production is half-way fair, Broadway managers and backers are invited to assume professional responsibility.

The inducement for the Broadway producer is that he can see the script in the raw, already mounted, without having to engage a cast and produce, to gather an idea of its chances.

EQUITY RENTING

Asked Cash in Advance Reported for 48th St.

"Hospitality," the Equity Players' second production try, is slated for another week at the 48th St., cut rates figuring in the attraction continuing a week or so longer than expected. There has been announced a comedy called "Why Not?" by Jesse Lynch Williams, as the successor, though the exact date for premiere is uncertain.

That Equity would welcome a visiting attraction at the 48th St. for a time at least was current along Broadway. Two attractions are said to have sought the house recently. One was "The Field of Ermine," which closed last week on tour. Reports are that Equity insisted on rent in advance, which caused the deal to fall through.

Fund Benefit March 16 in Chi

Chicago, Dec. 6. The Actors' Fund benefit will be given at the Auditorium on the afternoon of Friday, March 16.

EQUITY IN CHICAGO HOLDS ODD OPINION

Says Griffith Should Indefinitely Provide for Chorus Girls' Transportation

Chicago, Dec. 6. Two of the chorus girls who came to Chicago from New York with D. W. Griffith's "One Exciting Night," which had its Chicago first showing at the Illinois, did not take advantage of the offer of A. H. Varley, company manager, to return them to New York with the other girls, but seek through the local Equity office here to have their tickets to New York assured them in the event that a position they have taken with a Chicago attraction might not eventually take the girls to New York.

Mr. Varley's contention is that the girls were engaged under a contract assuring their return to New York, but with no thought they would seek another engagement while in Chicago; that the Griffith company stands ready to fulfill its contract to the letter, but could not think of depositing tickets or their equivalent with the Chicago office of Equity to guarantee against a contingency such as the girls foresee.

The Equity Chicago office sees it differently, presupposing the girls might go out with an attraction from Chicago which could close, say in Arizona, and pay fares back to Chicago. In that event the girls would need fares to New York, and the position is taken by Equity that the "One Exciting Night" management should guard them against this contingency.

RALPH LONG BETTER

Ralph W. Long, who, for the second time within a year, was stricken with pleuro pneumonia, was reported resting favorably at his home, the crisis having been passed last Friday.

It will be several months before Long will resume his duties as general manager for the Shuberts.

Physicians advise a trip abroad when he has convalesced.

HUNGARIAN EQUITY BRANCH MAKES TERMS FOR MANAGERS

Recently Formed Branch of Four A's Agrees with Hungarian Producers—Can't Rehearse After Two Weeks

The Hungarian Equity, a newly organized branch of the four A's, at a recent conference last week with the Hungarian Theatre Managers' Association, agreed on the following contract clauses:

One week's salary in advance must be paid to every member of the Hungarian Actors and Artists' Association of America and Canada, Inc., at the signing of new contracts. This is to be deducted weekly at the rate of 10 per cent and paid into the Hungarian Equity treasury where it is kept as a security until the expiration of the contract. A minimum \$45 weekly salary in New York is also provided for and \$35 on the road, the managers to pay fares, sleepers and all hotel expenses.

Victor Valda, representing the managers, also agreed, after some wrangling, that Hungarian members taken ill during their engagements will be paid half salary for two weeks; fourth, actors cannot be compelled to rehearse after two weeks. After two weeks the management must pay a sum agreed upon in advance, this not to exceed half salary.

Fifth, managers cannot engage non-members without the consent of the Hungarian A. A. and only on the condition 10 per cent. of non-members' salaries must be paid to the sick and benefit fund of the association.

Aladar Zsadyani, the organization's president, formed the association three months ago. At present 90 per cent. of the Hungarian thespians are enrolled as members.

Charles Darvas is vice-president; Martin M. Lukacs, secretary, and Louis Hegedus, treasurer.

"BLOSSOMS" CHANGES

Robert Fischer and Nancy Welford Replacing Somerset and Day

Edith Day and Pat Somerset will be out of "Orange Blossoms" when the Royce musical show leaves the Fulton for the road Saturday. It was reported the management's displeasure over charges against Somerset brought by Carle Carlton, former husband of Edith Day, and aired at Ellis Island, resulted in their withdrawal. But the English actor showed a letter from Edward Royce to the effect he and Miss Day had run of the play contracts for New York and were free to withdraw when the show went on tour. Somerset stated Miss Day and himself were entirely friendly with Royce.

For several days last week Somerset was out of the show because of injuries sustained in a cabaret incident with William Halligan. Walter Regan, who was formerly in "Irene" with Miss Day, and who is rehearsing with "Glory," was a hasty substitution.

Robert Fischer, who has been in the cast, will replace Somerset, the roles being slightly switched, Fischer playing Kitty's uncle instead of the young lawyer. Nancy Welford, also in "Blossoms" cast, will take over Miss Day's part, and Mary Lucas is named for Miss Welford's present role. Fischer broke into the dailies Tuesday in the role of a hero, after a man leaped into the Hudson from a ferry boat. Fischer and another man jumped overboard, but failed to effect a rescue.

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 (29th week). Eighth month for a comedy that at first was not placed in long run division. Looks planted for season and is piling up one of biggest profits on list. Extra matinee last week and better than \$13,000.

"Better Times," Hippodrome (14th week). With two \$8,000 houses Thanksgiving Day and two days approximating \$15,000, big house went to best figures this season; takings between \$75,000 and \$80,000.

"Blossom Times," Century (58th week). Three matinees, with extra matinee afforded by holiday sent this season opera to \$20,000. This attraction is to be counted as one of best profit makers on Broadway. Third house for show. Good cut rate now.

"Bunch and Judy," Globe (2d week). New Dillingham show opened Tuesday, Nov. 28, and is whipping into shape. First week's pace about \$25,000. Ought to cling for run.

"Chauve-Souris," Century Roof (45th week). Morris Gest-Ballet wonder attraction still maintaining a top admission scale. Fourth program announced for next month in celebration of Russian attraction's accomplishment of year on Broadway.

"East of Suez," Eltinge (12th week). Woods' best dramatic try thus far this season. "Suez" ought to be in going for some time. Got \$13,400 in nine performances last week.

"Fashions for Men," National (1st week). New Molnar play which opened several weeks ago on road and won favorable comment in every stand. Succeeded "The Cat and Canary" Tuesday.

"Follies," New Amsterdam (27th week). Ziegfeld show did not play extra performance, following usual custom of switching mid-week afternoon to Thursday (Thanksgiving). Leads Broadway and last week played to \$37,300, headed by a \$5 admission scale for holiday night.

"Greenwich Village Follies," Shubert (13th week). Also stuck to eight performance week, matinee switching to Thursday last week. Both "Follies" too big for extra matinee, but Saturday prices attained for eve and on Thanksgiving. Gross nearly \$26,000.

"Hamlet," Sam Harris (4th week). First of Shakespearean specials and over with a bang. Eight performances last week for nearly \$21,000. Only "So This Is London" got more, latter attraction playing two extra matinees. "Hamlet" is \$3 top. Last week's figure best.

"It Is the Law," Ritz (2d week). New mystery thriller brought in Wednesday of last week and getting favorable comment from critics. Got \$6,500 in four days, Saturday night being capacity.

"Kiki," Belasco (54th week). Belasco's winning drama and longest running attraction of non-musicals in town. No extra performance last week, but piece continues to show marvelous draw and got around \$15,000 again last week.

"Lady in Ermine," Ambassador (10th week). Leads the new operettas and lower floor support steady and strong. Upper floor still can be improved. Nine performances last week sent gross to over \$19,000, best draw since opening.

"Last Warning," Klaw (7th week). Three matinees last week gave mystery play best gross since opening. Successful first try by new producers, with long run in sight. \$14,300.

"Listening In," Bijou (1st week). Latest of dramas with mystery factor to arrive. Opened out of town recently and brought in waiting Broadway house. Bijou guaranteed. Opened Monday.

"Little Nellie Kelly," Liberty (4th week). Went to great gross last week with extra matinee and holiday prices figuring. Nearly \$26,500 on the week, with only "Follies," "Music Box" and "Village Follies" more. Latter admission scale bigger.

"Lucky Day," 53d St. (2d week). New colored show and first of kind for production house in New York this season. Critics attracted and notices credit it with being corking dancing show. Business good and run indicated.

"Loyalties," Gaiety (11th week). Capacity show of English play-wrighting. Extra matinee last week sent gross to best since opening, totals being around \$17,000. Daily matinees for holidays.

"Merton of the Movies," Cort (4th week). Clinch for balance of season, and looks one of best comedies ever adapted from book, credit going to adapters. Extra performance last week, with takings best since premiere, \$17,700. Is getting smart audience.

"Music Box Revue," Music Box (7th week). New production played extra performance last week and again counted exceptional gross, takings beating \$31,500. That is slightly under Election Day week, Wednesday matinee (day before Thanksgiving) not going to capacity.

"Orange Blossoms," Fulton (12th week). Final week for this musical, with cast changes before leaving. Pace has been slowing up ever since agency buy was over and show never was capacity draw. Goes to Boston. House dark until Christmas, then getting "Secrets," English hit.

"Our Nell," Bayes (1st week). New musical with rural background. Opened originally as "Hayseed," and was brought back when management changed. Reported good property at out-of-town showing last week.

"Pine," Maxine Elliott (5th week). Holds own little place at top of dramas in point of demand and is selling out for all performances, with standees on all floors. Extra performance last week for new high gross of \$17,300.

"Romantic Age," Comedy (4th week). Milne comedy of fair proportions. Will be withdrawn Saturday, "Prings" succeeding next week. Held to eight performances last week, when gross was little under \$7,500.

"Rose Bernd," Longacre (11th week). Final week for this foreign adaptation. Show was listed for 12 weeks and it was first thought it might stick longer. Dropped sharply in last month. House dark for several weeks, with Ethel Barrymore continuing here and due in "Romeo and Juliet."

"R. U. R.," Frazee (9th week). Theatre Guild's first try which moved uptown three weeks ago. Looks like money getter, and pace close to capacity here. Last week, with extra matinee, takings around \$12,000.

"Sally, Irene and Mary," Casino (14th week). Rose to big figure for \$2,500 musical again last week, with attraction getting break from visitors and gross of \$18,000 or bit better. Increase over previous week is notable.

"Seventh Heaven," Booth (6th week). New drama that figures to last season out. Box office excellent, and coupled with agency support, affording business close to capacity. Three matinees last week for gross of \$14,300.

"Shore Leave," Lyceum (18th week). One week more for Frances Starr show, which goes to road. Has been moderately successful on Broadway and should have profitable tour. David Warfield in "Merchant of Venice" succeeds week of Dec. 18.

"Six Characters in Search of an Author," Princess (6th week). Novelty in imported dramas spotted in small house which has capacity of around \$6,000 at \$2.50 top. Takings with extra matinee last week \$5,000. That made a profit.

"So This Is London," Hudson (15th week). Played four matinees last week, being only attraction to give 10 performances. With holiday scales applying for Thanksgiving gross went to \$22,000, topping all non-musicals.

"Spite Corner," Little (11th week). Making profit though not draw first indicated. Extra matinee last week sent gross to around \$8,500. Figures to stay through winter.

"Strife of Youth," Broadhurst (7th week). Got about best patronage last week since opening—but has not shown real strength and is liable to be taken off soon. "The Masked Woman," Woods show, due here at holiday time.

"The Awful Truth," Henry Miller (12th week). No extra matinee here last week, house having afternoon performance regularly Thursdays. Business very upward, gross being near \$12,500.

"The Bootleggers," 39th Street (2d week). Comedy-drama founded on practices of rum runners. Show was given slammung by critics. Played to \$4,500.

"The Fool," Times Square (7th week). Solid dramatic hit. No extra performance last week and no extra prices for holiday. Gross, however, went to over \$16,000. Ought to stick to big trade for season.

"The Gingham Girl," Earl Carroll (15th week). Best figures since opening last week and biggest gross of musical \$250 top shows. Got around \$20,000 without extra matinee, but with \$4 top charged Thanksgiving eve and more than scale two other performances.

"The Love Child," Cohan (4th week). Showed further improvement last week when gross approximated \$12,000. Extra matinee aided. If added impetus can be maintained, French adaptation will stick.

"The Lucky One," Garrick (3d week). Another week for second

TURKEY DAY HELPS ALL BOSTON ATTRACTIONS

"Scandals" Leads Takings at \$26,000—Cecile Sorel at \$5 Top Does Ditto

Boston, Dec. 6.

Just when things were shaping up a bit rocky for the attractions in town, some of them having overstayed for several weeks, Thanksgiving with its holiday season came along and jolted numerous Bostonians and friends into the theatres.

Very good last week at all theatres, and in every case business was ahead of that done the previous week. There was sufficient pep to last from Wednesday until Saturday, and the houses for the most part were capacity Thanksgiving night, the night before and Saturday.

The punch did not stay in the business for the opening of this week, however, and considerable reaction was noted all over town, business being light everywhere. There were changes of attractions at three of the legitimate houses. Frank Tinney came into the Shubert when Eddie Cantor and his show stepped out, and "Bulldog Drummond" into the Hollis to take the place of "He Who Gets Slapped."

"The Dover Road" came into the Plymouth after "Anna Christie." At the Boston opera house the Russian Opera Co. came in for a two weeks' engagement, playing at a \$3 top.

"Bulldog Drummond" (Hollis, 1st week). Opened first. In the final week "He Who Gets Slapped" picked up \$9,000, which was \$2,000 better than the previous week. "He" never had much of a vogue here, and the break wasn't any better because it was playing against "Anna Christie" at a Shubert house.

"White's Scandals" (Colonial, 4th week). Business better last week than was hoped for, with the show grossing \$26,000 for the nine shows. This was \$4,000 better than the business done the previous week, and about on a par with the money the show took in when it opened here.

"Captain Applejack" (Tremont, 4th week). Trilled along with the rest, and did \$9,000 for the week. "The Dover Road" (Plymouth, 1st week). While not very strong for the opening, is figured for good business later on. With the final week of "Anna Christie," it went up to \$12,000 because of the big play over the holiday.

"The Bat" (Wilbur, 14th week). Did a bit better than \$17,000. Running very strong.

Russian Grand Opera Co. (Boston opera house). First of two weeks' engagement, playing at a \$2 top.

Cecile Sorel, on the week she played the house, did about \$26,500 at a \$5 top.

Theatre Guild show, Milne comedy that misses. New production to follow at Christmas.

"The Old Soak," Plymouth (16th week). No extra matinee for this money-maker, which regularly plays Thursdays afternoons. Probably best gross since opening, however, with nearly \$15,500.

"The Tex's Nightingale," Empire (3d week). Announcements were made at end of first week that "Rose Briar" would be the Christmas card at Empire. Last week with extra performance over \$10,000.

"The Torch Bearers," Vanderbilt (15th week). One week more for Little Theatre satire. While draw has been limited, it has made money. Nine performances last week for about \$8,000. "Glor" comes Christmas day, house being dark one week.

"The World We Live In," Jolson's 59th St. (6th week). Brady's "Insect" play held within eight performances last week, playing to little under \$11,500. An even break of little profit.

"Thin Ice," Belmont (10th week). Held to usual number of performances but went up bit with gross about \$6,000. Figures to run until first of year, or three or four weeks more.

"Up She Goes," Playhouse (5th week). Looking up lately, but totals not what musical show should get at \$3 top to make real profit. Eight performances last week for over \$10,000.

"Winning Wires," 49th St. (18th week). Enjoyed one of best weeks since opening; without extra matinee total not much under \$10,000. Smart figure for this mystery piece.

"Why Men Leave Home," Morosco (13th week). Mentioned for road, but increase in trade should keep this clever comedy in through winter. Extra matinee last week for gross of \$10,000.

"Yankee Princess," Knickerbocker (10th week). Final week, production going to storehouse. Attraction costly to operate and lost at average draw of over \$13,000.

"The Doormat," Punch and Judy (1st week). Added starter to week's premieres. Announced by Edward Whiteside for opening Thursday.

HEART BREAKING WEEK'S OPENING REPEATED LAST WEEK IN CHICAGO

Needed Thanksgiving to Balance for Monday and Tuesday—All Houses Felt Early Slump—Jolson May Remain All Season

Chicago, Dec. 6.

Except for Friday night's trade being better than Wednesday night's (Thanksgiving eve) outpouring, in most cases, traditions of Thanksgiving week presented themselves in true form in all of the loop houses last week.

Much did the managers have to which to be thankful. The week started off slower than anything recorded hereabouts for box-office receipts for some days, but the anticipation of what was coming, and which did come later in the week, probably helped to hide the gloom that any such business as was checked up around town for Monday and Tuesday night would have sprinkled around at another time.

Conditions Monday and Tuesday night reached a high peak in the matter of empty seats. Not a house in town escaped what showmen here now consider very important—the tremendous Monday-Tuesday slump. They are treating the situation more seriously since it has been forcibly brought to their attention. After the early week business, shows have to sell out the last half in order to escape the stop clause mark. The concerned nights (Monday-Tuesday) are acknowledged off-nights in any big city, but the Chicago slump has tripled its force this season and more will probably be heard about this angle later in the box-office reports from Chicago.

"Music Box Revue" fell to an estimated house of \$2,900 Monday night and only did a little better Tuesday night, preventing the costly array of talent from approaching the "Follies" business at the Colonial, despite the overflow patronage on the week-end. This is one show this season that must do consecutive record business to have all ends meet, for it is the season's biggest gamble without any argument. Saturday's matinee drew the best business this house has done this year at the Saturday matinee, indicating the football opposition has vanished.

At the other two big hits in town, "Bombo" and "Shuffle Along," an alarming bunch of empty seats were noted Monday night, but the Apollo slump hurt the "specs" greater than it did the box-office. To the showman who studies all angles of important situations, not a solitary complaint should have been made for the light business in the early part of the week. The playgoers were merely waiting for the big chance to celebrate Thanksgiving joys. This celebration came, but with the business Wednesday night and Friday night fooling those who rely on traditions. It was Friday's business that went high, with the (Eve) trade not reaching expectations. A miniature fall-off was noted in the Saturday night receipts at some of the houses, but the "big four" of the week ("Bombo," "Music Box," "The First Year" and "Shuffle Along") closed the week with early sell-outs.

Al Jolson's business stepped further along the path of marvelous achievements. His record hasn't been marred at all by the worthy opposition at the Colonial. It's now getting to a point where it is unlikely that the comedian will be even removed for other fields on the second designated time—week after New Year's. The Shuberts want him to play out the season in Chicago.

"The First Year" continued its erratic engagement at the Woods', this time ascending for a record business. The attraction is receiving altogether too much "pushing" by the hotel stands, at the expense of other dramatic shows, to claim the long time run hoped for. This week and next week will give a closer acquaintance with the exact "draw" of the Craven piece when consecutive record weeks are considered.

"Shuffle Along" found some unexpected empty seats Monday and Tuesday but went like wildfire once started at midweek, closing just this side of \$20,000, another wonderful week for the Olympic.

"Greenwich Village Follies" made a lot of excitement at its premiere at the Great Northern, drawing opening figures of \$3,600, but went into a frightful slump Monday night, not regaining until Thanksgiving night, when it started again, eventually holding to draw \$18,500. The capacity at the Great Northern saved the "Village" show, which received some splendid attention in campaigning by both John J. Garrity and Richard Meany.

William Hodge's show, "For All of Us," took such an unexpected spurt at the LaSalle that the Henry Ford endorsement was "played-up"

all the stronger in the advertisements, despite sharp puns from some of the critics. A line was carried in the advertisements that the attraction would move to another theatre Dec. 17, but this is doubtful now, since it is reported Hodge is sticking to the clauses of his contract, not being obliged to go if the business doesn't fall below a certain figure. Al Woods' "Demi-Virgin" is headed for the LaSalle to follow the Hodge play, and instead of opening Dec. 17 the Woods play will probably have to hold off for at least a week. By that time it is thought there will be a house available for the Hodge show in town.

The Playhouse added to its brief engagements—this time with "At the End of the World." Ten nights is all this play received at several of the theatres, adding to the big losses of the year. "He Who Gets Slapped" opened Monday, with Sam H. Harris presenting it. Joseph Gaites is directing the Harris presentation, and if ever a show received advance boosting, regardless of what was known about it, the present Playhouse attraction got it. There's a personal hope around town that Gaites "comes through" with his wishes for this engagement.

Harry Lauder pulled a capacity clientele at the Studebaker. Seats were placed on the stage at several of the performances, bringing plenty of smiles to Frank Gazzo's face. "The Carina" did an even business at the Powers, helped greatly with the limited engagement. Doris Keane's show was highly praised by the critics, and there is reason to believe that it would have experienced success with at least four weeks more. Otis Skinner arrives at the Powers next Monday night.

"Kempy" made a lot of money at the Selwyn for the attraction owners, but the piece isn't strong enough for the glittering and expensive new house. Grant Mitchell hasn't drawn here as a star since "The Tailor Made Man," and the accumulation of facts covering the surplus of small town plays in town keeps the Selwyn from doing the \$15,000 week. "Kempy" that must be done to match the expensive ideas conveyed in the atmosphere of the theatre for modern-day theatrical structure.

At the other Twin (Harris) "Six Cylinder Love" has reached the height of its popularity, although there is every promise of a good demand for this piece until after the New Year's business is reaped. The one and only surprise of this engagement has been the weak matinees.

"Cat and Canary" continues to pile up great business at the Princess. "Bill of Divorcement" goes its merry way on the independent booking at the Central. "So This Is London" hasn't settled into the Cohan stride at Cohan's Grand, but there is every reason to believe the piece will hold a profitable average for many weeks to come.

The week's business wasn't an criterion of what is the actual "draw" of the shows now in town. It must be remembered the high figures resulted from Thanksgiving week, considered one of the best weeks, if not the best week of the whole season. Those shows which didn't gather the extra "mazzina" the past week are threatened with complications in the next three weeks, but the close students of the Chicago situation are watching to see if the Monday-Tuesday slumps creep up to Wednesday, and if this happens all hope for the managers overcoming the "stop clauses" now in the majority of the contracts held by shows in town will be lost.

Last week's estimates: "Bombo" (Apollo, 11th week). Cracked 'em for another wallow, if ever there was an individual theatrical institution here Al Jolson has become it. Torpedoed for \$36,700.

"Music Box Revue" (Colonial, 3d week). Little off Monday and Tuesday, but smashed into the \$34,000 class, with help of good Sunday matinee. Promises to hold profitable average for remaining five weeks despite tremendous expense.

"Shuffle Along" (Olympic, 3d week). Just enough of early week slump to prevent the record Thanksgiving eve and day business to shove it into new record. Careful reckoning gave little short of \$20,000.

"First Year" (Woods, 4th week). If former business of "Friendly Enemies" is recalled correctly, Craven's play with \$21,600 created new record for this house.

"The Carina" (Powers, 1st week). Drew representative Powers opening and went neatly over \$10,000 mark by sudden call Friday night. Limited stay helping. Otis Skinner opens Dec. 11 in "Mister Antonio."

"Six Cylinder Love" (Harris, 9th

(Continued on page 15)

TWO MUSICAL SHOWS IN PHILLY PLAYING TO EVEN GROSSES

"Dearie" and "Tangerine" Both Got Around \$25,000
Last Week—"Blossom Time" Run Is in Eighth
Week—"Gold Fish" Jumps Up

Philadelphia, Dec. 6.
The neck-and-neck battle of business between "Tangerine," at the Shubert, and "Good Morning Dearie," at the Forrest, was one of the most interesting features of Thanksgiving week.

Neither show achieved a general sell-out record, but both boosted their first week records by a couple of thousand dollars. Whatever weakness "Dearie" had was in the balcony, while with "Tangerine" it was an occasional break downstairs. Without an extra matinee "Tangerine" did about \$25,000, while "Dearie," which had an extra matinee Thursday, went just above \$25,500. The latter was a gain of about \$3,500.

The advertisements now have "Tangerine" leading after another two weeks, which will bring to Dec. 16, and will probably mean that the Shubert will be dark the week before Christmas, as it was last year. There is a chance "Tangerine's" run may be extended to Dec. 23. "The Passing Show of 1922" is the Christmas week booking.

"Good Morning, Dearie," which came in at the same time that "Tangerine" did, is likely to run until Christmas (five weeks in all), when White's "Scandals" comes in for a two-week stay. "Scandals" has not done so very well the last two years here, and the short booking is believed to be the result of hesitation to take a chance on the usual Forrest engagement.

The big surprise in town is still "Blossom Time," now in its seventh week, with business still good and advance sale encouraging it. It was reported that this musical show would quit after another two weeks, but many of the wisecracks now say it will run until after the holidays. At all events, it will beat "Sally's" stay by a couple of weeks at least, though of course the money taken in is much less in a smaller house. A claim of \$21,000 was made by the show for last week, but it is not likely it quite reached that figure, which would mean ultra-capacity for a house which is not supposed to be able to do more than a few hundred dollars over \$20,000. At any rate, that figure was passed, with the aid of an extra matinee. "Blossom Time" has gained in gross during each week of its stay here.

A pick-up was also shown at the Walnut, where "The Goldfish" played its fourth and final week. The stay was considered too long for this Marjorie Rameau comedy, and the third week saw a big drop, but with the holiday crowds (and without the aid of an extra matinee) business went up from a scant \$7,000 to over \$9,000. The reason for this decided jump is hard to say, as the show had apparently worn out its word-of-mouth advertising appeal.

The Broad with "La Tendresse," none too well treated by the critics, in its second week, saw little or no fluctuation in the business. An extra matinee was given, and the week's gross was about \$11,000. This business, while not what Henry Miller and Miss Chatterton were expected to bring here, is about the best the house has had this season. "The Czarina" had a couple of good weeks, but "Nice People" was a terrible flop, and "Dulcy" had only one week out four at real money. Accordingly, the Broad, which had a big season last year, has been a weak sister this season.

The Garrick, which had last week's only opening, "Molly Darling," paper heavily Monday night (in fact, reported to have turned away about \$500 because of that), showed some encouraging signs during the week. The critics were surprisingly kind to it, both in their reviews and in their Saturday chat, and that, together with an extensive billing and a number of popular items, it is figured that this one will build for its four weeks. "Molly Darling" and "Tangerine" are playing at a \$250 top, while "Good Morning, Dearie," is \$3.

This week saw a new complexion on things theatrical. After a month or more with six of the seven houses running musical shows or farce comedies, three dramas opened Monday. The critics almost to a man chose "Anna Christie" at the Walnut, although "Chris," from which it was made over, played the Broad here a couple of years ago. "Christie" is in for four weeks, and there is a great deal of speculation concerning its success. It is felt that if it slumps in its third week (just before Christmas) that the holiday influx will keep the average up. "The Monster" is the next booking at this house.

"To Love" opened at the Lyric Monday, and would normally have drawn the critics and much of the attention. As it is, it had to battle for notice. The length of run for

this Grace George play from the French has not been announced. It is being watched with interest in view of the engagement of "La Tendresse," another French play at the Broad. The third opening this week was a repeat—"Abraham Lincoln" at the Broad. This engagement is for only two weeks and is another large question mark.

Following the custom this season of first a feast and then a famine, next Monday will see no openings whatsoever—the second time this has happened within two months. Dec. 18 Mantell is booked to open his annual engagement at the Broad.

Dec. 25 there will be at least three openings (possibly more if "Blossom Time" ends its run or "To Love" finds the going hard), and they will restore the preponderance of light shows. In addition to "Scandals" at the Forrest, this date will see "The Passing Show" at the Shubert and "To the Ladies" at the Garrick, which thus reverts to the non-musical after seven weeks of musical comedies. "The Perfect Fool," with Ed Wynn, is announced for the Forrest Jan. 8. This was advertised for last season, but never arrived.

Estimates for last week: "Tangerine" (Shubert, 3d week). This show has finally lifted Shubert from slough. Business shot up last week around \$25,000. Doubtful whether show stays more than four weeks.

"Abraham Lincoln" (Broad, 1st week). Opened to fair house, with prospects doubtful. In for two weeks.

"Good Morning, Dearie" (Forrest, 2d week). Encouraging signs shown, apparently justifying heavy papering Monday night, when house was jammed. In for four weeks, considered by many too long. Fine notices.

"Anna Christie" (Walnut, 1st week). Opened well, with fashionable house and all the regular critics. "Goldfish" went up to something just show of \$9,500, according to house officials. "Monster," "Dover Road" and "Green Goddess" (return) announced.

"Blossom Time" (Lyric, 7th week). Big business goes on for this opera; advance sale causes management to be doubtful about setting end for stay. With extra matinee last week's gross went up close to \$21,000. Remarkable for this house.

"To Love" (Adelphi, 1st week). Opened fairly well, and absence of real dramas lately figured to help business. Length of stay not announced. "Just Married" did about \$5,500 in last week, a slight gain, but not much considering crowds on Thursday, Friday and Saturday nights in most houses here.

\$9,000 FOR "VILLAGE FOLLIES"

New Orleans, Dec. 6.
"The Greenwich Village Follies," at the Tulane this week, will get probably \$9,000 on its reputation, about all it brought to New Orleans with this production made up for the road and such towns as this.

The stock at the St. Charles this week looks to be going at about a \$6,500 pace with "The Broken Wing."

SHOWS IN CHICAGO

(Continued from page 14)

week). Just can't seem to draw matinee business, but most satisfactory with \$13,500. Should hold at least until middle of January.

"Lightnin'" (Blackstone, 6th week). Greatness of run injured with sadness of Frank Bacon's death. This expected in town where great actor died. Not expected to be felt as much in Boston as here. No attempt to check business.

"Thank-U" (Cort, 14th week). Stepped over \$11,000 once more, and holding around this figure gives both house and show big profit.

SYRACUSE MINUS; LEGIT IN SLUMP

Mrs. Fiske's "Paddy" Fails in
Draw—"Marjolaine"
Starved

Syracuse, N. Y., Dec. 4.
Theatrical patronage in this city, as far as the legit is concerned, is mostly minus. Since "Blossom Time" played the Wieting, there has been a downward slump in patronage. "Marjolaine" at the Wieting for the first half of the week starved, in spite of generous advertising and even more generous publicity. John Henry Mears, owner of "Marjolaine" was quite outspoken in his disappointment.

On the heels of "Marjolaine" came Mrs. Fiske in her new play "Paddy," also booked in for three days. It opened Turkey Day to two light houses, and business Friday and Saturday was equally disappointing, in spite of the lure of the Fiske name.

"Paddy" was not very kindly received by the local critics, although they warmly praised Mrs. Fiske for her delineation of the morphine fiend. The play is tragedy in spite of its grim humor, and ranks with Nance O'Neill's newest, "Field of Ermine," also seen here recently, as quite disgusting.

CHI'S "DEMI-VIRGIN"

Woods Determined Chicago Shall See It

Chicago, Dec. 6.
Chicago "Tribune's" editorial of the yesterday notwithstanding, A. H. Woods is going to make another Chicago "try" with one of his risque discussed plays. This time it will be with "The Demi-Virgin." How the piece will be campaigned hasn't been decided.

As the booking now stands in its tentative arrangement, the LaSalle gets the Woods attraction. It was originally scheduled for Dec. 17 premiere on the theory that the Hodge show at this house wouldn't last. The Hodge show has overcome a bad start and poor newspaper notices, sailing strong at the present time for a Chicago stay. It is reported Hodge objected getting out of the LaSalle as long as he was protected with the terms of his contract.

It now looks as if the Woods show will be delayed until Hodge is given some protection by a booking at some other Shubert house in town. This would indicate "Demi-Virgin" won't come until either Christmas or New Year's. But Woods, who was here last week, is determined the "stripped poker scene" will be observed by the loop, despite the tirade waged against "Ladies Night" by the "Tribune."

CAN'T LOCATE MANAGER

Chicago, Dec. 6.
H. R. Seaman, manager of the Toby Wilson Co., applied to O. H. Johnson, who operates a dramatic agency in Chicago, for an ingenue. Bessie Brooks was submitted. The agent was authorized to book her for the engagement. The contract was executed and she was told to report at Salina, Kans., for rehearsals Nov. 26.

When a telegram was sent to Seaman, he could not be located and to date nothing has been heard of the manager or the organization.

ran into \$11,800, fooling everybody and fighting hard to stay instead of giving up house. "Demi-Virgin" booked for Dec. 17, but will probably be postponed until Christmas or New Year's.

"Bill of Divorcement" (Central, 5th week). Went along its quiet way, making just enough profit to satisfy Allan Pollock. Reported between \$5,000 and \$6,000.

"At the End of the World" (Playhouse, first full and final week). Failed to make any response to campaign; going out Saturday night with "He Who Gets Slapped" opening Sunday. Another record brief engagement for this house. Reported around \$5,000.

"Greenwich Village Follies" (Great Northern, 1st week). Went into big call for premiere, drawing \$3,500, but slumped with thud until Thanksgiving business rallied trade for a \$18,500 week. This house is hard to size up, fooling the checkers.

"Cat and Canary" (Princess, 13th week). Punched out gross of \$17,000 and will continue high for holiday season, for it is "set in" as firmly as any show in town, seeking long run.

BROADWAY STORY (Continued from page 13)

"Ermine" sprinted to \$10,000.
Of the \$2.50 musicals "The Gingham Girl" went into the lead, with over \$20,000, its best week. No extra matinee was played, but the scale was lofted to \$4 top Thursday night and there were two \$3.50 performances. "Sally, Irene and Mary" responded and took an amazing jump in business for about \$18,000 on the week. "Blossom Time" had another big profit week with between \$19,000 and \$20,000 at the Century.

Preparatory to the new attractions dated for the holidays, half a dozen Broadway houses will go dark starting Monday. "Orange Blossoms" will depart from the Fulton, "The Yankee Princess" will stop at the Knickerbocker, and "Rose Bernd" at the Longacre, lights going out in all three houses. Next week will be the final here of "The Torch Bearers" at the Vanderbilt, which will be dark a week. "The Romantic Age" quits the Comedy Saturday and will be succeeded by "Gringo," the only premiere in sight for next week.

The holiday card is lighter than last year, a sign of the presence now of more substantial attractions. Christmas Day promises "Johannes Kreisler" at the Apollo, "Glory" at the Vanderbilt, "The Clinging Vine" at the Knickerbocker, "Romeo and Juliet" at the Longacre, "The Tiddlers Brought to Mary" which is to succeed the present "Lucky One" at the Garrick, "Secrets" the highly touted English drama at the Fulton, possibly a new attraction for the 48th Street and one for the Broadhurst. It is likely the latter house will get "Will Shakespeare" the Winthrop Ames production on a timely subject, due Jan. 1. One of the Shakespearean productions arriving in advance of the pack is "The Merchant of Venice," succeeding "Shore Leave" at the Lyceum after another week. The Moscow Art Theatre will debut at the 44th Street Jan. 8, and Jan. 4 Balfe's "Chauve-Souris" at the Century. Roof will offer a fourth program.

This week's premieres had "Our Nell" at the Bayes and "Listening In" at the Bijou, both Monday night, and both regarded with favor. "Fashions for Men" a new Molnar play bowed into the National Tuesday and won fine notices. "The Doormat" an added starter for the week was listed for Thursday night at the Punch and Judy.

"Irene" made the best showing last week in the subway houses, proving its class at the Bronx opera house by getting \$13,500, comparatively better than the excellent takings at Newark the week previous. "The Hotel Monarch" terminated its tour at the Broad Street, Newark, getting \$11,500. "The Monster" was profitable at the Rivera with about \$10,000 grossed. In Brooklyn "The Dover Road" got about \$9,000, and "Nobody's Fool" under \$7,000. Most of the outlying houses played an extra matinee.

The Buys and Cuts
A complete list of the buys includes "The Lady in Ermine" (Ambassador), "Kiki" (Belasco), "The Seventh Heaven" (Booth), "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 Sunset" (Eltinge), "R. U. R." (Frazee), "Whispering Wires" (49th Street), "The Bunch and Judy" (Globe), "Loyalties" (Gaiety), "Hamlet" (Harris), "So This Is London" (Hudson), "Little Nellie Kelly" (Liberty), "Spite Corner" (Little), "The Awful Truth" (Miller's), "Music Box Revue" (Music Box), "Follies" (Amsterdam), "Up She Goes" (Playhouse), "The Old Roak" (Plymouth), "The Fool" (Times Square).

The attractions at bargain prices numbered 20, with the Shubert unit shows at the Central also offered there beginning late last week. Those attractions offered are "Our Nell" (Bayes), "Thin Ice" (Belmont), "Springtime of Youth" (Broadhurst), Shubert units (Central), "Blossom Time" (Century), "Love Child" (Cohan), "The Romantic Age" (Comedy), "Liza" (Daly's), "Texas Nightingale" (Empire), "Hospitality" (48th Street), "Fantastic Fricassee" (Greenwich Village), "The World We Live In" (Jolson), "Rose Bernd" (Longacre), "Shore Leave" (Lyceum), "Yankee Princess" (Knickerbocker), "Why Men Leave Home" (Morosco), "Up She Goes" (Playhouse), "Abie's Irish Rose" (Republic), "It Is the Law" (Ritz), "The Bootleggers" (39th St.).

ADE PIECE FOR MEIGHAN

Chicago, Dec. 6.
George Ade is to write a play for Thomas Meighan. A Thanksgiving consultation was held at White Sulphur Springs, W. Va., which is the former home of Oscar Price, prominent in the movie world.

ERLANGER GOES WEST; WORKING ON "BEN-HUR"

May Suspend Producing for
Present—New Houses on
Coast

A. L. Erlanger has gone to Los Angeles to superintend the picture-making of "Ben-Hur," which Goldwyn will produce. Prior to his departure he ordered the closing of "The Yankee Princess," which goes to the store house from the Knickerbocker, New York, at the end of the week, and other indications are that he will not be concerned with further legitimate producing until late in the season.

In addition to the "Princess" venture Erlanger is reported to be jointly concerned in "Orange Blossoms" with Charles Dillingham, although that attraction is presented by Edward Royce at the Fulton, New York. It was first said that Royce would have ready another musical show to succeed "Orange Blossoms" at the Fulton, which is supposed to have been leased to him by Erlanger, and remodeled for the purpose of being made a permanent musical comedy house. "Blossoms" leaves for the road, and the house after being dark two weeks will get "Secrets," an English play, which is highly regarded. Sam H. Harris will produce "Secrets." The Selwyns sought it as the next attraction for the Selwyns, but Erlanger is said to have insisted the attraction be booked into the Fulton. Whether Royce will try another musical is undecided.

The "Ben-Hur" filming is the first important picture project to gain the personal attention of Erlanger for a number of years, although the picture rights to many of the attractions controlled by him and by the Klaw & Erlanger firm have been disposed of. Klaw & Erlanger went into pictures on a large scale through Biograph and tied up about \$500,000 in the making of medium length film. The venture with Biograph occurred when featured of five and six reels started to be recognized as the standard feature length. The K. & E. films were of 2,000 and 3,000 feet, and most have been on the shelf since making. The one exception noted was the release of "The Fatal Wedding." Some of the K. & E. subjects are said to be sought after for re-making.

The writing of the scenario for "Ben-Hur" is the joint work of Erlanger and June Mathis, who came east to confer with the producer. The picture rights to the Wallace classic, which toured for 20 years, were purchased about two years ago by Erlanger, Ziegfeld, Dillingham and Robert Goelet (who owns the Knickerbocker building theatre) from Marc Klaw, the estate of Joseph Brooks, the Wallace heirs and the publishers of "Ben-Hur" in book form. The Erlanger interests are to receive 50 per cent of the profits on the picture, and a large sum has been paid in advance by Goldwyn.

While on the coast Erlanger will arrange for several new theatres. He will sell the Mason Opera House and the office building adjoining in Los Angeles. A new theatre is planned next to the Alexandria Hotel. He may also erect a new theatre in San Francisco. The lease on the Columbia held by J. J. Gottlob expires next season and a renewal is not intended.

WERBA'S SECOND

Louis F. Werba will have two productions ready shortly after the first of the year. His production of "Barnum Was Right," which won favor at the try-out recently, will go into rehearsal again next week. Some changes in the script have been worked out by John Meehan, who will direct the fresh presentation. The show is due for Broadway Jan. 8.

The manager is also readying a musical comedy called "Adrienne," for which Seymour Brown wrote book and lyrics and Al Von Tilzer the score.

ROOF CONVERSION

The New Amsterdam Roof, which was long the locale of Ziegfeld's "Midnight Frolics," is being converted into a theatre as planned, and has been offered for regular presentations beginning Jan. 15. The house is open for rental, or terms.

With the Century Roof also a theatre and the Bayes made over several years ago, Broadway is now without any roof enterprise which flourished before prohibition.

BROADWAY REVIEWS

more engaging and more craftsmanly first act seen in maybe 20 years. It seemed it couldn't possibly hold the pace through the two yet to come—and it didn't. The second act was fair, the third slightly better.

The "story" of "Our Nell" may sound comic but the comedy of the show is far more up to the characters and the players themselves, and they delivered at the Bayes Monday night (Dec. 4). Goetz may

have had in mind the successful first act of "The Gingham Girl" which amid rural surroundings gets off to a strong start, when he ordered the book from A. E. Thomas and Brian Hooker. As the players overtop the material, so do the musical numbers and the score will count much in favor of "Our Nell" getting on Broadway.

Mr. and Mrs. Jimmie Barry were lifted from a long life in vaudeville for two of the leads, with Mr. Barry carrying the weight of the book and most of the comedy. Barry's bit with the sweet Eva Clark whose singing is one of the good things in "Our Nell" was a really amusing scene. It has the pair dishing up the neighborhood gossip. Barry was the constable, carrying a tire pump instead of a cane, the reason being that the darn thing hid a pot of hooch. When he doled it out he said "All's here," and all New York knows Al as the bootlegger in "The Old Soak." In the second act Barry had a chance with part of the Barry's vaudeville routine and it was spotted to a nicety. Mrs. Barry, however, was in a matronly role, and the "actress" was played by Lora Sanderason, a titian haired and lively person. Miss Sanderason is new. It is said she ascended quickly from the chorus of a Broadway show but she impressed as possessed of considerable natural ability. Her foiling of Barry's rube was excellent.

The outstanding comedy performance—and dancing—were given by Emma Haig and Olin Howland (brother of the Jobyna, in "The Texas Nightingale"). They are hick sweethearts all the way, except for the dancing, and it is his idea that they get some coin together and go to "Louse" Angeles, there to become picture stars. He has written several scenarios and acts them funnily and with tear wringing results. Howland entrance on a bike was one of the best. The first of their stepping bits came with "The Cooney County Fair." Here the chorus was well used as the freaks and features promised at the fair.

Miss Haig and Howland had one of the show's best songs in "Walking Home With Angelina." In the second act. Both did specialty dances, with Miss Haig's always pretty work earning the best individual applause of the evening. Her liping rendition of lyrics was rather in the atmosphere and she has a cute way about her. Also she makes a fine team mate for the elongated and comely Howland, who never for a second was out of character. Both stepped it in a barn dance number. Miss Haig made a spinning finish and all but tumbled over the footlights. Howland caught her, else there might have been an accident similar to that which forced Miss Haig out of the "Music Box Revue" last summer and resulted in hospital treatment for weeks.

The show's best number is "Ingenue Baby," which came early in the show and was never matched. It's a bear of a melody with a novel twist, sure to start whistling. "Baby" earned all the encores given it, the number bringing out the 2 youthful choristers in little gingham frocks. They looked like young chickens for any farm. The song was led by John Merky, the handsome villain, the one "who ain't done right by our Nell."

Miss Clark, "who ain't done nothing," but whose grandpa insists on forgiving her just the same, followed the "Baby" number with another corking song, a ballad, "Old New England Home." The male chorus of six hayseeds formed a vocal background for Miss Clark's laudable effort, which went for encores. It was Miss Clark's opportunity and she really only one. A duet marked for her and the young choristers late in the show was out. Mr. and Mrs. Barry had one double number, "Little Villages," a lyric with the name of many funny New England jumping off places mentioned. Barry was in a production number, "Names I Love to Hear," principally handled by Miss Haig and Howland.

"Our Nell" was staged by W. H. Gilmore and Edgard MacGregor. There are two simple acts, rather well carried out by Herbert Ward. The production is not a costly one, the main idea being a musical novelty. The opening was a quarter hour over time and shortening the book would be advantageous. If the nonsense of the story gets over, the numbers and players will do the real job of making "Our Nell" a Times square favorite.

IT IS THE LAW

Baker.....C. W. Goodrich
Fisher.....Richard Stevens
Foster.....John F. Roche
Walker.....John Burr
Johnson.....Jack Thorne
Dennison.....Joseph De Stefani
Page.....Thomas Hood
William.....A. H. Bunn
Gordon Taver.....Hans Robert
Ruth.....Alma Tell
Justin Victor.....Ralph Kellard
Theodore Cummings.....William Ingersoll
Albert Woodruff.....Arthur Hob
"Sniffer" Evans.....Alexander Omslow
James O'Neil.....Frank Westcott
Edward Harney.....Valerie Valrie

Buffalo notices of this, Elmer L. Rice's most promising opus since his "On Trial" sensation, were superlatively glowing. Coupled was the

fact "It Is the Law," which debuted at the Ritz, New York, Nov. 29, did so only at the expense of the new Fay Bainter piece, "The Painted Lady," originally scheduled for this house. The combination of both happenings pitched expectation high. Probably that is the reason the realization fell shy. Sans the heralding reports, sans the fanfare and foghorn enthusiasm, this play would have been viewed in much the same way many another Broadway offering slips onto Main Street.

The displacement of the Bainter play was possible probably because of family connections. It isn't likely William Harris, Jr., would allow another's show to come into his own theatre. But in view of Sam Wallach's sponsoring, that probably accounts for it. Wallach was formerly associated with Harris and is a brother of Mrs. Henry B. Harris.

"It Is the Law" five years ago would have been a sensation. But since Rice wrote "On Trial" the flashback idea has been vaudeville and tabloided to death. The idea is no longer new, and its resurrection in the legit can only be forgiven the man who first used it successfully. The story must perforce carry the play. This Hayden Talbot provided, from which Rice fashioned the dramatic version. It is super-villainous melodrama. The heavy's villainy is accounted for by pre-natal influence which makes him dread the sight of fire tongs and enables him to stop the beating of his pulse at will. These two points are ingeniously, though obviously, planted for dramatic assistance in the last climax.

The play is in seven scenes, not differentiated into acts, but split up by intermissions into three acts. Scene of the cardroom of the Gotham Club. Justin Victor is reported pardoned for the murder of Albert Woodruff eight years ago. This is confirmed by the appearance of Victor. Enter also an Englishman, a club member. For no reason whatsoever Victor shoots at the Vandyked Britisher. The district attorney member exclaims that there will be no prosecution for his second murder. The reason is explained later after Mrs. Ruth Victor is telling her story. The flashback takes the action to the Cummings home in 1913. Woodruff and Victor are rival suitors. Victor fulfills his name in the quest for Ruth's hand. The maniacal Woodruff fancies himself wronged and vows vengeance in true melodramatic fashion.

The accomplishment of his vengeance is the highlight of the plot. Woodruff secures Sniffer Evans, a "snowbird" second story man, as the real murder victim. He resembles Woodruff strikingly, and because of this the former plans to frame the murder on Victor.

A court battle lasting these eight years still finds Victor serving his life sentence, his wife Ruth Victor on the eve of his marriage. Victor spurns the governor's pardon at first because of Ruth's relationship to that state official. He lives in the hope the old theory, that a murderer comes back to the scene of his crime to gloat and brag, will vindicate him. He is in the firm belief the murdered man really is Woodruff. When the latter returns, with an English accent and a goatee, for the purpose of wooing Ruth again, it proves an undoing. Victor, so blind as not to see through the Englishman as her former suitor is sold over glibly. The match of wits is rather deftly handled, if not convincingly, whereby she deduces how the pseudo murder of Albert Woodruff was accomplished.

The final scene is the Gotham Club once again. The members now agree with the d. a.'s declaration that Victor will not be prosecuted. The reason is because a man cannot be tried twice for the same crime—"It is the law." However, to take the curse of blood off the hero's conscience the villain conveniently comes to life, explaining he has merely pulled the pulse-stopping stunt again. Q. E. D.

The line reading was noticeably high pitched, probably intended to tense the action, and in a small measure accomplishing the thrills in the big situations. That these thrills could be enhanced by subdued electronics has not been taken account of, although Lester Lonergan has made a good job of the staging otherwise. Livingston Platt's settings are adequate, but they do not provide for as speedy scene changing as would be desired.

The play looks like it will make money. An important reason therefore may be that theatregoers will probably appreciate being in on the murder instead of worrying for two and a half hours over "who killed him?"

The casting is consistently high grade, all except that of the A. P. reporter, who is supposed to scoop the town on the story that is being enacted. If every A. P. newsboy tracks news in the manner the fellow did at the Ritz the Associated Press would have to disorganize. For the rest Arthur Hohl does the most distinguishing work in the thankless villain part. Alexander Omslow did nicely with the "Sniffer" character. Ralph Kellard was a satisfying hero, at times a bit too heroic. Alma Tell had little to do as the heroine, but did that well. Rose Burdick handled the other female part satisfyingly. Abel.

LISTENING IN

Johnathan Cumberland.....Dodson Mitchell
Mr. Morrison.....Gloria Majeroni
Miriam Adrian.....Helen Flint
Janet Van Sloan.....Mina Gombell
John Coomber.....Ernest Glendinning
Harry Van Sloan.....Harry Stubbs
William Archer.....William Keigley
Dr. Bachman.....Frank Andrews
Jonas Mac Kesson.....Frank J. Kirk
Messenger.....George Gaston
Abu.....Herbert Faxon
Mrs. Pemberton.....Margaret Linden
Reginald Pemberton.....William Davidson
Secretary.....C. L. Emerson
Officer.....C. L. Emerson

Every indication of another knock-out for another new producer with another spook piece. This is certainly a great season for the unattached entries with "The Last Warning," "It Is the Law," "The Gingham Girl," "Our Nell," "The Torch-Bearers" and other current successes operating under banners unknown to the keen eyes of the lookouts on the Broadway main. This one is offered by "Milton Productions."

Milton Productions was organized by Milton Hershfeld, of Trenton, associated with the Sablosky & McGuirk and Stanley Interest (of Philadelphia). The author is Carlyle Moore, who wrote "The Unknown Purple." That thriller was produced by Roland West. Marcus Loew and other vaudeville luminaries were reported interested. Through that connection, directly or indirectly, Hershfeld and Moore drifted into association.

"The Unknown Purple" attracted favorable notice, though it was tinned claptrap, and was pulmotorized into a New York run that made no profits. "Listening In" will probably do just the reverse. It is scarcely likely that the caustic critics will treat it respectfully or respectably, but it will just as probably run on and on and clean up a fortune. It is a rare combination of hokum and pure art—the art of intriguing an audience with elemental trickeries and boozing a lot of serious-minded adults into shivering and shuddering over a ghost story that would challenge the intelligence of a feeble-minded infant.

It isn't a feeble-minded story at all. Not since "One Day," in that same little theatre, the Bijou, has there been an intricate and counter-plotted story untangled. But the subterfuges in putting it over are juvenile in their simplicity, yet terrific in their effectiveness—psychologically. The audience gasped and suffered. The suspense was in long chunks and nobody breathed.

The tale sets out with the theorem that an old nut, dying, bequeathed an eerie homestead and a fortune to his nephew with the proviso that he carry on investigations into the communication between the living and the mortally dead. That is plain enough, isn't it? From there it bangs in the grand-nephew, with many complications, and he goes through horrors and actual interviews and experiences with ectoplasms, prophecy, second-sight, foresight, inspired dreams, and everything that could be contrived by "listening in on the infinite."

Moore's other play dealt with that childish wish we all have had at some age or other—to be invisible; this one takes the other baby-mind crave, to know the unknowable. This boy is tipped on the market, told of railroad wrecks yet to happen, and many more uncanny things—and we see him get it—by a spirit that moves his hand to write.

It tangles itself into love situations, a murder that turns out to be only a self-hypnotic imagination, scandal, cross-situations, complexities and a final happy ending—with an explanation that it was all human and explicable, an explanation so feeble and shabby that it insults the very respectable and cunning plot it destroys. It would seem much better (and dare the plausibilities rather with complete mystery than a lame alibi) to leave it all on the level—a hypothesis of actual intercourse with spirits; as it is, the moral it teaches is inconsequential and the short last act goes a little way toward dispelling what has been built so beautifully as a gripping and rattling ghost of mysticism and miracle.

Ernest Glendinning, as the youth, makes the play possible. With all its stout qualities, it would be an awful thing if that role were in less happy and less able hands. Glendinning has power and he has poise, he has comedy that is as graceful and as creative in pantomime as with the aid of the many crack lines gag. He is an upstanding fellow and he crashes through, demanding concentration and commanding conviction with every syllable and stir.

Especially as a lover, he is bully. He never passes the absolute probabilities, and in this one effect, alone, could anyone be entirely human in this hysterical play, which is drama, tragedy, farce, problem-play and spirit-fake, all in one. When Glendinning is permitted to be entirely easy, with some of the weight of the infinite and the ectoplasmic lifted, he is a man down to the heels. When the vagaries of the script carry him aside, however, he steps in whatever tempo the author flutters. He is the pivot of the performance and the apex of the whole affair.

His leading woman, Miss Gombell, through her worrisome affectations is not as admirably displayed. The others of the cast work nominally

BED-SIDE CHATS

BY NELLIE REVELL

I hope you had as nice a Thanksgiving as I did. I hope you met as many staunch, tried and true friends. I know they were my friends, because they left their work, places of amusement, nice homes and good dinners to come to see me. I hope you all saw as many pretty flowers; that you had pumpkin pies, candy, fruit, cake and champagne, and got as many letters, telegrams and cards from friends as I did.

I also hope you were privileged to make as many people happy as I was. By dividing what was sent to me with the less fortunate people in the hospital, I provided smokes and delicacies for a great many patients, who, without my contributions, would have had no sign of Thanksgiving other than the very fine dinner which was supplied by the hospital. I, too, had dinner on the house and relished it immensely. I hope I will always have as good.

I am very thankful for the telegrams which came early and late and were planned on a screen in my room. The contents of some of them afforded great amusement to my callers. One from Nellie Nichols, who, as you know, is a Greek, read: "I'd like to give you turkey, if I could separate it from Greece."

Constance Talmadge says I may have Greece and Turkey for all she cares. (I prefer a goose, Connie.)

Alf Wilton wired: "We have been drinking your health until we near ruined our own."

Another friend wired: "If I wasn't too busy working, I'd come down to tell you about the turkeys in town and on the road."

Other wires came from Edgar Allen Woolf, Jenie Jacobs and Pauline Cook, Sophie Tucker, Esther Lindner, Van and Carrie Avery, Helene Davis, Earl Nelson, E. F. Albee, Irvin Cobb, Sam H. Harris, Norma and Constance Talmadge.

Frank Behring (how do you spell it, Frank?), the manager of the Sherman House in Chicago, came in. He wanted to know if I wanted my room changed. (I always used to.) He brought messages from everyone around the hotel, including the laundryman, who inquired if I would kick if he should lose the camisole that I am wearing now. Mike O'Brien, the night watchman, sent me word he had missed my visits to Chicago. I'll be there again, Mike, but my little girls that you used to go up to the room to look after for me while I was at work are grown up now. But we still need your watchful care.

Frank remembered some of my favorite dishes, which the College Inn puts up in cans, and he brought them to me.

Something that brought laughs and tears was a letter from London written at Ethel Levy's party and containing messages from every American present, including Clifton Webb and Mother, Norma and Constance Talmadge and Mother, Fanny Ward, Joe Coyne, Fay Compton, Helen and Josephine Triz, Carl Hyson and Dorothy Dickson, Justine Johnston and Walter Wanger, her husband, and Claude Grahame-White.

The New York Newspaper Women's Club invited me to their banquet at the Vanderbilt, but, being on a diet, I could not attend.

Will Page thoughtfully remembered to send me tickets to the dress rehearsal of his show. I could not attend for that old reason—de la femme—"I have nothing to wear."

By the way, my old friend "Zit" gave a swell dance at his Casino and did not invite me. My bankroll is not as large as that of some of his guests, but I'll wager my next mess of powdered magnesia that I can dance as well as some that I hear were there.

The New York theatrical press agents organized a club, and one of the first things they did was to make me a member. The purpose of the club is to suppress, exterminate and eliminate pass grafters. While I was immensely pleased and flattered at the high tribute paid me by my fellow craftsmen in thinking of me as still an active press agent, I must confess that I am not sharing their experiences with pass grafters.

I have been press-agenting this institution for three years, and, I understand, have it pretty widely advertised all over the world. And as yet no one has applied to me for admission for himself and an out-of-town friend, and I don't believe I could give away a pair on the aisle if I tried. And no one wants my job. Even my openings are not largely attended. I expect I'll have to paper the house for the next one. My greatest trouble here is my expense account. I pay all and get no rebate. The joke of it is I had only that very day written to two of the organizers of the club for some tickets. Honest, boys, I wanted them for my nurses.

George F. Hinton, manager of the "Loyalties" company, sends me a copy of the play in book form, and says, "Since we can't bring the show to your bed-side, here's the book." Thanks very much. Now, come down and read it to me.

Herbert Weber, son of Harry, writes me from Chino, Cal., that he is entirely surrounded by walnuts. Well, he's lucky. Those nuts at least know they are nuts, and come out of their shells sometime.

Other things I had to be thankful for were visits from Mrs. William Grossman, Belle Bernstein, Rodney Richmond, William Stewart and Miss St. John. Mrs. George Baxter and sons, Launcelot and George; Florence Green, William Sleeper, Ada Mae Weeks, Grace Weeks, Mr. and Mrs. Wellington Cross, Edward V. Darling, Mrs. Ernest Boschen (nee Farber), Mrs. Farber, Mr. and Mrs. Barney Davies, Zoe Beckley, Mr. and Mrs. Ralph Belmont, Mrs. J. C. Turner, Mrs. Frank Campbell, Mrs. Charles Osgood and daughter Charlotte, Frank Evans, "Polard," John Pollock, Norma Talmadge, Mrs. Talmadge and Buster Keaton.

And the month of November brought Jack Lait, Madam Haverstick, Josephine Drake, Frank Behring, Mr. and Mrs. Bert Bernstein, Mrs. Jules Hurlst, Mr. and Mrs. Julius Witmark, Mrs. Glazier, Harry Grant, Molly Fuller, Mabel Fenton Ross, Dorothy Seigel, Mrs. Minnie Lindner, Mrs. Sol Papier, Alice Rohe, Mike Rabeffo, Ed Lawrence and Nina Harrington, Hazel Blair, Ed Hughes' mother, Jenie Jacobs, Mile. Dazle, Mrs. Burke, Carrie Scott, Mrs. Clarence Willets, Ada Patterson, Mr. and Mrs. Thomas Gorman, Mrs. Jennie Meyerowitz, Harry Burton, Mrs. Alf Wilton, Dorothy Dahl, Larry Jacobs and daughter, Mr. and Mrs. Charles McDonald, Stella Kahn, Mary Margaret McBride, Joe Phillips, Mary Moore, Cora Moore, Belle Gold, Mr. and Mrs. G. Horace Mortimer and Horace, Jr.; Matthew White, Jr.; Joseph Flynn, Joseph French Johnson (dean of New York University), Herbert F. de Bower, Mrs. Farber, Jennie Bernstein, Beaumont Sisters, Susan Westford, Eva Davenport, John Hall, James Hughes, James J. Broady, Mrs. Hayden, Constance Farber, Irvin S. Cobb, E. F. Albee, Mrs. Edwin Cohen, Mike Goldreyer, Mike Mindlin, Bernard Sobel, Thomas J. Ryan and Mabel Rowland.

And satisfactorily enough. The production is in one set, entirely workable for the story. If there is another high spot in the playing, it goes to William Davidson, a clean and straightforward artist with appearance and a smashing personality. "Listening In" would have been a seven-day wonder and a several-season sensation had it been the first of the flood of garish "mystery" plays. As it is, it may take its place with the fastest of current competition and will probably outlive most of it.

CLARK and BERGMAN

"Seminary Mary" (Musical Comedy)
27 Mins.; full stage (special set)
Palace

That an act as new as Clark and Bergman's "Seminary Mary" is should reach the Palace so early and be given the closing the first half position, bespeaks the confidence vaudeville has in this standard team. They could call a skit anything; it would remain Clark and Bergman. You know what they will do and you want them to do just that, and the that is talking, singing and dancing by both.

Gladys Clark is ever sweet and charming, and now she has more of a voice, using it in double numbers with Bergman, who remains his flip juvenile, of crisp repartee that tucks away a laugh in every line. They glibly talk, having for the plot scene the front yard of a prettily set seminary grounds with the angular Margaret Hoffman as the prim preceptress, stating to the invading young man he is the first male on the lot and there are seventy-five girls within.

After the title song, rather catchy in a popular vein and probably written by the Lewis-Young-Meyer combination, there are a couple of unrestricted numbers the couple do very well, with Miss Clark lending the harmonizing qualities of her voice to the effect.

The skit was written by Joe Browning, who has supplied a likeable frame work that fits the principals. It is susceptible of being worked up to any degree as structures of this sort are thoroughly elastic for vaudevillians.

The story is that of Bergman as a salesman having missed the last train in a small village containing the seminary, calling there in the hope of remaining over night, meeting a young girl in the person of Miss Clark, and falling in love with her. It is mutual, but when the principal of the school discovers the young woman is still harboring the youth, after ordering him off the grounds, the girl is summarily expelled, through which incident Mr. Bergman is again permitted to deliver that line (of his own) "Will you marry me?"

It is open likely to argument how much of the dialog is from Mr. Browning and how much from Mr. Bergman. On the fence of the grounds is a sign reading, "No Men Allowed." Miss Clark calls Bergman's attention to the sign. He reads it, and replies, "Yea, but it does not say pos-i-tive-ly."

"Seminary Mary," with its attractive principals and setting, easily suffices for the Clark and Bergman big time tour. *Time.*

AUNT SALLY and BAND

18 Mins.; full stage (special drapery)
23d Street.

Aunt Sally is a stout woman working in chocolate colored facial make-up. She sings the modern jazz songs with ability and dances unusually for a woman of her size and weight, a guess placing her avoirdupois at 250 or possibly more. A jazz band of seven men, Tuxedo clad, plays Aunt Sally's accompaniments and fills in with the usual selections. Aunt Sally's size and name immediately suggests Aunt Jemima, not only in the matter of weight and that both are about the same proportions, but that both use chocolate make-up, and both deliver songs in about the same manner and delivery. The Aunt Jemima jazz band are clad as bakers, and the Aunt Sally band are in Tuxedos—otherwise there is a striking similarity about the manner of presentation and general outlines of both acts.

The Aunt Sally turn is a good one of its type, and a feature for small timers. It is possibly a feature for the big timers also, but that similarity to Aunt Jemima's turn is bound to cause comment, whether the Aunt Sally act plays small or big time. *Bel.*

FRANCIS and DAY

Musical
14 Mins.; One (Special)
23rd St.

Man and woman in high-class musical turn. Woman is violinist of finished artistry and man plays piano and cello. Feature of act that helps to lift it above regulation turns of its type and qualify it as big-time material is lighting system that calls for side lighting, special footlight arrangements and spots, the whole perfectly blended as to color schemes. Woman in addition to being exceptional musician is looker of first water, with stage presence, personality and definite air of class marking every thing she does. Man does accompanying on piano mostly, rendering good account of himself in cello solo. Act is ready for best as it stands. *Bel.*

THOMAS J. RYAN and Co. (2)

"Ahead of the Times" (Comedy)
15 Mins.; Three (Parlor)
Alhambra

Thomas J. Ryan, a real old-timer, did a comeback last season with one of his old skits. This new vehicle, a Carleton Hoagland production credited to the authorship of Edgar Allan Woolf, serves the purpose for Ryan's "Tad" personation, although the former skit was equally well suited. "Ahead of the Times" has the sole advantage of being really new, although the general idea is somewhat similar. Judged strictly as a playlet it is childishly obvious in its simplicity.

Ryan, as before, is the modern Tad with the up-to-the-minute divorced daughter who craves for bright lights and cabarets and berates her parent as being many years behind the times. Ryan decides to move up several years ahead of the times, and frames it with the chauffeur. He instructs him to call up every two minutes in a falsetto voice and ask for Ryan. Meantime Ryan has bedecked himself in a flashy get-up that is certainly no disguise for any angelic purposes. It's a sartorial layout that hits one in the eye—gray suit, red socks, red tie, green hat-band and yellow shirt. The phony calls convince daughter that her dad has been cheating somewhere, and she decides to forego her stepping out if only he, too, reforms.

Hazel Flint reads her lines well, and Ralph Bond does the chauffeur acceptably. Ryan, for his share, throws in a couple of jigs that would credit a juvenile stepper. One is announced as an impression of Kelly (Kelly and Ryan) when they played Tony Pastor's years ago.

The new act is set for the trey position on big time bills. *Abel.*

ALLEN and CANFIELD

Songs and Talk
17 Mins.; One
American

Boy and girl cross-firing with the conversation intimating the action is outside of a ballroom. A trio of vocal numbers, one of which calls for the duo playing ukes, sums up the musical score. Both are in evening dress.

The miss is the comedian of the act. She has a vast majority of the punch lines to deliver as well as offering more or less "mugging" for a means of gaining returns. The rolling and smoking of a cigaret by her is also an incidental.

Nothing out of the ordinary in the act from any angle. A ballad, sung by the man, prompted an outburst. Such is invariably the case at the American. The girl hints at having possibilities, for at spaced intervals she revealed flashes of ability. At present there is too decided a tendency to resort to low comedy methods. She might do equally well if working as a straight comedienne. The thrice daily audiences, however, will probably accept as is. *Skig.*

LA FRANCE BROS.

Head Balancing
13 Mins.; full stage (Special props)
Broadway

Evidently an importation. Both are headbalancers, the entire act being performed in the upside down positions on special lighted pillars. Upside down juggling, hoop spinning, smoking, drinking, etc., are equally apportioned to each, one costumed as a bell hop, the other in evening attire.

A head-stand atop a chair on a pole supported on the shoulders of the understander was good for an encore, which consisted of novelty rope skipping.

It is an interesting novelty, but can be cut down to ten minutes for American audiences. Too much repetition of the upside down stuff made it look like an endurance test. It dragged in spots. *Con.*

DAUM and SCOTT

Equilibrists
7 Mins.; Two and Full Stage
58th St.

Two men in white costumes with sweaters worn for opening, working before special black drape in "two" for the greater portion of the seven minutes utilized. Understander is lying on stomach at opening, while partner comes on for hand-stand on his feet, lifted upright with action on lower limbs of understander. A good feat is three pulls from the ground to hand-to-hand upright and one that calls for individual applause. The whirl around the back is another corking feat, as done by this team. The finish is a leap from a pedestal to a hand stand, a trick introduced some years ago by the Belleclair Bros.

A good opener and one that will get by anywhere. *Wynn.*

LILLIAN HERNE CO. (4)

Comedy Sketch
16 Mins.; Full Stage (Special Set)
58th St.

This skit, enlivened with a little song at the piano by the principal, carried plenty of interesting plot dialog, sufficient to overcome the lack of laughs expected in a comedy sketch. The story is novel, cleverly constructed and unrolled in a neat manner, dealing with a double love tangle with a sharp climax that embraces a rather nifty adjustment of complications.

A girl is engaged to be married, but is loved by another. The girl is visiting this chap and his sister. The sister is married, but her love is sought by another. An elopement is planned, nipped in the bud by the visitor, who discovers the trespasser is none other than her own fiancé. The internal plot is well framed and while it doesn't carry big laughs, it stands up on its own foundation.

Miss Herne as the sweetheart is all the role requires. Her opposite is well cast, likewise the married woman, but the heavy man is a bit too "heavy" in delivery and, while but a small part and played passably, it is the weak link, if such it might be called. However, it doesn't mitigate against the act's success.

Good comedy skits are scarce and this is rather good, sufficiently so to pass the requirements of the bigger small time houses and intermediate theatres. *Wynn.*

HARRISON and DARLING

Talk and Songs
14 Mins.; Two (Special)
American

Mayhap one of Harry Cooper's old acts revived, with a mixed couple instead of two men. The man works as a Hebe postman, while the woman biases the trail with questions. Each changes costume to conclude in evening attire.

It's mostly haphazard comedy with two songs inserted. One, a ballad, was "in" for the American. The turn carries a special split drop, picturesque enough to look at but seemingly unnecessary. The man should take time to brush off his tuxedo before entering the second time. The letter carrier's uniform, previously worn over it, left considerable material thereon and it made for a rather disorderly appearance.

The act will please in the smaller houses, though minus any outstanding characteristic to lift it beyond that. *Skig.*

GARNET and LUCILLE

Songs and Talk
13 Mins.; full stage (special)
Orpheum, San Francisco

The act is dressed with a beautiful drape, in full stage, of the newest design, fronted by the girls offering an introductory melody, followed by a quartet of double numbers. Both make costume changes for the latter two songs. Some talk is delivered with their heads through an opening in a "drop" while changing costumes. A "blues" song, minus the orchestra, is an encore.

As far as appearance is concerned this sister team can hold their own. They possess voices deserving of a better position than they held at the Orpheum. The girls did exceptionally well. *Josephs.*

SCOTTY and MADISON

SISTERS (2)
Piano Act
15 Mins.; One
American Roof

Man and sister team in a piano routine, the former at the piano and the women up front. A "Roll Them Bones" blues, unaccompanied, got the most. The man's "McGregor" number at the ivories doesn't mean anything to the act and should be discarded. Even a familiar pop number would do better. The girl to the right of the audience in the "Homesick" closing number waved her hands awkwardly and would do better just to stand still. She suggests she doesn't know what to do with them.

Went mildly No. 2 on the Roq. *Abel.*

LEIGH and ARTHUR

Talks and Songs
15 mins.; one (special)
23d Street.

Man and woman in conversational turn, with a couple of double song interludes. Special drop, showing hotel exterior. Man does taxi starter and woman is possible customer. Talk is interesting, judged by small time standards, the routine evidently having been arranged with the neighborhood houses in mind. It fills the bill in that respect. Act passed nicely No. 2 at the Twenty-third Street. *Bel.*

FRANKLYN FARNUM and Co. (2)

Sketch
19 Mins.; full
Fifth Avenue

A pleasing personality has Mr. Farnum, which reveals itself all through this comedy playlet. The picture star is doing a characterization of a former member of the prize ring, but now a plumber that entails the usual slang and nasal vocabulary. Augmented by the smile it makes it much easier to listen to.

The story deals with the plumber, having cleaned up his work, sitting down to read a novel found on the parlor table when the author walks in. It's his apartment. Some conversation between the two informs that the laborer is a former lightweight champ, having lost his coin because of a gal. The author hires him as a chaperone, being engaged himself, but afraid of a picture actress who is after him. Enter the gal who almost nails the novelist, but is thwarted by "Jimmy," who recognizes her as "Lizzie," the gal who gave him air and walked with his bank roll. It finishes with the pair on their way to a supper to talk things over.

The company is capable with the man doing straight in full evening dress and the woman, a supposedly Russian actress, until the discovery, when she reverts to vocalizing minus the foreign accent. Also in evening attire. The same goes for Farnum, who switches from the overalls to a dinner coat. In all, a nice appearing trio.

It's a neat little skit, holding plenty of chuckles and with a few touches to the dialog should be able to fulfill its mission. Farnum's personality will please in any house. *Skig.*

ELIZABETH NELSON and BARRY

BOYS (3)
Songs, Talk and Acrobatic Dances
16 Mins.; One and Two
State

A novelty for this class of time, full of pep, with a versatile routine that runs the gamut from comedy patter to acrobatics, with dancing thrown in for good measure. But the trio have neglected to supply a finish that will follow the preceding work.

Both men are clever talkers, working in black and white face, while the girl gives just the needed touch of class. Her dancing is above the average, and her acrobatics, coming at the latter portion, did much to place it in the novelty division.

The straight man is a good tap dancer, and earned an individual score with his solo. Just now this combination needs a finish more than anything else. With that introduced, they have a corking three act, and one that should keep busy. They did very nicely at Loew's State. *Wynn.*

GILBERT SISTERS and ARM-STRONG

Piano Act
14 Mins.; One
American Roof

This was the second three-people piano routine on the bill, spotted No. 4. In the deuce a similar sister team and male pianist combination held forth, although this fared considerably better. The sisters have a modicum of personality in their delivery, and Armstrong at the piano feeds glibly in the double numbers, although the material on the whole is small time. The sister in the abbreviated dresses scored in her solo. The other's bride number went big on the strength of the cleverly written "all mine" verses.

There has been a Gilbert Sisters act in the three-a-day before, but this looks like a different duo. Pop house speed combination. *Abel.*

ROBEY and GOULD

Talk and Songs
15 Mins.; One
American Roof

Straight and Dutch comic. Both boys make nice appearances, the comedian distinguished by the guttural Dutch brogue and a rose-tinted nose. The chatter is credited to the authorship of Bard and Pearl. The latter must have a good memory considering the hoary babies they have placed together. But at that, if the team can get away with such up-to-the-minute quips as "What part of Venus do you like?"

Ans: "I guess you better give me my hat and let me go home," they can get away with anything, so what's the difference. Judging from the response the Tuesday Roof audience is about 20 years behind in the matter of gags.

They are strenuous workers and the straight has a sympathetic tenor that clicks, so they have something substantial anyway. They scored the hit of a tedious lay-out next to closing. *Abel.*

"RIGHT OR WRONG" (4)

Comedy Drama
21 Mins.; Three (Special Drapes)
Broadway

Originally written by Sam Shipman and Clara Lipman for Crane Wilbur and Martha Mansfield, who played it last season in vaudeville. The present cast is big time, if they care to repeat it. The story holds interest through the novel treatment and "twists," which concern a female writer about to be sentenced for shoplifting. She is seeking material for a book on penal institutions.

An audience interruption occurs when a man walks down the aisle and proclaims himself as responsible for the girl's downfall. He confesses he is a crook. The judge interrogates him on his motives for sacrificing himself, and is informed that psycho-analysis is the cause. He sentences them to marriage, performing the ceremony himself.

Mutual confessions prove both to be celebrities. The crook is a famous explorer with a penchant for romance and intrigue. Another "twist" holds the interest right to the final curtain. The lines are bright, and contain many laughs, none of which was sullied by the splendid actor who has succeeded Wilbur. *Con.*

FOUR PHILLIPS

Balancing and Juggling
12 Mins.; Full Stage
Colonial

Two men, a woman and boy compose the quartet. The turn consists of varied types of balancing and juggling, the act opening with juggling of clubs while the performers are balancing on barrels. One of the men balances perch on forehead, his partners atop perch. Combination juggling is performed in several similar difficult positions. There is also some head to head stuff by the men, with juggling to make it more complicated.

What is described as the world's record balance, has the understander balancing a ladder on forehead, with man and woman on ladder. No head arrangements are used by understander for any of balances. The boy does an acrobatic stunt or two.

The athletic routine is excellent, but the dressing of the turn should be conformed to a more harmonious arrangement—something that would go better with the purple drop. Good opener or closer for any type of house. *Bel.*

JAMES GRADY and CO. (2)

Sketch
17 Mins.; Three (Special)
American Roof

The act worked before a cottage exterior on the Roof which may or may not be the act's property. Most likely a standard house prop, since scenery switching from downstairs to roof is impractical. Mr. Grady does an old "crab" type. Two women are in support. One is a "little orphan Annie" type who talks a lot. In fact, they all do. It is considerably talkative throughout and finally winds up with the gal being the old man's niece, the daughter of a son or daughter (that part of the plot planting is not quite lucid) from whom he has been separated for years.

Of course, with a plot like this the prop of the locket or engraved watch must be included in the scheme of things. *Small time.* *Abel.*

RAINBOW TRIO

Acrobatic and Comedy
10 Mins.; Three
American Roof

Dude understander, male comic and husky woman (straight) in an acrobatic routine with some comedy via a mechanical prop. It is an Automatic Weather Bureau chest with a dial pointing to the weather. The tramp comic inserts a coin and the dial spins to the rain sign. A squirt of water shoots through on his face. A figure of an officer with mechanically operated hands is also part of the props. The slats are operated for claque applause at the end of some trick.

The acrobatics are a series of hand-to-hand stunts. The well-built woman and the straight alternate as understanders, the comic aloft. The act interested closing the Roof show. *Abel.*

PICKARD'S SEALS

12 Mins.; Full Stage

Pickard works three seals with the usual juggling and balancing stuff. It is certain to please in the small time houses.

Of the three seals, the smaller one in the center furnishes certain comedy that is a distinct asset. The musical stuff at the finish makes a good getaway bit. *Fred.*

20TH CENTURY REVIEW

Shubert unit show at Central, New York, week Dec. 4. Starring Four Marx Brothers, with Krans and White and Olga and Mishka featured. Vaudeville act, Novella Bros., Marie Roscoe, besides the featured turns. Principals in revue: Julius H. Marx, Herbert Marx, Edward McElroy, Meta Stanford, Miss Rossi, Arthur Marx, Leo Marx, 16 chorus girls. Carl C. Gray, musical director.

The Four Marx Brothers in "The 20th Century Review," unit show, have a comedy performance, because the Marx Brothers are in it. They are in it twice, happily—as an act in the olio and in the "Marx Bros. Revue," that composes the closing section.

The brothers' olio turn is the "Theatrical Manager's Office," their latest low-comedy skit, and portions of their other act are in the revue. It's their humor (actions and dialog) that gets the laughs. The laughs are almost continuous, for Julius Marx gets a lot out of dialog. He is also an action comedian now, kidding around on his feet and other-wise.

In a way the program at the Central this week may be devoured by the Marx boys' admirers, for it lists them individually, so you can now find out who is who among them.

A capacity crowd Tuesday night saw the show. It was a club that had bought out the entire house. At last the Central saw capacity on a week night, and it was a week night for the show business along Broadway, as was Monday also.

Just before the Marx vaudeville turn were Krans and White, who also talked besides singing songs. Al B. White went into the pit to direct, doing gags down there, with Krans standing on the stage. They did very well. Neither appeared in the revue.

It hurt the vaudeville section to have the two all-male acts and both comedy turns followed one another. Previous the vaudeville held Olga and Mishka, with their catchy dances. Olga especially did superb work, while Mishka must have trained the chorus of girl Russian dancers who did their bit in the revue. The 16 girls also appeared at other times, opening the show at first by spreading themselves across the stage in "one" in an introductory number, a common device of the units that tells how little attention was paid to the construction of the shows before they opened, else their reputation would soon have been caught and prevented.

The Novella Bros. were No. 2 with their bird whistling in clown make-up, and Marie Rossi sang a couple of straight numbers No. 3. Then the Olga and Mishka dances, followed by the male acts, from which point the show could be said to have started, running somewhat slowly before then.

The unit should do business, for the simple reason there are plenty of laughs in it. The Marx boys may greatly profit in one way or another at the head of their own show in a Shubert theatre on Broadway. They are a versatile quartet of laughable funmakers.

Sime.

PALACE

The outside and the inside stuff round the Palace this week is almost a part of the performance to those who will look and listen. The outside stuff is a board with the reproduction of a letter written by David Belasco to Martin Beck and dated Aug. 23, 1921. Mr. Belasco informed Mr. Beck what he thought of "Highlowbrow," by S. Jay Kaufman, as played by William Halligan and Co. (The act was then about to open on the Orpheum Circuit.) Maybe Kaufman wrote the letter himself, but that doesn't dispute the Belasco signature is genuine.

After Belasco got through telling Beck about the playlet, he started talking about Halligan, saying what a fine young star that bird is, and notifying Beck that after the sketch finished its vaudeville time with Mr. Halligan, Belasco wanted Halligan to go under the Belasco management. The sketch is finishing its vaudeville time this week, with Halligan, and Halligan is now rehearsing in the new Jack Lait comedy, "Genevieve," so it looks as though Beck crossed Belasco through not advising him, or Halli-

WALTER HILL and CO. (2)

"Poor Old Jim" (Comedy)
18 Mins.; Full Stage
23rd St.

This comedy sketch is based on a basically funny idea. In brief it treats of a woman who cures her husband of the souse habit by calling in a doctor, having the doc give hubby a shot of ether, and as hubby is coming back to consciousness, having the M. D. convince him he is dead.

The wife and doc converse as if the husband was not in the room, treating his presence as that of a ghost, and discussing husband's burial, wake, etc.

This permits of sure-fire comedy that just ripples along like a breeze, carrying laughs at the rate of one a second. The husband's amazement when he begins to believe the doc, and accepts the physician's edict that he is dead, contains real humor. The three people handle it well. It's sure for the pop houses.

Bell.

gan is too modest to tell Belasco that letter is equivalent to a contract, or maybe Kaufman told Belasco to sign here and nothing would go. Either way William is not injured, for he is doing good work in the rather cleverly constructed little playlet by Mr. Kaufman, that is a swift playing comedy novelty for vaudeville bill and vaudeville should not lose it.

The inside stuff are with the Mortons, the four of 'em, including Sam, Kitty, Clara and Joe, and the lately wedded Gordon Dooley-Martha Morton as a turn. The two-act precedes the four-act in the second half, with Martha and Gordon walking in on the four-turn as it is about concluding. As Gordon, called on by Martha (who says she left him in the trunk), enters, he kisses Clara, after shaking hands with Jpe, then bumps into his father-in-law, and after kissing his mother-in-law, Kitty, jumps back into "Pop." It even gets a laugh from the assembled family.

Other than the mention of "Brunswick, N. J.," a couple of times and two of the acts using "Wild About Harry," one vocally and the other musically, with no one singing or playing "Gallagher and Shean," the program was normal Monday evening, with something of a light rear orchestra attendance for the Palace.

In a certain speech Kitty Donor announced the three Donors (Kitty, Rose and Ted) will separate as a vaudeville act after this week, "each going on his own way," which suggested a multiplicity of production engagements for the Donors. Then Kitty cutely said, "Come out, Ted and Rose, and take your bows," but the relatives made it singular instead, with one.

The Donors returned to New York last Saturday, dating this week at the Palace through wireless as they were leaving the other side. Booked abroad for 12 weeks, they are reported as having tired after four and asking for a release. Their stage turn, opening after intermission, ran a bit too long, minutes, but seemed to be thoroughly enjoyed, Kitty cutting up, bursting a globe in the gutter, something Gordon Dooley repeated later.

The Doner turn in formation, two girls and a boy, dancing and singing, was not unlike the Lorraine-Minto act, closing the show, Ted Lorraine and Jack Minto (formerly known as Jack Cagwin) singing and dancing with Margaret Davies. We were late when the latter three act finished the evening and it was a hard spot for them, another hard spot being assigned the Halligan sketch, No. 3.

Closing the first part were Clark and Bergman (New Acts), who did 27 minutes in a pleasing manner for so new a turn.

Will Mahoney switched places with Marion Harris as programed, Mahoney taking No. 4 and Miss Harris No. 6. It was a spot for Mahoney and he did well enough with his nutty stuff, but he did not hog it, and stated before departing he had better not stick around, as the bill looked all-Irish this week and it might mean trouble for him.

Miss Harris did her best with the blues, and the blues are her best. She contrasted with a lengthy ballad that sounded like a recitation as she did it. Its second portion perhaps was recitative, but still Miss Harris, who introduced herself as a disc singer, should stick to the discs and blues. Her pianist also announced himself as a composer, J. Russell Robinson, and played a medley of his compositions, putting in the final number as a plug.

The Dooley-Morton act is going to get well set, for its laughs are plentiful, supplied by the Dooley falls, while Martha Morton as a step dancer is very attractive. She has the family looks and the family steps, getting both over, while Dooley can make the musicians laugh as easily as the audience. The boy is a wonder at falls.

The Four American Aces opened the show with their showy casting turn, getting more for the opener than ordinarily goes to that Palace position, while Bender and Armstrong, who followed, were other acrobats, held up No. 2 by their finishing trick of the flying somersaulting leap into the toe-to-toe catch. It's surefire, but not so much so as when confined to its creators.

Sime.

ALHAMBRA

Whether it was Ben Bernie or the ten-act bill (although only nine actually showed Monday night), the draw was there. S. R. O. prevailed, the boxes being jammed to their fullest, ditto the balcony and gallery. The last act has that gaudy to thank for its faithfulness, else it would have been performing to an empty house. Practically seven-eighths of the lower floor made for the exits after Ben Bernie and Band, on at 10.45, decided to call it a night at 11.15, and this only after Ruth Royce had sung to the band's accompaniment.

A cardboard replica of Bernie is perching atop the house marquee this week and probably accounted for no small percentage of the business. The show as programed was as jazzed up, three of the acts not showing. Bernie was moved down to the ace position and could have

done an extra 15 minutes. He has a smart looking bunch of youngsters who can compete with the best of 'em. That college boys' introduction may or may not be on the level, although they certainly look like youngsters just out of school. Bernie has a good bet in the cornetist, a coking "hot lips" technician, and that fancy trick drummer. Also good for the purpose, although J. Kenneth Sisson and Johnny Johnson, whom he brought forth for solo bends, are the brains of the band on the arrangements. Bernie's showmanship elevates the act into the peer of vaudeville band turns. The "Samson and Delilah" number is a new idea, first used in their second week at the Palace. The "World Is Waiting for the Sunrise" rendition clicked as ever. Incidentally Bernie pulled a nifty local that showed most of the townsmen are familiar with in the traffic courts, announcing his next number from the play, "The Last Warning," by Magistrate House. This records it as Bernie's property.

Miss Royce preceded Bernie and accomplished her usual stop-the-show riot. Miss Royce seems to have gotten a little stouter since last seen, a change that does not harm her personal appearance. At 10.45, with Bernie and another act to follow, she tied up proceedings, begging off with a little speech plugging her work on the Columbia records, which, she hoped, would find as much favor with the fans as herself.

The Spider's Web opened, showing the Earles in a smooth iron-jaw and acrobatic routine performing in the center of the web drop. The couple work in full length white tights. Jack Joyce, the monopede dancer, was "in" from the start. He insisted on securing a female dance partner from the audience, but could not coax anybody on. Thomas J. Ryan and Co. (New Acts).

Charles Harrison and Sylvia Dakin, assisted by Billy Hogue, were a comedy work with their intelligently framed routine, which is replete with whirlwind material. They open ensemble with a "three of us" ditty, Harrison as an old man, Miss Dakin in spinster get-up and Hogue as the "kid."

Jim McWilliams, No. 5, was an added starter. He cleaned up with his violin and nutting, and, as he remarked, "There are different ways of making a living, some use a lead pipe," which kiddingly disparaged his bit and his routine. It was a comedy play-up nonetheless, a tribute to his knowledge of vaudeville values. The encore opera travesty at the piano recalled him again for an extra plug of a number he composed.

Bobby McLean closed the first section with his ice skating routine, which is preceded by the interesting reel taken last year in Norway, where he wrested the world's title from Matheson. McLean announced he leaves for Europe in January to defend his title.

Miss Royce reopened after intermission. Bernie was followed by Nora Jane and Karl, closers, who were cruelly slighted because of the late hour. They have a dance routine with an attempt at novelty that deserves better attention.

Abel.

COLONIAL

The Colonial held more than a suggestion of its old-time atmosphere and prestige Monday night. The house wasn't capacity, but not far from it. A nine-act bill of standard acts was the patronage accelerator. No fault to find with the make-up and quality of the arrangement, excepting the necessary evil of most of the turns having played around the big city so much as to make them a bit familiar for the regulars.

Irene Franklin, headliner, was second after intermission, and more than held her own. She was given a reception when she entered and finished with a speed. Miss Franklin has had better song routines than the current one, songs with more laughs and brighter lyrics generally. The "Spotlight" number with the cape holding a flock of small mirrors; the song about the woman shopper returning to New Rochelle, with some naturally funny patter based on the idiosyncrasy of the average time table; a bathing number that had Miss Franklin in a bathing suit of the vintage of '93; a kid scene. Miss Franklin has had better song routines than the current one, songs with more laughs and brighter lyrics generally. 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BILLS NEXT WEEK (DEC. 11)

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
•Willie Schenck Co
•Ivory Fisher
•Francis De Hollub
•Jim McWilliams
•Mile Leitzel
(Others to fill)
Keith's Riverside
•Eddie Hines
•Beaumont Sign
•Edna Aug Co
•The Brantons
•Camilla's Birds
(Others to fill)
Keith's Royal
•Ben Welch
•Vivette Ruge
•LaFrance Bros
•Chas Harrison Co
•Four Mortons
•Valerie Bergers Co
•Dancing McDonalds
(One to fill)
Keith's Colonial
•Vincent Lopez Co
•McFarland & P
•Toto
•Ruth Royce
•Old Vaudevillians
•Shaw & Lee
•A & F Steadman
•Spider's Web
•Van Horn & Inez
Keith's Alhambra
•Fred Frankland
•Lewis & Dody
•Joe Brownings
•Moore & Fred
•Jane Connelly Co
•Rich Hayes
•Rule & O'Brien
•Four Phillips
(One to fill)
Keith's Broadway
•Patricia
•Bill Hill Co
•Willie Solar
•Tommy Miles Co
•Pisano & Landauer
•Roma Two
(Others to fill)

RICH HAYES

THE LAZY CLOWN

PLAYING KEITH THEATRES

Direction: H. B. MARINELLI

MOORE'S COLLEGE
•Meyers & Hanford
•J. Janis Rev
•Dookey & Morton
•California Ramblers
•Marguerite & A
(One to fill)
•2d half
•Willie Schenck
•Snow Col'mb's & H
•10 Miles from B'way
•Chung Wah Four
(Two to fill)
Keith's Fordham
•The Wagers
•J. & B. Wheeler
•Wm & J. Mandel
•Owen McGivney
•Thea
•The Sterlings
•2d half
•Meyers & Hanford
•California Ramblers
•Dookey & Morton
•A. Wohlman
•Nash & O'Donnell
•Marguerite & A
•Moss' Franklin
•Tom Kelly
•Smith & James
•Wheeler & Douglas
•Doherty's
•Speeders
•Aronson Bros
•2d half
•"The Wager"
•J. & B. Wheeler
•Wm & J. Mandel
•Owen McGivney
•Dotson
Keith's Hamilton
•Harry Stoddard Co
•Dookey & Morton
•Kennedy & Kramer
(Others to fill)
•2d half
•Margaret Severn Co
•Frank Farrer
•Malinda & Dade
(Others to fill)
Keith's Jefferson
•Nash & O'Donnell
•Dotson
•J. & P. Murdoch
•Yates & Carson
•10 Miles from B'way
•Jimmy Lucas Co
•Frank Work Co
(One to fill)
•2d half
•Ed Janis Rev
•Lane & Freeman
•Hob Albright
•Doherty's
•Renters
•Elliott & LaTure
(Others to fill)
Moss' Regent
•Geo Moore Co
•Brinson & Rauh
•Lane & Freeman
•Ray Conlin
•Renters
(One to fill)
•2d half
•McGrath & Deeds
•W & A Clark
•Smith & James
(Two to fill)
Keith's 31st St.
•Doyle & Cavanaugh
•Swiss & Kelly
•Lew Seymour Co
•"Tryouts"
•Huston Ray
•Monroe & Grant
•Proctor's 125th St.
•Anthonie Sullivan
•Sandy Shaw
•Miller & Macle
•K & B Kucha
•The Norvelles
•Little Driftwood
•2d half
•Johnny Elliott Co
•Mulroy McN'ae & R

Hall & Shapiro
•Bernard & Betz
•Three Lordens
•T & B Healy
•2d half
•Anderson & Graves
•Jack La Vier
•Payton & Ward
(One to fill)
ALTOONA, PA.
Orpheum
•George Moore Co
•The Diamonds
•2d half
•Falls & Wilson
•(Others to fill)
Proctor's 5th Ave.
•Ed Janis Co
•Henry & Moore
•Butler & Parker
•California Ramblers
•"Lonesome Manor"
•Margaret Ford
(Two to fill)
•1st half (11-13)
•Crafts & Haley
•Harry Kahne
•Mignon
•Snow Col'mb's & H
(Others to fill)
•2d half (14-17)
•Dooley & Story
•Al Herman
•"Lavinie & Rita"
(Others to fill)
Proctor's 234 St.
•Johnny Elliott Co
•Foster & Ray
•H & H Langdon
•Stewart Sis
•Mulroy McN'ae & R
•McGrath & Deeds
•2d half
•Ray Conlin
•K & B Kucha
•LaFrance & Byron
(Others 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

Peters & La Buff
•Burns & Wilson
(One to fill)
•2d half
•Henry Horton Co
•Gene Morgan
•Biba Bo
(Two to fill)
AMSTERDAM, N.Y.
•Halle
•Noel Lester Co
•Snow & Naume
•Stephens & Holter
•Lew Hillon Co
•Fink's Mules
•2d half
•Casting Campbell
•Taxi
•Helen Moratti
•V. Lopez Orchestra
(One to fill)
ASBURY PARK
Main St.
•Bernard Girls
•Princess Winona
•Howard & Sadler
•Gager Midgley Co
•2d half
•King Bros
•Lew Hawkins
•Walmsley & K'ing
•Princeton Five
ATLANTA
Lyrie
(Birmingham split)
•Martell & West
•Dunham & O'M'ley
•"Laten Lester"
•Meters Arnette
•Clayton Drew Co

ARCHIE and GERTIE FALLS
B. F. Keith Vaudeville
AUBURN, N. Y.
Jefferson
•Dunedin & Play
•Arthur & Whitelaw
•Morris & Shaw
(One to fill)
•2d half
•Conover's Dog
•O'Neill & Plunkett
(One to fill)
BALTIMORE
Maryland
•Autumn Trio
•Gautier & Pony B'y
•Moody & Duncan
•McLaughlin & E
•Fannie Brice
BOSTON
B. F. Keith's
•Alexanders & Sm'h

BATON ROUGE
Columbia
(Shreveport split)
•Tyler & St. Claire
•Dillon & Milton
•Annabelle
•Brady & Mahoney
•Toto Hammer Co
(Two to fill)
•1st half (11-13)
•Margie Coates
•W & A Clark
(Others to fill)
•2d half (14-17)
•Kennedy & Kramer
•Mignon
•Hibbitt & Maile
•Little Jim
(Others to fill)
Moss' Riviera
•Frank Farnum Co
•Harry Rauh
•Henry & Moore
•Gus Fowler
(Two to fill)
•2d half
•Geo Moore Co
•H. Stoddard Co
•Juliette Dika
•Jimmy Lucas
(Two to fill)
ALBANY
Proctor's
•Adonis & Dog
•Knapp & Cornelia
•McCart & Bradford
•Barrett & Cunneen
•Flashes of Songland
•2d half
•Meehan & Newman
•Bloom & Sher
•Howard's Ponies
(One to fill)
ALLENTOWN, PA.
Orpheum
•"Welcome Inn"

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•Thos E Shea
•Marino & Martin
•Yarmark
•Lee & Tranton
•Stewart
•Bill Genevieve & W
BUFFALO
Shen's
•Bronson & Edw'rd
•Kane & Grant
•B. Anderson & Pony
•Jos K Watson
T & B Healy
•Three Lordens
ELIZABETH, N. J.
Proctor's
•Anarion & Oby
•Chas Morati Co
•Walsh & Ellis
•Chas Wilson
•2d half (14-17)
•The Routers
•A Sullivan Co
•Margaret Ford
•Brinson & Rauh
(Others to fill)

"Little Driftwood"
ERIE, PA.
Colonial
•Zemeter & Smith
•Leipold
•Wilton Sisters
•Peppia Granados Co
•Claude & Marion
GERMANTOWN, PA.
Orpheum
•Nathane & Sully
•C & R Ferry
•Deszo Retter
•Holland & Oden
•Claire Vincent Co
•Trixie Frigana
•Galletti's Monkeys
GRAND RAPIDS
Empress
•Vernell
•Carter & Cornish
•Lyndell & Macey
•Cevenne Troupe
•Bird & Childers
•B. Sharpe's Rev
HAMILTON, CAN.
Lyrie
•Sherwin Kelly
•Sargent & Marvin
•Home Town Polles
•Donavan & Lee
•Redford & W'ch'ter
HARRISBURG
Majestic
•Henry Horton Co
•Bigelow & Clinton
•Gene Morgan
•Biba Bo
(One to fill)
•2d half
•George Moore Co
•Burns & Wilson
•The Diamonds
•Peters & LaBuff
(One to fill)
INDIANAPOLIS
B. F. Keith's
•Osborne Trio
•Ormsbee & Reining
•Four Musketeers
•Shattuck & O'Neill
•Joe Laurie Jr
•Marga Waldron Co
JACKSONVILLE
Araede
(Savannah split)
•F & M Dale
•Mazon & Brown
•Rice & Werner
•O'lick & Mary Ann
•Four Readings

NEWARK, N. J.
Proctor's
•Leah & Frye
•China Blue Plate
•Premier & Klais
•Bob LaSalle
•Herbert's Dogs
•Homstown Folies
NEW BRUNSWICK
State
•4 Casting Mellos
•Mason & Shaw
•Elm City Four
(One to fill)
•2d half
•Three Whirlwinds
•Mae Francis
•Vassar & Palmer
(One to fill)
NASHVILLE
Princess
(Louisville split)
•1st half
•The Lerays
•Doo Sisters
•Babies
•Gilbert Wells
•Marie Cavanagh Co
NEW ORLEANS
Palace
(Mobile split)
•1st half
•Johnson & Baker
•Hughes & Doo
•Herron & Gaylord
•Enma Earl
•Leona Hall Rev
•2d half
•NORFOLK
Academy
(Richmond split)
•1st half
•Sawyer & Eddy
•Phiberty & Strong
•D. Fitch Minstrel
•2d half
•PHILADELPHIA
B. F. Keith's
•Four Villagers
•Greene & Parker
•Emilie Lea Co
•Chief Capaulicun
•Juliet
•Ryan Webster & R
•Jimmy Lucas Co
•Keystone
•Silva Brann Co
•Hank Brown Co
•Reilly & Rogers
•Texas Four
•"Timely Avenue"

WANTED: A SUCKER
TO PRESENT ME IN
"GOULASH"
A Delightful Musical Comedy Full of
Paprika.
EDWARD J. ZADAY

LONG BRANCH
Broadway
•King Bros
•Lew Hawkins
•Walmsley & K'ing
•Princeton Five
•2d half
•3 Bernard Girls
•Leonard & Sadler
•Sager Midgley Co
LOUISVILLE
Lyrie
(Nashville split)
•1st half
•Francis & Wilson
•Keltons
•Rudy Norton
•Al Shayne
•Nell McKinley
•Three Melvins
LOWELL
B. F. Keith's
•William Pbs
•Adams & Griffith
•Powell & Brown
•The Sargents
•W & G Ahearn
•Higgins & Bates
•Harry J Conley Co
MOBILE
Lyrie
(N. Orleans split)
•1st half
•Worrell Bros
•Rhodes & Watson
•Miller & Fears
•Jennings & Dorney
•Gautier's Toyshop
PLAINFIELD
Plainfield
•G & L
•Haney & Morgan
•Bobby Randall
•"Sirens"
•2d half
•Four Casting Mellos
•Alexander & Fields
•Gold Gate Three
(One to fill)
PORTLAND, ME.
B. F. Keith's
•Creations
•Worrell Bros
•Boiger Bros
•Demarest & Col'te
•Dixie Hamilton
•Pierce & Ryan

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Imperial
(Sunday opening)
•Frederick & H. Eden
•Cook & Oskman
•Shriner & F. S. M'ann
•Cornell Leona & Z
•Betty Donn
•Boudin & Bernard
•Princess
(Sunday opening)
•Splendid & Partner
•Boreo
•Murray Co
•Lang & Blakely
•"Night in Spain"
•Princeton & W'tson
•Van & Schenck
•R & W Roberts
•2d half (11-13)
•Moscon Family
•Frank Farron
(Others to fill)
•2d half (14-17)
•Eddie Foy Co
•"Lonesome Manor"
•Brent & Partner
(Others to fill)

PROVIDENCE
E. F. Albee
•The Weak Spot
•Vill & H. W'ert
•Allman & Harvey
•"Fashion Show"
•Watts & Hawley
•Chie Sale
QUEBEC, CAN.
Auditorium
•Patrice & Sullivan
•Welch Mealy & M
READING, PA.
Majestic
•Lee Kitchin
•Lyons & Yocco
•Knowles & White
(Two to fill)
•2d half
•"All Star Revue"
•Milla Bruin
•Peel & Corbin
(Two to fill)
ROANOKE
Roanoke
(Charlotte split)
•1st half
•Robb & Jordan
•Pollette Pearl & W
•Millership & Ger'd
•Dennis Thibit & C
•Bell & Caron
ROCHESTER
Temple
•Terebow's Cats

Waller & Palmer
Hazel Green Co
(One to fill)
•2d half
•Mason & Shaw
•Danny Dugan Co
•Elm City Four
•"Sirens"
(One to fill)
THOY, N. Y.
Proctor's
•Rekoma
•Meehan & Newman
•V. Lopez's Orchestra
•Ploom & Rher
•Howard's Ponies
•2d half
•Adonis & Dog
•Knapp & Cornelia
•McCart & Bradford
•Barrett & Cunneen
•Flashes of Songland
•2d half
•Mable Lester Co
•Mable Lester Co
•Stephens & Ho'ater
•Lew Hillon Co
•Fink's Mules
(One to fill)
UTICA, N. Y.
Colonial
•Mabel Burke Co
•O'Neill & Plunkett
•Taylor & Bobbe
•Rosa & Foss

NEIL McKINLEY
HEADLINING DELMAR TIME
WITH HIS PLAYMATE
AL DOWNS
This Is My Twenty-seventh
CONSECUTIVE WEEK
UNDER THE DIRECTION OF
ALF T. WILTON

SAVANNAH
Bijou
(Jacksonville split)
•1st half
•Robert & Demont
•Will J Ward
•Fisher & Hurst
•Martha Scher Co
•Morton Jewell Co
•2d half
•Roger Grey Co
•Mc'Kim & Winchill
•Dunedin & Play
•Deagan & White
•Rose Revue
(One to fill)
WASHINGTON
B. F. Keith's
•The Duttons
•Helle Baker
•W Cross Co
•Ibach's Entertainers
•Deagan & Mack
•Weber & Ridnor
•Jack Joy
WILMINGTON
Aldine
•Witt & Winters
•McIntyre & Holc'b
•Jack Marley
•Howard & Ross
•Wessan Co
•Lynn & Thompson
•2d half
•J & H Shields
•Miller & Murphy
•James & Whalen
•"Show On"
•Elsie White
•Parisienne
YONKERS
Proctor's
•2d half (7-10)
•Polly & Os
•"Pedestrianism"
•Lavinie & Rita
(Others to fill)
•1st half (11-13)

THE LANGWELL
123 W. 44th St., New York
The Best \$1.00 Dinner in Town.
Ask BETTY DORN
TOM HARRISON, Manager

TORONTO
Shea's
•Harry Moore
•Alice Hamilton
•Billy Arlington
•B C Hilliam
•"Son Dodgers"
•Crawford & Brod'k
•Runaway Four
TRENTON, N. J.
Capitol
•A & G Falls
•Ulla & Lee

POLI CIRCUIT
BRIDGEPORT
Pol's
•Alexander & Hardie
•Franklin & Hall
•Edith M Capes Co
•Janet of France
•Dolly Davis Rev
•2d half
•Wedick & La Due
•Wardell & La Coste
•Dave Scher Co
•Jean Grance Co
•Shura Rulowa Co
HARTFORD
Capitol
•Gordon & Rica
•Stone & Francis
•Berk & Sawm
•Morgan & Blind-r
READING, PA.
Majestic
•Lee Kitchin
•Lyons & Yocco
•Knowles & White
(Two to fill)
•2d half
•"All Star Revue"
•Milla Bruin
•Peel & Corbin
(Two to fill)
ROANOKE
Roanoke
(Charlotte split)
•1st half
•Robb & Jordan
•Pollette Pearl & W
•Millership & Ger'd
•Dennis Thibit & C
•Bell & Caron
ROCHESTER
Temple
•Terebow's Cats

CHESTER FREDERICKS
CLEVER JUVENILE
•Primer and Imitator
•Third Season Feature with
•Gus Edwards' Revue
"Uptown & Down"
•2d half
•L. & H. Zeigler
•Orren & Drew
•Dillon & Parker
•Walton & Brandt
•Borer & Irwin
NEW HAVEN
Palace
•F & C La Tour
•Wardell & LaCosta
•Jean Grance Co
•Mabel McCane Co
(One to fill)

WATERBURY
Palace
•L & H Zeigler
•Leah & Kennedy
•"Fashion Shop"
•Schoen & Squire
•Louis Hart
•2d half
•F & C La Tour
•Brooks & Morgan
•"Uptown & Down"
•Janet of France
•Boyle & Bennett
WILKESBIRE, PA.
Pal's
(Scranton split)
BOSTON
Boston
•Helen Miller
•Rolly Feeney & R
•Josephine Amoros
•Ward Bros
•Girle & Dandies
•Gordon's Olympia
•(Recolay Sq.)
•Lew Hillon Co
•Eric Phillips Co
(One to fill)
•Harry White
•Burke Walsh & K
•Thornton & King
•Amaranth Sisters
(One to fill)
•Gordon's Olympia
(Washington St.)
•De Marlos
•Wilson & Wilson
•Flynn & Carroll
•Angel & Fuller
•La Bernicia Co
•Howard
•Frank Wilson
•Brent Hayes
•Kenny & Hollis
BANGOR, ME.
Bijou
•Louis Stone
•Hugh Emmett Co
•Lyrie
•Morse & Goodwin
•Aerial De Grofts
(One to fill)
•2d half
•John Le Clair
•Melva Sisters
•Johnson & Hayes
(Three to fill)
BROCKTON
Strand
•Glenn & Richards
•Dorothy Ramer
•Howard Lewis
•"Rubellite"
•2d half
•Lynn, MASS.
Olympia
•Class Manning & C
•Stanley & Birnes
•Frank Van Haven
(One to fill)

WORCESTER
Pal's
•"Rubellite"
•Bennett
•Dillon & Parker
•Borer & Irwin
(Two to fill)
•2d half
•"Tune & Step"
•Johnny Murphy
•Otto Bros
•Phina & Plicks
(One to fill)
FOUR TRAVELERS
(Two to fill)
HAVERHILL
Colonial
•Janis & Chaplow
•Dillon & Craig
•Lew Hillon Co
•Eric Phillips Co
(One to fill)
•2d half
•Wilson & Keppel
•Marie Spore
•Dee King & H
•Stone & Hayes
•Kanawaza Japs
LAWRENCE
Empire
•Adams & Morin
•Dee King & H
•Perry & Morris
•Five Avalons
•2d half
•Ernie & Ernie
•Howard & Fields
(One to fill)
LEWISTON
Music Hall
•John Le Clair
•Melva Sisters
•Johnson & Hayes
(Two to fill)
•2d half
•Louis Emmett Co
•Moore & Goodwin
•Aerial De Grofts
(One to fill)

Bobby "Uke" Henshaw and Encore
Touring Orpheum Circuit
Sail for Europe April
Direction BILL JACOBS

CAMBRIDGE
Central Sq.
•2d half
•Mora & Reckless 2
•Stanley & Birnes
•Lew Wilson
(Two to fill)
FALL RIVER
Empire
•Kansas Japs
•M Russell & Sambo
•Travers & Douglas
•Lew Wilson
•Reynolds & D Co
•2d half
•Collins & Hart
•Dalton & Craig
•Howard & Lewis
(Two to fill)
FITCHBURG
Cummings
•Wilson & Keppel
•Marie Sparrow
•Howard & Fields
•Tom & Helen Ramer
•Mora & Reckless 2
•2d half
•Pierlet & Scofield
•Bradbury & Sealy

CHICAGO KEITH CIRCUIT
CINCINNATI
Palace
•Bronius & Brown
•Frances & Marcell
•Sherlock & C
•Walze & Dyer
•Hickman Bros
•Frances Kennedy
•2d half
•Althia Lucas Co
•O'Malley & Mc'oid
•"Echoes Scotland"
•Jarvis & Jarrison
•"Current of Fun"
FT. WAYNE, IND.
Palace
•Ed & Wynn
•Reynolds & White
•Van & Carrie Avery
(One to fill)
•2d half
•Daly & Burch
•McKinley Sisters
(Two to fill)
FLINT, MICH.
Palace
•Piles & Wilson
•Norman & Landes
•H Van Posen
•Fitzgerald & Carroll
•2d half
•Royal Sydney's
•Doris Lohr
•"John's New Car"
•"The Shiek"
•Frank Devoe Co
H'NT'GTN, W.VA.
Huntington
•Gabby Bros
•Van & Carrie Avery
(One to fill)

INDIANAPOLIS
Palace
•Toyland Frolics
•Jessie Miller
•Walter & Jerry
•Gage Ayer & Bro
•Gauline
(One to fill)
•2d half
•KIM'ZOO, MICH.
Regent
•S. Blair & Gray
•Frank Devoe Co
•Fanny & Symonds
•Jama Four
(One to fill)

3d half
Norman & Landee
Mabel Donlin Co
Lee Haley
(Two to fill)

KOKOMO, IND.
Strand
Active & Lehman
Corradini's Animals
3d half

Kino
Chas Rogers Co
Raynolds & White

LANSING, MICH.
Regent
Carles & De Fries

Parrell Taylor Co
Stan Stanley Co
MIDDLETOWN, O.
Gordon
3d half
Daly & Birch
Buddy Walton
Lucy Bruch
M'KEGON, MICH.
Regent
1st half
Lee Haley
Finlin & Worth Co
McDonald Trio

PADUCAH, KY.
Orpheum
1st half

LEE MASON

With STAN SCOTT
"Nobody can please everybody." YET
we are working every day.

Mumford & Stanley
Cornell & Pate
Larry Comer
Arthur De Poy Co
3d half
Sincal & Gray
Mabel Harper
Duval & Symonds
Benini Bros
Kuma Four

LEXINGTON, KY.
Ben AM
Wilson Bros
Whitfield & Ireland
Yell & Clady
Jacques Yvett Co
Kloven Revue
3d half
Jack Wilson
Burns & Lorraine
(Three to fill)

LIMA, O.
Parrot O. H.
G. & M. Le Fevre
Marsh & Williams

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
Sophie Tucker
Van & Corbett
Smith & Barker
Williams & Taylor
J. & J. Gibson
State Lake
(Sunday opening)
Gus Edwards
Sandy

MILWAUKEE
Palace
(Sunday opening)
Circumstantial E
Miller & Bradford
Redmond & Wells
Stars of Yesterday

Official Dentist to the N. Y. A.
DR. JULIAN SIEGEL
1493 B'way (Putnam Bldg.) N. Y.

Eva Fay
Marmel Sisters
Paul Decker Co
J. & W. Henning
Cahill & Romaine
(One to fill)

DENVER
Orpheum
(Sunday opening)
Morgan Dancers
Belle Montrose
Jack George Duo
Revan & Flint
Novelly Clintons
Gordon & Day
Hughes & Debrau

DES MOINES
Orpheum
(Sunday opening)
"Flashes"
Fanner & Gilmore
Corline
Smith & Strong
Wilson Aubrey Trio
Herbert & Dore
York & King

BULTE
Orpheum
(Sunday opening)
H. B. Walshall
Ernest Hatt
Spencer & Williams
Langford & Fred's
M. & P. Miller
DeMarco & Band
Visser & Co

KANSAS CITY
Main Street
J. & N. Olms

Seed & Austin
Berac's Circus
Bankoff Co

MINNEAPOLIS
Hennepin
(Sunday opening)
Lou Tellegen Co
Jessie Reed
Anderson & Bart
Dave Ferguson
Mme Hermann
Herbert
Sully & Houghton

NEW ORLEANS
Orpheum
(Sunday opening)
Vera Gordon
Beckford Dancers
Artistic Troup
Three White Kuhn
Kay Hamlin & Kay
Billy Collins
Margaret Padula

OAKLAND, CAL.
Orpheum
(Sunday opening)
Parlor Bedr'm & B
McKay & Ardine
Neal Abel
Juggling Nelsons
McRae & Clegg
Conlin & Glass

OMAHA, NEB.
Orpheum
(Sunday opening)
Crescent Fash Plate
Family Ford
Kennedy & Berle

WIGS Toupees Make-Up
WORTH G. SHINDHELM
109 W. 46th St., N. Y.

Simpson & Dean
Dave Manley
O'Donnell & Blair
Moore & Kendall
Carniel of Venice

Orpheum
(Sunday opening)
Harry Holman
Hector
Elizabeth Bred
Dancing Kennedy
Herbert Dyer & Co
Frawley & Louise
Irene Castle

LINCOLN, NEB.
Orpheum
(Sunday opening)
Gretta Ardine
Weaver & Weaver
Beasie Clifford
Chandon Trio
Hubcock & Dolly
Dorsey & Dayne
James Stevens

LOS ANGELES
Hill Street
(Sunday opening)
Bailey & Cowan
McCarthy Bros
Jack Norton
Hays & McIntyre
(Two to fill)

Orpheum
(Sunday opening)
Williams & Wolfus
Grace Duro
Kerr & Weston
Andrew Trio
Meehan's Dogs
Royal Gascones
V. & E. Stanton
Person N'port & P

MEMPHIS
Orpheum
Lyle And
Keremjarto

Nagys
Senator Ford
Faber & McCowan
Karoll Bros

PORTLAND, ORE.
Orpheum
(Sunday opening)
Dugan & Rayman
B. Folson & Band
Bernard & Garry
Wayne & Warren
DeWitt Burns & T
Florence
Eric Zardo

SACRAMENTO
Orpheum
(11-13)
(Same bill plays
Fresno 14-16)
Henry Santry
H. & A. Seymore
D. H. Hy
Burke & Durkin
McDevitt Kelly & Q
Rose Ellis & Rose
Albert

ST. LOUIS
Orpheum
Mrs R. Drew
Marion Weeks
Franklin & M'ison
Hawley & Chalm
Ker & Weston
Eight Blue Demons
Edith Clifford
Heras & Willis

ST. PAUL
Orpheum
(Sunday opening)
Edith Taliferro
Low Buckstuder
Flying Henry
I. Bremen & Bro
Al K Hall
Pat Shelly & Co
Armstrong & Phelps

Green & Blyler
Jack Strook
Cleveland Bronner
Frank J. Corbett
Lola Chalfonte

CHICAGO
Garrick
(Sunday opening)
"Prolet of 1922"
Herman Timberg
Nat. Nazario
Back & Hubbs
Darling & Timberg
Kiss & Paulson
Ten Dancing Dolls

CINCINNATI
Shubert
(Sunday opening)
"Reunited"
Weber & Fields
Chas T. Aldrich
Lynn Cantor

SALT LAKE
Orpheum
(Sunday opening)
Victor Moore
Giletti & Kohn
Foley & LaFour
Columbia Coleman
Adolphus & Co
Billy Glasco
Lawton

SAN FRANCISCO
Golden Gate
(Sunday opening)
Leo Heers
Olson & Jenkins
Jungland
Adelaide Bell
Dooley & Sales
Dr. Thompson

Orpheum
(Sunday opening)
Pittsburg
Alma Neilson Co
Perone & Oliver
C. & P. Usher
Little Billy
Adole Rowland
Lis Gellis

SEATTLE
Orpheum
(Sunday opening)
Middleton & S
G. & P. Moley
Walter C. Kelly

SHUBERT CIRCUIT

(The Shubert
unit shows are
printed herewith
their travel. The
the circuit intact.)

NEW YORK CITY
Central
"Whirl of N.Y."
Roy Cummings
Florence Schubert
Paula Bros
Kyra
Keno & Green
H. O. H.
"20th Century Rev"
Four Marx Bros
Kraus & White
Olga & Miksha
Novelli Bros
Marie Rossi
Meka Stamford
Royal Ballet

BROOKLYN
Crescent
"Midnight Revel"
Whipple & Huston
Purcell & Ramsey
Riggs & Wittich
Claire Devine Co
Theatricals
George Mayo

ASTORIA, L. I.
Astoria
(Bore Park, Brook-
lyn, split)
1st half
"Stolen Sweets"
Watson Sisters
Steppe & O'Neill
Berk & Brazil
Kings Syncoption
DeKoch Trio

NEWARK, N. J.
Keeney's
"Facts & Figures"
Villani & Rosale
White Trio
Six Stellas
Twinnelle & Bolla

PHILADELPHIA
Chestnut St. O. H.
"Spice of Life"
Frank Clark
Kramer & Boyle
Frank Gaby
Julia Keely
Bell & Walker
J. Wainwright Sis

WASHINGTON
Belasco
"Troupe of 1922"
Courtney Sisters
George Jessell
Ann Codee
Edwards & Manuel
Ann Lowenworth
Sam Bennett
Gertrude Hayes Jr

ALTOONA, PA.
Mishler
(11-12)
(Same bill plays
Wellers, Zanesville,
13-14; Court,
Wheeling, 15-16)
"Stepping Second"
James C. Morton
Ventour Bros
Harry Bloom
Mortons
Hans & Peary
Bard & Pearl

PITTSBURGH
Aldine
"Glimme at Thrill"
Tip Top Four
Sorel & Gluck
Gene Barnes Co
Herbert Dargett
Nanette & De Fay
Gardner Trio

CLEVELAND
State
(Sunday opening)
"Midnight Riders"
Smith & Dale

MAX FACTOR'S SUPREME PREPARATION

Remove - Whitening - Rouge - Powder
SOLD IN NEW YORK BY
Harlow & Luber, Druggists, B'way & 46th St.
Central Drug Co., 1th Ave. & 46th St.
James 1th St. Drug Store, 3th & 4th St.
C. O. Biglow, Inc., 4th Ave. & 3th St.
SOLD IN CHICAGO BY
Buck & Rayner's, and Public Drug Co.
G. Cussingham, Distributor, 8, Pacific Place,
New York City.

Downing & Buddy
"Headliners"
Jim & Jack
"Rolling On"
Low Cooper
Mack & Brantley
2d half
DeMol Bros
Chas Gibbs
Nelson & Barrys
Grace Cameron Co
Roy P. Kelly
Golden & Lewis
Delaney & Keller
Jack Inglis
(One to fill)
Victoria
Chas Gibbs & R
McCormack & R

CHICAGO
Englewood
(Sunday opening)
Pierce & Pegg
Chas Howard Co
John Quigg
Dolly Morrison
Dewey & Rogers
Emile Clapper
Townes & Franklin
Detroit O. H.
(Sunday opening)
"Hello Everybody"
Gertrude Hoffman
H. & W. Lander
Carey Bannou & N
Billy Rhodas

TORONTO
Princess
"Success"
Abe Reynolds
Nomet
Ben Holmes
Reno
Warren & O'Brien
Bernard & Scarth

BUFFALO
Criterion
"Carnival of Fun"
Alfred Latell
Clark & Verdi
De Wolf Girls
Clemson Belling Co
Romero Troupe
Bell Hamilton
Jack Reid

Open Week
"Rose Girl"
Arco Bros
Albion Sisters
Louise Simon
Libby & Sparrow
Shemp Camp
Harry Coleman
Robert Halliday
Worcester
(Bijou, Fall River.

CHICAGO
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HUGH HERBERT

Phone: RICHMOND HILL 9683

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Romero Troupe
Bell Hamilton
Jack Reid

White & Beck
Marcella Coreana Co
Margaret Merle

MOUX CITY, IA.
Orpheum
Zelaya
Franklin & Charles
Rae Samuels
(Three to fill)
2d half
Roxey La Rocca
Finlin & Hill
Schwartz & Clifford
Valand Gamble
"Shadowland"
(One to fill)

VANCOUVER, B.C.
Orpheum
Eddie Leonard
Hallen & Russell
Tuscano Bros
Mellia Bart
"Profiteering"
Billy Dale
Signor Tricico
Quiky Four

WINNIPEG
Orpheum
Bert Fitzgibbon
Jack Hanley
Wilfred Clark
Eddie Miller
El Rey Sis
Roxcoe Alley
Lee Kellinos

SEATTLE
Orpheum
(Sunday opening)
Nora Bays
Hannaford Family
Pasquall Bros
H. & G. Ellsworth
Billy McDermott
Bert Baker Co
Richard Walley Co
Peggy Carhart

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Low Cooper
Mack & Brantley
2d half
DeMol Bros
Chas Gibbs
Nelson & Barrys
Grace Cameron Co
Roy P. Kelly
Golden & Lewis
Delaney & Keller
Jack Inglis
(One to fill)
Victoria
Chas Gibbs & R
McCormack & R

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BEFORE YOU LEAVE ON YOUR ROUTE— FOR YOUR WINTER SUIT and OVERCOAT SEE BEN ROCKE
Specially Designed Ready-to-Wear Clothes
1632 BROADWAY
At 56th Street NEW YORK CITY.
Telephone CIRCLE 3307

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Quiky Four

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Jack Hanley
Wilfred Clark
Eddie Miller
El Rey Sis
Roxcoe Alley
Lee Kellinos

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Hannaford Family
Pasquall Bros
H. & G. Ellsworth
Billy McDermott
Bert Baker Co
Richard Walley Co
Peggy Carhart

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Reno
Warren & O'Brien
Bernard & Scarth

BUFFALO
Criterion
"Carnival of Fun"
Alfred Latell
Clark & Verdi
De Wolf Girls
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Nomet
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Reno
Warren & O'Brien
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De Wolf Girls
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2d half
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Finlin & Hill
Schwartz & Clifford
Valand Gamble
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(One to fill)

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Eddie Leonard
Hallen & Russell
Tuscano Bros
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Billy Dale
Signor Tricico
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Crystal Bennett Co
Percival Noel Co
Billie Gerber Revue
"The Volunteers"
Rainbow's End
(One to fill)

DUBUQUE, IA.
Majestic
1st half
Harvey Haney & G
Percival Noel Co
Barry & Layton
Rainbow's End
(One to fill)

ELGIN, ILL.
Rialto
Selbini & Grovini
Blue Bird Revue
(One to fill)
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Ja Da Trio
Milner & Kilby Rev
(One to fill)
3d half
Mason & Morris
Billy Doss
Dave Harris Band
RACINE, WIS.
Rialto
J. C. Lewis Jr Co
Christy & Bennett
McDonald Trio

ROCKFORD, ILL.
Palace
Mowatt & Mullen
Henry Catalano
Bobby Jackson Co
(Three to fill)
2d half
Jean Barrios
Tyler & Crollie
Bobby Jackson Co
Billy Beard
Carl Rosini Co
(One to fill)

SIOUX FALLS, S.D.
Orpheum
Will Morris
Chadwick & Taylor
Basil Huggins
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2d half
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Astoria
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Hops & Vernon
Alton & Allen
Headliners
Low Cooper
"Boys Long Ago"
2d half
Daisy Bros
Hainbow & Mohawk
Grey & Byron
Potwell Brown Co
Grant Gardner
2d half
LeRoy Bros

CHICAGO
American
Twins
(Five to fill)
Inez Hanley
Youth & Melody
(Four to fill)

ASTORIA, L. I.
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3d half
Russell & Hayes
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Headliners
Low Cooper
"Boys Long Ago"
2d half
Daisy Bros
Hainbow & Mohawk
Grey & Byron
Potwell Brown Co
Grant Gardner
2d half
LeRoy Bros

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

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Sophie Tucker is doing 40 to 45 minutes at the Palace and leaving her audience hungry. At the opening matinee Sunday every number was richly rewarded with applause and she made two curtain speeches. Next to closing and in a full stage special set, it was required she do seven minutes in "one," at the conclusion of which she found two grand pianos on stage and a setting being arranged for Snell and Vernon. The instruments were to be moved to the first entrances, where they were left, as it was impossible to get them through. Ernestine Vernon did not know this and attempted to exit as usual after the Snell and Vernon act, but was forced to back up and make her way off stage in "two."

Elizabeth Brice is on the same bill, but there is no conflict, for Miss Brice is on fourth, and does a different cycle of song numbers.

Johnny Singer and his dancing dolls open the show and give it a rapid start. Valand Gamble follows with rapid calculation, introduced in a comedy act in which the straight man is the comedian. John Davidson, billed as "the distinguished dramatic and moving picture star," appears with "a company of 12 American actors," according to the program in "Circumstantial Evidence." The program need not assure observers that his company was gathered together without seeking talent across the water, for neither the English comedian or the German singer could possibly be accepted as representative of the best to be found abroad. The company is divided into a singing section and a comedy section. The first is fair only, while the latter is satisfactory. Mr. Davidson's workshines and the play itself always has been notable for its appeal.

Elizabeth Brice scored nicely in fourth place, with Leo Milton at the piano and was followed by Leo Donnelly and Marjorie Dalton in "Tis and 'Tisn't," which is a clever skit, splendidly done. Don Barclay and Del Chain hold sixth position with comedy which is more than 50 per cent the same as that offered by Eddie Nelson and Irving O'Hay at the Garrick some time before with Shubert vaudeville. Barclay is a comic with a method all his own. His quiet methods are effective and throughout the act is highly entertaining. They precede the headliner and are followed by Bob Snell and Ernestine Vernon in an artistic presentation of ring work in which a one-man feat catch is featured.

Loop.

It doesn't seem that the State-Lake audience will ever tire of jazz bands, for Eva Shirley drops in this week with another of them and scores quite as strongly as the preceding organizations of this nature. Miss Shirley is giving her act a standing among offerings of this nature by not doing but two songs and having only one other injected feature in a boy dancer. There were many insistent encores Sunday at the first show, but Miss Shirley left them hungry for more.

The show opened with "At Rain-

bow's End," a pretty posing act. Ben Nee One followed and duplicated his recent success at other Chicago theatres.

Fred Lindsay scored, decidedly with his whip cracking exhibition. Liddell and Gibson kept the audience interested throughout and there was genuine surprise when the second wig was removed. Eva Shirley and band came next on the program. Fenton and Fields provided the second surprise of the show by their entrance and from that time on pounded vaudeville home runs. The Osborne Trio brought the performance to a successful conclusion. O'Donnell and Blair and Bob Hall are doing well in the shows this week, but were not a part of the first performance of the week.

The half of the Rialto show which is booked in Chicago measured fully up to the five acts of a road Loew show which comes into that theatre each week, making a ten-act bill which is one of the best seen at that theatre in some time. The road show consists of LaFleur and Portia, Armstrong and Tyson, Fred Weber and Co., Hawkins and Mack and Vlasta Maslova and Co., while the locally booked acts are Bob LaSalle,

perfect articulation. There is more than music to a song when Bob LaSalle sings it. His numbers are a little spicy, but could not be styled suggestive. A dance impersonation of Friscoe is used to close. One of his songs, a Chinese number, was rendered by Nora Bayes when at the Garrick recently.

Vlasta Maslova and Co. offer "The Story of the Dance," a pretentious offering in which four ladies and two men, all good dancers, present a variety of terpsichorean displays, making a number which outranks the usual feature of the Loew-shows.

Haydn, Goodwin and Rowe, appeared to good advantage here than when recently seen at the Majestic, but at this registered big. They get their numbers across better than their singing ability warrants, scoring on their enebart qualities.

James Kyle MacCurdy and company are seen in "Stingy," a comedy sketch which has no merit and which is valuable only inasmuch as MacCurdy is willing to go to any honkum lengths to get laughs.

Armstrong and Tyson have a combination which is lacking in effectiveness although the man of the team evidences class at times and the girl goes through the gamut

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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Maydn, Goodwin and Rowe, Tom Mills, Hart and Helane and James MacCurdy and Co. Bob LaSalle is proving a big hit. Vlasta Maslova and Co. featured, are offering class enough for the biggest theatres. Tom Mills opened the show, a pantomime comedy act on the style of Joe Jackson, getting quite a number of laughs and measuring up to requirements of small time vaudeville.

Hawkins and Mack present a regulation blackface comedy act which has most of the talk pertaining to boxing. The comedian scores with a slow eccentric dance, but otherwise the offering is typical of medium time.

LaFleur and Portia could open a bill in a better grade house satisfactorily. The woman is one of the original Four Portia Sisters. She does a few contortion stunts and one good teeth trick. The man works on the rings and does a teeth spin while suspended in mid air which lasts two minutes. He did 342 revolutions at this show and then was able to take a bow without showing effects of the whirling.

Fred Weber and Co. have a ventriloquist act in which the company is a lady who does no more, as far as the audience knows, than walk across the stage at the opening of the act. Weber is a clever ventriloquist and has an interesting act. His baby crying stunt went particularly big.

Bob LaSalle scored with songs, which is due to his personality, good voice and particularly to his

of musical comedy characters in the accepted style.

Every act on the bill at the Majestic was liberally rewarded with applause at the last show Monday night. Le Hoen and DuPreece have a shooting act which has novelty, inasmuch as there is very little marksmanship and the performers in more to song and comedy talk. Helms Sisters appear in a special set, displaying very pretty costumes, and sing with a routine mostly double numbers. They have pleasing voices and an attractive vaudeville style. Grindell and Esther carry the small-time mark very plainly, but satisfied at the Majestic, where his comedy and her attractive appearance overcame any lack of talent.

Henri Margot registers with an elaborate dancing offering in which he is assisted by two dancing girls while two more play violin and piano. Margot is a clever dancer and his girl associates are charming and capable dancers while the girl musicians contribute importantly to the offering.

Duval and Symonds have some bright talk and the comebacks of the man are so introduced as to score to the very limit. It is seldom that dialog of this nature is put over so successfully, and little doubt but what this act will be heard from in the future.

Bernivici Brothers, with an elaborate setting and a company in their support, present their violin playing with the same splendid success that has characterized their offering in the past and were rewarded with bountiful applause.

Billy Beard, blackface monologist, filled the next to closing position, never letting down in his work and scoring as few entertainers of that class are able to do nowadays.

The Six Hassans duplicated their success at the Palace, starting off with a few poses, which is a neat way of introducing tumbling, and getting into pyramid building and finally into whirlwind tumbling.

The injunction case of Tom Brown vs. C. L. Brown, set for a hearing here last week, was postponed on agreement of attorneys.

Fred W. Jordan, advance agent of "For Goodness Sake," has a claim of \$600 against the company, which has been placed with attorneys here for collection.

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warbled through to a substantial hit, MacRae and Clegg closed in an entertainment bicycle routine. Harold Alberto opened with talk and magic feats done in a showmanship manner.

Hobart Bosworth has severed his connection with the Motion Picture Utility Corporation here and has gone to Los Angeles, where he will be a member of the cast of "Vanity Fair."

There has been a sort of an epidemic of theatre hold-ups in this section during the past few months. The latest was the T and D theatre in Oakland, where last week two armed thugs held up the cashier, Miss Esther Steffens, and Manager Ralph Kreutzberger and obtained \$300.

Frank Ellis' Orchestra is going into the St. Francis hotel.

The Victory, San Jose, is being completely renovated.

The Community Chest Benefit staged a show for one night in San Jose last week at the Victory, and the receipts for the one night totaled \$191,250. Patrons fixed their own price on seats and the amounts ranged from one to five thousand dollars. The show was given under the direction of the Elks.

Gouverneur Morris has filed suit in the United States District Court against the Distinctive Productions, Inc., for an accounting of the film, "The Man Who Played God," which starred George Arliss.

Frank Keenan is going to take his new play, "Peter Weston," which had its premiere at the Alcazar, to New York. He plans to start rehearsals this week and be ready to open Jan. 16.

"Knighthood" is being shown at the Franklin theatre in Oakland and the seats are being reserved. This is the first time in the history of this house that such a policy has been in force.



CISSY and GEORGIA SEWALL

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is rendering a program of his own compositions. The picture "Sin Flood," is short and even with the additional attraction, the program is not prolonged.

Billy Baskette has been down for several weeks whipping a local revue, "The Baltimore Follies" into shape. This production will be given by Marcus Loew in the Hippodrome next week (Dec. 11). Its cast will consist entirely of local talent, recruited chiefly through the newspapers. Hilda Wager is to be featured and many other local beauties will appear.

Business here last week was big. "Liliom," with Joseph Schildkraut and Eva Le Gallienne, at the Auditorium, got fine notices and near capacity throughout the week, with an extra matinee Thanksgiving. The show grossed around \$16,000 with little paper out.

"Rose Briar" proved a disappointment as a play but Billie Burke has a rather loyal following here and they came out in force to greet the star. All the critics, with but one exception, Vandercook on the newly established "Post," panned the show unmercifully. One of them, J. O. L., usually a rather sympathetic writer, saying the piece itself was an insult to the intelligence of any audience. Notwithstanding all of this, the house held good audiences during the week, and they came out in force to greet the night shows, with the same condition prevailing Saturday night. Mr. Tarkington, Mr. Ziegfeld and David Burton were here patching up parts of it and changing much of the last act. It is possible it grossed \$13,000 or more, due to the holiday business. Mr. Ziegfeld's lavish production covered many faults in the play itself and did much toward sending those not so critically inclined home happy.

"The Nightcap" at the Lyceum was done with the stock there and proved a disappointment from a business standpoint. The first night held a pitifully small house but business picked up to small as the week went on. It probably grossed \$4,500 or thereabouts.

The Maryland, playing Keith vaudeville, had one of the banner weeks of its career, playing a monster bill with May Wirth, Marion Harris,

Ibachs' Band, Powers and Wallace and Bryon and Broderick among those on the bill. An extra show was played on Thursday and the demand for seats was so great that an 11 o'clock show was put on Saturday night. The Academy, playing "The Rose Girl" unit, did a fair business with the holiday trade doing a lot to help. The big Army-Marine football game here last Saturday brought thousands of visitors into town and had its effect on patronage at the night shows. The Academy business went around \$7,000 with many two-for-ones out. The Auditorium had two-for-one tickets out for the Monday night show of "The Monster."

Thursday night, Fred C. Schanberger and his son, J. Lawrence Schanberger, owner and manager of the Maryland theatre, respectively, gave a Thanksgiving dinner to every vaudeville artist in town. The Shubert forces were present, as were the acts playing at the Garden and the Hippodrome. The Ibach band at the Maryland furnished music for the affair, which was held late at night in the Jardin de Danse, below the Maryland theatre.

The Baltimore "Sun" has had one more break with a local playhouse. This time it is the Lyceum, which is playing stock, produced by George Marshall. This week's production of "Buddies" had the mischief panned out of it by the "Sun," while the other papers were more or less indulgent. The Hobart piece was really given an elaborate stock production, with Roland Young, who created the role of Babe, Harry Minton, a dramatic actor, last seen on Broadway in "The Endless Chain," and Frances Howard, a musical comedy miss, as Julie. Quite a company was put around them, and the production figured as a pretty expensive piece of work. But, nevertheless, it got a panning, and a good one at that, and the ire of the management was aroused. After a telephone conversation with the "Sun" editors, the newspaper men told the theatre men that hereafter they would refuse to accept their passes. This action came after a pass was refused at the Tuesday afternoon performance.

Already this year the "Sun" has refused to accept passes from the Academy of Music, but this came while Frank McCune was manager of the theatre. Since John B. Campbell has been in as manager relations have become friendly once again. The whole thing is merely an age revival of the question as to whether a newspaper can say what it likes about a show. In this case the point is proved that a newspaper is not begging for passes, but will accept them only then friendly relations exist between the theatre and the paper.

"Masked Men," Major C. Anderson Wright's expose of the Ku Klux Klan done into a dramatic piece, was attached after it had played one performance at Ford's theatre here

and closed. Langdon Gillett, who was stage manager of the show and who was also co-author with Major Wright, got but the attachment, and it was accepted by Harry A. Henkel, the Erlanger representative at Ford's. The entire company was owed two weeks' salary, according to reports, and when the show failed to walk the company members decided to do that stunt themselves. Ergo, the attachment. It was the first that had ever closed a show in Ford's theatre, according to the major, and he was very much downcast about it all, as he had just returned from New York and had arranged for money and had also arranged to come into the Forty-eighth Street theatre next Tuesday.

The play opened here Monday night to a good house, but which was mostly paper, it being said that less than \$100 reposed in the box office. It drew a general panning, and on Tuesday night money was refunded and the show called off. Major Wright said that while he was in New York he had hired a new director to replace Gillett, whom he had fired Sunday night. He said that he intended to whip the show rapidly into shape so that it would be in a fairly decent way for its metropolitan premiere.

A statement given out by Major Wright follows:

Upon seeing the show in Harrisburg I realized the terrible condition of the piece from improper directing, so upon arriving in Baltimore Sunday I immediately told Langdon Gillett that it was impossible for him to go farther with the piece, as he was incapable.

I had taken Gillett from the new Lyceum stock company in Baltimore, where he was stage manager, to construct my play on the Ku Klux Klan for stage presentation. I left Baltimore Monday night for New York, refusing to pay Gillett his last two weeks' salary for reasons that he had not followed in-

structions or in any way placed the show in shape for our metropolitan opening. This condition was brought to me by every member of the cast, who urged me to secure a new director, saying that they would go no farther with Gillett. While I was in New York Gillett attached the show, throwing over 30 people out of employment, simply to avenge himself on me as an individual and keep the production from going into New York.

It was said that Gillett acted as the Equity agent and closed the show for non-payment of salaries, but he could not be reached Tuesday night. Wright said that he owed Gillett \$290 for two weeks' salary.

This makes the ending of the second try which Wright has made with his Ku Klux play, the first being entitled "Behind the Mask," which had a few brief weeks up New York State.

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ALBANY, N. Y.

HARMANUS BLEECKER HALL
 —This week, Proctor Players in "Getting Gertie's Garter." Next week, "The Fascinating Widow."
PROCTOR'S GRAND—Pop vaudeville and pictures.
MAJESTIC—Entire week, "Heads Up" (Mutual Wheel).
MARK STRAND—First half, "The Pride of Palomar." Second half, "Nero."
CLINTON SQUARE—All week, "Notoriety."

THEATRICAL CUTS
 THE STANDARD ENGRAVING CO. INC.
 225 WEST 39th STREET, NEW YORK

LELAND—All week, Priscilla Dean in "Under Two Flags."

More publicity attended the debut of Mary Ann Dentler as the lead of the Proctor Players at the Hall Tuesday afternoon than that accorded any previous local stock star with the exception of Minna Gambel, for whom a guessing contest was staged prior to her coming to town. Miss Dentler received special notices in all dailies, the "Evening News" especially giving her a good "send off" with a "spread" on page 3 of Monday's paper, the spot where the new paper displays its feature stories.

Frank Stirling, secretary of the Albany Kiwanis Club, resigned last week to accept a position with the

Robbins Amusement Co. of Utica, which operates a chain of theatres in central New York. The Robbins company was recently incorporated with a capital of \$2,000,000. Sterling left the stage several years ago to engage in business in Albany. At one time he was the lead of a stock company at Utica.

The sketch written by Jacob Golden, city editor of the "Knickerbocker Press" and Thomas G. Stowell, publicity director of the State Tax Commission, will be given a try-out at the Grand Dec. 14, 15 and 16. The piece has been titled "H. D. Q." It is a story which deals with the radio.

Edward J. Hart, general representative for E. F. Proctor who does all the booking for the Hall, told the writer this week that a New York chorus will be engaged for "The Fascinating Widow" next week. The local talent who were awarded prizes in the "Albany Follies" at the Grand a few weeks ago also will be engaged. Tommy Martelle has been specially signed for the musical play.

"Amateur Night" has returned to the Majestic, where mutual burlesque is being played. O. H. Stacy, manager of the house, has had a rocky road trying to draw the old burlesque fans who were regular patrons at the old Empire (now razed), where the Columbia attractions played. It is reported, and resorted to the "Amateur Night" stunt to boost business. The amateurs will hold forth on Friday nights. When the Majestic first opened 12 years ago "Amateur Nights" were staged in connection with the popular vaudeville policy, but after a while they gave the house such a "black eye" that they were dispensed with by the manager, Emil Deiches, who also built the theatre.

A novel publicity stunt was launched by Fred Elliott, manager of the Clinton Square, in connection with the showing of "Notoriety" at his house this week. Maurine Powers, the sixteen-year-old star of the film, came to Albany Sunday and was to make an appearance in conjunction with the screening of her film at the Albany Penitentiary. There was a defect in the projection machine, however, and the picture was not screened for the prisoners. Miss Powers inspected the jail, had her photograph taken with Sheriff John J. Allen, grabbed off much space in the local dailies and departed from our town.

It is reported that William Bernstein, owner of the Colonial and Hudson in Albany, is interested with New York men in the purchase of the old Kehoe Block in Little Falls, N. Y., as a theatre site. Negotiation for the purchase of the property have been started. If the deal is consummated, Little Falls will have three theatres, as W. H. "Pop" Linton, owner of the Hippodrome in that city and the Hippodrome at Utica, has already announced that he will erect a new theatre on East Main street, and Little Falls and Herkimer interests have purchased the Burrell property on North Ann street for the purpose of building a motion picture house.

Boston interests have purchased the McClumpher property on East

Main street at Amsterdam, N. Y., which includes the Amsterdam theatre and the Warner hotel. It is understood the structures will be converted into a mammoth department store. The Amsterdam theatre, formerly called the Opera House, is one of the oldest in the state.

NEW ORLEANS

By O. M. SAMUEL

TULANE—"Greenwich Village Follies."
ST. CHARLES—"St. Charles Players in 'The Broken Wing.'"
FACE—"Vaudeville."
CRESCENT—"Vaudeville."
STRAND—"The Young Rajah" (film).
LIBERTY—"Rags to Riches" (film).
TUDOR—"Queen of the Moulin Rouge" (film).

Eddie Hogan, doorman at the Orpheum for many years, has been forced to retire because of ill health.

Lasses White and his minstrel aggregation occupy the Tulane next week.

"You'll Be Surprised," the Loew unit show, playing at the Crescent the latter half of last week, sent the receipts up immeasurably.

E. V. Richards and Julian Saenger are vacationing in the west. They

guide the Saenger Amusement Co., Inc.

Jack Loyacano, formerly connected theatrically, died here the other day.

Harold Goldenberg, treasurer of the Tulane for five years, has opened a ladies' ready-to-wear establishment called "The Harold Shop." It adjoins the Grunewald hotel.

Anti-saloon convention here this week. But New Orleans remains the wettest spot in these United States.

One of the Paul Whiteman orchestras is at the Crescent the last half next week. The band leaps from this city to McVicker's, Chicago.

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No. 111

BRIGHT LIGHTS OF VAUDEVILLE AND LEGIT

PALACE 4 Mortons	CENTRAL 4 Marx Bros. Kranz & White	COLONIAL Lewis & Dody Maurice Diamond	GLOBE Tom Brown's 6 Brown Bros.
----------------------------	-------------------------------------------------	----------------------------------------------------	----------------------------------------------

The above performers have made personal appearances in Mack's New Clothes Shop, on West 46th Street, this week, to be outfitted for either the stage, street or both. Everyone is a recognized headliner and all recognized Eddie Mack as the bright light among clothiers.

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The Play of Style!

Style is the drama of dress. In it is found the tragedy of vogues dethroned, the love scenes of a new found beauty, and in the sphere of slippers, I. Miller is a playwright to whom the theatrical profession has given enthusiastic applause.

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HAL M. KING

BUFFALO

By SIDNEY BURTON

Colonel Van Wie, treasurer of the Majestic and one of the most widely known house treasurers between New York and Chicago, was absent from his post for two days last week and on his return announced that he had been married. The bride is a non-professional.

Maurice Revnes' production of Ferenc Molnar's comedy "Fashions For Men" at the Teck was enthusiastically received by the local reviewers. No show of the season has found more generally commendatory

comments from both press and public. It opened in New York Tuesday at the National. Aside from the Thanksgiving performances, business was below par. "Mister Antonio" at the Majestic fared scarcely better, the consensus being that the Tarkington show is antiquated.

By a decision handed down by the N. Y. State Court of Appeals this week, Loew's theatre lost its appeal from the ruling of the Appellate Division and will be called upon to vacate the Main Street site which it now occupies. The premises were formerly occupied by the Golde Clothes Shop and when Loew

started to build, the clothing concern was forcibly ejected from the site in disregard of its rights under its lease. The matter has dragged through the courts for over two years. The decision just rendered holds that Loew had no right to the premises and that Golde was wrongfully ousted. It is said that the clothing shop sustained damages of close to \$100,000 for which Loew is answerable.

DES MOINES

By DON CLARK

Famous Players has opened a film exchange at 1117 High street.

The Iowa is dark this week after having had one of the most successful months in recent history of Des Moines' legitimate house. Ed Wynn played the Iowa four days to capacity. Charles Gilpin in "The Emperor Jones" did a big business for three days. May Robson drew nearly capacity and Elia Ryan in "Intimate Strangers" did excellent

business last week. The next legitimate booking for the house is the last week in December.

"Main Street" in stock at Princess this week.

Films—"Woman Conquers" at Strand, "Sherlock Holmes" at Des Moines, "Her Only Way" at Garden.

MONTREAL

By JOHN M. GARDINER

HIS MAJESTY'S—Walter Hampden. PRINCESS—Vaudeville. GAYETY—Dan Coleman and his American Girls.

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Manikins
12 Mins.; Full Stage (Special Set)
Broadway

This is Mme. Jewell of manikin fame, aided by Faulkner, a man in the manipulation of the little figures. In this, the manikins are worked on a small platform set before a backing of a house with windows. Impressions of "Bringing Up Father," "Mutt and Jeff" and a number of picture stars, the figures representing the principals worked in the inimitable Jewell fashion to great results.

A baseball diamond is next shown with catcher, batter and umpire represented in action, the man adding dialog from back of the scenes. At the conclusion the drop parts to reveal Mme. Jewell handling the strings from atop the small stage. It's a novelty as it always has been, away from the usual closing act and right up to the Jewell standard of former years, which says sufficient. WYNN.

Thanks to Mr. Wynn for his very kind criticism here shown but due to his mistake must take this means of announcing that my act is neither owned or manipulated by Madame Jewell. I was associated for many years with my Father, the late Jesse Jewell, in the presentation of Jewell's Manikins, which fact seems to cause confusion; so, to protect myself and prevent others getting credit for my many years of hard work and thousands of dollars outlay to perfect my present act,

MANAGERS, BOOKERS, AGENTS, CRITICS AND OTHERS

PLEASE NOTE:

THE BASEBALL MANIKIN act known in the past as LILLIE JEWELL FAULKNER AND CO. and THE MINIATURE REVUE will in future be known ONLY as

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Booked Solid. Now (Dec. 7-10), Keith's Fordham.

Next Week (Dec. 11-13) Keith's Jefferson; (Dec. 14-17), Moss' Coliseum



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This charming new model is developed in black or grey suede as well as all patent. The two button novelty oxford effect is indeed a distinctive bit of originality.

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is the greatest actor in the world. He flopped so badly at the

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he has been re-engaged by the same management, to return and top the bill week of December 4th—to give him another chance to make his mark (not Marx) and to show a friendly feeling towards Americans.

SALARY £1,000 PER WEEK IN MARKS

Laid off last week, thanks to Election, Moss Empires, Stall Circuit, Variety Controlling and L. T. V.

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KANSAS CITY

By WILL R. HUGHES

SHUBERT—"The Green God."
GRAND—"Uncle Tom's Cabin."
GAYETY—"Youthful Follies."
GARDEN—Bridge Musical Stock.
ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.

PHOTOPLAYS—Newman, "Tess of the Storm Country"; Royal, "Singed Wings"; Liberty, "The Kentucky Derby"; Pantages, "The Face Between"; Mainstreet, "The Hound of the Baskervilles"; Globe, "The Altar Stairs."

Contrary to the indications of the advance sale and the Sunday opening, Ed Wynn in the "Perfect Fool" enjoyed a big week at the Shubert. Business gained steadily each night, and capacity was the rule after Monday. The regular Wednesday matinee was not given, the mid-week afternoon performance being changed to Thursday on account of the holiday.

Charles H. Taylor, who is the

plaintiff in a \$20,000 damage suit against the Mutual Burlesque Association for the loss of a five-year franchise, is piloting Peck & Kolb's "Hippity Hop" show over the Columbia circuit. Mr. Taylor is one of the oldest burlesquers in point of service on the wheel.

The Forbstein Radio Orchestra is now featured in the Pompeian room at the Hotel Baltimore, while the Coon-Sanders organization is the musical attractions in the Plantation Grill at the Muehlebachs. The latter bunch is also one of the featured "events" on the Newman theatre bill daily.

A surprise act, or afterpiece, although it was offered just before the last act, was introduced by the people on the bill at the Orpheum last week. It was called "More Poses from the Ole Family Album" and was introduced following Yorke and King's "The Old Family Tintype." All of the performers in the other acts appear as old tinctypes and are introduced by Yorke. After the introductions the ensemble join in a comedy version of the "Lucia" sextet, following which the various individuals give bits of singing, dancing, etc. Many of the acts have been together on the circuit for a number of weeks, and the specialty is running as smooth as a regularly framed production. Whenever a new act appears on the bill it is at once added to the "afterpiece." Last week's new artist was Rae Samuels.

Wednesday: Denishawn Dancers, Thursday: Walker Whitesides ("The Hindu"), Friday and Saturday.

SHUBERT—"Passers By" (Stuart Walker company).

GAYETY—"Baby Bears" (burlesque).

B. F. KEITH'S NATIONAL—Vaudeville.

B. F. KEITH'S MARY ANDERSON—"Burning Sands" (film).

RIALTO—"Ebb Tide."

MAJESTIC—"Above All Law."

ALAMO—"Notoriety."

WALNUT—"Heedless Moth."

KENTUCKY—"Manslaughter."

The "second production of the

University of Louisville Players at the Dramatic Workshop was even more successful than the first, both from an artistic and monetary standpoint. Three performances of "She Stoops to Conquer" were presented to audiences that taxed the workshop's capacity. The newspapers devoted more than the usual amount of space in their reviews.

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LOUISVILLE
By SAMUEL E. HYMAN
MACAULEY'S.—Irene Bordoni
("The French Doll"), Monday-

KITTY DONER

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TORONTO, ONT.

NEWS OF DAILIES

(Continued from page 9)

Tuesday night, last week. Intoxicated valued at \$10,000 are alleged to have been found, including 18 cases of Black and White Scotch, 200 bottles of wine and the same number of champagne. Moore claimed the liquor had been stored previous to prohibition. He had been previously raided by federal agents. The arrest of two men, loitering on the street, brought to light the fact that bootleggers are employing bodyguards to protect them from pickpockets when attending social functions.

Mrs. Sarah Allen, known along Broadway as "Mother" Allen, was guest of honor at a surprise party given by about 25 friends. The affair was held at the Stage Door Inn. The event was Mrs. Allen's 71st birthday.

Wallace Beery, picture actor, has announced his engagement to Miss Virginia Sutherland of Leavenworth, Kansas. Mr. Beery was formerly the husband of Gloria Swanson.

A new advertising scheme for New York was demonstrated a few days ago by an English concern using aeroplanes to write in the sky. The writing is done by means of a trail of smoke exhuming from the tail of the machine and done at a height of 10,000 feet. The initial demonstrations were most successful, being favored by perfect weather the first day, with the writing of "Hello, U. S. A." being said to have covered a distance of four miles. The innovation, for this country, has been going on for some time in France. It is the English concern's idea to establish an American company.

The story of Ada Gladys Powell, deported from this country shortly after her arrival, and who said she had crossed to marry James Dale, actor, has lead to the immigration officials notifying the actor he will also have to leave this country. Dale is appearing in "Loyalties." Serious admissions of the girl led to the order of departure.

Commissioner Enright has issued an order that all pistol permits will carry the photograph of the person to whom they are issued. For the current year, approximately 30,000 permits were given out.

The New York city traffic problem is far behind the situation in London, where close to \$50,000,000 has been spent in the last few years in an effort to gain a solution to the

A celebration at the Casino, New York, scheduled for Dec. 28, will be held in honor of that playhouse's 40th anniversary. Stars who have formerly appeared at the theatre will be invited to take part in the festivities.

The Producing Managers' Association has formed what is to be known as the American National theatre and whose aim it will be to support all "little theatre" movements throughout the country. There are 56 theatrical directors and producers included under the title who will support the project. A school of dramatic arts will be in conjunction with the movement, which is to favor amateur productions. The association will supply the money and experience to encourage the carrying out of the plan.

At a meeting of Democratic leaders a tentative legislative program was discussed, which includes the abolition of the Miller film censorship commission and a referendum to place New York on record as in favor of the sale of light wines and beer. The program is subject to amendment by Governor-elect Smith.

A change of judges in the "Speeders Court" of Los Angeles failed to result in a more lenient policy, so that over 100 men and women were behind bars Thanksgiving morning. Amongst them was Edith Sterling, film actress, who was sentenced to five days. She is the third woman to receive a sentence of "time" to date.

Musicians of the Strand, White Plains, N. Y., were enjoined by Supreme Court Justice Young when they gave 24 hours' notice that they would go on strike. The cause was a piano player in another theatre, but a member of their union, who failed to collect a bill for \$92.

A holiday audience at the Pearl, Pittsburgh, a picture house, was thrown into a panic when flames broke out near the operator's booth. No one was injured, but five firemen were overcome by smoke.

Eugene Walter, playwright and author, is seriously ill at the Blackstone hotel in Chicago. Mr. Walter is there to rewrite portions of "At the End of the World," now current in that city.

Irene Dalton, film actress, of Los Angeles, is named in a divorce action brought by Mrs. Ray Owens, of Toledo. The Owens' are prominent society people.

THE SEASON'S UNIQUE NOVELTY

SAM MOORE AND CARL FREED

THE VICTOR, VOCALION and COLUMBIA RECORD ARTISTS

IN

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This week (Dec. 4), Keith's Riverside, New York

Next week (Dec. 11), Keith's Alhambra, New York

M. S. BENTHAM OFFICE

Direction CHAS. H. ALLEN



SAM MOORE



CARL FREED

DENVER

By A. W. STONE

'Twas a good week for Denver. The fact that Thanksgiving day came along helped, of course. But there were other reasons, chief among them meritorious shows. "The Merry Widow," at the Broadway, gladdened the hearts of all concerned by drawing in real money at \$2.50 top. Business was good from the start. Thanksgiving receipts swelled the total to approximately \$17,000 for the week, including three matinees. Jefferson DeAngelis as "Nish," the messenger, struck local playgoers as considerably stilted in his comedy. James Liddy, Tom Burton, Peggy McClure and Warren Proctor came in for a generous share of praise and applause. It was like old times to see the Broadway filled to the topmost gallery.

The vaudeville houses did well, aided by the Thanksgiving rush. The bill at the Orpheum wasn't one to startle the natives, especially for a holiday week. Harry Watson, Jr., billed as the greatest comedian on earth, failed to tie anybody into knots of convulsions. Vincent O'Donnell, former Gus Edwards' star, made a hit with his singing, while Elizabeth Kennedy, of Kennedy and Berle, exhibited what local critics hailed as real dramatic ability. The balance of the list was mediocre in the extreme.

The Empress had a good week, notwithstanding the fact that it followed one of the ten-act weeks for which the house is establishing a vogue. Tommy Wyser, of Ross, Wyse and Wyser, had the audiences stamping and applauding for more. The announcement that next season he will co-star in pictures with Wesley Barry aroused noticeable approval. How true the announcement remains is to be seen.

"Bringing Up Father," at the Broadway, following the "Widow," is sliding into town with practically nothing in the way of advance paper or press notices. Seats offered at 75 cents top. "Take It From Me" follows.

"The Meanest Man in the World" at the Denham sustained the reputation of that stock house for good business when the offering is a light comedy. They stood in line for practically all performances.

While Ivan Miller, leading man, was essaying the principal role in the Cohan play, George Barnes, for-

mer leading man, was playing the same role in the Wilkes house at Los Angeles, according to local report. A Cohan farce always gets over big in Denver, especially at the Denham. Gladys George scored again, adding the laurels she had won here in the few weeks since she came.

Claude Sanders, manager of exploitation for the Famous Players-Lasky corporation, was nabbed by a detective and two uniformed policemen at the Union station as he stepped from his train Dec. 1, and informed he was wanted in Salt Lake City for violation of the Mann white slave law.

He was loaded into a patrol automobile and carted to Central station. Rick Rickerson, attached to the local publicity bureau of F. P. and H. W. Braly, one of the corporation's salesmen, protested vigorously against the arrest, declaring there must be some mistake, but Chief of Police Rugg Williams merely exhibited a Salt Lake telegram and declined to release the prisoner.

About the time that Saunders had made up his mind to spend a few days in jail, although confident there had been a mistake somewhere, somebody grinned and gave the joke away. The deal had been "framed" by Rickerson and several confederates in order to make Saunders feel he had reason to remember his Denver visit. The police department, including the chief, had been in on the frame-up.

M. S. Wilson, local manager of the corporation, and H. A. Ellison, manager of Princess and Rialto, were preparing to offer bond when Saunders tumbled to the truth. He came to Denver to attend the annual western district Paramount sales conference, scheduled for this week.

MEMPHIS, TENN.

By WALTER D. BOTTO
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.

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LOEW'S STATE—Vaudeville.
LYCEUM—Pates Musical Stock.
LYRIC—Field's Minstrels, 30-1.
Capacity.

Howard King, former newspaper man here, and his brother, Floyd King, owners of Hugo Bros. circus, are in Memphis for the winter. The show winters here.

Gene Mason, of the unit show at Loew's State, spent what he terms the finest Thanksgiving in many years in New Orleans, Thursday. The town is Mason's birthplace and his mother lives there. For five years he has been on the road and had not seen his mother.

Emily Taft, niece of the Supreme Court Chief Justice, William Howard Taft, is in the cast presenting "The Cat and the Canary."

Billie Lord, four-year-old star in Universal pictures, is a Memphis child. Billie is the son of J. G. Lord, for 15 years the traveling representative of a local syrup concern. Billie has been given positions in support of Agnes Ayres and

also has appeared in several recent comedy releases.

Vincoe Carline has booked "The Bat," "The Cat and the Canary" and "The Circle" for early December at the Lyric.

Howard Gale, ahead of "The Circle," at the Lyric, Dec. 12-13, has been coming to Memphis for 23 years as a press agent. Gale was in Memphis Tuesday and recalled some of the plays as far back as "The Black Crook" and other antiques of the old Bijou days.

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"The Demi-Virgin," with Hazel Dawn, at the Hanna, had a prosperous and profitable week, like all other Hopwood plays that visit the author's home town.

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Other films: Allen, "Oliver Twist"; Strand, "More to Be Pitted Than Scorned"; Standard, "All Night," with Rodolph Valentino.

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"Mischief Makers" 11 Empire Hoboken 18 Gayety Brooklyn.
"Monte Carlo Girls" 11 Gayety Brooklyn 18 Lyric Newark.
"Face Makers" 11 Garden Buffalo 18 Park Utica.
"Pell Mell" 11 Park Utica 18 Majestic Albany.
"Pepper Pot" 11 Majestic Albany 18 Plaza Springfield.
"Playmates" 11 Peoples Cincinnati 18 Gayety Louisville.
"Runaway Girls" 11 Bijou Philadelphia 18 Folly Baltimore.
"Smiles and Kisses" 11 Gayety Louisville 18 Broadway Indianapolis.
"White Pat" 11 L O 18 New Empire Cleveland.

LOS ANGELES

By ED KRIEG

Ivy Sheppard, well-known coast stock leading woman, heads the "Are You a Mason?" company, which has gone on the road.

John Tait expects to start remodeling of the Superba, on which site he will build his Los Angeles cafe during January.

Mike Lyman, of the firm which operates a half dozen cafes here and in San Francisco, has returned after four weeks in the north. Lyman says business along Market street is great.

George Boyer is agent for the Harry Fox "Oh, Look" show, playing coast towns.

It is reported that a stock theatre is to be built in Hollywood. Dick Ferris, veteran showman, is said to be behind the venture.

The Ambassador theatre is used on Sundays as a church. The sermons draw almost as many as do the film shows during the week.

WASHINGTON, D. C.

By HARDIE MEAKIN

A sudden switch in bookings gave Washington three worth-while attractions for the current week.

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MRS. RILEY Prop.

Thurston the Magician, who in the seasons past has been a splendid box-office attraction for the Garrick, was booked for that house, but at the last moment "Just Married," with Lynne Overman and Vivian Martin, came in for a Sunday night opening. Indications point to a good week.

Henry Miller and Ruth Chatterton in "La Tendresse" are at the National, having a big house for the opening Monday night. David Warfield in "The Merchant of Venice" comes to the house Dec. 10. Poli's has the San Carlo Opera Company in a repertoire of grand opera. This organization always does a big week here.

The Cosmos—Vaudeville. Loew vaudeville at the Strand.

Picture houses: Loew's Palace, Wallace Reid in "Clarence"; Loew's Columbia, "Trifling Women"; Grandall's Metropolitan, Charles Ray in "A Tarragon Made Man"; Moore's Rialto, "Shadowa." Creator the Italian bandmaster, is directing the Rialto orchestra as a special feature for the current week.

"Able's Irish Rose" enters its second week with the stock company at the President. "Buddies" is about to go into rehearsal to follow at the close of the run of this piece.

John McCormack appears at Poli's Dec. 12, following Geraldine Farrar, who opens Dec. 7. Both appear under the direction of Mrs. Wilson Greene.

Graham Velsey of the President stock company, while laying off during "Able's Irish Rose," went over to Baltimore

LOYALTY—AND MOUNTFORD

(Continued from page 10)

own foolishness, now that his usefulness has ended insofar as the Mountford combination was concerned. It's a bitter pill for this particular individual to swallow, to accept aid from anyone much less from the organizations he has battled all his life, yet in such a contingency he must hide his pride and bow to the inevitable.

The White Rats operated and lived under a union labor charter. Mountford still operates and lives by virtue of that same charter, upon which he traded with Equity for his future. He seemingly saw to it that his future should not be mingled nor confused with any of his former supporters, unless they could and would continue to send him "the dues", the everlasting Mountford cry that requires the work of a stenographer and the postoffice to collect. What the old loyal White Rats think of the "charter" now might be interesting to hear. It got them nothing but trouble as manipulated by Mountford, and it gets them nothing now, but appears to force them into charitable channels, while Mountford continues to eat, sleep and smoke his cigarettes without a thought from him concerning the fate or future of the men who made him, stuck to him and whom he walked out on—with the charter.

If it were not so sad it would be a laugh, to look back, recall the advice and warnings that loyal bunch refused to listen to, how they stuck to their selfish agitator, how he bullied them for the money he could get out of them, and what he led them into—to desert them, because they couldn't work and couldn't pay "dues". Whatever has been said of Mountford now goes double.

NEW YORK THEATRES

SAM H. HARRIS Attractions
MUSIC BOX THEATRE
West 45th St. Eves. 8:15. Mats. Wed.-Sat.
SAM H. HARRIS Presents IRVING BERLIN'S
'MUSIC BOX REVUE'
Staged by HASSARD SHORT.
WITH A GREAT CAST!

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JEANNE EAGELS
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Founded on W. Somerset Maugham's
Story, "Miss Thompson."

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EVENINGS at 8:30
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ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
With an All-Star Cast

GAIETY B'way & 16th St. Eves. 8:30.
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By JOHN GALSWORTHY
"SEASON'S BEST PLAY."—Tribune

EARL CARROLL Theatre, 7th Ave.
Eves. 8:30. Mats. Thurs. & Sat., 2:30
SCHWAB & KUSSELL Bring You
THE GINGHAM GIRL
with EDDIE BUZZELL
HELEN FORD BERTIE BEAUMONT
LOUISE ALLEN RUSSELL MACK
ALAN EDWARDS AMELIA SUMMERVILLE
And the BEST CHORUS on BROADWAY

HENRY MILLER'S THEATRE
124 W. 42d St.
Eves. 8:20. Mats. Thurs. & Sat., 2:20.
INA CLAIRE
AND CO., Including BRUCE McRAE in
ARTHUR RICHMAN'S New Comedy,
The Awful Truth

ELTINGE THEATRE, WEST 42d STREET
Eves. 8:20. Mats. Wed. & Sat.
A. H. WOODS Presents
FLORENCE REED in
"EAST OF SUEZ"
By W. SOMERSET MAUGHAM

Madge KENNEDY
in **SPITE CORNER**
By Frank CRAVEN
LITTLE West 44th Street.
Evenings at 8:30.
—Matinees Wednesday and Saturday—

B. S. MOSS' BROADWAY at 41 St.
B. F. KEITH VAUDEVILLE
"The PRIDE of PALOMAR"
With MARJORIE DAW

MARK STRAND
Broadway & 47th St.
"A NATIONAL INSTITUTION"
Direction: Joseph Plunkett
"The BEAUTIFUL and DAMNED"
STANDARD SYMPHONY ORCHESTRA
CARL EDUARDE, Conductor

BELASCO West 44th St. Eves. 8:30.
Mats. Thurs. & Sat. 2:30.
DAVID BELASCO Presents
LENORE ULRIC
as **KIKI**
A New Character Study by ANDRE PICARD.

New Amsterdam Theatre—W. 42d Street
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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

HUDSON 44th St. Eves. 8:30.
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SO THIS IS LONDON!
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AT THE
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MANAGEMENT—CHARLES DILLINGHAM
GREATEST SPECTACLE EVER
STAGED AT THE HIPPODROME
MAT. DAILY, 2:15; EVES., 8:15

LIBERTY THEATRE, W. 42d St.
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"Best American Musical Play
in the Whole Wide World"
GEORGE M. COHAN'S COMEDIANS
In the New Song and Dance Show
"LITTLE NELLIE KELLY"

GEORGE COHAN Thea. B'way at 42d St.
Mats. Wed. & Sat., 2:30.
THE LOVE CHILD
By HENRY BATAILLE
Adapted for the American Stage
By MARTIN BROWN
with a Notable Company, Including
HONEY BLACKMER
JANET BECHER
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JOHN GOLDEN SUCCESSES
7th HEAVEN
BOOTH West 45th Street.
Evenings at 8:30.
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AT THE GLOBE
"The BUNCH and JUDY"
ENTHUSIASTIC WELCOME FOR
CHARLES DILLINGHAM'S
NEW MUSICAL ENTERTAINMENT.
"IT'S A GREAT SHOW."—Eve. Post

CORT Theatre, W. 48th St. Eves. 8:15
Matinees Wed. and Sat., 2:15
MERTON of the MOVIES
Harry Leon Wilson's Story Dramatized
by Geo. S. Kaufman & Marc Connelly.
—WITH—
Glenn Hunter | Florence Nash

WILLIE AND EUGENE HOWARD OSWALD

STARRING IN

"PASSING SHOW OF 1922"

Direction MESSRS. SHUBERT Winter Garden, New York, Indefinite

CHARLES

"CRY BABY"

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Formerly Johnson and Dean.

The Black Caruso.

PANTOMIMIC FISHING NOVELTY

Direction: HARRY J. FITZGERALD

JACK LEE

in A PHONY RECITAL

Much obliged,

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KENNEDY AND KRAMER

HARD SHOE TAP DANCERS

Now Playing (Dec. 4) Moss' Broadway, New York

Direction TOMMY CURRAN, JAS. E. PLUNKETT OFFICE

BOSTON

By LEN LIBBEY

Just when the Keith people had about made up their minds, according to current report, that there wasn't a whole lot in this name-draw stuff along comes Elsie Janis, back to the vaudeville stage after an absence of five years, who gave the local Keith house at the Monday matinee the biggest attendance for months on that day.

The orchestra was very near capacity. The boxes were occupied, both down and upstairs, and while some of the attendance could be accounted for by the fact that many of those who came to the city for Thanksgiving were still with us, this could not account for the line that was at the advance ticket window when the show was closing.

The most fastidious of vaudeville patrons couldn't find a single "yip" against the acts that occupy the spot position on the bill this week. True, at the Monday matinee one of these acts—Miss Lettice—did not show, due to the failure of her apparatus to arrive in town; but with her back in the bill it should run the house full for every performance and leave a big turnaway on the last days of the week.

Following Miss Janis came Chic Sale. The appeal of Sale's act is countrywide. He held the house in the palm of his hand.

The show is opened with Samaroff and Sonia, billed as a bit of old Russia and which is actually a novel twist put on a dog act. It being the first act of this sort seen at the house for some time it got over very well.

Al Mameaux and Jimmie Rule, the former a National League pitcher, were next, and Al's singing demon-

strated how he is still holding a place on the vaudeville stage at a time when even the football season is in a fair way to be forgotten.

"The Minute Man," with Raymond Bond featured, is a "tab" filled with wit and action, and although it runs a bit longer it is so well put together and put over that it doesn't develop a single soft spot.

Wells, Virginia and West, always a riot, are no different this trip. While it trailed along for several minutes with good comedy action, the real thrill of the Fred Walton and Mary Prant act is the finish, when she slips her dress off and is arrayed in whatever term females use for B. V. D.'s. The finish puts it over to a whirlwind.

With the bill running as planned, Miss Lettice will show in next position, but Monday afternoon Grace and Halie DeBeers were penciled in. Their dancing act went over very fine considering the handicap the girls were working under.

Bert Ford and Pauline Price close the show with their "dancing on a silver thread."

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—Ruth St. Denis, Harry

Lauder, 8-9.

ENGLISH'S—"Perfect Fool."

BROADWAY—"Moulin Rouge

Girls."

PARK—"Wine, Women and Song."

Legitimate business slow last week, but movies, downtown houses, played to capacity.

C. Roltare Eggleston, manager of Keith's, has consented to co-operate in the Little theatre's movement to develop a Hoosier school of play-

AMERICA'S FOREMOST THEATRES AND HITS. DIRECTION OF LEE AND J. J. SHUBERT

GREATEST MUSICAL HIT OF AGES—
"BLOSSOM TIME"
Second Triumphant Year
CENTURY THEA. 63d Street and
Eves. 8:30. Cent. Park West
Matinees Wed. and Sat.

49th St. Thea. W. of B'way. Eves. 8:30.
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—HEADLINER OF MYSTERY PLAYS—
WHISPERING WIRES
—HAS THE TOWN TALKING—

SHUBERT Theatre, 41th Street,
—West of Broadway—
Eves. 8:30 Mats. Wed. and Sat.
Greenwich Village Follies
Fourth Annual Production

MARION DAVIES
CRITERION WHEN DAILY
8:20 & 8:30
KNIGHTHOOD
WAS IN FLOWER
Sat., Sun. and Holidays, 2:15, 5:15 & 8:30

JOLSON'S 59th St. THEATRE
Eves. 8:30 Mats. Thurs. and Sat.
SENSATION OF THE CENTURY
THE WORLD WE LIVE IN
(The Insect Play)
By JOSEF and KABEL CAPEK

SHUBERT Theatre, 41th Street,
—West of Broadway—
Eves. 8:30 Mats. Wed. and Sat.
Greenwich Village Follies
Fourth Annual Production

41th St. W. of B'way. Eves. 8:30.
Mats. Wed. and Sat.
"Delightful musical comedy, well acted,
danced and sung."—Eve. Post.
UP SHE GOES
"Better than Irene"—What more could
you ask?—Eve. Telegram.

CENTRAL THEA., 47th & B'way.
Twice Daily, 2:15 and 8:15
SHUBERT VAUDEVILLE
Week Beginning MONDAY MAT., Dec. 11
The WHIRL of NEW YORK
And AN ALL STAR VAUDEVILLE BILL
EXTRA ATTRACTION:
FRANCES WHITE

AMBASSADOR Thea., 49th St., near
B'way. Evenings 8:25
Matinees Wednesday and Saturday.
The International Musical Success
THE LADY IN ERMINE
WITH
WILDA BENNETT & WALTER WOOLF
and a Pre-eminent Cast

F. RAY CROSTOCK and MORRIS GEST Present
ELEVENTH MONTH **Balieff's** THIRD
EDITION
Chauve Souris
BAT THEATRE From MOSCOW—Direct From
LONDON-PARIS.
CENTURY ROOF THEA., 62d
Eves. 8:30. Mats. Tues. and Sat., 2:30

CASINO 31th & Broadway. Eves. 8:25
Matinees Wed. and Sat.
Musical Comedy Sensation
SALLY, IRENE and MARY
—WITH—
Eddie Dowling and a Great Cast



WOODSIDE KENNELS
WOODSIDE L. I.

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

ORPHEUM CIRCUIT

Direction JACK GARDNER

FRANK NINA

BACON and FONTAINE

World's Greatest Dancing Skaters

NOW FEATURED

INGERSOLL PIER BALLROOM

DETROIT, MICH.

JIM and GLADYS

Guilfoyle

Direction BILLY JACKSON

John Keefe**"SPITE CORNER"**

LITTLE THEATRE, NEW YORK CITY

CARLTON EMMY

AND

HIS MAD WAGS

BOOKED SOLID—ORPHEUM CIR.

Direction: BURT CORTELYOU

BURTON CARR

"The Irish-Alaskan"**SHUBERT VAUDEVILLE**

With

Jack Reid's "Carnival of Fun" Co.

Direction RUFUS LE MAIRE

wrights by booking for at least one

performance with the regular bill of

"The Marriage Gown" one of the

four prize-winning plays selected by

the society a few weeks ago. It was

written by Judith K. Sollenberger of

Kokomo.

Exciting blue-law wars are stir-

ring up two Indiana towns—Wabash

and Martinsville. The trouble at

Wabash started when P. H. and

William Dickson, owners of the

Eagles theatre, opened the house

and started regular operation Sun-

day afternoon, Nov. 26. Sheriff Hoyt

Summerland kicked in the front

doors and arrested both. He held

them in jail three hours. They

opened again in the evening, and

next morning were arrested for vio-

lating the Sunday-closing laws on

affidavits in a justice of the peace

court. They were released on \$100

bonds. In the wake of this the own-

ers are discussing filing suit for

damages for the broken front door

against Sheriff Summerland. It was

reported petitions were being circu-

lated asking people to stay away

from church during the fight. Offi-

cials said they had heard rumors of

impeachment proceedings, but dis-

counted them. The Dicksons pleaded

not guilty to all the cases against

them, and trials were to be held this

week.

Meantime at Martinsville cases

were pending in city and circuit

courts against Frank J. Rombsch,

owner, and Frank Jewell, manager,

of the Grace theatre on charges of

operating Sunday. Mrs. Julia Wood-

ward swore out affidavits against the

theatre men. Churches and reform

organizations were behind the move.

The mayor and chief of police at

Wabash discussed advisability of

adding 20 special patrolmen to the

force and shutting up every line of

business on Sunday, but reached no

definite decision.

GRIFFITH'S "BIRTH OF A NATION" REMAINS "THE DADDY OF 'EM ALL"

Initial Special, First Shown Eight Years Ago, Has Everything—Revival for This Week at Selwyn, New York—Ku Klux Klan Konnection

Eight years old, and still the daddy of 'em all!

It's showing over at the Selwyn, New York, for a week's run, produced identically, with the possible exception the crinoline usherettes are missing, as was the initial performance for New York, which occurred at the Liberty during the first week of March, 1915.

It looks very much as if this were the standard film for all time. No matter how often seen, there's always that "kick" or thrill involved that no other special feature or general release has held.

And it always causes a panic among the censors or societies of one sort or another. There's never been a picture that drew more "repeats" in attendance than this one. That's definite. Nor has there ever been an evening's entertainment on the screen produced to compare with this first 12-reeler which inaugurated the \$2 picture playing in a legitimate house.

The recent and present publicity regarding the Klan situation made it problematical as to just how the house would receive "Birth" Monday night, and the general conception had it about right. Every early appearance of a Klansman on the screen was a signal for half the audience to burst into applause along with minor hissing. It continued so until the gathering seemed finally to realize that the Klan picture was telling of had no connection with the organization of today. Whence they quieted down and let the film proceed without prejudice.

The two-day controversy between Griffith and the state picture commission, settled by the producer saying a title would be inserted to the effect that the management disavowed any connection with the present Klan, and an announcement would be made, concluded in the title being flashed. It was not a slide, but incorporated into the film. It stated that after the reconstruction of the South, following the Civil War, the originators of the Klan put away their uniforms and disbanded the organization forever. This wording was flashed at the completion of the story. It might have saved considerable annoyance if it had been shown at the beginning of the second half, or at least previous to the activities of the Klan, which takes up such a major portion of the concluding footage.

The "Nation" is the masterpiece of the screen. You can't get away from it. It has everything. Devoted to that part of American history which is the most romantic and picturesque, it has pathos, suspense, anti-climaxes, climaxes, detail, union in the cast, big production (called tremendous when first shown), and a cast of titled, Griffith directing. Thomas Dixon's story, mob scenes to make it almost a continuous spectacle, a musical score by Joseph Carl Brell that for appropriateness has never been approached, and excellent photography. Also, as to the camera work in this picture—granted there has been vast improvements made in securing various effects since the "grinding" on this film was done—nevertheless there's not a camera man who has been turned out a finer piece of work than did G. W. Bitzer when he "shot" this production. Not forgetting that this was the initial bit of night photography to be projected as well.

As to the cast, Mae Marsh has yet of \$500,000, which is generally rated at \$300,000 as the actual sum spent on the film. It would be interesting to compare that expenditure of money with the which Fairbanks cut loose with for "Robin Hood," or "Knighthead," "Four Horsemen," etc. Though what the "Nation" would cost today to produce cannot be estimated.

As to the fact, Mae Marsh has yet to equal the performance she gave here, which borders on a classic, as the young sister of the Cameron family; Lillian Gish has sobbed and fought through many a "special" since; Henry Walthall worked up to this effort through the old Biograph days and has since slowly faded away; Willie Reid has never had a more realistic fight than the barroom battle he takes part in; Spottiswoode Aiken, George Seligmann and Miriam Cooper are still in the films. Besides which directors and other luminaries have sprung from others of the cast, which includes Maxfield Stanley, Ralph Lewis, Elmer Clifton, Mary Alden, Walter Long, Raoul Walsh, Donald Crisp, Josephine Crowell and Bobby Harrison, passed away.

The picture itself remains the same, including the backstage effects, and, in some instances, is showing a few additional scenes

that must have been deleted after the first few performances eight years ago. Certain bits eliminated in the Chicago showings are also now included, though, if rightly recalling, the midwestern screening was somewhat more generous than the New York performance. A special "run" Tuesday morning for the authorities may have done away with a few specific episodes, though that didn't seem necessary.

D. W. Griffith, himself, has yet to surpass this effort. That includes "Way Down East" and "The Two Orphans." Many a director has taken material from "Nation" for the specials they did make or are making, which, possibly, can't be helped, because this picture holds so much—but let it be said that Griffith did his bit with this one. And they've never topped it.

Reverting to the Ku Klux Klan affair in connection with "Nation" at the present time, it's the belief of any number of people this very picture with its spectacular and thrilling white masked costumed riding Klansmen, as they were in long years ago, suggested to a little crowd of coin-getters in the south, located principally at Atlanta, that the moment was opportune for a revival of the Ku Klux Klan. From that commencement, it is thought, comes the present Klan and its consequent agitation, the Klan growing beyond the money crowd, spreading all over but still remaining partially under the domination of its recreators. However, that is but a side light on "The Birth of a Nation," although the Klan's animosity against the picture brought forth the conclusion. *Skip.*

DOWN TO THE SEA IN SHIPS

Boston, Dec. 6.

Feature length drama fathomed by the Whaling Film Corporation of New Bedford, Mass. Produced by Elmer Clifton. Scenario by John L. E. Fell. Raymond McKee cast in lead. Balance of cast includes William Walcott, William Cavanaugh, Leigh R. Thompson, Captain James A. Tilton, Thomas White, Juliette Courtot, Clarence Vance, Curtis Pierce, Ada Laycock, Clara Bow, James Furler, Patrick Harrigan, J. Thomas, Captain James A. Tilton. Special score by Henry F. Gilbert and photography by Alexander G. Penrod.

Despite its amateurish cast, its indifferent photography, its crude plot and its obvious attempt to attain historical fidelity at any sacrifice of entertainment, this whaling film has displayed entirely unexpected drawing powers. Booked into the Selwyn theatre at \$1 top as a local-interest picture during a three-week gap in the legitimate bookings caused by the flop of "It's a Boy," it drew real money from a field not ordinarily invaded by feature films.

Its name, while apparently a cumbersome handicap, is apparently an asset, as a study of the faces at \$1 per at the entrance indicated that the pull came from that type of citizenry who recognized Psalm 107:23-24: "They that go down to the sea in ships, that do business in great water; these see the works of the Lord and His wonders in the deep."

The film is backed by a group of ship owners, bankers, mill owners and business men in New Bedford, Mass., a historic old Massachusetts city formerly the headquarters of the world's whaling industry. The whole city was placed at the disposal of Clifton, including every historical curiosity, the possession of the famous Dartmouth Historical Society.

The story creaks with historical accuracy and with its methodical story of the stiff-necked Quaker ship owner of a century ago, his eloping son who is cast away on a desert island, with the baby adrift on a raft, to be recovered by the captain on one of the Quaker's whalers. The Quaker's daughter's sweetheart is unable to marry her until he kills a whale. He is shanghaied aboard a whaler, saves the ship, kills his whale, locates the shipwrecked brother of his bride-to-be and returns to New Bedford just in time to battle his way through a storm and frustrate the wedding of his sweetheart to the villain. To those who love old New England of nearly a century ago and to those who love stories of the sea, and there are multitudes of both, the picture will pull.

Its real novelty, however, is when the action goes into the Caribbean Sea and the actual killing of a big sperm whale is portrayed with startling reality. The harpooning, the mad race of the towed whaleboat, the attack of the whale upon the boat with its ultimate upset in a shark-infested sea, are genuine thrillers, and if there is much faking, it is incredibly clever. The pictures of the approaching storm, while merely a quiet touch to the picture, gets over to applause, something that perhaps a group of clouds

has never done before in a picture house. The filming of the cutting up of a whale, the slicing of the blubber, and the spectacular picture of the kettle fires burning on the decks of the whaler at night and lighting up the sky for miles with a roars glow against a background of smoke are also unbelievably interesting.

The average film fan will remember the picture for its whale fight and for its close-ups of a dead whale and how whales are actually stripped of blubber, the sperm oil baled out of the head, and how the whale bone is hewed out of the massive mammal. It's a safe bet that nine out of ten normal fans will criticize the picture because it doesn't kill more whales and show more about how they were harpooned in the olden days, before the whaling gun and other modern safer methods of killing came into vogue.

With better photography ashore, probably missing for lack of studio facilities, and with a cast that would do some semblance of justice to the picture and to McKee, and more of the life aboard a real old whaler with a real old crew, the picture would have been a knockout. As it stands it is still a good feature film, unrolling its story as might some maritime Yankee-born Charles Dickens, ponderously, accurately, convincingly, and holding the interest of anybody who was ever held by Dickens or Dickens or the story of the Pilgrim Fathers.

It will be interesting to see how New York takes it. *Libby.*

HUNTING BIG GAME

San Francisco, Dec. 6.

The premiere presentation of the Snow African Expedition pictures entitled "Hunting Big Game in Africa With Gun and Camera" occurred here last week at the Century, opening that house under its new picture policy and registered an emphatic hit. This house seats 2,000 and the picture is getting \$1 top.

The success of this remarkable film is the result of word of mouth advertising, for audiences repeatedly show their enthusiasm by bursting into spontaneous applause in different thrilling sections of the film. The credit for the exploitation belongs chiefly to Jack Brehany, acting for Eugene Roth who controls the film. William McStay is publicity director.

The film starts with scenes of the arrival of the Snow Expedition on the African coast with few shots of whale hunting. Almost at the very beginning bursts a scene that brings gasps of astonishment. It shows the stamping ground of the "Jackass Penguins" with literally millions of them on every hand. Then follows a scene as the birds in their clumsy way make a mass movement into the sea.

Practically every specie of animal known to haunt the African plains and jungles are shown in their native surroundings. Many excellent closeups obtained by means of the telescopic lens give the audience a comprehensive idea of these creatures. Plenty of comedy, due chiefly to the title-writer. Scenes showing the chasing of herds of wild animals with a flivver brought many a laugh. Then there is the talking of vicious lions and leopards and the final destruction of them with a rifle shot. One scene reveals a bull rhinoceros charging the camera, head on. Thousands of baboons are revealed, trooping from the jungle to the water hole and returning like a battalion of soldiers.

The picture closes with scenes of the discovery of a herd of wild elephants, an extinct volcano crater. These huge beasts are the killer type with the enormous ears. Some remarkable "shots" of the animals are obtained and the hunters finally bag a mammoth specimen.

There is an exceptional quality to the photography. Most of the film was developed and finished in a laboratory on wheels in the jungles of Africa. The musical score is excellent, the work of Gino Severini.

It is expected that the film will have a long run in San Francisco, after which it is to be road-showed.

OUTCAST

Famous Players, presented by Adolph Zukor, starring Elsie Ferguson; adapted from the play by Hubert Henry Davies by Josephine Lovett. Shown at the Rivoli week of Dec. 4, 1922.

Miriam.....Elsie Ferguson
Tony Hewitt.....William David
Valentine Moreland.....Mary MacLaren
John McManis.....Charles Welles
Nellie Emmet.....Teddy Sampson
De Valle.....William Powell

If recollection serves, Miss Ferguson appeared in this vehicle on the screen, as well as on the stage, at some prior time, and that the production then would come under the classification of a recreation for the picture houses. Anyway, "Outcast" is a good picture, cleverly handled to get by the censors, which the original story of the play would not have done, and supplied with a few added thrills certain to please picture house audiences.

In adapting for the screen Josephine Lovett has wiped out all the suggestion the hero and heroine lived together for a period of time, she is brought in from the streets to the bachelor apartment, where three of the boys are knocking over a few tall ones. Instead she has her in from the streets

within a few hours after she decided to lead a life of shame and before she has had time to fall. Instead of being in the same apartment as a mistress of the hero of the tale she is the business partner who has brains and is making enough money to furnish her own apartment on Park avenue.

As this is fair enough as far as the picture goes, but it is also the direction of Chet Withey and the playing of David Powell opposite Miss Ferguson that get over the picture. Powell is coming along like a house afire in his last few pictures, and if ever any one was ripe for starring honors in the male division, he appears to be the logical candidate at this time.

The balance of the cast as far as the real action goes, amounts to little. Mary MacLaren as Valentine Moreland tries to assume that base inertness that Katherine MacDonald affects, and loses out by it. It is only a couple of years ago that this girl looked like the biggest bet that the screen had had in some time, but evidently association and an aptitude of assimilating mannerism through it seemingly has stopped her from going forward as she should have. Teddy Sampson handles a bit in the picture rather cleverly; William Powell is a fairly good bet as a South American. *Fred.*

LORNA DOONE

R. D. Blackmore's famous romance, done into screen form by Maurice Tourneur. Released by First National. Directed by Tourneur. Photography by Harry Sharp. At the Capitol, Dec. 6.

Lorna Doone.....Madge Bellamy
John Ridd.....John Bowers
Sir Ennor Doone.....Frank Keenan
The Counsellor.....Frank Keenan
Carver Doone.....Donald MacDonald
Ruth.....Norrin Johnson
The Street Boy.....May Graced
John, as a child.....Charles Hutton

If there is anywhere in the whole scale of literature an idyllic romance of young love, it is this simple, honest, unsophisticated tale. Done into screen form with a fairly adequate presentation, its fate takes on special interest, for it puts to the test the argument of many commentators on the picture against sensational sex and problem plays. If the romance were poetic romance in its most ideal form, here it is in large proportions. In a work of fiction that has stood the test of time and supported by generations of romance lovers of all ages and varieties.

Pictorially, the film is a splendid effort, although it has most of the faults of dramatized books, principally that it is episodic in its dramatic unity and is loosely knit. The story is jumpy, with disconcerting leaps from the village of the robber Doones to the peaceful vale of Rookby, thence to 17th century London and back again. These transitions are trying enough, but there is ample compensation in the thrill of separate episodes, such as the battle of the yeomen and the robbers, the spectacle of the Royal christening and others.

Tourneur has managed to achieve a dignified and convincing atmosphere of romance in ancient times. The accountants strike one as authentic and the spirit of the production creates a satisfactory illusion, no mean feat in realizing for the eye a story that has lived until now only in the imagination. But the issue before the film public is more than production methods. The question is how will it respond to a poetic love story typical of the old-fashioned school.

The picture is well acted. Madge Bellamy does just the right wistful quality of beauty for the daughter of the nobility, abducted and forced to live among the brutal robbers, and Frank Bowers realizes fairly well the Blackmore hero, John Ridd, strongest and bravest of romantic heroes. The histrionic honors, however, go to that best of character portrait makers, Frank Keenan, as Sir Ennor Doone.

The scenic features of the picture have been splendidly managed. The stage coach inn might at least be lifted from an authentic print of the times. The spirited passage of the coach robbery on the seashore is a smashing bit of pictorial emphasis and the action in the robbers' village is scenically impressive. So is the ceremonial pageantry of the royal christening and the marriage of the hero and heroine in the village church. Misted photography is used to effect and the backgrounds are always beautiful. *Rush.*

A BLIND BARGAIN

Goldwyn production, starring Lon Chaney and directed by Wallace Worsey. Harry Pain is the author, with the scenario having been adapted from a story of his. At the Capitol, New York, Dec. 5.

Dr. Lamb.....Lon Chaney
The Hunchback.....Jacqueline McKee
Angela.....Jacqueline McKee
Mrs. Lamb.....Fontaine LaFue
Mrs. Sandell.....Virginia True Boardman
Beatie Lamb.....Angie Herring
Angela's mother.....Virginia Madison

Another addition to the "horror" situation so prevalent in fiction, theatre and on the screen for the past year. The script is shy of originality in plot and in telling, seemingly having borrowed numerous instances from at least one novel as well as a stage production which has only been out of New York about three weeks. Somewhat fantastic, it takes a bit of stretch-

ing of the imagination to swallow this story, and beyond the work of the star himself there is nothing to raise this film above the average feature.

It deals with a prominent surgeon who is a fanatic on prolonging the life of man, and to this end carries on secretive experiments with human subjects. A hidden operating room, paneled passages and iron barred cells, where the subjects of previous failures are kept, are all included in the screening. The main topic is of a young former A. E. F. sergeant, made destitute by the war, offering his services to the surgeon without knowing what he is getting into in compensation for an operation which will save his mother's life. One of the results of Dr. Lamb's experiments is a hunchback, who has reverted back to the half ape stage of development, is kept at the house as an assistant. The wife and this half animal constantly attempt to frustrate the doctor's plans.

The ex-soldier is pulled away from a charity ball by the surgeon and taken to the house for the fulfillment of his bargain. Morning is to see the operation performed, but the hunchback reveals to the youngster the predicament he is in, though being discovered in the act; and the mad physician decides to go through with it immediately. It leads to a struggle, with the youngster being overpowered and strapped to the table, after which the doc goes into the alleyway between the cells to get the hunchback. The degenerated human pushes a spring which releases a crane, a physical giant, another specimen that failed, who attacks the surgeon and kills him by brute force.

The latter scene is the kick, revealed in flashes of the struggle and by the facial expressions of the hunchback. Love interest has been interspersed through an affair between the former "doughboy" and a girl with the concluding footage, showing the mother entirely recovered, the boy and girl married and a publishing company accepting the story of the actual experience.

Chaney, doubling as the doctor and the hunchback, gives a creditable performance and allows for some double photography that is by no means unworthy of mention. Always at his best in a grotesque make-up, Chaney predominates in the character of the man-ape, using the ungainly lops of the supposed animal as a means of locomotion throughout the interpretation of the character. Other than that the cast is just ordinary and lends no noticeable support. The production runs almost entirely to inferior, with the scene of the charity ball being the most lavish so far as settings are concerned. Colored photography is used to enhance the scene, though it is questionable if it helped materially the picture as a whole.

The Sunday night audience at the Capitol, generally demonstrative if the feature is to their liking, accepted the "Bargain" calmly, minus an applause finish. *Skip.*

LUCKY DAN

Phil Goldstone production, starring Richard Talmadge, released by Capital Pictures. Story by W. A. Levey, directed by Wm. C. Cullen. A western shown at Loew's New York, N. Y. Double feature bill.

Lucky Dan.....Richard Talmadge
Rose Chapman.....Dorothy Woods
Lucky Chapman.....G. A. Haines
Slim Conover.....Ernest Jennings
Slippery Joe.....Ernest Van Pelt

One of the usual type of Richard Talmadge westerns, not better or worse than the others designed for the small houses where the nickel and dime admission prevails. At Loew's New York it was the weak sister on the program, which held "What's Wrong With the Women?"

The author chose formula No. 1 for his picture—the old rancher with a daughter and a mortgage on his ranch. The heavy holds the mortgage and wants to marry the girl. The hero has no dough, but gets wealthy in time to save the ranch for the girl's father and the girl for himself.

It's the old, worn and thousand-times told tale without a single new twist to make it different in the slightest, and to the New York's audience the picture seemed like a comedy. There were at least three different touches in the picture that would have been good sight gags for any comedian in films.

Talmadge does his usual tricks, such as jumping to the back of a horse from the ground and into moving automobiles and out again in the self-same manner that he has done in any number of other pictures. At best he is just a fair imitation of Fairbanks when he did that western stunt in the old Triangle days, and Talmadge is far from being even a good imitation. With better story material he might stand a chance of developing a following in the bigger and better picture houses, but with what they are handing him for production he can't get started.

There is a lot of riding stuff and three or four fights. It seemed that whenever the director got to a point where he didn't know what to do next he would either have Talmadge whip three or four other members of the cast or else jump on a horse's back and lead them a chase.

The matter of production did not call for any great expense. The interiors are all that are used. All are cheap one-room sets and all the other scenes were shot outdoors. *Fred.*

THE SUPER SEX

Frank R. Adams production from the Cosmopolitan story of "Miss Brewster and the Super Sex" by Adams. Adapted and directed by Lambert Hillier. Distributed by American Releasing. Shown at the Cameo, week Dec. 4, 1922.

Miss Brewster Higgins.....Robert Gordon
Irene Hayes.....Charlotte Pierce
Mrs. Higgins.....Tully Marshall
Mrs. Higgins.....Lydia Knott
Grandma Brewster.....Gertrude Claire
Cousin Roy.....Albert MacQuarrie
J. Gordon Davis.....Louis Nathaux
Mr. Hayes.....George Bundy
Mrs. Hayes.....Evelyn Burns

After viewing this picture one wonders how and why the young American Releasing Corp. secured it, when the older and perhaps bigger distributing organizations in the field are clamoring so loudly for good picture production. This one is good one, no matter from what angle you look at it. It is better than some of the early real good Charlie Ray pictures and a production of the same type. It is cast perfectly, it is directed finely, and it is a picture good and strong enough to play any one of the big pre-release houses and not only satisfy audiences but pull business, because it is a picture that will get word of mouth advertising.

In Lambert Hillier seemingly has done something for pictures which in its way is almost as great as the close-up. From this time on one can expect to get a follow up on his idea of splitting action with a spoken title by almost anyone of the directors, for it is a real advancement and the only one that has come along since the close-up. Talking pictures? No, not in the fullest sense of the word, but as near talk as one can get without the words actually being uttered.

Hillier takes his characters and starts them on a speech. In the centre of it he gives the spoken title, following it with the character concluding the speech. And you don't have to be a lip reader to get what is uttered even before the title is flashed, so well do the speeches fit into the action.

Incidentally in Robert Gordon, who plays Miles Brewster, Hillier seems to have picked a boy destined to land as big as Ray did in the matter of personal popularity, providing he has in his next couple of pictures, direction as capable as that which he had the advantage of in this picture. The Irene Hayes contributed by Charlotte Pierce is likewise as clever a piece of work as that which Gordon does. How Booth Tarkington will love both of these two young people on the screen and figure how much he would have liked to have had them characterizing his youngsters of fiction.

As for the story it is one of those that they rave about but seldom get. Clean, wholesome with a delightful vein of comedy, a cleverly handled love story of youth, in a wonderful background of small town home atmosphere.

No matter where your theatre and less matter the kind of theatre it is, from the highest and smartest to the smallest and cheapest, you can't go wrong with this one, your audiences will love it. Fred.

DAUGHTER OF LUXURY

Adolph Zukor presents Agnes Ayres in "A Daughter of Luxury," adapted by "Bela Marie Dix from the play, 'The Impostor,' by Leonard Merrick and Michael Morton. Directed by Paul Powell. At the New York Rialto, Dec. 4.

Mary Fenton.....Agnes Ayres
Blake Walford.....Tom Gallery
Ellen Marsh.....Edith Yorke
Bill Marsh.....Howard Rastin
Lois Walford.....Edward Martindel
Mrs. Walford.....Sybil Ashton
Red Conroy.....Clarence Burton
Mary Cosgrove.....Zasu Pitts
Nellie Owen.....Robert Schable
Winnie.....Bernice Frank
Genevieve Fowler.....Dorothy Gordon
Nancy.....Mariel MacCormie

A society comedy-drama is here presented neatly. It has a capital thread of romance, an agreeable flavoring of comedy and character drawing and telling comedy complications. The defect is that it is a talky play in the first place and here is struggling with the unhappy medium of pantomime.

The result is little action and long passages of draggy developments, most of which are disclosed via titles. However, it does build up to a satisfying climax and the last reel is the best of the film, leaving a pleasing final effect in the happy working out of a tangle of misunderstandings. A lot of rather trif-

ling people are concerned in the principal incidents, the only sympathetic characters being the young lover and the heiress out of luck, who really are subordinated to the parallel story of a domestic mixup that really should form the basis of a farce instead of a polite comedy drama.

The progress of the romance is constantly interrupted and overshadowed by the introduction of extraneous matter, and in the summing up seems that the love story has been slighted in favor of a society satire in which the young lovers are not vitally concerned. The young people are interesting. The elders are not.

Mary Fenton, so the story runs, is reduced to temporary poverty by a law suit over her inheritance. She has just been evicted from her hall bedroom for non-payment of rent. The Walford family are nouveau riche, a little vulgar and selfish in their precarious wealth. The young man, who comes from a family in the west, a wholesome unspoiled youngster, who declines to agree to his parents' plan to marry him off to a rich wife, sister-in-law of a cousin who married for money.

Mary walks the streets homeless and in famished desperation strikes up an acquaintance with the cousin at a fashionable hotel entrance. She is invited to dinner, and being seen in the cousin's company is palmed off as his wife's sister. From this start, Mary is presently installed in the Walford home, more by force of circumstance than her own scheming. Papa and Mamma Walford plot to throw Mary and the boy together for the benefit of the family fortune. The son falls in love, but is restrained by the girl's supposed wealth and his own poverty and things are at an impasse when the real sister-in-law appears on the scene.

The instant the son learns that their new unwelcome guest is penniless he makes violent love and is accepted just in time to learn that she is in fact disgustingly rich. There is an episode of a jewel robbery, of which Mary is accused, and this adds to the complications and heightens the surprise twist which is rather violently brought at the end. The long arm of coincidence is pretty well worked throughout the piece, and there are times when one becomes a bit dizzy keeping up to the astonishing happenings, such as the husband picking out two strangers to rob his house so that he can collect the insurance and the circumstance that the chief robber is a rooming house friend of the heroine and comes in pat at the right minute to save her from the police.

These screen coincidences have to be gulped down quickly or they choke. That's the kind of picture it is. It won't bear close inspection, but if you don't examine its plausibility too closely, it passes for entertainment. Rush.

KENTUCKY DERBY

Universal-Jewel production adapted from the play by Charles T. Dacey. The photography by Victor Milner; directed by King Baggett; at B. F. Moss' Broadway.

Donald Gordon.....Reginald Denny
Alice Brown.....Lillian Rich
Col. Moncrief Gordon.....Emmett King
Jesse Gordon.....Walter McGrath
Helen Gordon.....Gertrude Astor
Col. Roma Woolrich.....Lionel Belmore
Roy Rance.....Kingsley Benedict
Newton.....Bert Woodruff
Topper Tom.....Bert Tracy
Bob Thurston.....Harry Carter
Capt. Wolf.....Walter Lucas
Jensen.....Far Harmon
Mrs. Clancy.....Anna Hernandez
Timmy Clancy.....Verne Winter

This is a pip of a meller featuring Reginald Denny, who is crashing into prominence through the medium of athletic scenarios and a clean, manly personality. The scenario from the old melodramatic play, "The Suburban," allows the director ample scope for action, hinged around the universally appealing horse race and thoroughbred.

The screen version follows the play somewhat, but shakes off the restrictions of the speaking stage when the hero is shanghaied and kept prisoner aboard a sailing vessel for three years. A pair of villains aided and abetted by a sea captain (much resembling Jack London's famous sea bully, and also named Wolf) succeed in estranging Donald Gordon from his father, Col. Moncrief Gordon, a Kentucky breeder of thoroughbreds.

The crooks steal \$20,000 from the Gordon safe, throwing suspicion on young Gordon, who has just been disowned by the Colonel for marrying the girl of his, and not his father's choice. Gordon is kidnapped after being blackjacked in a sailors' lodging house in New York, and kept on the sailing vessel for three years. His young wife doesn't despair, and is finally awarded when Gordon escapes after saving Wolf's life in a shipwreck. On his death bed on an island in the China Sea Wolf confesses his duplicity to Gordon. The latter returns in time to frustrate the schemers who bribed the jockey named to ride the Colonel's horse in the Derby.

Gordon switches jockeys at the last moment, after appealing in vain to his father and informing him of the plot. "Duke Charles" wins, saving the Colonel from financial ruin. The crooks are arrested on a warrant from the New

York police at the psychological moment.

The story has several discrepancies which will not be noticed by the average picture fan. It is an interesting tale; splendidly cast. Gertrude Astor was almost too beautiful to be so villainous, but gave a convincing performance. Lillian Rich was sweet and appealing as the young wife, and Denny was manly and virile as the center of the confidence of the connivings of the confidence gang that had wormed their way to his father's favor by posing as distant cousins.

The photography was excellent, the race being exceptionally well blended. A real race was taken with frequent cut-backs to show "Duke Charles" and "Twilight" fighting it out neck and neck for the \$10,000 wager. The splicing was masterly.

It's a sure coin getter for the pop priced picture houses. As a program release it achieves special feature proportions. Con.

WHAT'S WRONG WITH WOMEN

Produced by Daniel Carson Goodman for family and released in the state's rights market. Story and script by D. C. Goodman, directed by R. William Nelli. Six reels. Shown at Loew's New York, N. Y., on double feature bill.

James Hascam.....Wilton Lackaye
Mrs. Hascam.....Julia Swayne Gordon
Ellie Hascam.....Constance Bennett
Janet Hascam.....Montana Lee
Jack Lee.....Rod La Rocque
Janet Lee.....Barbara Carleton
Baby Lee.....Helen Roland
Sister Nell.....Hilda Hopper
Lloyd Watson.....Huntley Gordon
John Matthews.....Paul McAllister
A Friend.....Mrs. Oscar Hammerstein

One flash at this production and it is easily seen that Daniel Carson Goodman started out to make a super-special. In this he failed, but he did turn out a whale of a program picture that in entertainment value stands out. The exhibitor that takes this picture can either do a lot of business or none at all, just on how he handles the exploitation. It is a picture that offers untold opportunities in an advertising way, especially in the small towns and cities, and there is where it ought to clean up.

The story deals with the unrest among the women of a town. Their constant quest of a thrill, no matter if they are among the wealthy or among the middle class, their general dissatisfaction of mind over their own status in life, which eventually leads to the breaking up of homes and unhappiness. In a sense it is a sermon, but on the screen the theme is carried out interestingly.

In cast the producer has gone the limit in the matter of names, and here certainly is a picture that one can bill practically as all-star. In production he has not stinted, and the picture shows that there was a lot of money spent on it.

Jack Lee (Rod La Rocque) is a young architect employed in the office of Hascam (Wilton Lackaye). His home life is ideal, his wife being a good helpmate until she gets in with a grass widow who lives in the same apartment house. Then she starts moving in a fast set and the family goes to smash. Lee's employer, a \$50,000 a year man, has no better luck in his family, and in both cases it is the women folk of the family that are the cause of the trouble. Through it all there is a carpenter who lives in the basement of the apartment house of the Lees who portrays a character akin to Jesus, and in a quiet way he is the factor in straightening out the affairs of the Lees, while the Hascam family likewise comes to see the light, and all ends happily.

The cast without exception is good, and La Rocque, Barbara Carleton, Lackaye and Hedda Hopper all score. Mrs. Oscar Hammerstein, the widow of the theatre builder and grand opera impresario, did a bit as a souse that landed. In introducing the characters, however, there is nothing to indicate who is playing the various roles, and this makes it rather difficult to the average picturegoer to distinguish who is who. Fred.

ALTAR STAIRS

This Universal feature has Frank Mayo looking like a mirror reflection of Wallace Reid. Seemingly all that U. will have to do is to furnish Mayo with a line of Reid stories and they will develop this star as an extent where he will be in line to steal all of Reid popularity at the box office. This picture is an interesting one that will please the majority of audiences in the daily change of program houses, but not strong enough to make the grade on three-day or week run.

It is a story of the south seas with Mayo the captain on a trading schooner. He is employed by a company that operates from one of the principal islands. On the island that is the home port there is a girl with whom the captain falls in love and although she seemingly returns his affection she refuses to marry him. The reason being she has been secretly wed to a chap who has developed into a bad boy. Through picture coincidence this husband is one of the crew the captain has on board his ship slated to act as the company's agent on one of the islands.

On this island a parson has set up a church and convinced the natives they should embrace Christianity, they accepting his teachings until the trading post

man takes up his residence on the island. He informed the chief that he might just as well return to his former mode of life and take unto himself as many wives as he cares to have and to eat, drink and be merry, in the meantime copping a native girl for himself. This leads to his undoing, for on the night that there is a celebration over the return to former conditions, the trading boat arrives and the captain ascertains what has been done and that the cause of the general disturbance is also the no account husband of the woman he loves. A fight follows in which the captain is worsted and the offender makes his escape, only to be tracked by the native who was turned down by the girl when the white trader made a fuss over her.

There is some corking sea stuff in the picture and a couple of native island touches that make the picture worth while. Dagmar Godowsky makes corking looking native vamp, who goes about her business as though she enjoyed it.

The title "Altar Stairs" refers to the fact that the heroine of the picture left her husband immediately after they were wed. With his death she naturally takes the second trip to the altar with Mayo. Fred.

STREETS OF N. Y.

A Burton King production, which has no bearing whatever on the title, selected undoubtedly for its attractiveness, other than through the introduction of a number of sectional views of Greater New York, which precedes the unfolding of a weird, almost impossible melodramatic yarn, and one that is neither interest-bearing nor sensational, except, possibly, near the finish. Then a rather good flood scene is shown with the principals struggling in the water in an overturned shanty, which tumbles down a falls, ending the story and adjusting the complications.

Just why the streets of New York, Coney Island, Ellis Island or any

other portion of the metropolis was selected for the title and shown in chopped views is problematical.

The story deals with the history of a crooked banker, who saves bankruptcy and ruin by lifting \$100,000, placed in his hands by a sea captain. Immediately after banking this sum, the captain returns and demands it, learning of the banker's ruin, but upon being refused, conveniently dies of heart disease.

The banker and his chief clerk have the secret between them, the banker keeping the money and the clerk the receipt for it, which he deftly lifts from the dead man's pockets.

Years later, we see the banker's daughter grown up, a charitably inclined girl, pretty, etc. Also the sea captain's widow and crippled boy, crippled in an auto accident in which the banker's daughter was the passenger. The mother is a weak, haggard old woman, who scrubs floors for a living. The director has here placed in the banker's office, The dispenser proceedings. The boy, a street violinist, meets the banker's daughter, a love affair and the flood scene, which culminates in their marriage and the straightening of the banker's business deal, the son getting his father's money, of course, while the banker and his chief clerk rush to their death over the waterfall.

It is a penny thriller, and a poor one at that. What acting is offered is of the average type, with the girl shining in this department. The interior scenes are all of the conventional sort, well set, but nothing exceptional. As a feature picture, this is just one of those passing things that fill a program, but mean nothing at the gate.

Its title, misleading, of course, shows the producer's sagacity, for such a title carries some value as a magnet, even though it has no relation to the subject pictured. It failed to arouse any enthusiasm at Loew's State Monday and beyond the water scene has nothing to recommend it. Wynn.

WHAT FIRST NATIONAL'S Big Time Attractions ARE DOING

"BRAWN OF THE NORTH"

George T. Fowler, Lux Theatre, Banff, Alta., wires:

"Broke all summer and winter records with Strongheart in 'Brawn of the North.' Patrons demanded return showing, which I am booking. Such a picture makes an exhibitor's life worth living. Believe you have the world beaten."

"EAST IS WEST"

The New York American says:

"Constance Talmadge scores in 'East Is West.' She does all sorts of dramatic things. I unhesitatingly say that it is the best picture she ever made. An excellent picture and amusing. Never a let-up."

"MINNIE"

The New York Telegraph says:

"Marshall Neilan's 'Minnie' is so human and natural and so absurdly tragic that it is quite overpowering. No touch is left out to make it true to life, but the reality of the externals are surpassed by the penetration of the heart."

"SKIN DEEP"

E. D. Keilman, Grand Theatre, Topeka, Kan., says:

"Thomas H. Ince's 'Skin Deep' is melodrama and unusual. Put it on with special settings and cleaned up."

"THE MASQUERADER"

H. J. Longaker, Howard Theatre, Alexandria, Minn., says in the Exhibitor's Herald:

"Guy Bates Post is a real actor. 'The Masquerader' holds the attention to the end. Everyone proclaimed it extra good."

"THE BOND BOY"

Life says:

"There are several fine qualities evident in 'The Bond Boy.' There is the acting of Richard Barthelmess, and the direction of Henry King. There is a trial scene which is a marvel. There is a thrilling chase and many gorgeous backgrounds."

"OLIVER TWIST"

Judge says:

"All the people who love 'Oliver Twist' are going to have the time of their lives. Jackie Coogan plays him to perfection and looks the very image of him."

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JACOB SMITH, Publisher

415 Free Press Bldg.
DETROIT, MICH.

SWEDISH BIO CINCHES 100 P. C. MONOPOLY

Absorbs 100 Houses Held by Central, the Only Competitor

The Swedish Biograph now holds a complete monopoly of the producing, distributing and exhibiting business in Sweden, the only 100 per cent. national control in the world. The absolute monopoly was completed, according to advices received in this country a few days ago, by the purchase of all assets including leases of the Film Central.

This property includes control of about 100 theatres, among which is the Palladium in Stockholm, the biggest picture house of the capital, and the rival of Biograph's Red Mill.

The change of ownership was by outright purchase. Biograph previously controlled by ownership and lease more than 150 theatres and the Central operation gives the company about 250 theatre properties, actually all the cinemas in the country.

Film Central came into existence two or three years ago as an active exhibitor and distributor, although it never did go into production. It announced indefinite film making plans at one time, but they never materialized. The pictures the concern handled were mostly foreign handed on the territorial basis. Among its holdings was exclusive exhibition right to the Famous Players product. Its announced intention was to buck Swedish Biograph and it began with a rush. About 14 months ago Central was declared insolvent and its operations were continued by the courts under an equivalent of a receivership.

The effectiveness of the Bio's control practically ties up all of Scandinavia for distributor purposes, for control of Swedish territory carries with it a strong position for Norway and Denmark.

Majestic, Houston, Opens Xmas

The new million dollar Majestic theatre will be opened at Houston, Texas, Christmas week, according to announcement of Karl Hobbeltzelle, president of the Interstate Amusement Co.

AMUSEMENT STOCKS

(Continued from page 3)

that the stock has got back to within speaking distance of those figures, and in addition the pool itself and its following may be presumed to be well financed from the profits of the last campaign, the stage ought to be set for some sort of a repeat, allowing always that general market conditions are favorable, and the only view that seems to be anywhere near unanimous is that the turn of the year will see a resumption of the upgrade, at least to the extent of a normal spring rise.

A new pool need not necessarily be of the same personnel as the old one. The point is that Famous has demonstrated that it can be run up, and attractive possibilities beckon to adventurers at large.

Canadian Co.'s Paying

The weak holdings in Loew appear to have been pretty well cleared away and the stock is said to be in what are described as good hands. Loew was the subject of several favorable developments during the week. Announcement was made of the issue of bonds covering the price of the Astoria theatre purchase, and the appointment of the Empire Trust Co., as trustee. This makes it appear that outside financing will care for the theatre purchase and current cash will not be drawn upon. What ultimate effect this move will have on dividend policy remains to be seen.

Directors of Loew's, London, Ont., voted to pay a 3 1/2 per cent. dividend on the preferred stock of that company, on account of back dividends which have accrued. Payment goes to holders of Dec. 10 and checks are to be dated Dec.

20. The significance of this detail is that the Loew Canadian companies are beginning to care for their arrearage. The organizations are almost independent of the parent company, but their improved position reflects a better light on the New York institution. Loew made a fractional gain during the brisk rally of the rest of the market on Wednesday, although Orpheum made a new low on the movement of 19 1/2 at the same hour and Famous players was listless close to its level of 89, the low point of its range for the past fortnight.

Orpheum Puzzles

There is no explanation of the Orpheum behavior which is a complete puzzle to the talent and even to showmen who follow trade conditions closely. It was presumed that a factional operation was under way, but this was advanced principally for want of a better explanation.

Goldwyn got somewhat out of the dumps Tuesday and broke through six on Wednesday in moderate trading. Presumably a clique is getting ready to exploit announcement of plans for the filming of "Ben Hur." The film trade has no line on Goldwyn and since it was listed on the Stock Exchange have let it severely alone.

Technicolor broke away from its "peg" at 25 and in three sessions eased to 21 flat on dealings in 100 to 600 a day. The campaign for distribution has been undertaken in a mild way. Several brokers advertised announcement in the financial publications that they were prepared to deal in the issue as specialists, among the number being Meinken & Daetz, outside brokers at 111 Broadway. The dip is a repetition of the old story. Operators in a new issue can easily manage to advertise the price at a premium in Curb dealings, but as soon as an aggressive marketing campaign gets under way the premium gives way and then some. Technicolor, of course, is new and untried and a test of its real value is still in the future. For the present it is a pure speculation, whatever its quoted price.

The reported Curb transaction of 10,000 Triangle at prices between 4 and 8 cents a week ago is figured a sale of some individual to establish tax losses.

The summary of transactions Dec. 1 to 6, inclusive:

STOCK EXCHANGE									
Thursday—Holiday.									
Friday—Sales. High. Low. Last. Chg.									
Fam. Play-L...	500	91 1/2	91	91 1/2	+	1/2			
Goldwyn	600	8 1/2	8 1/2	8 1/2	+	1/2			
Loew, Inc.....	1,000	18 1/2	18 1/2	18 1/2	+	1/2			
Orpheum	1,000	20 1/2	20 1/2	20 1/2	+	1/2			
Saturday—									
Fam. Play-L...	700	92 1/2	91	91 1/2	—	1/2			
Do. prd.....	100	97	97	97	—	1/2			
Loew, Inc.....	800	18 1/2	18 1/2	18 1/2	—	1/2			
Orpheum	200	20 1/2	20 1/2	20 1/2	—	1/2			
Monday—									
Fam. Play-L...	1,000	91 1/2	89	91 1/2	—	1/2			
Do. prd.....	100	97	97	97	—	1/2			
Goldwyn	1,300	8 1/2	8 1/2	8 1/2	—	1/2			
Loew, Inc.....	800	18 1/2	18 1/2	18 1/2	—	1/2			
Orpheum	600	20 1/2	20 1/2	20 1/2	—	1/2			
Tuesday—									
Fam. Play-L...	700	90 1/2	89 1/2	90	—	1/2			
Do. prd.....	400	96 1/2	96 1/2	96 1/2	—	1/2			
Goldwyn	600	8 1/2	8 1/2	8 1/2	—	1/2			
Loew, Inc.....	900	18 1/2	18 1/2	18 1/2	—	1/2			
Orpheum	600	20 1/2	19 1/2	19 1/2	—	1/2			
Wednesday—									
Fam. Play-L...	1,300	90 1/2	89 1/2	90 1/2	+	1/2			
Goldwyn	1,000	8 1/2	8 1/2	8 1/2	+	1/2			
Loew, Inc.....	800	18 1/2	18 1/2	18 1/2	+	1/2			
Orpheum	700	19 1/2	18 1/2	19 1/2	+	1/2			

THE CURB									
Thursday—Holiday.									
Friday—Sales. High. Low. Last. Chg.									
Technicolor, w.l.	200	24	24	24	—	1			
Saturday—									
Technicolor, w.l.	100	24	24	24	—	1			
D. W. Griffith.	100	3	3	3	+	1/2			
Monday—									
Technicolor, w.l.	600	23 1/2	22 1/2	22 1/2	—	1/2			
Tuesday—									
Technicolor, w.l.	200	22	21	21	—	1/2			
Wednesday—									
Technicolor, w.l.	800	20 1/2	19 1/2	19 1/2	—	1/2			

JUDGMENTS

Lionel Barrymore; R. Powell; \$1,102.53.
Harry Von Tilzer Mus. Pub. Co. and H. Von Tilzer; Ager, Yellen & Bornstein, Inc.; \$1,028.05.
Harry Saks Hechheimer; National Surety Co.; \$574.20.
Alco Film Corp.; City of N. Y.; \$5,972.95.
Film Process Corp.; same; \$611.33.
Motion Picture Camer Co., Inc.; same; \$462.97.
President Motion Picture Corp.; same; \$1,505.35.
Wisdom Amus. Corp.; same; \$165.07.
Model Amus. Co., Inc.; T. J. Drennan; \$58.
Opera Stars Co., Inc.; same; \$75.72.
Dance Film Instruction Co., Inc.; same; same.
C. & R. Amus. Co.; same; \$45.89.
Leemund Film Co., Inc.; same; \$45.93.
Roslyn Amus. Corp.; same; same.
Raymond Film Co., Inc.; same; same.

Rumored Wealthy Bridegroom.
Los Angeles, Dec. 6.
Ora Carew the screen actress is reported as marrying John C. Howard, reputed to be wealthy and living at Haverhill, Mass. No date for the ceremony announced as yet.

PREMIERE OF ENGLISH FILMS

Providence, R. I., Dec. 6.
"The Affairs of Lady Hamilton," an English film, had its American premiere at the Strand, Providence, last week. It is described as the story of the romance of Admiral Lord Nelson, commander of the British fleet which defeated the French and Spanish at Trafalgar Bay, and Lady Hamilton, wife of the one-time Ambassador to the King of Naples.

In the picture both commence their lives in humble station. Emma Lyon is the daughter of poor parents and Horatio Nelson is the son of an impoverished clergyman, whose cousin, an officer of the British navy, finally agrees to start the lad as a cabin boy. Nelson's rise in the navy is no less spectacular than that of the poor girl whose beauty makes her the toast of London.

Lord Hamilton, an English statesman, meets Emma Lyon and marries her. She meets Nelson, then a naval captain, and a romance follows.

Liane Hald a newcomer in screen productions, is a striking beauty.

Dempsey Marriage Story

Los Angeles, Dec. 6.
Looks as though Jack Dempsey is going to run Charlie Chaplin a close second for the honors of being the most engaged in the public eye.

Right now it is reported here that the world's heavyweight champion pugilist is to marry Doris Deane.

VALENTINO ADVISED

Counsel Tells Him Not to Make "Personal Appearances"

On advice of his counsel, Arthur Butler Graham, Rodolph Valentino concurs with the opinion it would not be wise to accept a number of "personal appearance" offers from mid-west exhibitors in view of the injunctive order awarded Famous Players-Lasky Corporation restraining the picture actor from appearing publicly for commercial purposes.

Valentino appeared Sunday at the Del Monte theatre, a St. Louis picture house, under the auspices of the Italian-American Republican League. Mr. Graham states his client does not receive any remuneration for appearances for charity purposes. Valentino made a short address to the audience explaining why he cannot stay there the whole week.

Argument on the appeal from the injunctive order in favor of F. P. was heard by the Appellate Division Friday. Decision was reserved and will likely come down in two weeks. Practically the same argument was heard by the five Justices of the Appellate Court as upon which Justice Wasservogel in the New York Supreme Court decided for Famous.

St. Louis, Dec. 6.
Rodolph Valentino appeared in person Sunday at the Delmonte, and

spoke on "Americanization," applying it to the needs of his own countrymen.

With Valentino, the Delmonte was packed closed to 5,000 people in a house that seats 2,800 for two hours before he appeared. So great was the audience and so jammed that later the mob broke through the line to the center aisles and could not be driven back. During this rush to get close to stage several women fainted.

When Mayor Kiel came on, the demonstration began. The mayor showed rare judgment when he "cut" the welcome and introduction stuff, merely pointing to the wings.

Valentino entered and was greeted with a deafening applause which lasted three minutes. His first word was "Ladies." This struck the bunch as funny—also appropriate for Rodolph, and another storm of applause broke loose. He told of the injunction restraining him from working for anybody other than the Famous Players, and added that he could not be an assistant to an undertaker if he could qualify for that job, because the F. P.-L. Corp. won't let him.

Most of his talk consisted of raps, and he concluded by saying he would be willing to work for F. P. if it would make the "Spanish Cavalier" as big a picture as "The Three Musketeers."

His talk ran about 10 minutes, and when closing he was greeted with as much or more applause than when he came on.

NO screen star has ever approached the fearless, appealing portrayal of a destitute woman's soul that Miss Ferguson gives in "Outcast."

Her most popular stage play is by far her greatest picture. Both in her rags and shimmering Paris gowns the star is magnificent.

ADOLPH ZUKOR PRESENTS

ELSIE FERGUSON

IN

"OUTCAST"

From the well known sensational Broadway stage success by Hubert Henry Davies
Adapted by Josephine Lovett - - - - - Directed by Chet Withey

"MISS FERGUSON'S performance is one of the finest things we have ever seen on the screen. A stirring, pathetic, and human figure. The romance of a life presented with many moments of real pathos."

"Tears are nothing to be ashamed of at the Rivoli this week. Gripping and sincere. The picture as a whole is one of the screen's finest achievements. Miss Ferguson is, we think, the best actress we have in America."

—N. Y. World.

(3-col. adv. Mats at exchanges)

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

MOTION PICTURES
MADE TO ORDER
COMMERCIAL DEVELOPING AND PRINTING
ROTHACKER FILM MFG. COMPANY
1039 - 51 DIVERSEY PARKWAY - CHICAGO U.S.A.

NO REAL BIG BUSINESS ON B'WAY THANKSGIVING WEEK

Capital First with \$44,000 for "Hungry Hearts"—Griffith's "Nation" Returns This Week with Promise

The Broadway picture theatres did not show any remarkable spurt last week, even though they had the assistance of a holiday to swell their grosses. In this respect, New York seems to have been somewhat of an exception to the rest of the country. Other places, the week proved a record-breaking one for the season; on Broadway it meant nothing in the lives of the big exhibitors.

This was the case even though the screen attractions that were presented seemingly had unusual strength, at least as figured before the box office acid test was tried. The Capitol, which lead off in the point of receipts, had "Hungry Hearts," and on the week it did \$44,000. This is a little better than what the house had been doing the past couple of weeks, but not what was expected for a holiday showing. At the Strand, "East Is West," with the assistance of heavy front advertising in the dailies, front page stuff and things of that sort, all of which cost heavy drought, did not help to materially swell the box office returns at the house to a point where they could be marked as unusual.

At the Rivoli, "Singed Wings," which looked like a big draw before opening, did in the neighborhood of \$18,000, which is below par, but the Rialto showed the usual in the showing of the Technicolor production, "The Toll of the Sea," and the public seemingly was interested, as the receipts pointed to \$24,000 for the week.

"Robin Hood" and "Knighthood" are going along at what practically amounts to an even pace, with the former getting around \$17,000 at the Lyric, while the latter dropped off a little at the Criterion, going just under \$10,000.

D. W. Griffith revived "The Birth of a Nation" for a brief run at the Selwyn, opening on Sunday, and got away with corking notices on his first masterpiece. The picture looks as though it will do business. The Fox special, "The Town That Forgot God" at the Astor, is improving somewhat, and it looks like a picture that will gradually build up. The Cameo is still playing American Releasing productions, and getting its average business.

Estimates for last week:
Apollo—"One Exciting Night" (Griffith). Seats 1,200. Scale: Mats., \$1 top; evens, \$1.50. Finished last week with a gross around \$6,300.

Astor—"The Town That Forgot" (Fox). Seats 1,131. Scale: Mats., \$1 top; evens, \$1.50. Fifth week. Still hitting just a little better than \$5,000, but pleasing those that see it. Building up somewhat; last week better account of holiday, when \$6,800 was reached.

Cameo—"What Fools Men Are" (American Releasing). Seats 550. Scale: 55-75. This is really a Saturday and Sunday house, with the gross on those two days usually around \$2,200, with the balance of the week contributing around \$1,800.

Capitol—"Hungry Hearts" (Goldwyn). Seats 5,300. Scale: Mats., 30-50-\$1; evens, 55-85-\$1. Had a corking week's business because of the holiday, with the gross at \$44,000.

Criterion—"Knighthood" (Cosmopolitan-Paramount). Seats 886. Scale: Mats., \$1.50 top; evens, \$2. Tenth week. Dropped a little last week, getting a few dollars under \$10,000.

Lyric—"Robin Hood" (United Artists). Seats 400. Scale: Mats., \$1.50 top; evens, \$2. Sixth week. Still pulling audiences; got around \$17,800 last week.

Rialto—"Toll of the Sea" (Metro). Seats 1,960. Scale: 55-85-99. The public exhibited an unusual interest in this picture last week, with the result that the house drew \$24,000 on the week.

Rivoli—"Singed Wings" (Paramount). Seats 2,200. Scale: 55-85-99. A good picture, but it did not pull as expected at this house. The returns were \$18,100 on the week.

Strand—"East Is West" (First National). Seats 2,900. Scale: 30-60-85. They looked for a record breaker here with this picture, and there was an unusual amount of money spent in extra advertising, but this did not pull as was expected. The gross on the week went to around \$29,000.

ANOTHER IN LOS ANGELES

Los Angeles, Dec. 6. The town is to have a new picture theatre to be built by the Turner, Dahnken & Langley Company. It is to cost no less than \$1,250,000. The T. D. & L. Co. has been long established in the exhibiting business and at present owns a circuit of nineteen houses.

DENVER GOOD

"Pride of Palomar" Biggest Thing Last Week

Denver, Dec. 6. "The Pride of Palomar," which supplanted Alice Brady in "Anna Ascends" at the Princess the week of Nov. 19, was the outstanding picture success of last week on Curtis street. "Anna Ascends" was pulled in the middle of the first-named week because it flopped badly. Just why is hard to determine. Those who saw the film appeared satisfied, but the box office simply failed to show life, and Peter B. Kyne's California thriller was called in to pull matters out of the hole.

The Princess did business from that time on, and continued to do it the week following. "The Pride of Palomar" is just the sort of photoplay bound to be popular with Denver audiences, who like western thrillers above all other kinds—unless it be society stuff.

Thanksgiving day packed all picture houses, regardless of the merit of the attractions. The day was bright and sunny, without a hint of storm and only a faint snarl of frost in the air. The 16,000 people who packed Broadway park to see a football game didn't seem to detract from the throngs at the picture shops at all.

Last week's estimates:
Rialto—(Paramount). Seats, 1,250; prices: matinees, 25 and 35c.; nights, 40c. Gloria Swanson in "The Impossible Mrs. Bellew" did well, as always in Denver. Gross about \$9,325.

Princess—(Paramount). Seats, 1,050; prices: matinees, 25 and 35c.; nights, 40c. "The Pride of Palomar" kept the house full most of the time, despite the fact that the film had been four days at the previous week. Gross close to \$8,000.

America—(Bishop-Cass). Seats, 1,530; prices: matinees, 30c.; nights, 40c. Peter B. Kyne's "Brothers Under the Skin." A good box office stimulant, apparently. Gross over \$5,000.

Colorado—(Bishop-Cass). Seats, 2,480; matinees, 30c.; nights, 40c. Wesley Barry in "From Rags to Riches." Opened well, sagged in the middle of the week, picked up Thanksgiving Day and finished in a blaze. Gross close to \$6,000.

Isis—(Fox). Seats, 1,776; prices: matinees, 25c.; nights, 30c. William Farnum in "Without Compromise." Farnum doesn't draw with quite his old sureness, although he has his following. Lupino Lane in "My Hero" helped out. Gross approximately \$4,100.

STRONG FILMS AND HOLIDAY HELP GROSSES

Los Angeles Houses All Have Good Week—Two "Hoods" Both Drawing

Los Angeles, Dec. 6.

The box office staffs were kept "on the jump" all week, the Thanksgiving festivities evidently serving as an impetus to theatrical business. The legit and vaudeville houses "cashed in" big, as also did the picture theatres. The best draw for the week among the downtown houses was "Knighthood" at Grauman's Rialto. "Robin Hood" at Grauman's Hollywood ran a close second, with Lon Chaney's "Shadows" at Kinema, "Tess" at Miller's, "Dr. Jack" at the Mission, and Tommy Meighan in "The Man Who Saw Tomorrow" at Grauman's following close in their wake. "Brothers Under the Skin," California, rolled up a nice profit. The rain and subsequent cloudy weather hurt the takings a little. The week's estimates:

Grauman's—"The Man Who Saw Tomorrow" (Paramount). Thomas Meighan starred. Special added attractions. Drew \$17,000.

California—"Brothers Under the Skin" (Goldwyn). Author, Peter B. Kyne, featured more than players, who comprised Helene Chadwick, Claire Windsor, Norman Kerry, Pat O'Malley and Mae Busch. Elmer Clifton played-up card. Grossed \$12,430.

Grauman's Rialto—"Knighthood" (Cosmo). Marion Davies in the big type. Business holding up; in fact, slight pick-up after a slight drop past two weeks. Took \$11,200.

Grauman's Hollywood—"Robin Hood" (Fairbanks). Increased business by arrangement with studio whereby patrons retaining seat checks admitted to Fairbanks' show. Approximately \$15,000.

Mission—"Dr. Jack" (Roach). Harold Lloyd starred. Began to look as if picture will run till first of year, although second and third weeks showed falling off in receipts. About \$10,000.

Kinema—"Shadows" (Schulberg). Lon Chaney played up. Chaney big favorite, and crowds held up throughout week. Netted \$15,300.

Loew's State—"Enter Madame" (Metro). Clara Kimball Young emphasized. Picture picked up after first day. Grossed \$18,150.

HUB'S HOUSES SUFFER REACTION AFTER YEAR'S BEST WEEK

All Theatres Did Turnaway Last Week—Held Up After Holiday—This Week Slumped—Orpheum Breaks Record

WHALING FILM FIRST ROAD SHOW IN PHILA.

Holiday Saved Last Week From Slump—"Knighthood" Current Smash

Philadelphia, Dec. 6.

Last week was something in the nature of the calm before the storm in local movie houses. The features booked at most of the houses were program pictures and no big grosses were turned in. In the advertising, the Stanley company "pointed" to this week, rather than emphasize their current pictures, and if it had not been for the holiday it is likely that some big slumps in business would have resulted. As it is, most of the houses did satisfactory business.

This week, however, saw the entering of an independent picture into the field. This is "Down to the Sea in Ships," the Elmer Clifton whaling picture, which opened Monday at the Metropolitan opera house. A real box office demand was reported by those connected with the picture. The scale was 25 cents to \$1, with none of the orchestra seats higher than 75 cents.

Elmer Clifton and Marguerite Cortot were both present in person. It is understood that the backers of the picture have the house for four weeks. This is the first real attempt to road show a picture here this season, and is being watched with interest because of a bad name given Metropolitan for film purposes.

The big smash of this week, however, must be accredited to "When Knighthood Was in Flower," which opened at the Stanton and plans to stay at least four weeks. A private showing was given on Sunday night, at which society turned out. It was said by many that it was the most stylish audience that has ever attended a film in this city. Jack Potter, in advance of the picture here, had half of Rittenhouse Square in attendance. There were no less than five judges of higher courts and three railroad high officials there.

The picture was given splendid notices in the dailies and ran up a big gross Monday, although rain prevented the figure from reaching the limit expected, or that achieved by "Manslaughter" at the same house.

The Stanley has "The Impossible Mrs. Bellew" this week, and since Gloria Swanson's popularity has dwindled here, and also because of attraction at Stanton, gross is likely to tumble at this pet house of the Stanley company.

Some very laudatory notices were given "Ebb Tide" at the Kariton, and "Enter Madame" at the Apollo, but it is hard to judge the possibilities because of the rainy night. Both pictures are in for single week engagements, which is considered surprising in view of program pictures having been given two weeks at these houses.

The best of last week's business was done by "The Young Rajah," with Rodolph Valentino, at the Stanley. This film never came anywhere near the gross of "Blood and Sand."

Estimates of last week:
Stanley—"The Young Rajah" (Paramount). Valentino's picture showed slump in interest in him here, but was above some recent weeks at that. Gross was about \$25,000, partly due to Thanksgiving crowds.

Stanton—"Nero" (Fox, second week). Business held up pretty well after apparently being on the verge of a serious slump on Monday and Tuesday. First of spectacles of this character to do anything at all here of late. Did about \$11,500.

Aldine—"Five Dollar Baby" (Metro). Not up to average set by recent pictures at this house, but holiday crowds made up difference. Short comedy with Bull Montana also heavily featured.

"Enter Madame" (Metro) this week, with "Forget Me Not" in next. House seems to have reverted to single week policy, for time at any rate.

Kariton—"Singed Wings" (Paramount). Got mixed notices and uneven business, which reached low ebb on Wednesday and then picked up wonderfully. About \$7,000. "Ebb Tide" in this week, with "The Pride of Palomar" to come.

Boston, Dec. 6. The picture houses got the best break of the season last week on what is considered their winter program.

This increase was due to the Thanksgiving holiday, but the business started to show signs of improvement Friday night and kept on building up until the end of the week saw a big turnaway at the larger houses with the smaller houses playing to capacity. The Orpheum, the big Loew house downtown, had more people in the house Saturday than they have had at this time of year in a single day in the history of the house, the total tickets purchased being close to 10,000.

The big increase did not hold over for the first of this week, however, there being a slight reaction which was expected. It was considered quite remarkable by those that follow the houses that the "pep" stayed in so long for it wasn't what could be rightly termed nature—the play being better than is expected even of a holiday.

Griffith's film, "One Exciting Night," departed from the Tremont Temple last Saturday, and Monday "Oliver Twist" opened for an indefinite stay.

Estimates for last week:
Loew's State—Capacity, 4,000; scale, 25-50c. Gloria Swanson in "The Impossible Mrs. Bellew" underlined. "Clarence" last week played to over \$15,000, gain of about \$2,000 over business of week before.

Tremont Temple—Capacity, 2,000; scale, 50c.-\$1.50. Jackie Coogan in "Oliver Twist," this week taking it over when it was vacated by Griffith's "One Exciting Night" which ran for several weeks to business that was only so-so.

Park—Capacity, 2,400; scale, 50c.-\$1.50. "Knighthood" did over \$10,000 last week, an increase of \$1,000 over week before. This film has been rather weak at matinees but most of this weakness was overcome after Wednesday and it trailed to strong closing. One more week after this to go and then the house will be taken over by "Robin Hood," supposed to stay for several weeks. The house is getting the best break with attractions that it has had for several seasons.

Modern—Capacity, 800; scale, 28-40c. In line with other houses business showed increase last week with house using "Till We Meet Again." This week the house is using "The Headless Horseman," with Will Rogers and has about doubled its advertising to line them up for release. House did \$7,000 last week, about \$500 less than it could do with absolute capacity.

Beacon—Capacity, scale, attraction same as Modern, and did about the same amount of business last week.

Selwyn—Did about \$4,000 last week, the first one "Down to the Sea in Ships."

HOLIDAY HELPS DETROIT

Reid's Popularity on Wane Judging From Last Two Productions

Detroit, Dec. 6. Last week proved a corking good one for all the picture houses, including the outskirts, on account of a great break on Sunday and another good break Thanksgiving Day. "Knighthood" completed its fourth week to excellent business and could have remained longer. Gave way to "Young Rajah."

Madison—"One Week of Love" proved good box office attraction.

Broadway-Strand—First presentation in the world of Harry Carson's "An Old Sweetheart of Mine." Received excellent notices and was a big draw. Mr. Carson was here personally for the engagement and it was heavily advertised.

Capitol—Clarence and Waring's Pennsylvanians. While this house had a good business on the week because of it being a holiday week, business was not up to expectations, indicating that Wally Reid's popularity is on the wane. Ordinarily Reid at a Kunsy house has been assurance of capacity business, but such has not been the case on his last two productions.

SPEEDY JACKIE

Los Angeles, Dec. 6. A bench warrant has been issued for Jackie Saunders, who is charged with automobile speeding.

A jail sentence possibly awaits her, as the judges have been meeting them out rather generously during the last few weeks.

RIGORS OF NEW YORK STATE CENSORSHIP BOARD RELAXING

Commission Broadening in Ideas of What Constitutes Art—Trade Speculates on Future of Censors Under New Administration

Producers who have submitted pictures to the New York censors since the first Tuesday following the first Monday in November report a more liberal attitude toward the screen.

For one thing numerous items of scant draperies have passed muster, that would probably have drawn the scissors before election. The method of passing instructions to the film editors has been changed in spirit. Instead of noting specific scenes that are ordered eliminated the "cut sheets" from the censor organization make comment in more general terms, leaving the producer to interpret the meaning guided by his own discretion. The object appears to be to play it safe.

If there is public comment on a daring passage on the screen the censors can point to the record of their communication to show that they ordered such changes as "see that the scenes between the lovers are made more discreet," or something like that.

Nothing more has come out regarding the new state administration's plans for dealing with the censor question. Governor-elect Smith has pretty definitely made known his liberal policy in regard to control over pictures, but it is a question how far he can go in legislating the commission out of existence. The next Assembly will be Republican by a narrow margin, while a Democratic majority obtains in the Senate.

Organization policies would seek to retain the patronage of the commission's personnel. There are three commissioners at \$7,500 a year and a host of inspectors at \$1,500, but the employees are mostly in the civil service class and not removable. The present Republican regime recently framed a new seniority list of applicants for inspector jobs and it is presumed this list will stand after the inauguration of the new Governor.

If the Republican personnel is left in office it would be highly probable to see a move in the Democratic Assembly to legislate the commission out of office by repealing the law which created it.

PRESENTATIONS NO MORE AT M'VICKERS

In Jam With Chorus Girls Imported from New York, Mason Ends Engagement

Chicago Dec. 6. "Presentations" are a thing of the past at McVicker's and Harry A. Yerkes' Flotilla Orchestra is the special attraction this week in connection with "Clarence." The "change of policy" is said to have been determined upon in an effort to avoid the claims of chorus girls engaged by Jack Mason and brought here with the assurance their positions would certainly "last until after Christmas."

Mason succeeded S. Barrett McCormick who was made producing manager at the opening of McVicker's. Mason parted with Jones, Linnick & Schaeffer last week. The chorus girls immediately placed their claims with Equity.

Charles A. Nieggenmeyer, who has directed a resident stock at the Shubert, Milwaukee, for seven years, is now stage director at McVicker's, it is announced.

The Paramount policy of restricting the showing of pictures seen at McVicker's for a certain period is meeting with opposition from managers in outlying districts, who complain that the time is so long that they lose the advantage of the top advertising.

Carewies Reconciled

Los Angeles, Dec. 6. The Edwin Carewies are reconciled. His wife started proceedings for a divorce but called off the action last week.

COMPROMISE ON 'BIRTH' AND COO CLUCKS

Film Permitted on Agreement to Repudiate "Secret Empire"

After two days of wrangle and dispute before the New York State Picture Commission a compromise was reached Monday afternoon by which "The Birth of a Nation" was allowed to open Monday night at the Selwyn while D. W. Griffith agreed that an announcement would be made from the stage and later a printed announcement would be incorporated in the film as a title making it plain that the management disavowed any interest in the Ku Klux Klan or its activities.

The complaint was brought before the commission specifically by the National Association for the Advancement of the Colored Race, but other interests were heard in support of the contention that the Griffith picture would promote race prejudice and provoke disorder. A lengthy discussion was carried on before Commissioner Cobb Saturday and an adjourned session Monday ended in the compromise.

The growing issue of the Ku Klux Klan was the center of the row started in the New York Censor Commission over the revival of "The Birth of a Nation" at the Selwyn.

The Klan was not officially represented at the argument, but it is understood to be in favor of the picture and to have advised its membership to patronize it. As a matter of fact, the advance sale for the single week at the Selwyn hung up new records. Three days after the engagement was announced the advance sale for the opening week had reached more than \$1,000.

Although the picture has been forbidden in several States, New York never before interfered with its exhibition. It played a revival at the Capitol, New York, last spring and drew heavy patronage without a word from the censor. There was one demonstration at the theatre, when the announcements in the lobby and on the street were wrecked by agitators and the police were called. There was no demonstration inside the theatre.

The picture was released in 1915. Its early career was a story of controversy. It was allowed to play in Chicago for its first run, but Cook county authorities have since forbidden its revival. The picture was stopped in Kansas and Ohio and those States never have seen it. It was shown in California, but stopped after a short run, and a court order forbidding its exhibition now stands as a bar in that State.

TIA JUANA DULL

Los Angeles, Dec. 6. Dashing to Tia Juana, the week end sport of the film colony bunch that like to watch the ponies run and at the same time get a couple of drinks over the bar is off for the present.

At least the pony part is, for the Mexican officials have ordered the race track closed.

The track officials are appealing the case and are hoping that they will be able to reopen tomorrow.

James Young Reported Ill

Los Angeles, Dec. 6. James Young, the director, is reported seriously ill. At the same time Sid Grauman is threatened with appendicitis and under the care of doctors.

"Robin Hood" at Pershing, St. Louis

St. Louis, Dec. 6. "Robin Hood" has been set to open at the Pershing Dec. 25, with a seat sale of reserved seats opening Dec. 11, but no admission scale yet announced.

\$14,000 WEEK'S GROSS IN BUFFALO HOUSES

Loew's and Lafayette Led
Last Week—Lafayette
Third with \$11,000

Buffalo, Dec. 6. Thanksgiving played the leading role in the recital of last week's business in Buffalo picture houses. All theatres reported bumper grosses for the day, with everything going to overflow down to the smallest community houses.

Contrary to expectations end of week, showing strength, particularly Saturday business, which held up remarkably well, downtown houses reporting that Saturday supper show was almost as large as Thursday. This, probably, due to vanguard of Christmas shoppers in the downtown district.

High quality of offerings all round kept competition at top-notch. "Nero" at Hipp should have done better and is probably good for three days only in town of this size under present conditions. "Kentucky Derby" at Olympic received good notices, but business was reported under capacity.

Downtown rivalry between organs is making the situation interesting. Last week's estimates:

Loew's—"White Satan Sleeps" and vaudeville. (Capacity, 3,400. Scale, mats, 20; nights, 30-40.) Although neither picture nor vaudeville particularly featured, bill proved well rounded and found favor. Seems to be forging along at top speed, moving on its own momentum. Close to \$14,000.

Lafayette—"Skin Deep" and vaudeville. (Capacity, 3,400. Scale, mats, 20-25; nights, 30-50.) Show rounded into good form and extra holiday sent gross to top. Belle Story and Ernest Evans featured in billing, but scarcely up to touring. Picture highly spoken of. House using billing, "Ultimate in entertainment," formerly used by Hipp. Doing steady business with the 50c top playing important part in high grosses. Well over \$14,000.

Hipp—"Nero." (Capacity, 2,400. Scale, mats, 15-25; nights, 25-50.) Fox spectacle started out well, but seemed to lack right kick for full week. Other features, including orchestra and organ, doing as much as pictures to keep house in running. Over \$11,000.

Olympic—"Kentucky Derby." (Capacity, 1,500. Scale, mats, 15-20; nights, 20-25.) Widely heralded and used considerable extra advertising, but appears doubtful whether anything beyond passable business registered. Holiday helped here, also. House showing signs of new life under Universal management, but still needs plenty of plugging to put it in vanguard. Around \$4,000.

CAPT. GEO. AUGER'S SUCCESSOR

"Herold," the German giant, was signed through Wirth, Blumenfeld & Co. to replace Capt. George Auger in the next Harold Lloyd comedy. Auger was signed by Lloyd when the latter was east two weeks ago and was to have left for the coast in a few weeks to actively engage in pictures with the comedian. His death, Nov. 30, left the Lloyd people in the air and a wire from the coast to Pathe instructed them to scour the field for a giant to replace Auger. "Herold" was secured and left for the coast this week.



EDITH LYLE
with Katherine McDonald
in
"THE SCARLET LILY"

VALENTINO'S SECOND OFF Washington Picture Houses Still In Slump

Washington, Dec. 6. Although efforts were made during the past week to push the receipts of the picture houses out of the lull that was unexplainable the preceding week, that lull seemed to hold on with the second week of the Valentino picture "The Young Rajah" taking quite a drop.

Weather conditions were ideal throughout the entire week and the pictures good, but the slump refused to be lifted.

Estimates for the week:
Loew's Columbia—"The Young Rajah." Paramount, second week. Capacity, 1,200; scale, 20-35c. mats.; 35-50c. nights. Second week of this last of the Paramount Valentino pictures took decided drop in spite of extra advertising, hitting about \$10,000.

Moore's Rialto—"To Have and to Hold." Paramount. Capacity, 1,900; scale, mornings, 25c.; afternoons, 35c.; evenings, 50c. This "super special" seemingly caught the interest and held the gross for the week up to and possibly a little higher than the preceding week. Did close to \$6,700.

Loew's Palace—"Quincy Adams Sawyer." Metro. Capacity, 2,500; scale, 20-35c. mat.; 35-40-50c. nights. This Metro special with five well known picture stars heavily featured was rather a quiet picture with the exception of the finish which saved it. Created some mild interest which coupled with the usual established patronage of the house ran the gross up to about \$8,500.

Grandall's Metropolitan—"White Shoulders." First National. Capacity, 1,700; scale, 20-35c. mats.; 35-50c. nights. This Katherine MacDonald feature which had billed with it equally as prominently as a Buster Keaton comedy, "Electric House" did just about normal business for the house. Got about \$8,000.

FRISCO'S BUSINESS UP ALL AROUND LAST WEEK

All Houses Improved with Holiday—Big Game Picture
Got \$12,000

San Francisco, Dec. 6. Business generally in the first run downtown picture houses was better during last week when compared with the preceding week. The outstanding offering is "Hunting Big Game in Africa" at the Century, where the picture opened with a complete sell-out and kept up the pace throughout the week. A heavy advance sale also is reported.

"The Big Game" picture got \$12,000.

California—"The Impossible Mrs. Bellew." (Paramount). Seats 2,700. Scale, 50-75-90. Gloria Swanson. Did turn away business Saturday and Sunday. Gross, \$16,500.

Granada—"The Young Rajah." (Paramount). Seats 2,940. Scale, 50-75-90. Rodolph Valentino. Business off. Gross \$21,000.

Imperial—"Sherlock Holmes." (Paramount). Seats 1,425. Scale, 35-50-75. John Barrymore (second week). Running along to fair attendance. Got \$8,000.

Strand—"Shadows." (All Stars). Seats 1,700. Scale, 40-55. Lon Chaney. Drawing well. Gross, \$11,000.

Tivoli—"Lorna Doone." First National. Seats 1,800. Scale, 25-40. The latest production of Maurice Tourneur got big send-off in press. Business \$9,000.

Loew's Warfield—"June Madness" with Viola Dana, and Buster Keaton in "The Electric House" (Metros). An elaborate revue preceded the pictures. \$11,000.

Frolic—"Wolf Law" (Universal). Seats 1,000. Scale, 10-30. Frank Mayo. Receipts, \$3,400.

HELEN FERGUSON PREACHING

Los Angeles, Dec. 6. Helen Ferguson of the films has the honor of being the first actress to mount the pulpit of the Wilshire Congregational Church. Others in the film world have been invited but they have all been men.

Miss Ferguson said that the screen will eventually play the biggest role on making the world cleaner and better. She urged the public to overlook some of the faults at this time and to measure it by the good that it is doing.

Jules Frankel Bought Gift's

Cincinnati, Dec. 6. The mysterious purchaser of Gift's theatre last week was Jules Frankel, who, with his associates, conducts a chain of picture and very small time vaudeville houses in the Ohio Valley. Gift's was at first reported bought by Ike Libson, who controls practically all of Cincinnati's first run houses.

The first intimation that Frankel was the purchaser came when Noah Schechter, who has been doing his press work at the Empress, was put in charge at Gift's, succeeding Lew Heck.

SLOW FILM WEEK SAVED BY HOLIDAY

Picture and Legit Theatres in
Chicago About Same
Last Week

Chicago, Dec. 6.

The new McVicker's seems to have given up its last trial at "presentations." After experimenting with a producer, S. Barrett McCormick, who had experience in presentations and failed to deliver after a trial here, the owners of this theatre next took up a stage producer, Jack Mason. Mr. Mason also failed to come up to the expectations of the owners of McVicker's. They have now done away with presentations and will present feature bands or names whenever possible to obtain. It is said that McVicker's is angling for bands. It is doubtful if any theatre in the country can compete with Balaban & Katz along presentation lines. This firm has four theatres, with their own artists, architects, special stage, etc. They can afford to spend between \$3,000 and \$5,000 for a presentation and pro rate it among their four houses, which only makes the cost stand each house like a feature act.

With McVicker's new policy of doing away with ballets and presentations it is figured that between one and two extra shows can be given, which would make a difference of quite a bit of money on the week.

Griffith's "One Exciting Night," also figuring on cutting down the "nut," dismissed the chorus of 12, the girls being taken back to New York. It cannot be figured out how this picture will make any money during its run at the Illinois, but it should not lose any, and the prestige should be worth something.

Estimates for last week:
"Young Rajah" (Paramount) (McVicker's). (Seats 2,500; scale, mats, 40; night, 50.) Valentino still holds certain sway with younger sex, and theatre played to continuously good business. \$27,000.

"One Exciting Night" (D. W. Griffith) (Illinois). (Third week.) (Seats around 1,500; scale, \$1, 75, 50.) With the chorus let out, and some amount of business still coming in to box office, will just add around \$1,000 to right side for producers of this picture. First half of the week business weak, with capacity holding Friday, Saturday and Sunday. Around \$11,000.

"One Wonderful Night" (Universal) (Randolph). (Seats 650; scale, mats, 35; night, 50.) Herbert Hawkinson received good send-off in Dallas. This house is maintaining a steady grind and depends on turn-away from Chicago, State-Lake and Roosevelt for 50 per cent. of its clientele. With the grind policy can take care of other overflows without showing hold-out. This house does not need a tremendous feature if other three houses are doing business.

"Dangerous Age" (First National) (Chicago). (Seats 4,200; mats, 50; nights, 65.) Declared to be "pippin," with Louis Stone in for extra praise. Business first half way below par, same as in legit theatres, with last half of week tremendous. Around \$36,000.

"Manlaughter" (Roosevelt). (Seats 1,275; scale, mats, 30; nights, 55.) (Second week.) Surprised every one by holding on to continuously good business. Touching around \$18,000. Will remain still another week, as it contracted for three. "Lorna Doone" slated to follow.

STRAND'S FIGHT

Depends on Location and Features to Buck A.I. Newark

Newark, N. J., Dec. 6. As the first fruits of its campaign to grab the big pictures, the Strand has secured Harold Lloyd in "Dr. Jack" and will show the feature beginning Dec. 29 for an indefinite run.

The attempt of the Strand to buck the Adams Brothers (Newark theatre) and the Fabians (Branford, Rialto, Goodwin and Paramount) is arousing interest here. In the Branford the Fabians have the largest, and with the possible exception of the Tivoli, the finest house in New Jersey. Against this the Strand has only its location to recommend it while it has changed its policy so frequently in the past few years it has no permanent clientele.

Various figures have been announced, but the actual seating capacity of houses is: Branford, over 3,300; Rialto, 1,600; Paramount, 1,250; Goodwin, 700. This gives the Fabians nearly 7,000 seats against the Strand's 1,200, while the Newark holds 1,650. The Strand maintains a combination of big features and location can't be beaten.

"NO FOREIGN PICTURES," NEW FAMOUS PLAYERS SALES SLOGAN

Publication of "Next 39" Discloses Only One With Wallace Reid—Bebe Daniels Merely Featured or Co-starred—Pushing Hiers as Fat Comedian

"The new 39 haven't got a single foreign picture in the line-up." That is the slogan that the Paramount sales force is using on the new series which was lined up at the sales convention in Los Angeles two weeks ago. Seemingly, the Paramount sales organization has been instructed to pound home this fact and get the exhibitor's attention away from the imported flops in the first series of the 22-23 season and have them concentrated on the fact that the foreign productions in the list were the only pictures which failed to pull at the box office.

The new line-up does not appear to have any particular strength if taken by and large. The answer to the entire series is that Paramount is leading off with the Cosmopolitan production "Knighthood." Under ordinary circumstances, they would pass up a Hearst-made production and put one of their own features as the lead.

A resume of the attractions slated in the 39, made by a film man well up on exhibition values to the exhibitors, shows that there are but 13 that look like box office wallop. Of these, two are remakes. The 12 selected as fairly certain to be sure-fire are "Knighthood," "Java Head," "The Covered Wagon," "The Ne'er Do Well" (because of Thomas Meighan's personal following), Pola Negri's first American-made production, "Bella Donna"; "The Rustle of Silk," the second Negri "De-classe"; "Hollywood," with its 25 stars; "White Heat," another Meighan; "The Beautiful Adventure," "Bluebeard's Eighth Wife" and "The Exciters." The two remake productions among these are "Bella Donna" and "The Beautiful Adventure." The latter was originally made as a Frohman Empire All-Star picture and released by Mutual in 1917. David Powell, who is supporting Agnes Ayres in the new picture, was in the original production.

The other remakes in the list are "The Trail of the Lonesome Pine," "Vendetta" (originally made by Fox, with Robert Mantell), "A Gentleman of Leisure" (originally a Lasky, with Wallace Eddinger starred), and there is a question whether or not "You Can't Fool Your Wife" wasn't made as an independent about the time that "Don't Change Your Wife" was issued.

The complete list of productions in the 39 in the order named for release is "Knighthood," Dorothy Dalton in "Dark Secrets," Gloria Swanson in "My American Wife," C. B. DeMille's "Adam's Rib," "Drums of Destiny" with Mary Miles Minter, Jack Holt in "Nobody's Money," Melford's "Java Head," Betty Compson in "The White Flower," Marion Davies in "Adam and Eva," Agnes Ayres in "Racing Hearts," James Cruze's "The Covered Wagon," "The Nth Commandment," Thomas Meighan in "The Ne'er Do Well," Alice Brady in "The Leopardess," Pola Negri in "Bella Donna," William DeMille's "Grumpy," "The Go-Getter," Gloria Swanson in "Prodigal Daughters," Melford's "You Can't Fool Your Wife," Allan Dwan's "The Glimpes of the Moon," Mary Miles Minter in "The Trail of the Lonesome Pine," Dorothy Dalton in "The Law of the Lawless," Jack Holt in "The Tiger's Claw," Walter Heils and Jacqueline Logan co-starred in "Mr. Billings Spends His Dime," Fitzmaurice's "The Rustle of Silk," Pola Negri in "De-classe," James Cruze's "Hollywood," Lionel Barrymore and Alma Rubens in "Vendetta," Thos. Meighan in "White Heat," Agnes Ayres in "The Beautiful Adventure," Betty Compson in "The Woman With Four Faces," Gloria Swanson in "Bluebeard's Eighth Wife," Wm. DeMille's "Only 38," Bebe Daniels and Bert Lytell in "The Exciters," Wallace Reid in "A Gentleman of Leisure," Penrhyn Stanlaw's "Children of Jazz," Dorothy Dalton in "Fog Bound," Alice Brady in "The Snow Bride," and Jack Holt and Agnes Ayres in "The Light to the Leeward."

A study of the list reveals a number of things. There is but one Wallace Reid production listed, also there is indication that Walter Heils is in line to be developed as a fat

boy star, to replace Arbuckle, indicated by the fact he is being co-starred with Jacqueline Logan, who is also evidently to be "made" by Paramount. Other features are there is a switching back and forth in the cases of some of the stars, for Mary Miles Minter is only featured in her first production in the list and starred in a later one; Bebe Daniels, even though she was the best card for money that the old Italar had, is given only feature honors in two productions and then co-starred with Bert Lytell in an other.

As a matter of fact, there will be only 33 pictures of the 39 slated. The surprising thing is that Pola Negri, according to the present plan, will be finished, as far as this series of productions is concerned, when she has concluded her first picture, "Bella Donna." Her second vehicle, "The Song in the Shadow," will not be made so as to be included in this releasing program.

The outlook is that there may not be a Wallace Reid picture, although Reid is down for "A Gentleman of Leisure." The production may or may not be included, according to whether or not Reid recovers sufficiently to return to work. He was also scheduled to appear in the production of "Mr. Billings Spends His Dime," and the original advertising had that as one of his productions, but Walter Hiers and Jacqueline Logan are co-starred instead in the picture.

In connection with the advertising for the second series of the 1932-23 season the Paramount is distributing a date book for the exhibitors which will cover all of 1933. In it is classified their productions of the past to January, 1933, in such manner the exhibitor will have great ease in picking any one of the releases. The productions of stars are listed as such, those of directors under the names of the same, and there is an added department which classifies stories as to type. There are 15 classes, defined as follows: Big City Life Dramas; Comedy (with five subdivisions), as Automobile Comedy Dramas, Co-Star Feature Comedies, Female Star, Male Star, Small Town Comedy Dramas; Crook Dramas; Domestic Dramas; Divorce Problems; Father Love Dramas; Gown Pictures; Great White Way Dramas; Mother Love Dramas; Historical Dramas; Outdoor Dramas; Sea Dramas; Secret Service; Small Town Dramas; South Sea Settings, and Stage Life Dramas.

Seemingly, the absence of foreign productions is a verification of the story printed months ago and denied at the time that Famous Players were through with the German company with which it was interested. Some say that in all the German venture wound up with a loss of \$2,000,000 registered against the company.

With the announcement the Paramount again is getting the jump on the field of distributing organizations as it did in the spring of the year.

DOWLING SETTLES

Salary for an unplayed portion of his play or pay contract with the Eddie Dowling Shubert vaudeville unit, the first unit to close on that circuit, was demanded last week of Dowling by Saranoff, the violinist, who held the agreement.

Dowling adjusted the matter by paying Saranoff \$500. His salary with the unit was \$300 weekly, alone, and he had been paid up to the date of the show's closing.

WHITE STAYS WITH PEERLESS

A general denial is made of the rumor that Arthur White is to sever his connection with the Peerless Booking Corp., which supplies the attractions in film form for the Keith, Proctor and Moss houses.

The story gained circulation during the last week that White, formerly one of the important executives in the Paramount home office, would shortly leave Peerless.

EXHIBITORS HOWLING OVER "PALOMAR"

Claims High Price for Box Office—No Adjustment of Contract Given

The Theatre Owners' Chamber of Commerce is making a howl over the box office flop the Cosmopolitan production "The Pride of Palomar" is. At the meeting of the organization last week a committee was appointed to take up the matter of adjustment of the rental prices under which the picture is contracted through Paramount. This week the committee reported back no adjustment could be secured.

It is said the committee of exhibitors, which included William Brandt, Leo Brecher and Harmon Xaffa, were informed if it were possible for any one person to determine the box office value of a picture before it were shown that person could name his own price with any of the big distributing companies. As the exhibitors had signed contracts for the production at a certain figure they would be expected to stand by their agreement. It is reported Harry Buxbaum of Paramount's New York exchange made the statement and he pointed out that when "The Face in the Fog," another Cosmopolitan, unexpectedly developed into an extraordinary box office attraction, there was no increase in the rental price asked by the exchange.

The exhibitors claim that on the strength of the advance propaganda for "The Pride of Palomar" they were jockeyed into signing for the picture at prices that were an increase of from 100 to 200 per cent. over what they had paid for "The Face in the Fog" and "The Valley of Silent Men."

As a result of "The Pride of Palomar" controversy there will be a new method employed by the T. O. C. in advising its members generally as to the merits of pictures through their own reviewing committee. This reviewing committee incidentally when it tried to get a screening of the "Palomar" picture was switched at the local Paramount exchange, according to their story, and another picture which the exchange felt was sure fire, was shown instead.

In the future the reviewing committee in the instances where an exchange refuses to permit a screening of a picture will take it for granted that the distributors are afraid that the picture is not up to standard and will inform the exhibitor body that screening was refused so that the members will be able to form their own opinion as to the reason for the refusal.

"DADDY LONG LEGS" BAIT FOR A. B. C. MEN

Reissue of 1st National's Pickford Release Appears Likely

The indications are that the A. B. C. exhibitor franchise holders are going to get a battle from the two big circuits on their playing of "Tess of the Storm Country" with Mary Pickford as the star. According to the plan under discussion at present the circuits will play a reissue of Mary Pickford's "Daddy Long Legs," originally released through First National day and date with the new Pickford "Storm Country" production.

According to the advices on the matter new prints have been turned out for the local First National exchange and a new line of paper for advertising purposes is available for "Long Legs." The circuits are believed to have made a bid for the First National reissue with a price set that is less than 33 1/3 per cent. of what the A. B. C. franchisees call for on the new Pickford, with the understanding that they were to get new prints and paper for the picture.

The A. B. C., however, has not as yet set the playing schedule for "Tess." Originally it was planned to release the picture Christmas week, but the exhibitors howled that down by stating that during the holiday period their houses were certain to do business with anything and that they would want to hold back on the Pickford release until after the first of the year.

NEW YORK EXHIBITORS LINING UP 1,000 DAYS

A. B. C. Increases Strength—Hiram Abrams' Statement—J. D. Williams Declined to Organize National Exhibitor Combine

During the middle of the week, Hiram Abrams (United Artists) came forth with the statement that he was for the A. B. C. proposition as a nation-wide movement as a protection to both the independent producer and the exhibitor. This is looked upon as a shrewd trading deal on the part of Abrams for the formation of independent booking organizations in the field against the circuits will make it possible for him to take bids from both sides on the product that he is marketing through United and Allied Artists.

A peculiar phase of the Abrams statement is that he had a deal on with the Loew circuit up to Wednesday for both "Robin Hood" and "One Exciting Night." The A. B. C. is also known as bidding on the Fairbanks picture, as well as on the Cosmopolitan production, "Knighthood," the organization's offer on the latter picture being made direct to Cosmopolitan through the medium of Nathan Burkan, who is attorney for Hearst, as well as for the exhibitor association.

The A. B. C. incidentally has added about 100 first run days to those that it already had, with the result that there are now approximately 400 days in the circuit. Their taking in of all opposing houses of the independents with first, second and third runs considered will line up around 1,000 days in the Greater New York territory for the combination.

In the exchanges, the belief that the organization will not be able to cling together seems to be somewhat shattered by the knowledge that the exhibitors joining the organization, in addition to purchasing a \$100 share of stock to become a franchise holder, are also depositing a bond of \$10,000 each that they will fulfill their franchise obligations to take the 12 pictures of the first year of the organization.

The general release date of "Tess" in the A. B. C. houses has not yet been fully decided on, but it will occur some time shortly after the first of the year, although it was originally planned for Christmas week.

The existent arrangement will call for a division of the product as the A. B. C. gets it by alternating in the first run houses that are opposition. The dates on "Tess" will be decided by a toss between opposing first runs after which they will alternate on the pictures released for the remainder of the year. Thus the exhibitor who first gets "Tess" will let his opposition get the second picture which might be either "Robin Hood" or "Knighthood" and then if the organization secures the Harold Lloyd "Dr. Jack" picture that will go to the one that first had "Tess" providing that it is the third release of the A. B. C.

In New York this week on straight discussion of combination possibilities it was stated that instead of the three organizations, Famous, First National and Metro combining, if the necessity arose for producers and distributors to protect themselves against independent exhibitor booking combinations, the situation as far as Famous and Metro are concerned could be easily handled through those two organizations getting together and handing out ten-year franchises to the bigger circuits of the country for their product and letting the independents take whatever else there was left in the market.

A movement of this sort with the real shortage of good screen production in the market it is believed would readily clear up the situation as far as the independents are concerned, because they would be unable to get material sufficient to operate their houses with high grade productions.

St. Louis, Dec. 6.

That the St. Louis exhibitors will combine for collective booking of film may be attributed in part to the reorganization of the Exhibitors Film Exchange, and in a greater part to the statement, of Fred Wehrenberg, chairman of the M. P. T. O. A., St. Louis league and newly elected president of the reorganized exchange. "Are we going

to combine—?" he repeated the question asked of him. "Only thing for us to do. It's our only salvation." He refused to say that the M. P. T. O. A. was behind plan. However, he predicted that a majority of independent exhibitors would support, and co-operate with movement.

A visit to the various neighborhood theatres revealed that these exhibitors had been advised not to talk. Nevertheless, several were very anxious to express their dissatisfaction with distributing conditions; particularly, the protection given Skouras Bros., also the price demanded for pictures that been "milked" dry, after showing them in 18 or more theatres owned by the Bros. The few that did talk have pledged their support and co-operation, and added, they would fight to the finish—if a fight is necessary. Thus, the movement among exhibitors forming a compact organization to combat the monopoly of feature pictures as well as to improve booking conditions threatens to be a real battle. On the other side at the various exchanges the managers were in ignorance of such a movement. Some maintained that a combine was impossible, that the exhibitors would not co-operate, that they could not work in harmony.

FEDERAL COMPLAINTS ON "MUSIC TRUST"

Nat'l Body of Exhibitors Goes to Attorney-General—American Musical Society Silent

Reviving a matter that has been threshed out in the courts two years ago, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, in company with other national officers of the exhibitors body, lodged formal complaints against the American Society of Composers, Authors and Publishers in Attorney General Daugherty's office and with the Federal Trade Commission in Washington, D. C. The general allegation was made that the society is a combination in restraint of trade and that its processes are prejudicial to the interests of the public and theatre owners.

The so-called, by the exhibitors, "music trust" has long been a thorn in the existence of theatre owners who have objected to the payment of license fees. Litigation in several state courts, defended in turn by the individual defendant or the state theatre owners' associations, have always been decided in favor of the publisher-owner of the copyright. The Copyright Law of 1909 specifically vests full control of the public performance of his copyrighted composition with the copyright owner and he can do with it as he sees fit.

Cohen met with National Directors H. B. Varner of Lexington, N. C., and A. Julian Brylawski of Washington, and M. J. O'Toole, chairman of the National Public Service Committee of the M. P. T. O. A. in determining the specific form of complaint to be presented. Their contention is that copyright law does not provide for the tax fees, and that it is an embargo on the free expression of American musical genius.

Local officials of the A. S. C. A. P. make no comment other than the exhibitor has the alternative of not playing copyrighted compositions controlled by the society. If they seek to eliminate the payment of the fee of 10 cents per seat per year for what constitutes 50 per cent. of the average film program, they can accomplish it by not performing the society's music.

Barbara Castleton in "The Bat"

Fox's "Bat," which started work this week, directed by J. Gordon Edwards, has Barbara Castleton in the lead.

Friday, December 8, 1922

MICHIGAN EXHIBITORS CALL LEGAL "BOYCOTT" ON BIG 4

Theatre Owners Pledge Themselves Not to Book Fairbanks or Other United Artists' Films—Result of Row Over Booking "Robin Hood"

Detroit, Dec. 6.

United Artists and Douglas Fairbanks stand to lose at least \$200,000 in bookings in Michigan as a result of the action taken by the Michigan Motion Picture Theatre Owners association in virtually effecting a boycott on United Artists. While it is not a deliberate boycott and while the association used no coercion in getting its members to refuse to book future United Artists productions it did use every persuasion in the matter, all of which is perfectly legal according to the findings of former Judge Alfred J. Murphy, attorney for the association. He declares it is legal to persuade and that the association has only done that.

The association last week sent out a big folder with a cartoon ridiculing Douglas Fairbanks and urging exhibitors not to book any future United Artists or Douglas Fairbanks productions. Up to Monday, Dec. 4 more than 100 postcards had been received from exhibitors, representing not less than 150 theatres, in which they went on record to the effect that they would not play any more "Douglas Fairbanks or United Artists productions."

It is the first time since the organization of the Michigan motion picture owners that any concerted action has been taken to urge its members to refuse the bookings of any one company. "The United Artists must be made an example of," said Henderson Richey, of the association. "They are the hardest organization to fight in some ways and yet the easiest. Hardest because they have excellent pictures and easiest because they have given us a real case against themselves. Had they been diplomatic they could have saved themselves all this annoyance. All we wanted from them was an assurance that they would not do it again and for them to admit that they had erred."

N. C. Chapman, manager of the Orpheum theatre for the Shadokiam Grotto, who booked "Robin Hood" from John Fairbanks direct, says he does not intend to let the exhibitors association "lick him." He is now negotiating for other big pictures and says any further tampering on the part of the exhibitors association will bring a suit for damages. "The exhibitors association have a right of course to do certain things for the uplift of the industry, but they have gone too far. Our deal with John Fairbanks was absolutely a fair one. We paid the price and we showed it at \$2 prices which was not in competition with the regular picture houses. The Broadway-Strand or John H. Kunsy certainly would not change the entire policy of their theatres and put "Robin Hood" on at \$2 with two shows daily. It would be better for them to stick to their own policy and to play "Robin Hood" after its Orpheum run. They have no more right to show pictures at \$2 if they are a continuous policy house than the legitimate theatre would have to enter their field, if you want to put it that way. I believe that every theatre has a right to show whatever it wants, at whatever prices as long as it pays what the producer asks. If he is willing to gamble, whose business is it? The case of the Orpheum is not comparable with any other city and neither does it set any precedent that is against the exhibitor. It is my personal opinion that the Michigan League has gone just a step too far, both against Mr. Fairbanks, the United Artists and in using its influence to stop the Orpheum theatre from getting any more big pictures."

Manager Chapman has stirred up excitement for the first-run by changing his Orpheum theatre policy for the "Robin Hood" engagement. The picture completed four weeks at \$2 prices, all seats reserved on Saturday, Dec. 2. On Sunday, Dec. 3rd the Orpheum inaugurated a policy of five shows daily, with prices on the main floor reduced to 75 cents and \$1 at night and 50 cents in the boxes. The policy of five shows daily is maintained if anything they are the worse seats

WATCHING NEW FILM THROUGH STEREOSCOPE

Device on Every Seat at Selwyn—Picture Unseen by Naked Eye

Following the tenancy of D. W. Griffith at the Selwyn, who Monday switched from the Apollo for the two remaining weeks' rent of the latter house, there will be exhibited the new stereoscopic films called "Televue." The new film is not intelligible to the naked eye but must be viewed through a device akin to the stereoscope. Each seat in the Selwyn will be equipped with the device, adjustable to the face of any person seated.

It will cost \$35,000 to equip the Selwyn with the "Televue" peeping devices. The corporation controlling the new pictures plans similarly outfitting one theatre in each city. The showing at the Selwyn is, however, an introductory one, the management intending no more than a brief exhibition, although the "Televue" has an option of three weeks following the single week arranged for.

"Televue" is due at Christmas. Jane Cowl is dated for the Selwyn late in January in "Romeo and Juliet," but may be assigned another house, dependent on the run of the film "Televue" is backed by John Borden, the wealthy Chicagoan, who has had many adventures and who is a backer of the greatly successful yellow taxicab venture.

WILLIAMS' OFFICE

Opens New York Quarters—No Schenck Deal

J. D. Williams is back from the coast and now installed in his own offices in the Strauss building at 5th avenue and 46th street. Williams moved into his suite Wednesday, but prior to that time he had been practically keeping offices in the lobby of the Ritz, which adjoins the Strauss building.

Early this week Williams again denied the rumors to the effect that he was going to be associated with Jos. M. Schenck or that the latter was to be with him in his new venture. He pointed out that it was a year after he started on the formation of First National before there was anything tangible regarding that organization and stated that such might be the case with his new plans. Williams also stated that there was no truth that there was a deal between himself and one of the executives of the Inspiration Pictures Corp.

FUSSING OVER PATTEN

Los Angeles, Dec. 6.

Former Postmaster Patten, right hand man for Hays on the coast, was greeted on his arrival here by the heads of the various large companies that are members of the Hays organization. He is to make a study of studio conditions and report back east to Hays.

The company officials are making a great fuss over him.

In the house, and no doubt these prices are charged merely to let it be known its run at \$2 is not ended. The new policy is virtually the same as in effect at the Adams, Madison, Broadway-Strand or Fox, the regulation first-run picture houses, and practically infers that "Robin Hood" will not be sold to any of those theatres and that the new policy at the Orpheum is in reality the first-run on "Robin Hood."

It would not be surprising to see the Orpheum announce that "this picture will not be shown at any other Detroit theatre" and the prices dropped again after a few weeks in order to get the trade from the peepers. The Orpheum is a first-run theatre and its residential theatre.

KARL KITCHEN DEALS BLOW TO FILM MEN

Claims Business Is "Controlled by Group of Foreign-born Speculators"

Karl K. Kitchen, who writes on theatrical topics for the New York "World" Sunday magazine section and also publicizes "Hitchy-Koo" at divers intervals, has written an article, "What's the Matter With the Movies?" in "Columbia," the official organ of the Knights of Columbus. He states, in part, in an attack on the industry's executives:

"In the first place, the film industry in America is controlled by a group of foreign-born speculators, the majority of whom are actually unable to speak the English language with any degree of correctness. Pants pressers, delicatessen dealers, furriers and penny showmen started in the picture business when it was in its infancy, and they are the type of 'magnates' who preside over its destinies today.

"The whole industry is in the grip of men of this type—uncultured opportunists from Central Europe from whom, until they are retired from the motion picture business, the American public can never hope to see any real improvement in the photoplay. A few better pictures will be made, of course, but the great bulk of the product will be cheap, and without taste—like the men who make them.

"Harsh words, you say. But it is necessary to point out this fundamental fault with the movies before setting forth the others. When a better class of producers make motion pictures there will be better pictures."

He adds, "The days of alien domination of the American motion picture industry are numbered and nobody knows it better than the illiterate but crafty 'magnates' who are in control at the present time.

"When this change comes about there will be less of the 'favoritism' than now exists throughout the production end of the industry. Naturally, in any business in which beautiful women are employed there are bound to be instances of favoritism. But the number of untalented and entirely superfluous young women who are foisted on the public today will be considerably lessened."

Kitchen continues: "Practically all the film companies are turning out the same type of pictures. Photoplays today are as standardized as sausages, and no effort is made to change them. Because they made money in the past the companies are turning them out today expecting them to make money in the future. They are all made with the same formula, with the result that when a theatre-goer has seen four or five pictures he has really seen four or five hundred.

"The best proof of this is the fact that whenever a so-called unusual picture is shown—a photoplay that is a little different from others—it is almost invariably a big financial success. But let one company make a successful sea story and every other company will follow suit. Soon the public is surfeited with them."

In conclusion: "The fact that too many photoplays glorify crime and criminals and that they make heroes of seducers and heroines of prostitutes is, of course, deplorable, but not particularly serious. To chronicle all the minor faults would require a small sized volume. The fundamental faults are the alien domination with its curse of relatives, and the copy-cat methods employed by every company. When they are eradicated—as they surely will be—we shall have fewer and better movies."

CERTIFIED INCREASE

Circle, Indianapolis, Advertises Raises in Scale

Indanapolis, Dec. 6. The Circle, movies, raised its prices last week from 25c. afternoons and 25c. and 40c. evenings to 30c. afternoons and 30c. and 50c. evenings.

Full page ads signed by the Board of Indianapolis, Ind., and the Circle of pictures continued to be maintained on the old price scale.

A. B. C. DECLARES PRODUCER PLEDGES INSURE FULL SUPPLY

Independent Makers Volunteer with Offers of Material of Sufficient Footage to Fill Bookings Indefinitely—Covers N. Y. Group Only

TRADE SCOFFS AT SUIT OF VITA VS. FAMOUS

Anti-Trust Action Regarded as "Childish Squawk"—Vita Once in "Trust"

Vitagraph filed an anti-trust suit against Famous Players and other parties in the Federal court in New York late last week, alleging a conspiracy in restraining of trade and a virtual monopoly of first run houses, and demanding damages of \$6,000,000.

The trade was not disposed to regard the court action seriously. Vitagraph's product is of the moderate priced kind. Instead of first run theatres being tied up to the big distributors a number of exhibitors have been forced to combine in a mutual booking arrangement called the Associated Booking Company for the specific purpose of buying pictures in the open market. In this case first run exhibitors complain that their supply of first run features is restricted, or the reverse of Vitagraph's contention.

Showmen looked upon Vitagraph's suit as a "childish squawk" because Vitagraph didn't enjoy what it considered a proper demand for Vitagraph pictures.

As a matter of fact, Vitagraph and its present chief, Albert E. Smith, at one time were an intimate part of the rightest, tightest little trust the industry ever saw, when a member of the General Film Co., which attracted the attention of the Department of Justice before it went into bankruptcy, Vitagraph was the prime mover in a large consolidation of its own, the V. L. S. E., a releasing combination that functioned for a long time. This present suit seems merely a follow-up of a recent Federal Trade Commission complaint against Famous.

EXPLOITATION SONGS

Kansas Exhibitors Raise Royalty Point

The Kansas Motion Picture Theatre Owners' Association is opposing the music tax demands as concerns the performance of "picture songs."

This exhibitors' body deems songs like "The Sheik," "Rodolph Valentino Blues," "Oliver Twist," "The Old Homestead," "Isle of Zorba," "Lorna Doone" and numbers on that order which are written around a film production for mutual publicity purposes as an exploitation stunt and should not be subjected to a music license fee like other copyrighted songs.

BILL HART BACK ON SCREEN

William S. Hart is coming back to the screen and he is again going to be linked with Famous Players in any productions that he may do. That at least is the word that has been sent out unofficially since Hart arrived in New York a week ago aboard the Paramount special from the coast which brought back the delegates to the sales convention which that organization held in Los Angeles.

Hart is here looking for stories. House, Grossman & Vorhaus are looking after his business affairs, at least William Grossman of that firm, who has been the screen star's adviser, is in almost daily touch with him.

FRISCO PRODUCERS ORGANIZE

San Francisco, Dec. 6.

Motion picture producers in San Francisco held a meeting last week and formed a co-operative organization of which N. Dragomanovich was elected president.

The companies included in the new association are the West Coast Film Corporation, Paul Glason, Inc., of Glendale, and the California Motion Picture, Inc., and the Golden Gate Film Corporation.

A statement emanated from the Associated Booking Co., made up of independent exhibitors in the metropolitan area, that enough film for their purposes had been practically pledged by independent producers to insure their programs on a first run basis far ahead.

Beyond this condition it was declared the cooperative group had tested out by interviews and correspondence the views of outside producers sufficiently to be convinced that their position as independent buyers of pictures was secure.

Until this canvass of producer opinion had been made it remained a question what the attitude of the producer would be. If the independent had declined to do business with the A.B.C. or had shown a disposition to hold out for high terms, the venture would have appeared doubtful. Either the exhibitor pool members would have had to go back to their individual booking with the big distributors, as before, have filled their programs with outside product booked individually or turned their houses over to second run. This would have been a return to the old practice toward the correction of which the A.B.C. was formed.

Most of the survey is based upon correspondence from independents who approached the A.B.C. voluntarily with a view to opening negotiations and the data concerns only the New York group without reference to the other cooperative pools which have formed or are reported forming in St. Louis, Texas and other sections. A movement is progressing toward the interrelation of these groups which would be stronger than any single alliance, but the assurance of supply is already ample for the New York syndicate alone.

Indications of a helpful attitude on the part of the independent producer are of the utmost importance to the A.B.C. members. It is recognized that the outside exhibitor stands between two fires. All the A.B.C. exhibitors are in competition more or less severe with either the Keith exchange associates or the Loew chain. The big circuits make it their business to secure as near 100 per cent. of the desirable attractions as possible in order to give the best show and to keep desirable pictures out of the hands of rivals.

The big distributors want the booking of the important circuits because it is the most profitable. From time to time effort has been directed toward an arrangement for the division of programs in certain zones. It was suggested that Famous Players for instance deliver a leading release to a Loew neighborhood theatre one week and to an independent in the same zone the next week, both houses being first run. The scheme failed at the outset because Loew and the Keith bookers would not agree to the division and the distributor took the position he could not enforce the practice except on the circuit's agreement.

VALENTINO'S ENGLISH DATE

Chas. B. Cochran, English producer, has entered into a tentative agreement with Rodolph Valentino, picture star, calling for the appearance of Valentino and Mrs. Valentino in London at \$3,500 weekly, providing the litigation now on between Valentino and the Famous Players should be decided against Valentino. Should the final result of the litigation permit Valentino to play in America, the picture star will play the large film houses, making personal appearances with Mrs. Valentino.

Cochran plans to place Valentino in one of his London revues, if the decision is against Valentino playing over here.

Sam Goldwyn Secretive

Los Angeles, Dec. 6.

Mystery surrounds the presence here of Samuel Goldwyn, who arrived a few days ago. He won't tell what he is doing and as yet no one is able to guess what it is all about.

VARIETY

IS ISSUING ITS

17th Anniversary Number

THIS MONTH (DECEMBER)

It will mark the expiration of the 17th year of Variety.

The usual stories in retrospect for the year of the theatre in its several branches will be in the issue, and other articles. Variety's 17th Anniversary Number, as with previous Variety's numbers of like character, is a most desirable publicity medium. The issue is retained as a sort of American theatrical year-book. Its value for publicity is increased in that issue through the retention.

The value of Variety's Anniversary Number has been attested to through Frank Van Hoven, an internationally famed professional, and a continuous weekly advertiser in Variety, having taken the front page of the special number for his personal announcement, and at a cost of \$1,000. No more eloquent endorsement of Variety as a medium in the world's theatrical trade could be given.

Announcements for the Anniversary Number are acceptable at regular advertising rates and should be forwarded at once, addressed to any Variety office, New York, Chicago, San Francisco and London.

VARIETY

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48 PAGES

HAYS CLEANING UP COAST

CABARETS ASK "TRY-OUTS" BY RECOGNIZED ARTISTS

Mostly Vaudevillians Invited to Perform for Nothing, "To Show"—Imposition Following "Invitation" Turns—Standard Acts Pay No Attention

"The Broadway cabarets have gone crazy," or their managements or booking agents have, according to vaudevillians, who state with much indignation that when approached with an offer for an engagement in one or more Broadway cabarets it was suggested that they "try out" before receiving a contract.

This request has been placed before recognized artists, mostly vaudevillians. They look upon it as impudent and have paid no attention.

The acts say this is a follow-up of the imposition practiced upon them through having professional friends as entertainers in the cabarets, who have invited them to the restaurant to do a turn as a favor, which they have done.

The "invitation" turn, gratis, is generally ascribed as the cause of (Continued on page 3)

BANKER OLD FILM MAN

Baldwin Who Takes Loew Bonds Formerly Biograph Director

The transaction by which the Empire Trust Co. of New York takes over a bond issue covering the purchase price of the Glynn & Ward theatres on Long Island by the Marcus Loew interests, recalls that the president of the Empire Trust is Leroy Baldwin, who was a director in the old Biograph Co. when that concern and the Edison Co. formed the basis of the Picture Patents Co. and the General Film Co.

The old film "Trust" was the creation of Jeremiah Kennedy who bought control of Biograph, and Baldwin was a life-long business associate of Kennedy. The understanding in the theatre business is that the Trust Co.'s trusteeship is temporary and that ultimately the bonds will be marketed. Meanwhile the security is deposited with the Empire on some kind of a loan arrangement.

Of all the banking men who have a finger in the picture pie, Baldwin is said to be the best informed on conditions in the celluloid and general theatre trades.

HIGH RECORD FOR GROSS TAKEN BY "THE BAT"

Over \$4,000,000 to Date—Wagenhals & Kemper's Hit Playing All Over World

Wagenhals & Kemper's "The Bat" is "now flying" all over the world. In addition to the American companies touring, Gilbert Miller has two in the English provinces. Robert Courtneidge is presenting a company in India, the play is in its 10th month in Australia, and two companies are being readied for Scandinavia.

"The Bat's" total gross here has already established a world's record of nearly \$4,000,000, secured in less than two and one-half seasons. There are seven companies of the champion mystery play on tour in the U. S., as there were last season.

Its Broadway run record of two weeks over two years was topped by "Lightnin'" which ran three years. Though the latter tops all comedy attractions for run, "The Bat" is (Continued on page 3)

REMEMBERED STAFF

Patron of Teller's, Brooklyn, Left Bequest for Courteous Employees

The estate of Joseph Eisemann, a Brooklyn (N. Y.) insurance man, who died four years ago, is being settled up now. Among the bequests is one for the box office and usher staff employees of the Shubert-Teller theatre, Brooklyn, of which the deceased was a regular patron. In appreciation for the courtesies shown him by the house attaches, Mr. Eisemann remembered them in his will.

Because of legal technicalities the sum is not definitely decided upon. It will range between \$300 and \$800 to be divided between the two box office women and five ushers, employed during Mr. Eisemann's patronage.

VISITING THERE ON BUSINESS ONLY

Intends Making Picture Players and Producers Behave, Under Pain of Being Expelled from "Film School"—Some May Be Banished for Year or Longer if Disobeying—Co-operative Working Agreement Against "Bad Boys and Girls"—Keeping Producers from Conflicting, Another Plan of Chief of the Movies

TOO MUCH MONEY

Los Angeles, Dec. 13. The present trip Will H. Hays is making to the coast seems to be surcharged with significance. It is purely and solely a business visit. All the dining, entertaining and "yesmen" speeches are out. The (Continued on page 6)

MUSICAL "MERCHANT" PLAYS TO \$50 NIGHTLY

Mother of Composer Wants to Buy Princess Theatre to Continue Run

London, Dec. 13. The musical, "Merchant of Venice," with Adrian Beecham, its composer, is playing to 10 pounds (about \$50) nightly at the Duke of York's. The boy's mother, Lady Beecham, has offered 100,000 pounds to the Melvilles to purchase their Princess theatre, in which she wishes to continue the run of the musical version after it ends at the Princess. The Melvilles are asking 170,000 pounds, stating they refused a larger bid than Lady Beecham's offer at auction. Young Beecham is the son of the Beecham family, for long years connected with grand opera over here.

CHI BALCONIES BEING FILLED BY CUT RATES TO WORKERS

Ex-Treasurers Promoting Successful Plan—Selling at Half Price to Employees of Large Concern—Is Called Community Ticket Club

MAX SPIEGEL SUFFERS NERVOUS BREAKDOWN

Unfortunate Theatrical Ventures This Season—Unit and Legit Productions

Max Spiegel, theatrical producer and member of the Mark Strand Co., operators of the Strand picture houses throughout the East, is confined in New York, suffering from a nervous breakdown.

Spiegel is the producer of several Shubert vaudeville units, also the recent Norah Bayes production "Queen O'Hearts" which had a short run recently. His illness is attributed to worry about business conditions and follows a number of unfortunate ventures theatrically the current season.

Mrs. Spiegel has also been under the care of physicians for several months past. She is the daughter (Continued on page 3)

Chicago, Dec. 13. Some ex-treasurers of leading theatres of Chicago have evolved a scheme for disposing of balcony tickets. It started with such success it has attracted the attention of showmen and is said to have received endorsement as a method of solving the problem of empty balconies, a serious matter in the legit houses of Chicago and many other cities.

The concern is called the Community Ticket Club and it deals with the welfare organizations in the leading concerns in the outlying districts of Chicago, where great numbers of people are employed, such as Western Electric at Cicero, which has 35,000 employees; International Harvester Co., 14,000; Chicago Telephone Co. and Illinois Central Railroad.

The plan is to have representatives of the Community Ticket Club appear before bodies of employees and offer cut rate tickets to those theatres with which the Community (Continued on page 3)

CHURCH NO THEATRE RIVAL

Syracuse, N. Y., Dec. 13. "When the Christian church tries to compete with the theatre, it loses out, because the theatre can entertain very much better than the Christian church," the Rev. Dr. Samuel G. Trexler, president of the New York and New England Synod of the English Lutheran Church, and the "fighting parson" of the denomination, told Syracuse when he spoke at the thirtieth anniversary jubilee of the Church of the Redeemer.

Dr. Trexler's attack was directed at ministers who deal with sensationalism and at churches which drop religion to concentrate upon other things.

DALE'S PLAY CLOSED

"Nobody's Fool" Sent to Storehouse by Shuberts

"Nobody's Fool," the Alan Dale comedy-drama which was made a matter of dispute between Augustus Pitou, the Shuberts and the critic, closed after being out for several weeks. The play was originally produced by Pitou with May Robson starred about two seasons ago, but was never shown in New York. Last month it again reached the boards under the direction of the Shuberts, who planned it for Broadway, but sent it to the storehouse after playing the Majestic, Brooklyn. Pitou claimed he had never relinquished his rights and that he held a claim to whatever profits the piece might earn under the Shubert management. Notices were served by his attorney, but the proposed action by Pitou was dropped when the show was called in.

COSTUMES "EVERYTHING"

Furthest Makers of Stage Attire for Women and Men
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1437 B'way N. Y. City

EQUITY PROMISES FUNDS TO STRIKERS IN BERLIN

All But Five Houses Closed as Players Demand Pay
Based on Living Costs—Dollar Contract Reports
Make Trouble

Paris, Dec. 2.
Almost all the Berlin theatres were closed last week, with actresses selling their jewels and automobiles to help their poorer sisters.

Such was the report received by cable when Mabel Garrison made her debut at the State opera house in Berlin in aid of German singers, in the midst of a general strike of theatrical people for an increase of salaries. The dispute is over a difference of about 300 marks (50 cents, according to the rate of exchange) a month. The actors demand their wages be regulated according to the average price of food for the month, and the dispute may last several weeks.

The Actors' Equity Association sent a cable from New York expressing sympathy and promising funds. Five houses are defying the strike order, substitutes playing instead of the regular companies. Actors are speaking at the moving picture halls, explaining to the public the cause of the strike at the legitimate theatres.

It is stated the strike is aggravated by reports of dollar contracts being offered by American agents during the past season. A provincial opera troupe of some importance, specializing in Wagner, sailed last week with scenery and baggage, to play under the management of Blumenthal in the United States.

NEW PIECE AT COMEDIE

Comedy by De Cured Does Only
Fairly—Mme. Pierat Has Lead

Paris, Dec. 13.
The new work of Francois de Cured, produced at the Comedie Francaise December 6, was fairly well received. It is a three-act comedy, only moderately well presented and unevenly played.

A rich country manufacturer has his heiress educated in Paris unaware that she will be a woman of wealth when her education is completed. The girl, Hortense, falls in love with a middle-aged philosophical professor and becomes engaged to him, but after residing some time in the country falls for the husky gentleman farmer who is her neighbor and finally marries him, while the professor nobly withdraws and devotes himself to science.

The intent has apparently been to make it a humorous picture of the triumph of young love over the complacent philosophy of middle age. The title might be rendered "The Moderation of the Wise." Alexandre's outspoken young farmer and Bernard as the uncle are excellent, but Herve's playing of the professor and Mme. Pierat as Hortense are unconvincing.

PARIS PRODUCTIONS

Paris, Dec. 8.
"Les Vignes du Seigneur," by Robert de Fiers and Francis de Croisset, will be presented at the Gymnase within a few weeks, with Victor Bouchet, Lefaur, Jeanne Provost, Alice Cocca and Mme. Cheirel. "Capoulade a Marseilles," by Mouezy Eon, is due at the Chatelet next week.

Rehearsals are well in hand for the revue "En Douce," by Jacques Charles and Willemetz, to be the vehicle for the reopening of the Casino de Paris this month. The leads are Earl Leslie, Dorville, Oy-Ra, St. Granier, Mmes. Mistinguett and Joan Carroll. A new show is also being prepared for the Folies Bergere.

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PARIS RIOTS OVER RICH AUTHOR'S TRAVESTY

Grafting Bird's Tongues on
Fish Proves Too Much—
Closes and Reopens

Paris, Dec. 13.
"Locus Solus," a delirious cubist rave in six tableaux, was put on Dec. 7 at the Theatre Antoine, but was withdrawn hastily when the public made an angry demonstration, abusing the rich author who had leased the theatre and paid all costs of the production.

It was tried again Monday with the entire third act suppressed, but still is too wild to secure, or indeed, to deserve a hearing. The venture goes down as a complete fiasco. The offering might be described as a crazy futuristic revue and is as absurd as it is incomprehensible. The title refers to a hermit scientist who makes weird inventions such as taming worms by playing to them on a violin and grafting birds' tongues on fish in order to produce submarine concerts.

A dizzy audience which had sat through these proceedings came to the conclusion that the wealthy author, Raymond Roussel, was trying to mock modern art fads, but he had missed his purpose by a wide margin. The burlesque, if it is meant to be a burlesque, lacks humor or wit.

Signoret plays the eccentric scientist. Others in the cast are Morton and Fabre, as judges; Georges Plateau, amusing as a court clerk; Felix Galipaux, Mlle. Capazza and Mlle. Jasmine, dancers. Maurice Fourret has written a curious score for the ballets while Poiret has outdone all precedent in the design of fantastic costumes.

AMERICANS IN EUROPE

Paris, Dec. 13.
Among the American newcomers to the French capital this week are George M. Cohan and Harry Munnord. In Paris last week: Miss Laura A. Smith, author, en route to New York; W. D. Foster, picture producer; E. H. Sothern and wife (Julia Marlowe), James K. Hackett, Ralph Lawton (of Music Dept. of Iowa University), Louis Sherry (New York restaurateur), H. D. Malsch (designer), Harrison Fisher (painter).

SUMMER CONSERVATORY

Paris, Dec. 13.
Francis Casadesus, director of the American summer conservatory of music at Fontainebleau for the past two years, denies he is resigning his position, but it is understood he will take an extended leave and may be replaced by Max d'Ollone next season. Paul Vidal, chief of the conducting course, may withdraw before the spring, and probably will be replaced by Andre Block.

DEMAND FOR LAUGHING LADY

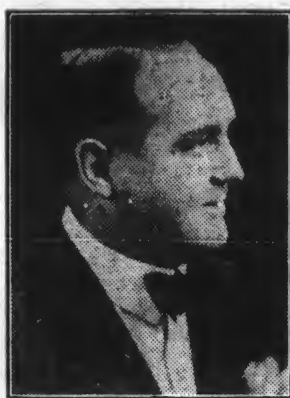
London, Dec. 13.
An American demand from two sources for the rights to Alfred Sutro's "Laughing Lady" at the Globe, has advanced the author's terms to a large bonus and advance royalties.

William A. Brady has placed an offer, desiring the piece for Grace George in the States, and Arthur Hopkins wants it for Ethel Barrymore.

AMERICAN REVUE AT GARDEN

London, Dec. 13.
The Sir Oswald Stoll revue with George Robey and the remainder of the leading principals, American, will be presented toward the end of January at Covent Garden.

Sir Oswald has secured a lease on the Garden for the piece, to be produced by David Belasco.



FRANK VAN HOVEN says:

My route 14 years ago this month, the dates as nearly as possible correct, but the houses right: Monday and Tuesday, The Electric, Milwaukee ave.; Wednesday matinee, Dreamland, Madison ave. (was closed); Thursday, 11 a. m. till midnight on every hour, The American; Friday night and all day Saturday, The Pastime, Hammond, Ind.; Sunday, Schindler's, all day and nearly all night. "Was nearly shut." Next week, Crystal, Logansport, Ind., for Ammons' good old John Hardie, manager; 25 smokers. The next week, The Polly, South-Halsted. Dressed in the operator's cabin and came down thru the audience to the stage. Was held over two days and a half. Lived at the Palace, "owed my life," and ate at the "Sewer," Van Buren and Wabash. "ATTY DYES."

FRANKIE VAN HOVEN

13 PLAYS CLOSE IN LONDON IN TWO WEEKS

Six Stopped Last Saturday.
and Seven Will Wind Up
This Week

London, Dec. 13.
Six plays ended their London run last Saturday, and seven more will conclude locally this week.

Those stopping were "Rockets," "Phi Phi," "Mary Stuart," "Cenci," "My Old Dutch," "Destruction." The seven for this week are "Merchant of Venice," "Whirled Into Happiness," "Dear Brutus," "Round in Fifty," "Balance," "Second Mrs. Tanqueray," "The Smith Family."

CASINO OPENING DEC. 14

Volterra Announces Premiere of
House Burned Out Last Summer

Paris, Dec. 13.
The Casino announces its opening tomorrow evening. The house was closed several months following the fire which destroyed the interior.

It was planned by Leon Volterra to stage the reopening in November, but the work of putting it in shape took longer than expected. It is now a very fine establishment with an up-to-date stage, said to be unrivalled in Paris.

The new piece is a revue, "En Douce" by A. Willemetz and Jacques Charles, produced by the latter, with music arranged by Maurice Yvain.

WITMARK'S TERMS FOR KELLY

London, Dec. 13.
Witmark & Sons of New York, the publishers of the music of Geo. M. Cohan's "Little Nellie Kelly," are asking \$10,000 in advance royalty and six pence per copy sold for the British music publishing rights to the play, when produced over here by Charles B. Cochran.

The Feldman (English music publisher) agreement with the Witmarks does not include production numbers.

REVUE FOR BOULEVARDS

Paris, Dec. 13.
A revue is being rehearsed for the Theatre Boulevards which has reopened meanwhile under temporary management with a revival of Faucheur's comedy "La Danseuse Eperdue" from the Theatre Albert. The piece was created three years ago at the Theatre Mathurins.

SAILINGS

Dec. 9 (from London for South Africa), York and Adam.
Dec. 13 (from London for New York), The "Thetis" (Cunard).

DE COURVILLE'S DEBTS

Bankrupt London Producer Owes
£100,000

London, Dec. 13.
The affairs of Albert de Courville are occupying the attention of the bankruptcy authorities. His liabilities are estimated at about £100,000, while his assets consist of a 10 per cent. interest in a recently produced revue, "Smoke Rings," and some book debts which are not supposed to realize anything. In 1905 the debtor was a journalist. Later he became private secretary to the late Sir Edward Moss, head of Moss Empires, and shortly after assistant to the managing director, then general manager and producer at the Hippodrome. He produced "Hulloa Ragtime," "Hulloa Tango," "Zig Zag," and many other revues. He also produced "The 13th Chair," "The Very Idea" and "Cheating Cheaters."

At about this time his income ranged from £10,000 to £12,000 a year. The production of "Pif Paf" at the Marigny, Paris, involved him in the loss of thousands of pounds. Further losses followed with "Hulloa Canada" and "Pins and Needles." A trustee to administer the estate has been appointed.

SAVAGE DECEIVED

American Producers Picked Boys
for Girls—Tomson Twins

London, Dec. 13.
When Henry W. Savage in New York read a report the Tomson Twins had scored a success here he cabled over to engage them for one of his American productions, under the belief the Twins were girls.

Arriving here he found the Twins are boys and is farming them out in vaudeville to fulfill his contract.

ACTS AT ALHAMBRA

London, Dec. 13.
Despite an attack of gastritis suffered by Helen Trix, the Trix Sisters scored sensationally when opening Monday at the Alhambra.

Wilkie Bard was out of the Alhambra bill for this week, with reticence by the management as to the reason, Tex McLeod substituted. McLeod is becoming the usual deputy for disappointments in the halls, while he is playing the cabarets in town.

LOIE FULLER AT OPERA

Paris, Dec. 13.
The pupils of Loie Fuller will appear in a series of dance performances at the Opera here, opening toward the end of this month, and running into January.

Lydia Johnson and K. Alperoff are to appear in the light fantastic at the Olympia.

B. WILLIAMS' DICKENS' REP.

Montreal, Dec. 13.
Bransby Williams, the English actor, is expected to make a Canadian tour next season with an all-English company in a Dickens repertoire, giving dramatizations of some of Dickens' most popular works.

It is reported that Fred Forrest is directing negotiations with the Trans-Canada Limited for arrangements for this trip.

LORD BACKING "POLLY"

London, Dec. 13.
The backer of "Polly" down for production December 30, at the Kingsway, is Lord Rothmere. "Polly" is a sequel to "The Beggars Opera." Its prima donna will be Lillian Davis, concert artiste and her first time playing legitimately.

1,500 POUNDS AT BENEFIT

London, Dec. 13.
The Royal Command performance yesterday at the Hippodrome in aid of the Artists' Benevolent fund realized 1,500 pounds. A lengthy bill was splendidly received, barring a couple of exceptions upon it.

PEGGY O'NEIL IN NEW PLAY

London, Dec. 13.
In February, following "The Dover Road" at the Haymarket, Peggy O'Neil will appear there in Horace Vachell's "Miss Marionette."

"THE GOLD SEEKERS," PARIS KLONDIKE MELO

Reads Like Film Serial, But
They Like It—Picturesque
Effects

Paris, Dec. 13.
"Les Chercheurs d'Or," a sort of underworld drama set in Alaska and having a plot like a film serial, was produced at the Renaissance Dec. 8 by Mme. Cora Paparcerie and was well received by the Parisians. It is the work of Jacques Richepin, husband of Mme. Laparcerie, in collaboration with Francis Carco. It has some picturesque snow effects and sledge dogs give it atmosphere.

Nelly leaves New York to take possession of her father's estate in Dawson City and ascertain the cause of his sudden death. She distrusts a Chinaman who was her father's former servant. An outlaw gang, designated "the blackbirds," hire a renegade Indian to murder Nelly, intending to rob her of papers which will enable them to seize the dead man's property, with the use of another woman to impersonate Nelly.

But Jimmy defeats the scheme, saving Nelly's life and forcing the Indian to reveal the plot. Nelly pretends to be the other woman and in disguise visits Dawson City, where she learns her father had been a highway robber and former leader of "the blackbirds."

The new chief, Tom, falls in love with Nelly and attempts to murder Jimmy but Nelly comes to his defense and shoots the bandit chief. Jimmy fears to confess his love because it was he who killed her father, although in self-defense. He disappears, but later, in the fourth act, the pair meet in New York and the happy ending is set. George Collin is splendid as the honest Jimmy; Harry Baur is the outlaw Tom and Mme. Laparcerie has the role of the heroine, picturesque in furs.

FAVORS "BATTLING BUTLER"

London, Dec. 13.
Produced at the Oxford Dec. 8, "Battling Butler" was favorably received by the press. It is a musical farce starring Jack Buchanan. He has an excellent company in support and the show was well received at the opening.

CHARLOT'S REVUES AT COURT

London, Dec. 13.
The revue productions to be made by Andre Charlot will hereafter be presented at the Court, through an arrangement just entered into. As reported last week, Charlot and Paul Murray have dissolved their producing partnership.

'PAN' S. R. O. BEFORE OPENING

London, Dec. 13.
Although "Peter Pan," revived for a matinee attraction at the St. James', will not open for a fortnight, the house is solidly sold out for the "Pan" matinees for six weeks in advance.

LUPINO FAMILY'S "PHI PHI"

London, Dec. 13.
The entire Lupino family have purchased from Charles B. Cochran the road rights to "Phi Phi." They will send the piece to the provinces with Barry Lupino playing Stanley Lupino's role.

GREEN PRODUCING PLAY

London, Dec. 13.
Harry Green has a dramatic piece by Fanny Bowman, called "Quite Human" he intends producing when in New York. He sailed December 9, on the "Baltic."

THE TILLER SCHOOLS OF DANCING

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Director, JOHN TILLER

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FAMOUS UP ON POOL BUYING; ORPHEUM SAGS, MEETING NEAR

**Amusement Leader Advances 5 Points in Two Brief
Spurts—Loew Gets Into Move in Minor Way—
Technicolor Crashes 10 Points to 15**

Famous Players was the outstanding performer of the amusement group this week. It got up within a fraction of 95 on Wednesday afternoon under the influence of buying supposed to be on account of pool interests, although the identity of the clique did not come out. While Famous was moving from 63 to 95 in half an hour, Loew showed some signs of life. It came out four times on the ticker, scoring an improvement of more than half a point, buying probably being inspired by the showing of the amusement leader. Orpheum acted contrary-wise. Up to 2:30 Wednesday the Orpheum symbol had not appeared and the previous close within a fraction of 19, its low since last spring. The Orpheum board is due to meet this month and rumors are in the air that many matters will have to be thrashed out at the session.

Technicolor Drops

The only other development of note was the collapse of Technicolor on the Curb. This newcomer was nursed along for several months while a price of 25 to 26 was maintained. Two weeks ago there were evidences that a campaign of distribution was impending and the quotation tapered off to 19. Then trading stopped for four consecutive sessions and the next appearance was at a difference of 4 points.

What has happened is probably the old story of similar flotations. The stock is offered on a "when issued" basis and a speculative interest looking for a quick profit gets in. When the fledgling fails to take wing they become discouraged and retire for what they can get. As far as surface indications go Technicolor is in the same position as when it made its debut, but it has gone through the usual experience of debutantes on the Curb. It never was anything but a wide-open speculation. It's an uphill job to put colored films over, as testified by the record of Kinemacolor, which went further with the art than any other process, but finally was pretty completely abandoned.

Business in the amusement issues has been at low ebb. Famous Players got over the 5,000 mark only twice, last Saturday when it was moved up from 90 to 93 in half an hour of trading and again Wednesday when another 2 points was added in a similar swift bull drive. Dealings in the other securities have been extremely small. On Tuesday, otherwise a busy session, only 200 shares of Loew changed hands. The surrounding market ought to inspire some kind of energy in the amusements, for business has been moderately large in the general list and prices have been consistently strong. With an eye upon the promised bull market scheduled for January, present performances are being watched carefully for a line on the issues that are likely to get on the band wagon. If the theatre stocks remain dull and weak until Jan. 1, it may be difficult to attract a following to them when the big move gets under way. For that reason wonder is expressed in some quarters that the reputed pools remain idle.

The week's budget of gossip included the report that the block of Loew stock which has been in the hands of one of the banks had been taken up by company. It was at a price variously estimated from 19 to 21, and this stock presumably had been added to syndicate holdings. What bearing this development might have on the future of the security did not appear. The fact

that the bond issue for the Astoria theatre has been handled by the Empire Trust Co. instead of the Liberty National is presumed to have something to do with the retirement from the board of Harvey D. Gibson, who is in the Liberty.

Orpheum Dividend

It was a year ago at the December meeting that the dividend was passed, and the trade does not look for a resumption of payments at this time. While box-office returns during the first two months of the 1922-23 season were declared to be big, reports in the trade since mid-October have not put so favorable an aspect on the situation. Orpheum is compelled to maintain a number of unprofitable stands like Omaha in order to provide for jumps, and losses in such points cut into the profits of such houses as the State-Lake and Majestic, Chicago, and the Milwaukee house. The factional troubles within the company, although they appeared to have been smoothed away some months ago, are now said to hang over the forthcoming meeting, intensified by the probability that the dividends will continue in abeyance. No forecast of the dividend vote has been made, but the ticker record of the stock during the past month indicates pretty clearly that no disbursement will be ordered at this time.

Universal Meeting

The picture industry this week got into the vogue of capital readjustment which has been running wild in American industry. Announcement was made that a special meeting of stockholders in the Universal Pictures Corporation would be held Dec. 26 to vote on the proposed increase of capital from 10,000 shares of \$100 par to 70,000 shares of the same par, or an increase in capital stock from \$1,000,000 to \$7,000,000. In other cases of capital increase this year it has been assumed that the new stock would be distributed, at least in part, as stock dividends, the general purpose being to avoid heavy tax penalties on accumulated surpluses. What the Universal intention is was not made plain in the bare announcement. Universal is practically a closed corporation and there is very little stock in outside hands. In the trade the possibility was discussed of an effort to dispose of stock to the public and make application for listing, but there was no basis for supposing this was in view.

The summary of transactions Dec. 7 to 13 inclusive:

STOCK EXCHANGE

Thursday	Sales	High	Low	Last	Chg.
Fam. Play.-L.	300	91 1/2	90 3/4	90 3/4	- 1/4
Lo. pld.	300	97	96	96	- 1/2
Goldwyn	1,200	6 1/2	6 1/4	6 1/4	- 1/8
Loew, Inc.	1,200	18 1/2	18 1/4	18 1/4	- 1/8
Orpheum	500	19 1/2	19 1/4	19 1/4	- 1/8
Boston sold 110 Orpheum at 19 1/4					
Friday					
Fam. Play.-L.	1,000	91 1/2	90 3/4	90 3/4	- 1/4
Lo. pld.	300	97	96	96	- 1/2
Goldwyn	1,200	6 1/2	6 1/4	6 1/4	- 1/8
Loew, Inc.	1,200	18 1/2	18 1/4	18 1/4	- 1/8
Orpheum	500	19 1/2	19 1/4	19 1/4	- 1/8
Boston sold 200 Orpheum at 19 1/4					
Saturday					
Fam. Play.-L.	7,100	93 1/2	91 1/2	92 1/2	+ 2 1/2
Lo. pld.	1,800	18 1/2	18 1/4	18 1/4	- 1/8
Goldwyn	500	19	19	19	- 1/8
Loew, Inc.	500	19 1/2	19 1/4	19 1/4	- 1/8
Orpheum	500	19 1/2	19 1/4	19 1/4	- 1/8
Boston sold 200 Orpheum at 19 1/4					
Sunday					
Fam. Play.-L.	4,400	93 1/2	92 1/2	93 1/2	+ 1/2
Lo. pld.	1,000	97	96 1/2	96 1/2	- 1/2
Goldwyn	500	6 1/2	6 1/4	6 1/4	- 1/8
Loew, Inc.	500	18 1/2	18 1/4	18 1/4	- 1/8
Orpheum	500	19 1/2	19 1/4	19 1/4	- 1/8
Boston sold 200 Orpheum at 19 1/4					
Tuesday					
Fam. Play.-L.	1,000	93 1/2	93	93 1/2	+ 1/2
Lo. pld.	100	6 1/2	6	6	+ 1/2
Goldwyn	100	6 1/2	6	6	+ 1/2
Loew, Inc.	200	18 1/2	18	18	- 1/2
Orpheum	100	19 1/2	19	19	- 1/2
Boston sold 10 Orpheum at 19 1/4					
Wednesday					
Fam. Play.-L.	5,100	94 1/2	93 1/2	94 1/2	+ 1 1/2
Lo. pld.	4,200	5 1/2	5 1/4	5 1/4	- 1/8
Goldwyn	500	19 1/2	19 1/4	19 1/4	- 1/8
Loew, Inc.	500	19 1/2	19 1/4	19 1/4	- 1/8

THE CURB

Thursday	Sales	High	Low	Last	Chg.
No sale.					
Friday					
No sale.					
Saturday					
No sale.					
Sunday					
No sale.					
Tuesday					
Technical, w.l.	40	15 1/2	15	15	- 1/2
Griffith w.l.	100	3	3	3	- 1/2
Wednesday					
Technical, w.l.	50	14	13	13	- 2

SPIEGEL'S BREAKDOWN

(Continued from page 1)

of the late Mitchell L. Mark, whose brother, Moe Mark, is now at the head of the Strand Enterprises, including Strand, New York.

Spiegel formerly was extensively interested in the Columbia burlesque circuit.



CAPTIVATING THE CAPTAIN

The "off-stage" experiences of show folk as screened by "Starland Revue" includes in a recent issue the pliant "Janet of France" aboard the "La France" returning from a visit to her native country. The above view shows Janet and the Captain.

FILL CHI BALCONIES

(Continued from page 1)

Ticket Club has dealings, and to provide these tickets through the welfare organization. The buyers select the attractions from those submitted and get entirely away from the go-in-a-body idea or the exchanging of coupons or especially printed tickets, which has become such a nuisance to box offices.

The Community Ticket Club makes outright buys of a certain number of tickets for the first four or five nights of the week and thus promotes attendance on nights which are often off. It buys the \$2.20 balcony ticket for \$1.10 and disposes of it at \$1.35, making 25 cents profit. It buys the \$1.50 balcony ticket at 83 cents and disposes of it at \$1.08, making the same profit. There is no return asked of the box office and no exchange of tickets of any kind. The tickets are sold to the organization, which delivers them to the welfare officers of the big companies.

There is no possibility of the tickets being presented for refund for the theatres are permitted to stamp on the tickets "no refund" and there is no chance of a possible patron coming to the box office asking for a seat, having a good one handed out and then proffering "hardwood" in place of cash for the ticket, which has been one of the great drawbacks to previous efforts along this same general line.

The scheme results in splendid advertising for the theatres, inasmuch as the selling representatives are constantly talking at gatherings of employees.

Another advantage is that the representatives make it their business to secure tickets from the same theatres on the main floor at box office prices for the executive heads of the concerns, as evidence of appreciation of the permit to serve the employees through the welfare department.

It is known that the Community Ticket Club has arrangements by which the balcony seats of three theatres are disposed of. The promoters, who are not known, avoid advertising of every kind and conduct their business privately, without conveying the idea of a cut rate ticket.

U. S. PAPER FOR SAFETY

The United States Government is making a campaign urging holders of war saving stamps to convert their savings from the matured stamps to United States Treasury saving certificates. A total of \$625,000,000 in stamps matures Jan. 1 and the campaign is undertaken to protect this huge sum from careless spending or attacks of scheming sharpers. Cash will be paid for the maturing paper which may be presented at banks and postoffices, where a receipt will be issued and the cash mailed by check.

The W. S. S. may be exchanged for the new obligation immediately at banks and postoffices. The merits of the transfer are:

The new certificates are absolutely safe, being a direct obligation of the government.

They run five years, but may be redeemed at any time.

Denominations, \$25, \$100, \$1,000 sold on discount basis for \$20.50, \$82 and \$820. They are protected at the Treasury Department, Washington, and are protected against loss or theft and are free from state, county and local tax and from normal Federal income tax, and finally they are not subject to market fluctuations.

FILMING "TRILBY" IN FRANCE

London, Dec. 13.
Filming of "Trilby" in Paris and the south of France will be done by Richard Walton Tilly.

IN LONDON

London, Dec. 4.

Charles Fawcett, one of our best character actors, died in the Charing Cross Hospital Nov. 23. He was playing at the Lyceum with Albert Chevalier in "My Old Dutch" as recently as the previous Monday. He was 70 years of age. In his early days he was a popular comedian with John Hollingshead at the old Gaiety, and later with Willie Edouin at the old Strand.

Another death, Nov. 21, was that of Austin Brereton. He was the biographer of Sir Henry Irving, of H. D., and of Laurence Irving, and the author of several widely read and scholarly books on theatrical matters. He had also been business manager of West End houses, including the Shaftesbury and the Queens. For a long time he had been chief dramatic critic to the "Stage," as well as a contributor to the Observer. He was 60 years of age.

Lord Cromer has been appointed the Lord Chamberlain in place of the Duke of Athol.

Nina Boucicault, daughter of Dion Boucicault and the original Peter Pan, was married secretly Nov. 25 to Donald Innes-Smith. She was the widow of Edward H. Kelly, an actor, who achieved some distinction in eccentric parts. She is 55 years of age while the bridegroom, who has not been married before, is 45.

C. B. Cochran has acquired three new plays by Eugene O'Neill, "Anna Christie," "The Hairy Ape," and "Empyror Jones." It is said he will produce them in April. Of the three "Emperor Jones" has been promised for some time, but its production was postponed owing to the illness of the original leading man who was to have appeared in London. He has also secured Brieux's "L'Avocat."

Sir Alfred Butt will produce "Blossom Time," the Schubert piece, at the Lyric, Dec. 18. Clara Butterworth will have an important place in the cast. Percy Heming and Courtice Pounds will also be in the cast.

Sylvia Leslie, leading lady in the Buchanan "Battling Butler" production at the New Oxford, is to be married to Evan Thomas, who is playing in "The Cat and the Canary" at the Shaftesbury. After the ceremony, Lady Ward, the bride's mother, will hold a reception on the stage of the Shaftesbury.

Bombardier Wells has again returned to the stage, and is appearing at the Holborn, which has reverted to vaudeville, in an American police sketch, "The Star Witness."

A second version of "Snap" at the Vaudeville is due. This coincides with the retirement from the cast of several favorites who are wanted for pantomime. Joyce Gayman, in "Deeds" at the Gaiety, will take up Cicely Debenham's part, Joe Nightingale that of A. W. Baskcomb, and Maizie Gay in place of Clarice Mayne.

The program for the Royal performance at the Hippodrome, which has received their Majesties' approval, consists of: Harry Weldon, the Trux Sisters, Du Calion, "Sawing Through a Woman," the Flemings, an animated cartoon, "Tishy," by Tom Webster, Will Fye, Mel George and Ernest Butcher, Arthur Prince, Kharum, the Jovers, and Lorna and Toots Pounds.

The Channel Islands have never produced anything of much value to the stage and literature beyond Victor Hugo and Mrs. Langtry, but the Pity Actors are about to produce a play by a Guernsey dramatist, Edgar Wilford. This is entitled "Widow's Weeds," and the leading parts will be played by Marguerite Watson and Sybil Arundale.

Following the Christmas run of "The Blue Bird" at the Duke of York's, Marie Tempest will be seen there in "Good Gracious, Annabelle," supported by her husband, Grahame Browne. She has not appeared in London since 1914.

The Shakespeare Memorialists, who are keen on a national theatre and have some £60,000 to play with, held one of their meetings at Kings College last week. Many chaotic suggestions were made ament the betterment of the British stage and their pet scheme, but only one tangible thing materialized from the tangle of speech and suggestion. This was the voting of £1,000 to the "Old Vic."

Godfrey Tearle has handed in his notice to terminate his engagement with Marie Lohr in "The Laughing Lady" at the Globe. He will appear in "Arlequin" at the Empire when that fantasy follows "The Smith Family," which finishes somewhere about Christmas. The present piece has been considerably

gingered up for its last weeks, and Harry Tate is now doing one of his old motor car burlesques, while the skit on broadcasting, which was a dull affair when the show opened, has now arrived at the accepted standard of this comedian's work.

Harry Weldon, who has been topping the bill at the Alhambra for the past two weeks, will play George Robey's part in "Round in 50" when the revue goes from the Hippodrome to Liverpool for its Christmas run of eight weeks. Afterwards, the show goes on tour.

"Passion," the first German film shown here since 1914, opened at the Scala Nov. 27 before a packed audience, consisting mainly of pressmen and members of the trade. It had an excellent reception. The picture is undoubtedly a great production, but there have been as great from other sources. The first half seemed to drag, mainly composed of the rise, through kisses, of the courtesan, but the second half, with its wonderfully stage-managed crowd and revolutionary scenes, gripped the audience as few pictures have had the power to do.

Edmund Gwenn will play the part in "Blossom Time" for which Courtice Pounds was originally cast. Pounds will now play the part of Schubert, the composer.

Leslie Faber will take up Godfrey Tearle's part in "The Laughing Lady" at the Globe when the latter leaves to play the leading part in "Arlequin" at the Empire.

The cast for "Through the Crack," the Christmas matinee attraction at the Apollo, is somewhat remarkable considering that the production is a children's show. It includes Farnen Soutar, Eric Lewis, Frank Celler, Hilary St. Barbe West, Leslie Frith, Clara Greet and Muriel Pratt. Edith Craig, Ellen Terry's daughter, will produce.

Bidding for the Melville Brothers' house, the Princess, started at (Continued on page 19)

CABARET TRY-OUTS

(Continued from page 1)

Broadway cabarets being of the impression they can have artists go on their floors to determine if they are suitable for a cabaret. It's somewhat after the vaudeville fashion of a new act "trying out" before securing a regular date.

Blame is mostly placed upon the agents who book for cabarets, since it is acknowledged that though some restaurant men know no more now about the show business than they did before mixing up with it. The restaurateurs gauge their cabaret performance by the amount of their cover charge and the gross of the gate through the cover, hoping to break even on the cost of the performance in the superfluous charge per person, and trusting that with good business there will still be a profit left from the cover gross to add on to the net from the enormous checks saddled upon patrons of Broadway cabarets.

The restaurants, although having the same scaled menu card, as a rule, with all prices up to the skies, differentiate between the \$2 cover and the \$1.50 or less cover restaurant by calling those under \$2 "the popular price places."

The places with the smaller cover do not go in for as extensive entertainment, as the higher-gated ones. One of the \$2 cover cabarets is now playing a show reported costing \$4,000 weekly. Other cabarets are looking for one, two or three performers, offering a small weekly guarantee with a percentage of the cover as salary.

"THE BAT'S" RECORD

(Continued from page 1)

the peer of all dramatic productions in America theatrical annals. Its total takings top all by reason of the number of companies successfully toured, as against "Lightnin'" two companies last year and three this season.

The Boston company of "The Bat," in its 15th week at the Wilbur, aimed for the record run of that stand. Through a year's stay, as in Chicago, is not predicted, the booking extends until April. The gross there has fallen under \$15,000 but twice since opening last Labor Day and has never been under \$12,300.

The authors' royalties continue to enrich the two authors, Avery Hopwood and Mary Roberts Rinehart. They receive at present from \$2,300 to \$3,500, each, weekly.

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SULTAN'S 35 EX-WIVES NOW H. B. MARINELLI'S GIRLY ACT

International Agent Believes It—Turning Harem Into Theatrical Attraction—"Exact Replica of the Performance Given by the Sultan"

Over in New Jersey, somewhere, H. B. Marinelli is a domesticated man, although in New York he is a foreign agent internationally known and up-to-date, never reported having bad habits.

But in New Jersey he's a gentleman farmer, if Jersey ever has anything gentlemanly. As a farmer Marinelli is on the side of horticulturist, or something that sounds that way, meaning he grows flowers. When hortifying, Marinelli mixes one flower with another, and from recent accounts, if Mr. Marinelli grows poppies, he has been mixing them with his tea.

For list to this—an ex-officio statement from the Marinelli barn: The ex-wives of the Sultan of Turkey, supposedly 35 in number, may be brought to this country as a theatrical attraction if tentative plans, now formulating, are consummated.

It is proposed to stage an exact replica of the performances given by the Sultan for his harem, inside the palace, with the exception that, at the conclusion, the former wives will discard the veils from their faces. The presentation will necessitate a lavish setting, and is to be artistic and scenic in effect, with a major portion of the actual performance devoted to various native dances.

H. B. Marinelli is handling the project from this end.

Which in substance proves that Mr. Marinelli reads the newspapers when he's not doping out new blends for old roses, but this is the off-season for roses, excepting "Rosie O'Grady" in vaudeville acts as a life-saver.

TWINS DON'T AGREE

About Marriage, but Both Are Back in Vaudeville

San Francisco, Dec. 13. The Love Twins, in vaudeville, who recently won publicity by their double marriage, are in the limelight again, this time because one of the sisters has decided she doesn't like married life.

Garnet Martin is the unhappy Love Twin, who says she is going to divorce George D. Reed, a Hollywood broker. The other twin, Lucille, declares her match is successful and she intends to stick it out.

Both the girls have returned to the stage and last week opened at the Orpheum here.

STAN STANLEY—\$80 WEEKLY

Stanley Morgan Childrey, otherwise Stan Stanley (vaudeville), must pay his wife, May Childrey, \$80 weekly alimony as a result of her suit for separation, according to New York Supreme Court Justice Giegerich's decision. Cruelty was alleged.

Mrs. Childrey also gets custody of their six-year-old boy and four-year-old daughter.

SWEENEY'S BROTHER KILLED

Harrisburg, Pa., Dec. 13. Joseph Sweeney was struck and killed by an automobile near his home here last Sunday. He was a brother of Fred Sweeney (Duffy and Sweeney) and known to vaudevillians through having accompanied the team for several seasons. Duffy and Sweeney cancelled this week at Shea's, Buffalo.

MONOLOGIST PRODUCING

Ben Harrison Orkow's "Virtuous Sinners" will shortly go into rehearsal. The C. & L. Amusement Corp., capitalized at \$25,000, has been formed to produce.

Milt Collins, the vaudeville monologist, is financially interested. Milton Lowenthal, a Wall street man, forms the other initial of the holding company.

ARRIVED FROM AUSTRALIA

San Francisco, Dec. 13. Arrived on the Sonoma from Australia: Frank Whitman and Florence Bunn. Miss Bunn is of the Sprightly Sisters, an English act. She will do a single.

NO CABARET DATES WITHOUT CONSENT

Booking Office Holding to Terms of Contract—"Territorial" Clause Violation

In the future, the Keith office will take cognizance of any act holding a contract for consecutive bookings playing a cabaret or outside engagement without permission from it.

The Keith pay or play vaudeville contracts contain a "territorial" clause which is violated when an act plays a cabaret engagement within five miles of any Keith-booked house. An additional clause gives the Keith office exclusive right to the services of a vaudeville act while playing the Keith circuit.

An act playing a cabaret during or after theatre hours breaches the Keith contract, according to the Keith people, and leaves itself open to cancellation of the entire route.

The growing habit of certain type of acts to double from a Keith house into cabarets was brought to the attention of the Keith office when a Keith "single" was advertised as being present through the courtesy of E. F. Albee by a cabaret booking agent, who has no standing in the Keith organization.

LOOP'S BIG TIMER

Orpheum Circuit Will Have New Theatre for Vaudeville

Chicago, Dec. 13. The recent report of the Orpheum circuit's intention to build a theatre within the loop to house big time vaudeville has been confirmed by Martin Beck.

Mr. Beck states the site has been acquired and plans are being drawn. It is understood the Orpheum will endeavor to have the new local big-timer vie with Keith's new Palace, Cleveland, for elegance of construction and furnishing, in order that the theatre, situated at this point, shall be a national publicity getter for the Orpheum circuit.

The present Orpheum's big time theatre, Palace, is now alone in the local field and is of comparatively small capacity.

ANOTHER IN GARY

Young and Wolf to Build Third House to Cost \$800,000

Chicago, Dec. 13. Show business is terrible, but they keep on building new theatres, to paraphrase the w. k. gag about building schoolhouses that stopped the show for Joe Miller in Noah's ark.

The latest new theatre planned is at Gary, Ind., where Vernon Young of Gary and C. J. Wolf of Wheeling, W. Va., will erect a theatre building on Broadway to cost \$800,000, which will have a two-story office building in connection with it and a theatre itself seating 2,600.

Young and Wolf now own the Orpheum and Broadway in Gary.

Divorced Absent Minstrel Man

Syracuse, N. Y., Dec. 13. Producing evidence that her husband, Howard Wilcox, minstrel show end man, procured a divorce from her in Montana and that he has married again, Helen Wilcox won a decree of divorce here from Justice Louis Martin. Mrs. Wilcox swore that her minstrel husband left her five years ago and had only once returned to these parts, then for the funeral of his father.

Jennings Open Shop

Chicago, Dec. 13. Choty and Dot Jennings, formerly in vaudeville, have retired and opened a "Sweet Shoppe" next door to the Dearborn theatre.



CHARLES ALTHOFF

Virginian-Pilot and Norfolk Landmark, Dec. 5, 1922

Next comes the individual star of the Academy program, Charles Althoff. As a rube constable and an amateur fiddler, he wins the hearty approbation and sympathetic applause of his audience. Althoff lays aside his amateurishness as a fiddler for a moment and plays several old tunes very well.

Direction EDW. S. KELLER

FRED FENTON'S YELP ABOUT HIS NICE DOG

Southern Paper's Editorial Riles Comedian—His Dog Never Stole Towel

Chicago, Dec. 9.

Editor Variety:—

In a recent issue of a publication in the south I read an article criticizing dogs being allowed into hotels with guests, and in particular it mentioned "This nuisance is carried out mostly by theatrical folk." Evidently this "panning" comes from a new clan, one that should be placed in the same category with the pseudo-ministers who are always on the alert to poison all and everything in connection with our profession.

Perhaps this same editorial was the root of a hotel clerk in one of the leading New Orleans hotels telling me I could not take my dog to my room. After I had been assigned to my room, I took the dog to the theatre, where to my pleasure I found the dog got the best break after all, for the rooms there were kept cleaner than at the hotel, and if they had had beds in the dressing room, I would have consulted the theatre manager about the rates for the week.

In defense of the dog, I might add he does not ruin the furniture by leaving lighted cigarettes on the dresser, does not spoil the designs on the carpet with tobacco juice, nor does he hold any midnight gin festivities, and he never stole a towel. While he is in the room at night he will prevent any dog hater from relieving me of my watch and wallet. All in all, he has better hotel manners than many guests, not counting those who scratch matches on walls.

He deserves all the comfort he can get, for he is an asset to the act, helping to contribute toward the hoke that buys the apartment houses, while the best some hotel clerks can do is \$25 a week, and hold the only room advertised at \$1.50 with bath, and used as bath in the hotel guides.

This same hotel does not cater to the profession. When the racing season is on, also is the gyp, and if the season is a flop for conventions they cheerfully solicit patronage from our field, who travel most of the year and are the mainstay for most hotels. So it all goes to prove "You can't fool a horse-fly."

Fred Fenton, Fenton and Fields, (P. S.—Would send the above to some other paper but don't think any other would print it. Always having believed Variety is in a daze most of the time, am taking a chance to catch you in one of your hootch moments when it will get in. Don't disappoint me.)

REVIVES "WIFE SAVER"

The former vaudeville sketch, "The Wife Saver," played by Franklyn Ardell, has been revived by him. Mr. Ardell will reopen with the act next week.

"VETERANS" QUIT

Leave Manager and Form Their Own Act

The nine members of the "Veterans of Variety" act, having found fault with the methods of Leroy Rice's managing guidance, gave two weeks' notice to Rice last week and left. They are playing this week at the Colonial, New York, under the "Old Vaudevillians" title. The complaint of the old-timers also brought a summons from W. Dayton Wegfarth to Rice for the purpose of ascertaining the issues.

The "Old Vaudevillians" are being booked by Alf. T. Wilton, and Rice is preparing a new edition of "Veterans of Variety."

The act was formerly jointly controlled by Dave Marion, Rice and James Madison, the author. Rice bought out their interests. The act complained of certain salary misrepresentations.

LORAIN'S ESCAPE

Auto Tumbles Into Ravine, After Traveling Over Icy Road

Scranton, Pa., Dec. 13.

Leaving Philadelphia, Oscar Loraine started to motor here in his car to play Polli's. After about 100 miles of good concrete road, Loraine suddenly found himself traveling on ice at a high speed.

Before able to get the car under control he had to swerve to avoid an approaching auto. In doing so Loraine's car skidded, slid to the edge of the road and dropped down into a ravine 25 feet deep.

Loraine was rendered unconscious. When regaining his senses he was cold and numb. Using his flashlight, he signaled to the road, some cars stopped and he was carried up, to find that beyond a few scratches on the face he was unhurt.

His car was totally wrecked.

FOY SUES AGAIN

Asks State Courts for Share of "Gallagher-Shean" Royalties

Bryan Foy, son of Eddie Foy, has started a new \$25,000 suit in the New York Supreme Court for accrued royalties alleged due on the "Mr. Gallagher and Mr. Shean" song, against Ed Gallagher and Al Shean, features of Ziegfeld's "Follies." The complainant, suing under his name in private life, Bryan Fitzgerald, alleges he is part author of the song and wants a third of the \$75,000 sheet music and phonograph and music roll royalties it is alleged to have earned.

Foy is being represented by Laurence L. Cassidy, of O'Brien, Malevinsky & Driscoll. A suit was begun, through some counsel and on similar issues in the Federal District Court, New York, some months ago in which Foy asked for a restraining order against the public performance of the song and an injunction against Jack Mills, Inc., the publishers. The injunction was denied. Diversity of opinion over Foy's alleged residence in California, where he is domiciled writing picture scenarios, has been finally decided that Foy is only temporarily located there. His legal residence is still New York.

Another action, begun by Duffy and Sweeney, a vaudeville team, is still pending against Gallagher and Shean. The plaintiffs allege that they originated the "Mister" song idea. Trade-mark infringement is alleged.

AMERICANS FOR ENGLISH REV.

Jan Bedini was scheduled to sail for London Tuesday on the "Bergania" to pave the way for "You'd Be Surprised," the revue for Sir Oswald Stoll at the Alhambra, London, to open Jan. 22. George Robey heads the cast.

The Americans engaged include Harry (Zoup) Welch, Cook and Rosevere, Lon Hascall, Handers and Millis, Alma Adair and Jack Edwards. Seymour Felix will stage the dances and the book will be supplied by Billy K. Wells. All of the latter except Wells sail Dec. 30. The chorus will be engaged in England.

Eltinge Opening on Orpheum

St. Louis, Dec. 13. Julian Eltinge will reopen in vaudeville at the local Orpheum, Dec. 17, booked by William Morris, Jr.

Big time agents in the Keith office have been instructed to have a representative of their office present in the Keith exchange on Saturday afternoons.

MOSS' B'WAY THEATRE STAGING "K. K. K. WEEK"

"Keith Comedy Carnival" Full Billing, But Initials to Be Generally Used

Broadway may be startled next week to read the billing for Moss' Broadway theatre pop vaudeville and picture show as "K. K. K. Week." The initials are taken from the full title of the special engagement, "Keith's Comedy Carnival," with Danny Simmons of the Keith office placing the show.

Another unusual feature for the week's engagement is the insertion at each performance of three two-reel comedies, each somewhat aged, and being "The Cure" (Chaplin), "The Rent Collector" (Seamon), and "Cops" (Keaton). In addition, there will be the customary nine acts, all comedy, or to be made so.

The Broadway plays what is known as "The State-Lake Policy," giving four performances daily, with but seven of the acts appearing for each show, though all pictures are repeated. This system allows turns to appear but three times daily.

The inclusion of the three two-reel film comedies will be in the nature of a contest to determine through laughter of the audience who of the picture comedians will be the most popular during the week.

There is no record of a regular performance anywhere heretofore holding three comedy films.

MANHATTAN 4 BACK

Originals of Famous Variety Quartet Rejoin

A famous variety quartet of long yesteryear was revived this week in New York, with the original members assembling Wednesday for rehearsals, preparatory to another tour in present-day vaudeville.

The originals are Sam J. Curtis, John Rogers, Jim Cunningham, Jackson Marshall. All have appeared in one or another way in theatricals since dissolving the original union.

IN AND OUT

Van and Schenck left the bill at Shea's, Toronto, Thursday, one of the team suffering loss of voice. They were forced to cancel Montreal this week.

Wm. Kennedy (Kennedy and Mason), who has been in St. Luke's Hospital, New York, since Nov. 2, where he underwent an operation for appendicitis, replaced Mignon at the Fifth Ave. Monday of this week, first appearance since taken ill.

Grace Hayes left the "Bunch and Judy" show at the Globe, New York, last Thursday, complaining of tonsillitis. She had not returned up to this Wednesday, though continuing to be billed.

Vivian Sliegel and Harry Carroll were forced to cancel next week's engagement at the Palace, New York, on account of Miss Szele's throat affliction, which prevented her from opening at the State, Jersey City, the last half of this week.

NEW ACTS

Virginia Millman, returning, with single turn.

Artie Mehlinger with Club Royal (cabaret, New York) orchestra.

Edward J. Zaday in "Goulash," miniature musical comedy with five people.

Frances Fritchard, after a year's lay-off due to injured ankles, resulting from hard dancing, is rehearsing a new vaudeville vehicle. She has been officiating as hostess in several cafes meantime.

ENGAGEMENTS

Charles W. Hamp, with Janet of France (vaudeville), return engagement.

Tracy McBride, "Bunch and Judy," Globe, New York.

Stanley Howlett, Charles Francis, for "The Tidings Brought to Mary," (Theatre Guild).

Sidney Phillips, for "Genesvieve."

Leslie Howard, Ethelbert Hales, "The Lady Crislinnda."

Virginia MacFaden, "The God of Vengeance."

Jack Inglis, Quinn and Caverly and Jean La Cross have been signed for a tour of the Loew circuit. Fitzpatrick and O'Donnell booked all three turns.

PANTAGES' FATHERLY ADVICE TO INDEPENDENT AGENTS

Tells "Boys" How to Act—Replies to "Round Robin," but Not Fully—Depends on New York Office—Pan Knows All

Chicago, Dec. 13. The independent agents of Chicago are going to make their "round robin" to Alexander Pantages, which protested against Charles E. Hodkins' actions as general representative of Pantages, stick, if avoidance of the local Pantages office can accomplish this. Starting this week none of the agents in the movement have had business dealings with the local Pantages booking office.

The agents again met last Saturday at the office of Jack Fine. A reply from Alexander Pantages, received the night before by Sam Kramer, was read. It was a satisfactory letter in a way to the agents, but Pantages avoided the real issue. An attempt will be made to have him see things from the independent agents' viewpoint.

It seems that the letter to Pantages was revamped after a copy had been given to Variety, for his reply touched upon acts which had not been mentioned previously in Variety's report of the clash. Pantages cited that one act the agents complained of, was booked at \$250 when offered at \$225 by an independent agent, had been booked by him direct for another tour of the circuit at \$275. Regarding Earl Fuller's band he said the act had not made any money on the tour at the money paid it and that it would have been ridiculous to have booked it cheaper, even if an independent agent submitted it at less money.

Pantages made it plain that Nan Elliott is his booking representative in Chicago and Charles E. Hodkins is his personal representative and field man; that he depends upon New York mainly for his bookings and considers Chicago material "riff raff" in the main; that he is thoroughly familiar with what is going on in his New York and Chicago offices.

Pantages explained his idea of outside agents was for them to write his Chicago office with their list of acts and when the Chicago offices wanted one of these the agent would be advised.

"Boys," declared Pantages in the missive, becoming fatherly. "Don't make threats. Threats don't get you anywhere. And don't knock. Knocking is a vain effort." (Or words to this effect.)

The independent agents sent the following letter:

Chicago, Ill., Dec. 9, 1922.
Variety Office,
Chicago, Ill.

Dear Sir:

The Association of Independent Artists of Chicago wish to deny the statement printed in Variety of December 8 to the effect the agents were weakening in their stand taken against the local Pantages office.

Contrary, they are more emphatic in their determination to uphold their stand since their first meeting. They have agreed unanimously to discontinue all business relations with the Chicago Pantages office until they (artists' representatives) receive some assurance from Mr. Pantages that they will be treated fair and square in all business relations.
ASSOCIATION OF INDEPENDENT ARTISTS.

COLORED ACTOR ARRESTED

Syracuse, N. Y., Dec. 13. Julius Foxworth, colored, of New York, was arrested at Elmira on a New York warrant charging felonious assault on his brother. Taken into custody when about to open a three-day engagement at the Majestic with his wife, Foxworth protested his innocence and claimed that he had merely slapped his brother in the face.

According to New York sleuths who came for the actor, he used a blackjack on his brother when the latter refused to return a revolver that the brother, George Foxworth, had taken from Julius upon his threats to shoot up the Lafayette theatre, a colored playhouse, in the metropolis.

MONK ACT NOT SIGNED FOR ORPHEUM TIME

Turn Disclaims all Knowledge of Intended Booking—Suit Against Shuberts

Following the report in Variety last week that "Max and Moritz," the foreign chimpanzee act, had been booked on the Orpheum circuit to open last Sunday in Chicago, Reuben Castang and Charles Judge, the owners and trainers of the animals, disclaimed all knowledge of any contemplated Orpheum engagement.

The same denial was entered by A. E. Johnson of the Worth-Blumenfeld agency, who is the turn's booking manager. Neither could explain how the Orpheum circuit had laid out a route and had it in its office for the monk turn with the opening date as Variety mentioned. Nor was there any information forthcoming from the Orpheum circuit offices concerning the matter.

The act came over to this side under a contract with the Shuberts, through Johnson, guaranteeing it eight weeks at \$750 weekly, with transportation. Acting as an added feature for some of the unit shows, it failed to receive full settlement, its last unit engagement having been with "Zig Zag" (Pearson). Messrs. Castang and Judge now have a claim filed with their attorneys for \$2,000 against the Shubert circuit.

Johnson denied the act had been offered at a lower salary than that contracted by the Shuberts, and stated that, instead, as the Shubert contract was for the purpose of bringing the turn over, its salary had now increased over the original \$750 weekly received.

HIRSCH TRIAL STARTED

Mineola, L. I., Dec. 13. The trial of Hazel Hirsch, under the indictment against her for felonious assault on her husband, Wallie Hirsch, in Freeport last summer, was to have commenced here today, after several postponements.

It is said the prosecution has encountered difficulty securing its witnesses.

ENGLISH GIRLS WORKING

St. Louis, Dec. 13. The 16 English chorus girls left here when the Jack Singer Shubert unit show "Hello New York" closed, are now said to be playing in Chicago. The girls were here for a few days with the report the show owed Cissy Hayden, who owns the act, \$1,400.



As an aid to the American public in identifying either Mr. Fox or myself, let it be pointed out that Mr. Fox appears on the left above, myself on the right. This is a legal method whereby each individual becomes personally liable in connection with process servers, romantic women and the tongue of scandal.
(Signed)

George Rockwell

ORPHEUM PLAYS ONE OTHER 'SHUBERT ACT'

Adele Rowland Booked for Coast Houses—Reported Engaged for Two Weeks

San Francisco, Dec. 13. Adele Rowland opened at the Orpheum this week. It is the Orpheum circuit's big time local house. Miss Rowland may be held over for another week or routed to the Orpheum, Los Angeles, for next week.

It is said she has been booked by the Orpheum for two weeks only.

Known as a "Shubert act" through having previously appeared in Shubert vaudeville in the east, Miss Rowland's, Orpheum engagement brought more than normal notice from professionals hereabouts.

The other "Shubert act" booked by the Orpheum circuit was Irene Castle. While the Keith office maintains its ban against acts that have appeared in Shubert vaudeville, the Orpheum people appear to select them as they please.

LEW HILTON VIOLENT

Lew Hilton while appearing at the Lyric, Hamilton, Ont., Thursday last week, suffered another nervous attack and became so violent that Vic Stone, his accompanist, had to call for assistance from the stage hands. It took four men to hold Hilton before he became pacified.

Hilton may retire to a sanitarium for a time.

DONERS IN GARDEN SHOW

The three Doners, Kitty, Ted and Rose, have been engaged for the new production that will reopen the Winter Garden, New York. It is the piece formerly called "Hitchy Koo" and will reappear without Raymond Hitchcock.

UNIT GROSSES

Business Off Last Week for Universal Reason

Shubert vaudeville generally suffered a drop throughout the circuit last week. "Frollos of 1922" at Loew's State, Cleveland, did a reported gross of \$10,129. Weber and Fields at the Garrick, Chicago, drew \$11,200. The Central, New York, with Marx Brothers' "20th Century Revue," got \$8,000.

"Spice of Life" at Keeney's, Newark, did \$7,500, and "Say It With Laughs," at the Majestic, Boston, did \$5,000. "Midnight Revels," at the Harlem opera house, New York, did \$7,000.

The Academy, Baltimore, with a vaudeville show, played to \$4,042; Norah Bayes, heading another vaudeville show at the Shubert, Cincinnati, did \$6,000, and "Success" did \$6,000 at the Detroit opera house, Detroit.

Buffalo took a drop last week with \$4,200; "Washington, with 'Steppin' Around,' was also low with \$4,228. The Chestnut Street, Philadelphia, did about \$7,000 with "Troubles of 1922." "Midnight Rounders" at the Aldine, Pittsburgh, did about \$5,300.

The depression was generally ascribed to the usual falling off occurring around holiday time.

"MOVIE TESTS" CLEARED

Cassy Rules Hart Act Is No Infringement

Pat Casey, of the Vaudeville Managers' Protective Association, has decided for William V. Hart in a complaint filed by Joe Ward and Tom Madden arising from a "Making Movies" act. Hart's act is called "Movie Tests," Casey ruling the latter differs in title and presentation from the "Making Movies" idea.

Harry Crull, New England manager of a number of Keith houses, with headquarters in the Albee theatre, Providence, wrote Hart's act. It was shown that there are a number of "Making Movies" acts in vaudeville of similar title and idea.

STEWART'S SEPARATION

The separation action begun last week against William Stewart (Bryant and Stewart) has been amicably adjusted out of court. Frederick E. Goldsmith, by long distance with Stewart, who was playing at Keith's, Syracuse, effected a separation agreement for Mrs. Stewart, with adequate provisions for her maintenance.

The Stewarts have been married 18 months. Cruelty was charged, the plaintiff alleging the comedian earns \$350 weekly.

BILL HART AS AN ACT

William S. Hart, the picture star, may take the vaudeville plunge via the Keith circuit. It is understood that Hart has a sketch prepared for the two-a-day should the salary difficulties be overcome.

Gail Kane has sailed for Europe. She is under contract for pictures, which will be filmed in Rome.

The Bristol, Bristol, Conn., beginning the week of Christmas, will be a full week with six instead of five acts.

HARRY VON TILZER IN BANKRUPTCY

Involuntary Petition Filed—Liabilities \$20,000—Publisher for 20 Years

The Harry Von Tilzer Music Publishing Co., which has been over 20 years in the business of publishing popular music, had an involuntary petition in bankruptcy filed against it this week on the petition of Ben Bornstein, Ager, Yellen & Bornstein, Inc., and Edwin Starn, a former Von Tilzer employee. Starn is now associated with the A-Y-B firm, of which Ben Bornstein, who was formerly business manager for Von Tilzer, is managing head.

Ager, Yellen & Bornstein, Inc., claim \$1,028, which includes the interest on a \$1,000 judgment against the Von Tilzer Co. on a note given to Bornstein. The claim was assigned to his corporation. Bornstein and Starn also have a \$1,000 claim each for money due from Von Tilzer, who is one of the oldest and best known among American songwriters.

The petition alleges \$20,000 liabilities and \$1,000 assets. The assets are probably underestimated considerably. Von Tilzer's current "Picture Without a Frame" is showing up well on the sales. Royalty statements on rolls and records from other songs due in February will tilt it considerably. Von Tilzer's old favorites are still selling by mail order from Sears-Roebuck and direct, as is a bound volume of some of the champ songwriter's past hits.

The Ager, Yellen & Bornstein combination, which includes Milton Ager and Jack Yellen, both songwriters, is a few months old firm.

MARGARET FAYE KILLED

Dancer Killed in Auto Smash-up—Several Professionals Injured

Chicago, Dec. 13. Margaret Faye, of Harry Cornell and the Faye Sisters, and Milton J. Morford, hotel man, were killed and a number of professionals badly injured in an automobile accident at Saginaw, Mich., last Friday.

Harry Cornell and the Faye Sisters were playing at the Jeffers-Strand in that city.

The injured are Estelle Faye (sister of Margaret), Yvonne Strauser, Tillie Normand, Harry Cornell and Larry Comer.

The body of Margaret Faye was brought to her home in Chicago for burial.

The Faye Sisters and Cornell were appearing at the Butterfield house in Saginaw. They accepted the invitation of Morford to make up a party for an automobile ride. The accident occurred when the party was returning to Saginaw after visiting a road house near town. Morford was driving when the car skidded into a post. All were thrown out except Margaret Faye and Morford, who were on the front seat and were instantly killed. The others were rushed to the Saginaw general hospital. The girls are still confined there.

DOROTHY ANTELL'S FLIGHT

Plucky Actress, Helpless Invalid, Selling Baskets

Dorothy Antell is confined to her apartment, 612 West 178th street, and would like to hear from members of the profession.

Miss Antell has been laid up for three years, following a serious injury suffered through falling down stairs in Poll's, Hartford, on New Year's Eve, 1919.

Miss Antell is still unable to move, being encased in a cast from her neck to her feet.

Since being incapacitated for work, the invalid has been eking out a precarious existence by selling hand-made baskets for 75 cents each.

She sued the Poll people following her injury and won the case. An appeal was taken.

Sears-Roebuck & Co., Chicago mail order house, report an increase in sales for Nov. of 24.77 per cent. over Nov., 1921. Sears-Roebuck business is regarded by Wall Street as an index of public spending.

The Ossining, Ossining, N. Y., closed for alterations Saturday, Dec. 9. The capacity will be enlarged before reopening.



KEITH'S BILLING FOR BEN BERNIE

HOW BEN BERNIE AND HIS ORCHESTRA HAS BEEN BILLED BY THE KEITH'S ALHAMBRA, NEW YORK, AND KEITH'S ORPHEUM, BROOKLYN (THIS WEEK).

KEITH'S "SPECIAL CONTRACT" WEEDING OUT UNDESIRABLES

Booking Officers' New Department Proving Effective—Big Time Agents Opposed—See Danger to Themselves in Long Time Contracts

The special contract in the Keith office is credited with weeding out more embryo vaudeville acts that haven't the necessary talent to make good than anything ever before attempted along these lines.

The new material discovered and developed through the medium of this department more than pays for the time and trouble wasted on the weak ones, and deprives the amateur or untalented professional from the time honored alibi, "They won't give me a chance."

The three Proctor houses booked by Johnny Collins are utilized as a clearing house for any act desirous of a chance to show before the booking men. If the condition of the books is such that it is impossible to give the act an immediate booking for a half week the artist can appear on special nights when the number of acts is doubled. Two shows are played and the act is "reported" upon, getting quick action if the report is favorable.

Several "unknowns" have secured consecutive booking as the result of these "showings" and signed to long term contracts by the Keith people.

Like all innovations, the "Special Contract Department" is meeting with some opposition. Vaudeville agents look with alarm upon the functioning of the department and are reported as advising acts not to accept "showings" or to accept the long term contracts when offered, arguing that by so doing the act is tying up for several years and is not in a position to ask for a raise of salary when conditions warrant it.

Despite this the department was swamped with applications from acts, following Variety's story of several weeks ago. Dozens of acts requested opportunities to "show," many on the lists of Keith agents claiming they were getting no action and asking that they be allowed to do business "direct." The number of acts in the "direct" category is larger than ever before and has thinned out the lists of the several agents to anemic proportions.

REID'S UNIT REMAINS

"Carnival of Fun" Not Closing—In Buffalo This Week

Jack Reid's "Carnival of Fun," reported closing by the Shubert vaudeville office, is to remain on the circuit. The unit is playing the Criterion, Buffalo, this week, and will continue over the regular Shubert unit stands.

JUDGMENT UPHELD

Dave Vine and Luella Temple, who held a 20-in-24 week contract with Shubert Advanced Vaudeville, Inc., and were awarded a \$2,000 verdict in the City Court in a breach of contract suit, were again upheld on the appeal. The Appellate Term has affirmed the judgment with costs. No opinion was filed.

The original judgment totalled \$2,081.02. The complaint alleges there was due nine weeks' salary (having played eleven weeks) at \$375 or \$3,375. Of this amount, they waived \$1,375 on advice of Frederick E. Goldsmith, their counsel, for the purpose of securing speedy trial in the City Court. They were awarded a decision for the full amount.

ENGLEWOOD RAISES SCALE

The Englewood, Chicago, a Shubert vaudeville unit stand and former burlesque house, increased its prices 33-1-3 per cent, beginning this week during the engagement of the unit, "Plenty of Pep," with Jimmy Hussey as an added attraction.

The increase in prices will be permanent, according to E. T. Beatty, owner of the house.

Fine's Vaudeville Show Comes In
Chicago, Dec. 13.

Jack Fine's vaudeville road show stayed out 10 days, and in that period played a return date at Goshen, Ind.

The people are back in Chicago seeking work.

KEITH'S SUPERVISOR TELLS AGENTS WHAT

Wegefarth Thinks They Don't Keep Track of Their Acts—Issues Order

An order issued to the Keith agents this week by Dayton Wegefarth calls attention to laxity on the agents' part in taking proper care of the billing of acts. Among other things, the order says it is Wegefarth's opinion that not more than five of the agents can give the right billing of the acts they represent. It concludes with instructions to the agents to equip themselves with complete knowledge on the subject.

Another Wegefarth order says, in effect, the agents must do more than going through the motions of reporting on Sunday and then bowing out. If an agent leaves the floors he must leave a phone number by which he can be reached immediately on Sundays hereafter.

"RITZ GIRLS" IS IN

"The Ritz Girls," formerly a Lew Fields unit production, with Harry Cooper heading the cast, is back in New York, after trying to wildcat it for a while in the middle west, following the show's departure from the Shubert unit circuit a few weeks ago.

BILLY GRADY RESTORED

Billy Grady, of the Ed. S. Kellar office, was reinstated by the Keith office Monday. Grady had been off the booking floors for two weeks following a mix-up with the Boston Keith office over the booking of John Steel, the tenor, in the Gordon, New England, houses.

Jack McCarron in Shubert House

J. H. McCarron, who has been studio manager for Louis B. Mayer in Los Angeles and who recently returned to New York in behalf of a vacant seat indicating device, has been appointed house manager at the Harlem O. H. (Shubert units). McCarron assumed his duties at the uptown theatre this week.

Two Straight Bills Next Week

The State, Cleveland, and Chesnut Street opera house, Philadelphia, will play straight vaudeville of the Shubert brand next week. At the Cleveland house the straight bill previously at the Garrick, Chicago, and headed by Nora Bayes, will be given, excepting the Hannefords, replaced by the Robinson elephant act.

Temple, Fort Wayne, Poor So Far
Chicago, Dec. 13.

The Temple, Fort Wayne, Ind., installed vaudeville Thanksgiving day, supplied by the States Agency of Detroit. Business poor so far.

ARGUMENT PREVAILED

Shuberts Persuaded to Take Over Mascon and Keeler's Unit Contract

The Shuberts have taken over the Mascon and Keeler contract of 20 weeks held by the latter with the Unit Producing Co., which produced and operated "Town Talk" and "Funmakers." Mascon and Keeler were with "Town Talk" but two or three weeks when it closed.

Homer Mascon is said to have called on the Shuberts and requested that the Shuberts take over the contract. Asked why that should be done, Mascon replied the Shuberts should assume the unplayed weeks of the 20 week contract on the basis of a moral obligation, inasmuch as Mascon and Keeler had no knowledge "Town Talk" would close so quickly.

After Mascon's argument the Shuberts agreed to take over the contract.

Mason and Keeler have been playing as an act in the unit houses playing vaudeville shows for the last three weeks.

FALL RIVER DROPS UNITS

The Bijou, Fall River, will leave the Shubert unit circuit after Jan. 1. The house has been playing the units the last half. It is leased by Samuel Lebowich who will install the James Stock Co. after Jan. 1. The stock players have been playing the Empire, Fall River, under the same ownership.

The units business at the Bijou fell below \$700 daily, which decided the change.

ILL AND INJURED

Jack Simons announces he has recovered from a long siege of diabetes and will be on Broadway by Xmas.

Betty Martin (Martin and Moore) is recovering at 330 West 43d street, New York, from her prolonged illness.

Billy Jerome, the veteran songwriter, was hit by a taxi Monday afternoon while crossing West 73d street and Amsterdam avenue, New York. Jerome was under the impression the cab, which was parked, would not start as he was crossing.

Marion Dyer is in the Woman's Hospital, 109th street, New York City, recovering from a major operation, which was performed on November 29th.



C. B. MADDOCK

Presents

HARRY B. WATSON and REG. B. MERVILLE
in "FIFTY MILES FROM BROADWAY"

This week (Dec. 11), Jefferson and Coliseum, New York
Next week (Dec. 18), Proctor's Newark
Week of Dec. 25, Keith's Alhambra, New York
Week of Jan. 1, Keith's Royal, New York

MATTER OF REMAINING UNITS AND STRAIGHT VAUDEVILLE

Speculation Over Shubert Circuit—Next Four Weeks Will Tell—Grosses Not Noticeably Increased—Straight Vaudeville Decreases House Profit

HOLLYWOOD CLEAN-UP

(Continued from page 1)

chief of the movies is very much on the job.

Behind it all is the indication the trip is to be largely concerned with a general clean-up movement in the producing ranks. Not only among the players but the producers as well. As for the latter a definite and concrete form of co-operation between them is to be evolved.

It is to be one of those business combinations which will tend to keep the high-priced stars leaning toward loose living on the straight and narrow. It will mean that after the co-operative working agreement is decided on the chief of the movies will be in a position to say to the bad boys and girls of the industry, "You're expelled," and the expulsion will virtually mean they will be through as far as the screen is concerned.

Hays will not voice the plans that are in the making nor will he divulge the manner of application when ready. Everything thus far even hinted at is in the most diplomatic of language. A possibility of a closer business co-operation in the future is only hinted at.

But there is behind it this:—Hays started for the coast on a hurry call just about two weeks after Thos. Patten, who is to organize the coast branch of the Motion Picture Producers and Distributors of America started for this point. Patten was hardly here when word came that Hays was on his way and that was immediately after the executives of several of the most influential members of the Hays organization held a local pow-wow.

Preceding the "General" to the coast came the word Hays was going to try to work out some condition where living conditions would be made a little more ideal for the players and others of the screen producing world. That in itself should have been enough of a hint for the majority. How can anything be more ideal than having all the money that an ordinary mortal could wish for and no place to spend it, except perhaps through certain of life's excesses. That is really the condition with practically all of the leaders, stars and near stars. Their trouble has been that they have dipped into the pie and pulled out a golden plum that was far bigger than their highest expectations, and then came the manner of trying to find how to spend the princely incomes.

Just how Hays figures to make them behave without a combination that would discipline them by either dropping them from the screen altogether or perhaps setting them down for a year or more which would be virtually the same as banishing them for the picture public is the most fickle in the world and would build up new idols to worship meantime.

Hays is to remain on the coast until sometime after the first of the year and his return to New York early in January may bring about a statement that will start a new era in the picture production field.

The producers in addition to having the cooperative agreement regarding players will also possibly be invited to another which will prevent the duplication of production with three or four rival companies, all shooting on the same type of stories, and incidentally a self inflicted censorship at the source of the manufacture of film that will do a great deal to wipe out censorship measures where they exist and prevent the possibility of the reformers legislating for new measures of a like calibre.

Those are Hays' ideals at this time, even though he expresses them in manner veiled, but the general is going to let it be understood he is not unable to wield the big stick and not afraid to do so if players and producers alike do get on the job and start behaving better in the film school.

Just how many units will remain on the Shubert circuit will be determined by the unit grosses of the next four weeks. The unit producers despite reductions in salaries are not making money.

According to sources close to the Shuberts, some help was recently given the unit producers in an effort to induce them to stick longer. The Shuberts personally are anxious to retain as many units as possible on account of the terms, and to aid in keeping open the theatres now playing units.

A unit grossing \$7,000 or better weekly may lose money for the producer, but the house can make money on the percentage, it is claimed. Every week the units remain on the circuit is counted as a profit for the house, even if the latter doesn't do better than break even.

The conversion of the affiliated circuit to straight vaudeville will eat up this house profit unless the policy is successful in increasing business. The number of "repeat" acts will tend to keep down receipts also. Other considerations make the success of the straight vaudeville policy a matter for conjecture. Its adoption became necessary when the units began closing.

The group of unit producers now operating units are all known as "Shubert allies," but how many of them will stick beyond a given point unless business improves consistently, isn't declared.

The withdrawal of several units was claimed to have strengthened the drawing power of the units remaining. The good shows rotating around the circle were presumably helping the show behind by word of mouth advertising. With the units, however, according to the grosses since the thinning of the ranks, there has been no general increase in grosses. One or two units that have been stronger draws than the others have bettered business slightly by having a good show ahead, but the average hasn't increased enough to inspire any optimism for the future of either the unit policy or the straight vaudeville one under present conditions.

The Shubert vaudeville circuit has but one straight vaudeville bill playing the current week. This is the Nora Bayes show at St. Louis.

Two weeks ago the Shubert office said that straight vaudeville shows would travel intact over the circuit and would be at least four in number. That week three vaudeville bills were organized, but contracts for one week only were issued to all except the members of the Nora Bayes bill.

PAYING FIREMEN

Troy, N. Y., Dec. 13.

A change from the present system, in which the larger theatres pay permanent firemen a per diem rate to perform duty at the houses, to one in which men would be assigned by the chief from the ranks of the paid department, with an increase in the yearly license fee for all theatres, will be brought about if an ordinance introduced in the Common Council by Majority Leader Fred A. Casey is passed. The ordinance provides for a sliding scale of fees, ranging from \$1,000 for the largest houses to \$200 for the smallest. At the present time a general fee of \$50 is levied.

The big theatres now pay firemen \$3 per day, so that they would not be affected to an appreciable extent by the increase, but the small theatres would feel it.

Unit House Dark Next Week

Washington, D. C., Dec. 13.
The Belasco, Shuberts' local unit house, will be dark next week (before Xmas), with the "Troubles of 1922" closing the theatre Sunday, after having played eight days in the house.

The Belasco will reopen Dec. 24 with the unit policy.

AMERICAN WHEEL'S SUIT AGAINST COLUMBIA

Action for \$500,000 Started by
Now Defunct Circuit—Herk
Signs the Complaint

A legal action asking damages to the extent of \$500,000 has been started in the Supreme Court of New York by the American Burlesque Association against the Columbia Amusement Co., J. Herbert Mack, Jules Hurlig, Rud. K. Hynicka, Samuel A. Scribner, John J. Jermon, Warren H. Irons and Thomas Henry, alleging that since in or about the year 1921 the defendants mentioned in the summons and complaint "conspired, connived, planned and schemed to destroy the business of the American Burlesque Association and its good will."

The suit by the American against the Columbia and its directors and officers comes as the aftermath of the warfare that started between the two burlesque circuits during the season of 1921. Following some inconsequential skirmishing in the early part of November, 1921, between the warring factions the Columbia began the battle in earnest in the middle of January, 1922.

The source of the trouble between the American and Columbia and apparently indirectly the result of the present lawsuit, was a disagreement between I. H. Herk and Sam Scribner. Herk was slated to go into the Columbia as Scribner's assistant early in October, 1921, and actually took over the duties of the post, but for one day only, Scribner informing the other Columbia directors he (Scribner) needed no assistant, and Herk withdrew.

Other causes of the present action in the complaint of the American against the Columbia are "that the defendants Hurlig and Warren H. Irons during theatrical season 1921-1922 failed and refused to permit burlesque shows controlled by them to appear at theatres at which said shows had been booked by plaintiff." This refers to the pulling out of the Haymarket, Chicago.

The organization of the Burlesque Booking Office and the booking of ex-American shows is another cause of action given.

The complaint also states on information and belief the plaintiff alleges that the defendants through influence and control over certain alleged creditors of the plaintiff, caused to be filed against the plaintiff a petition in bankruptcy in the District Court of the United States.

The complaint concludes with the allegation that by reason of the plaintiff having been prevented from keeping its agreements, and having been damaged through the interference of the booking schedule and the agreements in reference thereto, through the loss of profits in the carrying on of its business damages in the sum of \$500,000 is asked.

Chas. L. Hoffman and Henry A. Friedman are attorneys for the American.

The complaint was signed by I. H. Herk, president of the American Association.

ACTOR WARNED

George Stone Failed to Obey Columbia Censor

The matter of censoring at the Columbia, New York, nearly reached a climax last Friday afternoon, when the theatre management informed George Stone, principal comedian with Hurlig & Seamon's "Social Mads," unless he obeyed the censoring given the performance the previous Monday afternoon he would not be permitted to go upon the stage.

Included in the original censoring was a verse in a pick-out number during a school girl fence scene in which the word "bass" was used in an offensive manner to rhyme. It had been ordered out immediately and remained out at the Monday night show, when J. Herbert Mack, who censors the performances of the Columbia burlesque attractions at the theatre of that name, on Monday afternoons, again reviews the performance Monday evening to note that his instructions have been followed.

Friday when Variety appeared with a review of "The Social Mads," Mr. Mack noticed the review stated the reviewer had seen the show Tuesday night. Variety's review mentioned the "bass" verse as especially offensive, giving Mack the cue

it had been reinserted after the Monday performances. Stone is said to have at first objected to eliminating again the verse, with Mack's ultimatum following that the performance be gone through exactly as censored Monday afternoon or there would not be another performance by Stone given in the theatre. Stone was engaged jointly with his wife, Etta Pillard, for "The Social Mads" by Hurlig & Seamon. The team is said to receive \$500 weekly, a huge salary in burlesque.

10 COLUMBIA SHOWS MUST PASS CENSORS

Possibilities for Former Unit
Producers if Attractions Fail
to Reach Standard

The final inspection of some 10 shows on the Columbia wheel reported as below standard was started this week by Tom Henry and Jess Burns, Columbia censors. Any of the attractions not found to have been brought up to standard since receiving notice some weeks ago will be ordered off the wheel.

The Columbia declined to give out a list of the Columbia shows inspected this week. The findings of the censors and final review will be made known in about 10 days.

The possibility of one or more shows being ordered off the Columbia wheel means more than what that might seem on the surface. A couple of weeks ago it was announced in effect through Columbia channels that the chances of any of the ex-Shubert unit shows receiving a route on the Columbia wheel were hopeless.

The ordering off of any one or more present Columbia shows, however, according to a statement made by a Columbia official this week altered the chances of the former Shubert unit operators, in that it appeared a strong possibility that if a Columbia show should be ordered off, the replacement of it with a former unit show was within bounds of possibility.

With its present 37 shows, the Columbia has two open weeks.

SAM HOWE'S CREDITORS MEET

A meeting of the creditors of Sam Howe was called last Friday by Augustus Dreyer, attorney for the burlesque producer. It is said the creditors represented an indebtedness of about \$3,000 by Howe.

Supposed to be possessed of considerable real estate, one creditor asserted none of it is in Mr. Howe's name.

The Sam Howe show on the Columbia burlesque wheel was recently ordered closed and Howe's wheel franchise cancelled through the performance not reaching the mark set by the Columbia censors.

BURLESQUE REPORT OF COLUMBIA AND MUTUAL

Denials and Rumors During
Week—Columbia Sees
Indirect Connection

A somewhat tangled burlesque story came up during the week, confounded through denials and reports. It concerned the Columbia and Mutual burlesque wheels, along with some of their integral arms in the way of producers.

The denials were from John Jermon (Jacobs & Jermon), Columbia, and S. W. Mannheim (Mutual) to the effect Jermon had purchased any part of the Mannheim & Vail Mutual holdings, either of theatres or shows.

Acceptance of the denials seemed general, but, on the other hand, it appears to be known that Jermon is the personal holder or through a "dummy," of one-fifth of the Mutual stock so far out, about \$20,000 in all, of a capitalization of \$100,000, the remaining \$80,000 not having been issued. Other holders of the Mutual stock in like percentages are the Krauses and Mannheim, among others.

It appears to be conceded that of late the Columbia executives have undergone a change of opinion over the advisability of Jermon being associated with the Mutual. At one time it was strongly hinted to Jermon to drop the connection. Lately came rumors that I. H. Herk, unable to protect the former burlesque producers who went into the Shubert unit scheme with him, had thrown out feelers as to a possible and future connection with the Mutual, to expand that circuit.

The Columbia group is said to then have withdrawn their objections to Jermon's Mutual holdings, seeing through them an indirect path to a business sympathetic but indirect union with the Mutual. This would leave the Columbia in the form of a protectorate over the Mutual, it is said, and at the same time prevent outside affiliations, meaning in fact, if Herk gathered the remnants of the disrupted unit circuit to his side for the purpose of forming another burlesque wheel it would have to be an altogether new venture.

Such a move by Herk, it is believed by burlesque men, would be additional cares for him in furnishing the ousted unit producers with finances, since the producers retiring from the unit wheel are said to be in straitened circumstances and unlikely to be able to raise more production funds for this season.

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



TAXIE FEATURED IN BIG PHOTOPLAY

Famous Canine Thespian Who Wins New Laurels on Screen Appears
"In Person" at Proctor's Fifth Avenue.

The above scene shows Marguerite Coutot, Russell Griffen and Tavia in a scene from "Jacqueline," a mammoth new James Oliver Curwood picture, directed by Dell Henderson, and released by the Arrow Film Corporation.

Taxie returns to Keith Vaudeville in a unique playlet, opening December 18, at Proctor's 5th Ave., New York. His associate players are Ed Allen and Miss Edna Gregg. The bookings are handled by E. K. Nadel of the Pat Casey Agency.

BURLESQUE REVIEWS

KANDY KIDS (Mutual Burlesque)

Jake Meyer.....Johnny Weber
Buck McLeod.....George Clayton
Chet.....Harry L. Beasley
Willie Tackett.....Wallace Jackson
Miss Taken.....Marie Grenier
Lotta Pea.....Grace Tremont
Marty Wise.....Mary McMahon

Jake Potar's "Kandy Kids" at the Olympic this week is a corking good burlesque show for any circuit. It's a good show because Johnny Weber, the veteran "Dutch" comedian, is heading it and because it has by some kind of financial magic dug up one of the youngest and peppiest choruses seen this season. The 16 girls are of uniform build—a novelty for burlesque—and of uniformly pleasing appearance. They dance together in ballet and ensembles—another burlesque novelty—not going in for individual touches and solos.

Weber is one of the oldest burlesque comedians in point of experience before the public. He has a Dutch dialect you couldn't dent with a hydraulic drill and a knowledge of values—gleaned from years of catering to the "rough and ready"—that make him sure fire all the time. He handles his audience like a magician, playing upon their likes and dislikes and never failing to give them just what they want.

The wardrobe of the chorus and principals is worthy of comment. The girls make numerous changes, all in good taste and all fresh looking and spotlessly clean. The sets also looked well, and while not elaborate were in keeping with the rest of the production, which is a marvel when you consider that the Mutual producers can't allow themselves much over a "grand" weekly for salaries for 16 choristers and seven principals.

Harry L. Beasley, a tall, well-dressed, suave straight man; George Clayton, an old-school character and heavy; and Wallace Jackson, a juvenile straight of pleasing appearance.

(Continued on page 9)

MUTUAL'S SOLID ROUTE BEGINS XMAS WEEK

First Time Since Organized—
Preparing for Next
Season

The Mutual Burlesque wheel for the first time since it was organized will have a solid route beginning week of Dec. 25. Two additions to its houses, Park, Bridgeport, Conn., and Duquesne, Pittsburgh, go into the Mutual route on Christmas Day, the Bridgeport house starting with the "Monte Carlo Girls," and Pittsburgh with "Band Box Revue."

The Mutual will have 24 solid weeks with the two new stands. Heretofore there has been from one to two week's lay off from time to time.

The Duquesne was a Mutual stand earlier in the season, but dropped out after two or three weeks. Jake Lieberman, last with the Shubert unit show "Town Talk," will be house manager.

Middle west capitalists will build a new house in Indianapolis. It is reported, which the Mutual shows will play next season, it asserts. This season the Mutuals are playing the Broadway, Indianapolis.

"Baby Bears" and "Jazz Babies" were ordered off by the Mutual censors last week for repairs. Both shows reopen following a week of revision.

The Mutual stand in Cincinnati, People's, will be renovated throughout and re-seated with a larger capacity next season.

WARDROBE BURNED

76 Costumes of "Broadway Flappers" Destroyed—Loss \$5,000

Boston, Dec. 13.

Seventy-six costumes belonging to "The Broadway Flappers" (Rube Bernstein) were destroyed by fire here Friday night, in the cleaning place they had been sent to, prior to the show opening this week at the Columbia, New York.

The loss is \$5,000, covered, it is believed, by Bernstein through a floating insurance policy carried by him.

An order was immediately placed for new costumes, with the interim provided for in a makeshift arrangement.

Vaudeville New Year's Eve

The Columbia, New York, has decided to play a third show Sunday, Dec. 31, starting it as a New Year's Eve performance. It will be the same bill giving the second vaudeville show of the day at that burlesque theatre.

B'WAY FLAPPERS (COLUMBIA BURLESQUE)

Baron Golden.....Jack Hunt
Luke Warm.....Clyde Bates
Johnnie Walker.....Jim Hamilton
Peter Dawson.....Victor Caplan
Half and Half.....Aaron and Kelly
Haig and Haig.....Mae Dix
May Flapper.....Shirley Mallette
Pie Fopper.....Vinnie Phillips
Rose Sunshine.....Rose Ford
Dolly Rainbow.....

"Broadway Flappers" marks Rube Bernstein's initial season on the Columbia wheel. It's a good show—one of the best the Columbia has had this season, with several outstanding features that any burlesque show might be glad to boast of. One of the most noticeable things about the "Flappers" is the smoothness and speed with which the entertainment runs along.

Jack Hunt and Clyde Bates, the two combs, are recruits from the American wheel, both having been with Bernstein's American troupe for several seasons. That American wheel training must have meant more to a performer with talent than heretofore expected, judging by the way the American graduates have been cleaning up on the Columbia circuit this season. A little bit rough at times, and even more than a little bit at others, the comics, who do tramps, are always funny.

Belly laughs—lots of 'em, the kind that makes the hardest boiled burlesque fan roll off his seat—predominate in the "Flappers." There's one scene, for instance, in which Bates is a bartender supplying drinks for customers who never pay and, of course, he mixes drinks, which means that he tosses the stuff all over the place, himself and everybody in sight—and when he isn't tossing the liquid about he's expectorating it around the stage—sounds crude, but howlingly funny nevertheless.

The final scene of the show is that sure-fire classic of burlesque, "Irish Justice." That couldn't fall down no matter how it was done, but as played here it might stand as a standard illustration of how "Justice" should be handled to get the maximum comedy out of it. Mr. Bates is the judge, and there's more liquid manipulation, with additional exhortation. The good old bladder is brought out with the usual comedy results, that is to say, several bladders were brought out, Bates being three or four during the course of the act. Hoke of the old school sort maybe, but nothing could be funnier.

Mr. Hunt shines equally well in a banquet scene, in which he insists on reciting "Dan McGrew," in a talking act in "one" with Jim Hamilton, who, incidentally, is one of the best straight men burlesque has acquired in many a long year, and in a number of other comedy scenes. The talking act of Hunt and Hamilton stopped the show cold.

There are no bare legs in the "Flappers," the choristers wearing tights all the way. And they are a great bunch—working all the time and dancing much better than the average.

The ancient habit of grabbing encores whether the audience calls for them or not never figures for a moment in the "Flappers," the show just snapping along from bit to bit, with 10 changes of scene that make for a degree of variety that is one of the most valuable assets of a show that has assets in abundance.

In Mae Dix the "Flappers" has a soubrette who has everything a burlesque principal woman should have. She can dance like a demon, sings pleasantly, with an enunciation that makes each syllable intelligible, to the farthest corner of the house, and owns a figure that is faultless. A good comedienne besides. Vinnie Phillips is another woman principal who stands out. Attractive appearance, personality and a corking song delivery place Miss Phillips at the topmost rung of singing soubrettes. Shirley Mallette also classes on appearance and is a splendid dancer with a flare for acrobatics that will send her up the ladder quickly as she goes along. Rose Ford is the prima. Her voice is sweet but a bit shrill. She does well, however, with several songs.

Miss Phillips and a couple of choristers stopped the show with a Hawaiian number that had the three strumming ukes.

A couple of colored chaps, Aaron and Kelly, do several specialties, harmony songs and soft shoe dancing, all of which landed heavily. Victor Caplan, the juvenile, is also a clever stepper. Major Johnson, a dwarf, appears in the afterpiece, figuring importantly in the comedy returns.

The costuming is bright and up to date and the production up to modern standards acenically. The "Flappers" has more pop songs of recent vintage and they are handled better than any show any circuit in months on the Columbia circuit. The show is a bit spotty in spots, but it's competently handled and never offensive.

As a real burlesque entertainment "Broadway Flappers" more than fills the bill. Business was very good at the Columbia Tuesday night.

CARNIVAL SITUATION JAMMED, FOLLOWING TORONTO CONVENTION

Higher Grade Outdoor Showmen Without Medium—Former "Organ" Repudiated—New Open Air Amusement Paper Fathered by Circus People

Reports coming through carnival men, following the Toronto convention of fair secretaries late last month, say the carnival situation is all jammed up. The "jam" according to the stories, does not apply to the actual business of conducting carnivals, but takes on the peculiar complexion that at this time the higher grade carnival men are without a medium, meaning there is no trade paper they can look to as a medium to advertise in or read advertisements.

The condition never has been paralleled in the history of outdoor amusements. Long years ago the outdoor field had "The Clipper". Later "The Billboard" dislodged the "Clipper" as the paper of the outdoor business.

That the present situation was forecast or foreseen by a group of outdoor showmen has been recently sensed when a report came from Chicago circus men and possibly interested carnival people were talking about starting a trade paper devoted wholly to outdoor entertainment. The circus people mentioned at the time were those in the Muggivan, Ballard & Bowers group, with their affiliations and such friendly connections among the carnivals as were in sympathy with the movement. The reports of this contemplated formation are said to have reached the "Billboard", which is reported to have sent a special messenger to Chicago to ascertain if the circus people were serious. It is said the representative of "The Billboard" received no information on the subject, and Variety has no information concerning it beyond what is printed herewith.

Reports from the same sources as mention the newspaper condition also say there are no indicated changes in the operation of carnivals next season; that they will operate as they hitherto have done, those that prefer to give amusement without criticism continuing to do so and without paying any attention to the other brand of management which is of more on the go as you please order, otherwise known as "working under local conditions".

There are no probabilities of any concerted action during the winter by any one set of outdoor showmen, to distinguish themselves or their outfits from any other. The slogan seems to be among the carnival men that everyone must stand on his own, making it good or bad with each agreeable to the consequences. The state of the indoor theatre business this winter may have much bearing upon what the carnival manager contemplates for next season. He knows the indoor business is not good, especially on what is known as the road, the path the carnival more often travels in season, and, through this, along with the poor condition of outdoor business last summer, the average carnival proprietor is not inclined to forego what he considers a source of income, when he is of the belief that income may become a necessity for the new season.

It appears to be an open argument with the majority of the carnival men whether it will be of benefit for a mass movement to formulate any organization for regulation or control of the business. It looks to be a hopeless task to most of them, who say it's now as it ever has been, the survival of the fittest. Those surviving they say will be those of established reputation who can pick their route months in advance, knowing their return date will be welcomed, while the wild cater must take his chance, perhaps finding the wild catting sphere limited in area and being gradually held down or pushed out in that way.

At present, though, the carnival people seem to find more interest in the newspaper condition. They admit it is a funny fish to a long run of one paper, where that paper apparently has lost its standing among the carnivals, with no other paper in sight to step into its place

and no paper seemingly trying to replace it.

The paper the carnival people formerly looked to worked itself into an unexplainable position through seeking to assert itself in the field it had held so long. The method of the attempt displeased the carnival men. The paper's methods for a long while had displeased the greater share of all carnivals. The paper did not discriminate; it classed all carnivals on a level, and all carnivals knew they were not on a common plane. A carnival of repute could read in the paper the outdoor field had selected as its medium that it was a good, clean show, a notice the proprietor would have taken pride in were it written in good faith, but in the same issue he could also read the same general trend about another carnival he knew to be held in disrepute by the entire outdoor business. It dealt the same way with its news matters, and finally threatened to hold a bludgeon over the heads of carnival and circus men not amenable to its desires. These desires were many and varied, and of a character that aroused antagonism in those against whom they were directed.

In many other ways the matter of a newspaper led up to the Toronto convention, and after that it appeared to be decided that there was no paper left for the carnival men.

Several outdoor showmen have been reported as so intensely miffed at their former trade organ they notified certain accessory dealers in outdoor supplies that they would place their patronage elsewhere if the dealers again advertised in the present disfavored sheet. This action while wholly individual up to date is said to have spread through verbal conversations between carnival men.

The circus end of the outdoor newspaper situation has been plain to all followers of the condition for a year or more. Several of the traveling circuses seemed to forsake the medium in a body. That was some months ago. It was reported at the time to have created a decided rancor on the part of the trade paper affected, with the paper attempting to display its spleen in an effort to drive the deserting circuses to return, something it failed to do, they ignoring the paper in every way.

What the outcome will be of the proposed new paper no one in New York seems to know and none talk about it.

A puzzling point to the carnival men in connection with the entire affair is the attitude of Variety. Variety is blamed by the outdoor showmen as the instigator of the national campaign against carnivals that developed following Variety's onslaughts against the disreputable phase of the business. As time progressed and the open air men saw that Variety was not "slamming" the business but was attempting to effect a cleaning up of odious conditions, the better class of outdoor showmen lost their resentment against this paper. Some aided the movement. Others wrote to Variety offering to write special articles along the same lines if Variety cared for them.

Meanwhile Variety's object could not be determined. To a showman, indoor or outdoor, every trade paper must have an object in whatever it does. The outdoor showmen, more so than the indoor ones, believe a trade paper has a "policy." The outdoor men had been educated up to that by their former medium. But they could not figure out Variety's object.

As first they decided Variety was after the outdoor advertising, but as a couple of years slipped by without Variety making any effort to secure carnival advertising, they could not understand it. Neither could they understand why last summer when new dealers with carnivals wrote to the paper asking for a supply weekly the supply was refused except with one carnival

val (Johnny J. Jones). Other new dealers with carnivals were informed that Variety was on sa'e on local newstands and could be purchased from them.

Carnival men have asked Variety representatives why Variety "does not go after the carnival business." Variety men have asked others on the paper and themselves, but without reaching any solution of the whole matter of Variety and the carnivals.

Variety never had an object or policy in campaigning for a cleaner carnival. It took up the matter as something necessary to the good of all good show business, in or out of doors. It knew good carnivals could not be affected by biases against bad ones, and it knew bad ones only would protest against anything that could injure them.

Variety's intention always has been to lend itself to aid any manager or actor in the show business who was on the level. It has never stood for any manager or actor who was not. Variety may have been called many names, but it was never called a double crosser, and it has never found it necessary to publish what kind of advertisements it would not carry, nor has it ever been ashamed of any advertisement it did carry.

Variety's carnival campaign happened incidentally. Two of Variety's New York staff were motoring to Chicago from New York. In an Indiana town at six o'clock in the evening their car was forced off the main street and had to detour three blocks both ways to get back. Arriving back, one of the tourists, while the other got something to eat, walked down the main street to find the reason for the detour. Nearing a ring of people, he saw two local policemen in uniform standing in front of a platform on which at the time a coach ballyhoo was being given (by an expert). The carnival then exhibiting "under auspices" was one of the most notorious gypsies traveling. Before leaving the tourists drove around the village. Everywhere were Fords. They told eloquently about the people coming in from the countryside (it was Saturday night) to see the carnival.

The tourists talked it over before arriving in Chicago. They agreed that when the point was reached a carnival could fix to pull that stuff in a town of moderate size the best thing that could happen for the good of all show business was to start something to stop it. The reasoning was if a gyp carnival could wreck a town within a week, what good would that town be for all of the show business, indoor travelling combinations or outdoor amusement, for the remainder of the season or the year?

From that, the matter progressed as Variety continued its carnival articles, until the matter of advertising was brought up by Variety's Chicago office. The Chicago office informed Variety in New York that some carnival people wanted to advertise in Variety. The New York office advised against accepting it, informing the Chicago office they believed if Variety ever got any advertising from carnivals under the conditions it could only be looked upon as a "silencer." The Chicago office persisted, for the reason it had solicited by letter several carnivals for an outdoor number of Variety (in August) and then had the advertisement of Johnny J. Jones ready to publish. Through the standing of Mr. Jones in the business and understanding Jones had no object in advertising in Variety, as far as Variety might be concerned, the Jones advertisement was published with an explanatory note in it from this paper.

Variety will identify itself with good show business, whatever or wherever it may be, whether it is outdoor or indoor. It wants to ally with the good show business, and no other, to mix in with no other, to have nothing to do with any other, for bad show business will as surely ruin the paper hooked in with it as it will ruin itself and perhaps the entire branch of the business it is in.

If the carnival situation ever clears and by that time or any time the carnival men of repute have no paper, they can have any legitimate service from Variety, in any way they want it, but only the showmen of clean business principles in the

BID FOR INDUSTRIALS

Fair agents are already canvassing the field of industrial exhibits for the 1923 fair season and agreements have already been signed for several of the New Jersey events, including Trenton. Business for New York is still in abeyance.

For several years the exhibits of farm and household implements and appliances for sales and advertising purposes lapsed into dullness, but last year such concerns as General Motors and American Tobacco Co. bought space at the big events for demonstrations of their products.

This brought desirable revenue to the fair associations, and they are in the field to extend it for next season.

CHARGES MOHR HIRED ASSASSIN OF BRUNEN

Powell Says Victim's Brother-in-Law Wanted Control of Doris Shows

Mt. Holly, N. J., Dec. 13.

Charles M. Powell, concessionaire in the Mighty Doris and Herri shows, remained unshaken under cross-examination on the third day of the trial here for the murder of John Brunen, in which the dead man's brother-in-law, Harry C. Mohr, and his sister, Mrs. Brunen, stand accused.

Powell's story, recited on the witness stand yesterday, is that Mohr paid him small sums and promised \$1,000 if he would shoot the showman down. Mohr was general manager of the carnival outfit and, according to Powell, wanted to control the property and also get possession of the showman's bank account, amounting to around \$4,000. He also charged Brunen with cruelty to his wife, Mohr's sister.

Powell told a straightforward story, declaring Mohr pursued him for months urging him to do the shooting; rehearsed him in the actual scheme to fire on the showman as he sat at the kitchen window reading the paper, and supplied the money for the purchase of the shotgun.

Powell told of the preliminary plotting "to get Brunen" and gave this account of the slaying:

"On the night of March 10 (the night of the murder) I met Harry at the Camden post office and we drove to Riverside in his car. Neither of us had any money. Two trains were due to pass the Brunen house and the plan was to fire while one of them was passing to cover the explosion. We stopped near the Brunen place and I got the gun from the hay loft in the garage. When the first train passed the dog barked and Mrs. Brunen called it inside. The second train came along and I ran into the yard, up to the window and pulled the trigger just as the train rumbled along. I ran across the field to the railroad station where Mohr was waiting and jumped into the car.

"He said, 'Did you get him?' I said I didn't know, and he replied, 'If you didn't we'll all be arrested.' Then he went along to keep an appointment."

The defense contends Powell is insane and his testimony is incompetent, but Justice Kalisch, who is conducting the trial, questioned him and declared he found the witness clear-minded and apparently sane. The first day's proceedings made it look black for Mohr, although the case against Mrs. Doris Brunen was not materially strengthened.

TWO FAIRS MERGE

Spokane, Wash., Dec. 13.

Directors of the Spokane Interstate Fair and Live Stock Show and the Western Royal Live Stock Show have decided upon a merger of the two shows. The combined show will be held late in September in 1923.

A citizens' drive to raise about \$30,000 will be launched at once under the direction of George A. Phillips.

outdoor field; the others are not desired. It looked at one time as though the clean up campaign might divide the outdoor showmen into two classes: good and bad. It may yet do so. If that occurs there could be little trouble in determining which is which, with each class likely selecting its own medium. It is unlikely both classes could agree upon a single medium, though that medium were agreeable to a selection by both.

CARNIVAL REGULATION LIKELY IN NEW YORK

Reformers Have Good Chance to Put New Law Through

Albany, N. Y., Dec. 13.

In the matter of reform and blue law legislation the New York reformers have left just one chance in the new legislation. They may be able to do something with carnival legislation. A measure requiring all carnival companies to have a state license, paying a tax and be bonded and doing away with local regulation outside of permission to show, and followed by inspection, might have some chance of passage. The Canadian law in relation to carnival companies is scarcely adaptable to New York state for various constitutional reasons.

The New York State Civic League is expected to reintroduce its Duke dance regulatory measure, which created such a wave of comment at the last session of the legislature, it being the first measure ever introduced in the New York state legislature which carried pictorial illustrations of its application. There is no chance of its passing.

Among other measures reasonably certain to pass are a measure restoring state regulation of the sale and use of narcotic drugs; an amendment to the workmen's compensation law giving the state fund a monopoly of this class of insurance; home rule for cities and the authorization of municipally owned public utilities, especially motor bus lines; a soldiers' bonus by constitutional amendment, together with liberal appropriations for hospital, penal and educational institutions, the construction and repair of which have been too long neglected in the interest of economy, while the state itself is expected to go into the development of electricity on a large scale, using state owned water power, with the ultimate expectation of spending from \$100,000,000 to \$200,000,000 to convert the state's "white coal" into energy and sell it to the people at cost.

While the Republicans have the lower house of the legislature by a slight margin, it is not anticipated that much of any attempt will be made to block legislation and to pass the buck. Political leaders realize the temper of the people and are not going to give any legislative excuse for the development of a third party in this state which might very well absorb what remains of the Republican machine.

SNAPP BROTHERS WINTER

San Diego, Dec. 13.

Snapp Brothers' Carnival Shows, which have been on a local lot for ten days, under the auspices of the Disabled Veterans of the World War, have announced that they will winter here, taking a location in the southern part of the city and remaining for about ten weeks.

They plan to start out again at the opening of the orange show in San Bernardino. The present engagement here has not been the best, owing to early winter rains.

Percy Wendell, football coach at Williams college for the past two years, has signed a contract to return next fall. He had been reported considering an offer to succeed "Buck" O'Neill at Columbia. Wendell is an old Harvard backfield star.

Tommy Cosgrove, Amsterdam center, is back in the game again after a long siege of pneumonia. He was stricken just before the New York State Basketball league opened its season. Cosgrove is a New York policeman.

JUDGMENTS

(First name is judgment debtor; creditor and amount follows.)
Russell Janney; Hickson, Inc.; \$633.80.
Irving Dash; Charles Baretz, Inc.; \$98.20.
Wm. Hechheimer; J. M. Ferguson et al.; \$1,105.65.
Albert Wray; City of New York; \$163.00.
Jack Rosoff; I. L. Singer; \$254.47.
Evelyn Blanchard; Lord & Taylor; \$322.81.
Blaney Prod. Co., Inc.; Rivoli Holding Co., Inc.; \$1,410.35.
Brighton Beach Music Hall, Inc.; City of New York; \$49.58.
Sally Fields; M. Glynn; \$241.65.

\$1,000,000 DANCE HALL TAKES DANCING OUT OF FAD CLASS

\$15,000 Paid Orchestra for Six Days by Trianon, Chicago's Newest Dance Palace, on Southside—Put Over by Theatre Builders and Architects

Chicago, Dec. 13. Dancing has taken its place in the amusement life of Chicago. It occupies as much of an entrenched position now as musical or dramatic shows in past years and promises to rival vaudeville and pictures.

The development of dancing in Chicago has covered 12 years, reaching its climax last week with the opening of the Trianon, declared to be the world's finest ballroom, at Cottage Grove avenue and 621 street, an amusement palace certain to affect picture and vaudeville business.

The Trianon is practical evidence the dancing fad is not a passing fancy like roller or ice skating. The leader is Andrew Karzas, quite a financial man in the Cottage Grove district of Chicago and owner of the Woodlawn theatre. He is spoken of in two-page layouts appearing in the daily newspapers as giver of "this marvelous tribute to democracy," a statement based on the ground that all can attend with admission \$1.10 for men and 60 cents for women, excepting Saturdays and Sundays, when the prices are given a little tilt.

The Trianon marks the commercializing of dancing on a big scale. W. J. Moore, president of the American Bond & Mortgage Co., backed the proposition to over \$1,000,000 and encountered no trouble in disposing of the bonds. The contribution of Mr. Moore to the project is outdone in that of Robert Beck, president of the Longacre Engineering & Construction Co., who saw the possibilities of the project and interested Mr. Moore in financing it.

That such a proposition is not far separated from showdom proper is seen in the fact that Mr. Beck financed the Apollo, Woods and Selwyn & Harris theatres in Chicago. Beck was instrumental in securing the architects Rapp & Rapp, and as a result there is an edifice which is a "veritable palace for the people." An oval ballroom is 170 feet long and 100 feet wide and 50 feet in height from floor to domed top. It is said that 3,000 people can dance there comfortably.

The opening band at the new place was Paul Whiteman's from New York. This organization was paid \$15,000 for six days and transportation. The Trianon opened with a grand ball for the benefit of the Illinois Children's Home and Aid Society and the big ballroom, operating force and Whiteman's orchestra were donated by Mrs. Karzas. This charity ball, the first real society event of the kind ever held on the South Side, attracted the greatest people of Chicago and the honor guest was General Pershing.

There is no coat check graft or anything of that kind at the new dance palace. Ice cream and sodas are served but that is the only side pull of money.

Dance business on the biggest scale has grown up in Chicago. Men like Jack Lund, of Merrie Garden, have made money, but this is the epoch marking event in that field of amusement. The Trianon, as compared to the dance hall of years ago, is like the automobile to the ox-cart. It may be said of Chicago dance halls of the last 12 years that there has never been any scandal in their operation and that the commercializing of dancing may be taken to mean the elimination of dancing's most objectionable features.

The Trianon's ballroom is built in oval shape and is almost an exact copy of the famous French Trianon. The place has a major switchboard the same as a big theatre, and the bandstand is like the throne of a king.

There is a luncheon room from which light refreshments are served and 10 checking stands for men and women. The checks disclosed there were 5,190 in the place at one time, with 1,500 couples on the floor and 1,500 people in the balconies as spectators. The regular opening Saturday night had 8,500 admissions. The ushers and attendants are all in Louis XIV style.

The handling of the Trianon is

evidencing the master hand of an experienced showman, and Pat Campbell, exploitation man, is being credited with some splendid work.

LEGALIZED MUTUELS IN N. Y. AS AID TO FAIRS

Outdoor Men Figuring on Chances of Change in Turf Wagers

Outdoor amusement men with special interests in New York state declare there is a good chance that the coming year will see the parliament in operation on New York state tracks in some form and under some sort of license, tax and regulation. For the reason that a tax on some form of legalized betting at the tracks would greatly benefit the subsidized fairs, the amusement men are prepared to do all they can to further the proposition.

Political leaders in the big cities are liberal toward betting, and the courts have recently handed down decisions dismissing cases of prosecution for oral betting, indicating a liberal interpretation of the law now in effect. Since betting goes on in spite of the law there seems to be no reason why the dead letter statute should remain on the books, so the partisans of mutuels argue.

The rural legislators would be likely to look kindly upon a system of taxing turf wagers, for the tax will probably go into the state fund for education and agricultural development, of which the fairs would get a part. Rural legislators ordinarily back practical tax measures that bring returns to their constituents and no opposition would be likely from the upstate politicians.

While Governor Miller will retire with the prestige of an economical administration, it is said the state finances are sadly depleted and all sources of revenue must be used by the new administration, which will come into an exhausted treasury and departments requiring heavy appropriations following two years of pinching. A six-day track meet in Maryland not long ago brought the state three-quarters of a million dollars in taxes. From this figure it may be imagined what a metropolitan racing season would yield.

WORTHAM'S ESTATE VALUED AT \$50,000

Application as Administratrix Filed by Widow—Estimate Includes All Property

Dallas, Tex., Dec. 13. The estate of Clarence A. Wortham is valued at \$50,000 by his widow, Mrs. Belle Wortham, in her application filed at San Antonio, asking to be appointed as administratrix of her late husband's estate.

The estimate of value includes the show property of the deceased, personal effects and real property.

Clarence A. Wortham died Sept. 24 in Cincinnati. His death was sudden and shocked the outdoor amusement world. Known as the largest carnival proprietor in the country, his rise had been meteoric in that field. Wortham entered it about nine years ago. He was reported at his death to own or hold an interest in at least nine large carnivals, with his wealth estimated in the millions.

RINGLING'S SON'S CONCERT

Chicago, Dec. 13. Robert Ringling, baritone son of one of the Ringling Brothers circus fame, gave a recital at Colman's Grand last Sunday which was widely exploited and an artistic success.

CONEY'S BOARDWALK'S GLITTERING PREDICTION

Outdoor Showmen Are Concerned—May Be Earlier Spring Opening

The new Coney Island boardwalk, which will be completed in January for opening in March, is causing the resort's outdoor showmen considerable concern. It is a question whether it will favor their business or not. If the former, the improvement will be surprisingly optimistic. The other viewpoint revolves on how the new streets leading to the Bowery will be laid out and what their effect will be. In many cases, it will cut off a valuable avenue of approach.

Already, Henderson's part of the Steeplechase, Jackson's thriller, the popular five-cent ride; the "Love Nest" and "Drop the Dip" have been affected because of the cutting through for the boardwalk.

A number of outdoor showmen are so enthusiastic on what the boardwalk will mean for the concessionaires that they are preparing to open as early as February. The usual Coney Island opening is the middle of April, or around Easter time.

Edward C. Riegelman, president of the Borough of Brooklyn, prophesied that Coney Island, through the medium of the boardwalk, will become the greatest amusement resort on the Atlantic coast within five years, barring none. That is, if the proper atmosphere is built up proportionately.

MIAMI IN WINTER

Miami, Fla., may be the scene of unusual outdoor amusement activity in winter, judging from present plans among showmen who have been watching that winter resort closely. Their study of population figures show that there is a 40,000 resident population all year round and \$5,000 in the winter.

The unusually dry climate with its negligible percentage of rainy weather is another inducement. Outdoor games, rides, etc., could be operated within an enclosure minus even any roof.

KANDY KIDS

(Continued from page 7)

ance and nimble pups, rounded out the male bill call.

The women Marie Grenier, a full-bodied, well-figured prima, with a fair singing voice; Mary McPherson, a soubrette with pep and personality who can dance, and Grace Tremont, a hard-working blonde sublimely ingenue, who led numbers exuberantly.

The book by Matt Kalb consisted of old bits well done, some revamped and all funny. The comedy scenes were broken up by specialties of sure-fire caliber.

An old-fashioned quartet of the men principals got over big with all of the old hokum, including the "nances" and the Dutch comedian bent upon murdering him for interrupting the songs.

"On a Slow Train," another burlesque favorite almost as old as "Irish Justice" and just as popular and funny when well done as it was here. Weber made them roar with his funny dialect which measures up to anything in burlesque. The war is over and the "Dutch" comics are coming back into their own.

A pick put number led by Weber revealed specialty ability in almost a dozen chorus girls. Any one of them would make Bee Palmer look to her jello laurels. This stunt received oceans of encores and stopped the performance just before the finale.

Mlle. Flit, an Oriental dancer, is co-featured in the billing with Weber. She slid out in act two and shook a mean abdomen. She would have to follow that chorus, but in fairness to first-actees she should be topped all the muscular entertainment that had preceded.

"The Kandy Kids" is said to be a second in gross receipts for the season on the Mutual circuit, only led by Harry Fields. It's an attraction that will build lasting patronage for the Mutual. It looked like a rebuff at the Olympic Tuesday night, and the way they walked out on the first amateur turn that appeared hands it mostly to the "Kids." Con.

MUSIC MEN

The following have royalties from records and rolls due them, checks for which are in possession of the Music Publishers' Protective Association, 56 West 45th street, New York, awaiting the rightful owners. Each has been written at their last known address but have evidently moved elsewhere, since mail has been returned as undelivered. Communications from the following should be addressed to E. C. Mills, care of the M. P. P. A.: Guilio Amauli, O. F. Beck, James Brockman, F. Brody, Brody & Friedsell, Pomposo Cabellero, Gus Goldstein, Head Music Pub. Co., J. Fred Helf Co., P. J. Howley Music Co., Max Hart, Howard & Lavar, Placido Izzo, William Jerome Pub. Co., Jerome & Schwartz Pub. Co., Knickerbocker Music Pub. Co., Isidore Lillian, Simon Katz, Newworth Pub. Co., G. E. Pasquolotto, Natale Di Palman, Penn Music Co., Aubrey Stauffer & Co. None is a publisher-member of the M. P. P. A., but the Victor, Q. R. S. and other companies have remitted to the association as a general clearing house for the distribution of the money, which Mr. Mills has undertaken to do, although not obligated.

B. Feldman & Co., of London, take exception to the report their demonstrators interfered with song pluggers working in the interests of the Lawrence Wright house in recent Blackpool activities. Wright formerly worked for Bert Feldman, but finally bought out the interest and is currently remitting in installments. The report had it that every time Feldman receives an installment he uses it to make fresh trouble for Wright. This Feldman denies for two reasons; firstly, all he has ever been paid is one installment and this, Feldman contends, would be insufficient to furnish one week's ammunition, were he inclined to antagonize Wright which he states he is not; and secondly, Feldman sets forth, that without the success of the Wright house the future installments might be jeopardized which is the last thing he would desire.

The phonograph people are getting wind of the music publishers' proposed agitation for a four-cent disk record royalty as against the current two cents. This would necessitate legislative amendment of the copyright act. The record makers' attitude is that if the music men are truly serious about it, a combative attitude would be necessary. The possibility of the disk manufacturers entering the music publishing business is cited. However, the makers resent any attempt at paying eight cents royalty per record when they pay four cents now (two cents each side). Also they object to the publishers' practice of dictating when certain songs should be released without starting them on their way to popularity and depending on the record to carry the song.

A new idea in song exploitation is being tried by L. Wolfe Gilbert who has organized a million dollar corporation for the purpose of selling stock as widely as possible to laymen. This is intended to make each stock subscriber a possible patron of Gilbert's songs, the idea of the wide distribution being for the purpose of spreading a national network. The company will be known as the L. Wolfe Gilbert Music Corp., the present corporate title. The par value of 300,000 preferred shares at 8 per cent. is \$5. While this stock subscription plan has been tried a number of times to finance theatrical and picture productions, it is the first time attempted in the music publishing field. Kaplan, Kosman & Streusand formed the corporation.

The Santa Monica, Cal., cafe owner who became incensed at the American Society of Composers, Authors and Publishers' license tax demand and who vowed he would rather jazz "Nearer My God to Thee" than perform the society's popular catalog, has written a letter of apology and offers to settle two suits pending against him for \$500. Among other things which this cafe (Continued on page 23)

CHORISTERS HURT IN AUTO

Buffalo, Dec. 13. Jane Decalve, 23, and Cutie Harman, 22, chorus girls with the "Mimic World," at the Gayety this week, were painfully injured when an automobile in which they were riding early Tuesday morning crashed into a fence around an excavation in the downtown section. Al Shapario, manager of the show, was also in the party. All were taken to the Columbus Hospital here for treatment.

NEW OWNERS OF "CHUCKLES"

"Chuckles of 1922" is now controlled jointly by the H. C. Miner Estate and Chas. Bell, Bell, who is a wine agent, acquired 250 shares of the Chuckles, Inc. stock from the Miners several weeks ago. Bell's interest is understood to be 50 per cent, with the price paid reported as \$3,500.

COLUMBIA'S DROP

Gross Dipped to \$7,400 Last Week—Gayety, Boston, \$2,500

The Columbia, New York, dropped considerably below the previous week last week with "Social Maids," which played the house as the "Stone and Pillard Show" through the former "Social Maids" playing there earlier in the season. The Stone and Pillard show did about \$7,400.

Rube Bernstein's "Broadway Flappers" at the Gayety, Boston, did about \$8,500; "Chuckles of 1922" at the Bronx, New York, about \$3,000, and "Follies of the Day" \$7,600 at the Gayety, Buffalo. The "Follies" gross took the current season's house record for Buffalo.

Mrs. Herk Leaves Hospital

Mrs. I. H. Herk left the Flushing hospital Monday, after a major operation following an infection of one eye while driving a nail. Mrs. Herk will not lose the sight of her eye, as at first feared, but may carry a scar for some time.

OBITUARY

JOE HARDMAN

Joe Hardman, 60, died at Bellevue Hospital, New York, December 1. Death was due to dropsy. He was a partner of the late R. G. Knowles about twenty-five years ago, and also worked with his brother, William Hardman, as Hardman Brothers. For a number of years he did a monolog in vaudeville, playing clubs almost exclusively in the last few years. He leaves a widow, and two sons and a daughter. Burial was under the auspices of the Actors' Fund.

NORMAN SHERWOOD CARR

Norman Sherwood Carr, connected with vaudeville for 35 years as a blackface comedian, died at his home in Crompton, R. I., Dec. 11. He retired from the stage seven years ago because of ill health. He was generally known as "Pop" Carr and was 64 years old.

NED BURTON

Ned Burton, who had a long record for appearances, both on the legitimate stage and vaudeville, died of heart failure at his home in New York city Dec. 11. He was about 72 years of age. His most recent efforts were in pictures; and he last appeared before the camera in a company supporting Thomas Meighan. He was in the supporting casts of a number of stars, including John Barrymore ("Jim the Penman"), Alice Brady and Elsie Ferguson.

Georgie Westbrook Swor

Died December 6th, 1921
She Will Live Forever in Our Hearts
FAGG and WHITE

York city Dec. 11. He was about 72 years of age. His most recent efforts were in pictures; and he last appeared before the camera in a company supporting Thomas Meighan. He was in the supporting casts of a number of stars, including John Barrymore ("Jim the Penman"), Alice Brady and Elsie Ferguson.

PHILIP MASSI

Philip Massi, assistant director, who had just completed work on a production at the Biograph studios assisting Edwin Carew, died at the French hospital, New York, Dec. 12, as the result of a stomach operation.

GEORGE BARR

George Barr, legitimate actor, last with the William Hodge company, died in New City, N. Y., of heart disease after an illness of two years.

IN MEMORIAM

GEORGE BARR

Who passed away
December 7th, 1922
Age 74

Mrs. Barr was born in London, England, and was 63 years old. Among his appearances in this country were those with George Arliss' company and in "On Trial." He retired two years ago to his summer home in New City. His wife, Rachel Barr, is the only surviving relative.

The wife of Harry Bradley, who plays the priest in the New York company of "Abie's Irish Rose," died in California. Bradley has returned to his work after attending the funeral on the coast.

The mother of Ed Tindel (54 and Ida Tindel) died Nov. 25, aged 54 at her home at Trenton, N. J.

The mother of Ann Sutherland died at her home in Chicago on Nov. 13.

SPORTS

The cabled reports of Siki's confession of a frame between himself and Carpenter, when the Frenchman, through Siki's double-crossing, lost the two European championships, may recall to many the reports at the time and afterward of the alleged frame between Jack Johnson and Jess Willard at Havana.

The Siki confession followed the withdrawal of his heavyweight European championship by the French Boxing Federation. Through the intervention of a colored French Deputy in the House, the revelations came out, the Deputy interposing a protest.

The Siki story does not appear to relieve Siki in any way. His confession seems to be good grounds in itself for him to lose his honors. But stories of Siki breaking out in restaurants abroad, causing commotions and acting in a way that could land him on Blackwells Island over here have been frequently sent across, so whatever they do with the overnight colored champ on the other side won't greatly interest the sporting fraternity over here.

The Johnson-Willard rumors never connected Willard with the frame. Those who always have held the opinion the Johnson-Willard fight was framed believed also that Willard never knew it, and that as far as Willard was concerned, he then did and always has thought he honestly won the championship.

Some pretty smart people were concerned in the Willard-Johnson fight. Some of them were show people and some were known never to have placed a bet on a gamble in their lives, always looking for a sure thing and not betting unless they got it. The first suspicion among a certain set in New York arose when it became known that a group of show people from Times square, in a common pool had been placing bets on Willard to win, from New York to New Orleans to San Francisco, wherever at that time they could get down their money, and getting as high as three to one on Willard to win.

Willard won, after the place of fight had been shifted about and so much money spent on the preliminaries it was a hopeless proposition to expect a profit through holding it in Cuba. Had Johnson won there was no money to be made in the States with him, for he was kept out of this country at the time through the fear of criminal prosecution under the Mann Act on an indictment then pending against him in Chicago. It seemed unlikely that the people behind the match would gamble that far on the picture of the fight profit without knowing what they had.

It is said that Johnson is the best actor the ring ever held, because he had to stall so long before finding an excuse to take the count, although there are any number of people at the ringside who will say and have said that as long as they live they will believe Willard actually knocked out Johnson.

Just what Johnson received out of it, if it were framed, no one knows. Such terms as have been reported in unauthorized circles said that Johnson received \$50,000 in cash, paid to him by some means before he entered the ring, and he was to get 50 per cent. of the anticipated picture profits, but the real inducement to Johnson to throw it, according to the story, was the promise of immunity and privilege to return to the U. S. if he was not the champion, when no attention would be centered upon him, and the further possibility held out that once back here he could ask for a return match, secure it and regain his crown.

Everything but Johnson losing broke wrong, and even the pictures could not be shown in the States. A long time afterward Johnson made a confession to a newspaper man in London he had framed for the Willard fight, but he did not say he framed with Willard, but that he had been crossed after the fight was over. It was cabled and printed here but got no notice. Later he did come back to take his punishment on the criminal charge and received a year in Leavenworth. Johnson had been badly advised. Had he never run away it is quite likely he could have gotten a suspended sentence on the charge, for at that time, while there was some feeling against Johnson there was little sympathy for the white woman involved.

A second accounting of the estate left by Richard A. Canfield, gambler and art patron, who died Dec. 31, 1914, as the result of a fall on

the steps of the 14th street subway station, made by Luke Vincent Lockwood, executor, filed and approved last week in the Surrogate's Court, New York, shows Mr. Canfield, who was 58 years old and whose body was cremated, directed in his will that Grace Martin Hannon, daughter, receive the statuette "Bacchante" by MacMonnies; Howland Dartmouth Canfield, son, a portrait of himself (testator) by Whistler, and the historical and reference library. Mrs. Virginia Kelly, servant, \$2,000. William S. Coe, friend, oil painting by Alphonse de Neuville, called "The Trumpeter," and David W. Bucklin, friend, oil painting by Edward Detaille, called "Un Chasseur d'Afrique." Both paintings were not found by the executor and were probably disposed of by Mr. Canfield during his lifetime. Harry Melville Brown, Clayton F. McKenley and Thomas W. Sprague, friends, stock in a stopper company. Mr. Brown was to receive \$50,000 worth and the other two each \$25,000 worth.

The remainder of his property into three equal shares: One as a life estate for Mrs. Genevieve W. Canfield, decedent's widow, of 11 Alton place, Brookline, Mass., after which the income is to be divided equally between his two children, Grace and Howland, and at the death of one the principal is to go to the survivor.

One each for the two children, who reside with their mother, in trust for life, with the power to will the principal, or to their respective issue.

In his first accounting, filed Dec. 9, 1916, Mr. Lockwood charged himself with \$1,205,760.90, and the net estate as \$341,485.79.

Court records show that Mr. Canfield's famous gambling house at 5 East 44th street, New York, known as "the place next to Del's," was valued at \$96,350, the estate claiming an equity of \$23,247. It was on Dec. 1, 1902, William Travers Jerome, then district attorney, at the head of a squad of policemen, raided the place, breaking his way through the great bronze entrance doors. Mr. Canfield was in Europe and returned at once. He pleaded guilty, and was fined \$1,000.

The place known as the U. S. Club, at Saratoga Springs, N. Y., was valued at \$4,000. This was not the famous gambling resort sold before Mr. Canfield's death to the city of Saratoga for \$150,000, although Mr. Canfield had put more than \$900,000 into that house and estate.

Mr. Canfield was known as a connoisseur of painting and ceramics, and possessed the second largest collection of Whistler paintings in America, which he sold in March, 1913, to Mr. Knoedler & Co. Among the assets of the estate was a collection of Whistler lithographs, valued at \$5,000, and a portrait of himself by Whistler, valued at \$3,000. The other paintings sold for \$10,370. His books were valued at \$834; his porcelains at \$12,915; his antique furniture and miscellaneous objects of art at \$159,999, and other furniture at \$7,095. There was a bronze "Bacchante" by MacMonnies, worth \$250, and jewelry and other personal property were valued at only \$671.

The adage "youth must be served" doesn't seem to hold good in roller polo. Recently published averages of the American Polo League show the veterans leading the youngsters by a wide margin. Bobby Hart, who was not exactly a boy when playing with Schenectady in the old State League seven or eight years ago, is the leading scorer with fifty-five goals, while Bill Duggan and Kid Williams, both out of the chicken state when performing in the same circuit, are in second and third places with fifty-three and forty-five, respectively. Mossie Conley, Fred Pence and Bill Blount, all ex-State leaguers, are the leading goal-tenders, Conley with an average of .913, Pence with .905 and Blount with .894. Welch, Jette and Lovegreen, newcomers, trail the veteran "stop" artists. Others former State leaguers playing in the American circuit are Steve Pierce, Red Williams, Freddie Harkins, Fred Jean, Frank Hardy, Barney Doherty, Bob Griffith and Archie Muirhead. None of these men were sucklings then, either. New Bedford and Salem are in a neck-and-neck race for the American League championship honors. Other teams in the circuit are Worcester, Lowell, Portland and Providence.

James B. Robinson, 24, veteran

(Continued on page 35)

INCORPORATIONS

Reliance Vaudeville Agency, Manhattan; capital, \$10,000. Directors, A. J. Kratzka, Joseph A. Eckel, P. E. Birman.

Abbott Theatrical Enterprises, Buffalo; capital, \$100,000. Directors, Harry Abbott, Jr.; Jacob Lavene and Roy Van.

Robbins Enterprises, Utica; capital, \$30,000. Directors, Walter J. Green, W. C. J. Doolittle and Julius Rothstein.

Bond Photoplay Corp., Manhattan; capital, \$25,000. Directors, Philip Silberman, Jacob S. List and L. G. Solomon.

Atlas Distributing Corp., Manhattan; capital, \$50,000. Directors, Abraham Goldfarb, Philip Gardner and J. A. Courtright.

Doormat Co., Manhattan; capital, \$20,000. Directors, Solomon Goodman, C. A. Smith and P. S. Goodman.

Norcia Pictures, Manhattan; capital, \$50,000. Directors, C. S. Ashley, D. J. Dowling and H. J. Neuschaefer.

Representative Producers' Alliance, Inc., Manhattan; capital, \$15,000. Directors, Herbert Loewenthal, M. J. Wolff and Emanuel Fichtandler.

C. and L. Amusement Corp., Manhattan, theatres, pictures, etc.; capital, \$25,000. Directors, M. R. Loewenthal, Milton Collins and Lyman Hess.

Universal Film Manufacturing Company, Inc., Manhattan. Motion pictures; capital, \$500; directors, W. S. McKay, Esop Poskanzer and M. A. Finn.

Heliogravure Pictures, Inc., Manhattan. Capital, \$5,000; directors, Irving Missing, Arthur Missing and Charles L. Gaskill.

Convent Theatre Corporation, Manhattan. Theatres and motion pictures; capital, \$20,000; directors, Jeanette Primarck, Lavinia Markham and Rose Eisenstadt.

Success Theatre Corporation, Manhattan. Theatres and motion pictures; capital, \$20,000; directors, Jeanette Primarck, Lavinia Markham and Rose Eisenstadt.

H. and E. Sales Corporation, Manhattan. Motion pictures; capital, \$25,000; directors, E. D. Munn, H. E. Smith and H. H. Nieman.

Morris White Holding Company, Inc., Manhattan. Conduct hotels and restaurants; capital, \$250,000; directors, Morris White, Lillian White and Irving Feldman.

Tervas Reel Corporation, Manhattan. Manufacture reels for picture machines; capital, \$7,000; directors, Max Sheroover, Charles J. Ball and Jacob Bell.

Park Amusement Corporation, Manhattan. Motion pictures; capital, \$5,000; directors, Harry Wolfisch, Philip Wolfisch and Florence Wolfisch.

Angelus Pictures Corporation, Manhattan. Capital, \$1,000; directors, D. E. Hurwitz, V. E. Farratti and A. A. Kelley.

Latin-American Cinema Corporation, Manhattan. Motion pictures; capital, \$50,000; directors, F. E. Cheeseman, H. T. Mason and Lawrence Sterner.

Choral Society of the Friends of Music, Inc., Manhattan. Concert and theatrical business; capital, \$500; directors, Earnest Lanier, Allen W. Wardwell, and A. F. Seligsberg.

Beilin and Horowitz, Inc., Manhattan. Dramatic and literary works; capital, \$1,000; directors, Etta London, Marion Elkin and Ruth Vogel.

Leonard's Ringside, Inc., Manhattan. Restaurant; capital, \$3,500; directors, William Leonard, Louis Schwartz and Aaron Schwartz.

Bardine and Anderson, Inc., Manhattan. Amusement; capital, \$20,000; directors, Mabel Bardine, Grace L. Anderson and A. Raymond Gaul.

J. Seale Dawley Productions Corporation, Manhattan. Pictures; capital, \$250,000; directors, Merle J. St. John, Grey M. Burns and Vera A. Roberts.

Premier Productions, Inc., Manhattan. Capital, \$500; directors, H. J. Sanders, Nat Lesser and Fay Alexander.

Kapfahl Productions, Inc., Manhattan. Theatres, pictures; directors, William Kaufman, Edward N. Bloomberg and P. H. Werss.

Cypher Holding Corporation, Manhattan. Capital, \$5,000; directors, Charles S. Hervey, Lee R. Waller and H. Ned Marin.

M. M. Amusement Corporation, Brooklyn. Capital, \$25,000; directors, Max Miller, Minnie Miller and Philip Stark.

Troy Theatre Corporation, Buffalo. Capital, \$50,000; directors, Moe Mark, E. B. Mark and Max Spiegel.

State Theatre Corporation, Buffalo. Capital, \$50,000; directors, Moe Mark, E. B. Mark and Max Spiegel.

Geneen and McIsaac Producing Corporation, Manhattan. Motion pictures; capital, \$5,000; directors, James L. Robinson, Mercedes von Bredow and Henrietta Smith.

Notable Screen Productions, Inc., Manhattan. Capital, \$500; directors,

(Continued on page 36)

CABARET

Police instructions for detailed men in cafes sent out this week go farther than in the past. The detailed policemen are to make note of all matters in connection with the operation of the cafes, reporting daily to their superiors, and including the names of all police officers visiting the places, whether or not in uniform. It applies only to raided places where a policeman has been detailed. The intent appears to be as much in locating other violations, such as whether the place is harboring handbook men and drug traffickers, as it is to reveal booze selling. The instructions read:

"To all Officers Everywhere:

"Procedure raided premises.

"A—Officers stationed in raided premises for the prevention of violation of the law will be required to make a report to their commanding officers at the close of their tours of duty, setting forth the following information:

"1. A brief description of the premises; the names of the owner and proprietor of the place; the names of waiters, bartenders and other assistants in or about the place.

"2. The nature and character of the business conducted in such place and the approximate number of customers served each day.

"3. Whether or not the place is equipped with a dumbwaiter running to floors above or below, and what, if any, supplies are carried thereon for service or service to customers.

"4. Whether or not there is a stock ticker placed in the establishment and the approximate number of persons in the place who are interested in ticker information.

"5. The name of every officer of the department, in uniform or otherwise, who visits this place during his tour of duty, stating the hour of such visit.

"6. If it be a saloon, cafe, restaurant, cabaret or like place, they will report as to the kind of liquor as may have been served to customers and the prices charged therefor as shown on the cash register or observed without unnecessary interference with the business of the establishment.

"7. Such information of a general character as may tend to disclose the nature and character of the business being conducted, especially any business which may possibly be in violation of the law.

"B—A copy of this report will be immediately forwarded to the inspector commanding the district for his information and appropriate action, and these reports shall become the basis of application for warrants or for summary arrests, or such action as the circumstances may warrant.

"Commanding officers will be held for strict accountability for prompt and efficient action upon these reports.

"WILLIAM J. LAHEY,
"Chief Inspector."

Many of the Broadway cabarets appear to be floundering about in an effort to patch up a drawing entertainment. Some profess to believe that "names," whether of men or women, mean more to the cover charge than do the girly revues. Single names and combinations of names are being tried with varying results. Cabaret producers say the places want girl shows but will not pay a price for them. A dressmaking establishment is reported to have put on a floor show of 11 people for \$550 a week, gross. The concern did not figure production through having costumes on hand, and this, claims the producer, killed off the profitable price a girl revue must demand. One of the reasons prompting the cabaret to secure "names" is the percentage agreement possible, that often allows the house to escape without a guarantee. The names receive a percentage of the cover, sometimes half or more and once in a while the entire cover, according to the capacity of the engaging restaurant. The Broadway cabarets have been greatly held down through the one o'clock dancing limit but have hopes this will be held to less strictly after New Year's.

The "name" thing seems to have arisen with an old engagement during the summer when a single man held down after building up a dried out resort that had not been playing to 60 people a night until he entered. The conditions were propitious. Other cabarets that could have taken away the business were closed for one reason or another, it was warm and other places were hot inside, while the open cabaret, fixed its cover at \$1, below all others in its class. When

the season and other cabarets opened, the favored one of the summer fell away, lost the entertainer who had been there for several weeks, and the place as yet has been unable to gather fresh business impetus.

A report from Washington says revenue agents may be placed on a civil service list. This means their appointment, if it should be so decided, would be for merit with merit determined through examination. Whether present agents are to be asked to submit to the questioning the report doesn't say, nor does it disclose on what points the fitness will be hung.

With the holidays nearly here, a large supply of phoney liquor has appeared, not the usual cut stuff, but bad booze. Whiskey has been offered in New York within the past two weeks for \$70 and \$75 a case and champagne at \$80 and \$85. As there has been no marked change in the price of the regulation whiskey, at \$55 and \$90 (Scotch or rye), the lowered scale created an immediate suspicion and liquor men say there are good grounds to dodge any whiskey offered nowadays in small lots below the general market price. The lowered scale seems to be placed just far enough below to make it attractive for the inexperienced. The same with the champagne. Genuine champagne in small lots is being sold at the very lowest at \$105 a case with the better known brands at \$115 to \$120. Recently an offer was made of three-star brandy at \$40 a case. That was too large a slice to induce sales. Canadian ale is commencing to come over the border into New York, in case lots, large and small bottles. So far the distribution has not been general enough to make a market quotation, the purchases having been in large lots by private agreement.

The hip flask order again has been given to the police with Inspector Bolan of the Times Square section once more starting on an enforcement crusade. The same method as before has been adopted, patrolmen taken from the list who are eligible for promotion and used as detailed men to watch liquor taken from the person or the house in Broadway cabarets. A pinch was made at Montmartre immediately after the order was issued, a patron taking a drink being arrested in the restaurant after drinking from his own flask. Although the police magistrates have repeatedly thrown out these kind of cases, the police pursue them. The police order at this time will be somewhat discouraging to restaurant men looking forward to New Year's and a letting down of the bars on the 1 o'clock stop dancing rule. Last week a new cabaret was visited the night it opened and a liquor violation arrest made, later dismissed. It proved, however, how closely watch is being kept for violations, as when this place was taken the night it opened there could not have been at the same time over 600 places in New York selling liquor openly, many of them over the bar.

The dangers facing a prohibition agent are seldom mentioned in a discussion of the job, but they exist nevertheless. They are not confined solely to the possibility of serious injury, even death, in gun fights, bottle battles, chair-throwing encounters and rough and tumble scraps, but the drinking of poisonous liquor is sometimes close to fatal. Recently a general prohibition agent attached to the staff of Zone Chief John D. Appleby was at the point of death in a New York city hospital from the effects of bad booze. The agent was sent to an up-state city to investigate complaints against saloons. After making a purchase of whiskey in two cafes he took a train back to New York. At Poughkeepsie the "dry" officer became violently ill and a doctor ordered his removal to a hospital in that city. The agent insisted, however, on returning to New York. On arrival in the metropolis he was immediately taken to the Roosevelt Memorial Hospital, where he remained for ten days in a critical condition. Against the advice of attending physicians he left the hospital and is back at work.

The newest Lily Lewis production on the Century Roof, Baltimore, made its bow last week and went over with a bang. "Whirl of" (Continued on page 37)

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The Lynn, White Plains, N. Y., now being altered, will reopen Xmas day with a Keith vaudeville bill, booked by John J. Collins. The house will play six acts split week policy. The Keith circuit purchased a controlling interest in the house several weeks ago. At that time it was being booked by Fally Markus, the independent vaudeville agent, who continued to supply the bills until last Saturday, when the house closed for alterations. The Roosevelt, White Plains, is playing Keith vaudeville booked through the Keith pop priced department by Billy Delaney.

The "Kings of Hitland," a songwriters' act formerly known as the "Words and Music Makers," have been ordered to resume their former title on the complaint of Bobby Jones, member-manager of the "Trip to Hitland" combination, also a songwriters' act. Title infringement was alleged. The "Trip" act is the original 13 people frame-up. It later split up into two factions, the other assuming the "Words and Music Makers" cognomen.

Harry Barrati, pianist and song writer also known as Harry Meletz, was found shot to death in his apartment in San Francisco. His wife Grace Barrati, also known as Grace Cheney and Mrs. Grace Christy, declared he committed suicide, but she was held by the police charged with murder.

The Alhambra, Brooklyn, N. Y., is playing Sunday concerts of Loew circuit vaudeville booked by Solly Turek. The house plays stock during the week. The Alhambra came into the Loew office with Ward & Glynn's Astoria. The Sunday concerts consist of six acts three times daily.

Re-elected judge of the Justice Court at Boise, Idaho, Lawrence Johnston, the ventriloquist, now in vaudeville, will return to the bench Jan. 1, closing his tour about Dec. 15. Mr. Johnston held the same position 16 years ago, before taking to the stage.

The Palace, Lakewood, N. J., a Sol Brill house, installed vaudeville as a week-end policy Saturday. The house plays straight pictures the first four days of the week, with Fally Markus vaudeville Friday and Saturday.

Nervo and Knox, the English dancing team (men) have returned to London, after completing their contract with "The Follies," which they joined following their appearance in New York in the English production last spring of "Pins and Needles."

The Shubert Sunday vaudeville concert has been shifted from the Winter Garden to the Ambassador, New York, with the first last Sunday night, Eddie Cantor headlining. The Ambassador seats 1,100. Its Sunday night scale is \$2.75 top.

The Keith's Boys' Band with 235 pieces participated last Saturday morning at the Riverside, New York, in the morning entertainment for the children given by Bert Levy, the artist.

Ford S. Anderson, for 17 years with Willmer & Vincent as manager and executive, has resigned, and will take a long rest before resuming work.

Hugh Flannery, formerly of Rockford, Ill., is managing the new Palace, South Bend, Ind. It was previously reported William Flannery had the post.

The Irish Band, according to an announcement, will play in concert over here until April, without invading vaudeville.

Walter B. Bowley has rejected Glen E. Back as manager of the Shubert Park, Longmeadow, Mass.

Irving Lehman, formerly in vaudeville, is managing the office of Lillian Bradley.

GUARANTEEING SUCCESS

The Theatre Guild, strictly a New York institution, will not deny nor affirm it is an offshoot of not a child, of the Little Theatre Movement. The Guild came to life at the expiration of the Washington Square Players but unlike the latter the Guild went in for regular play production instead of the somewhat frayed bill-of-one-act-playlets idea, which, in itself, was probably inspired by the Grand Guignol. For the last three of its four seasons or so the Guild has sent plays from its source at the Garrick to Broadway and thence to the road. Guild shows on tour however, have and are under the direction of Broadway managements, which is one sign of the Guild's well thought out policy of not rushing into theatricals in all phases for gain but to produce original plays. Certainly the Guild is desirous of making profits but isn't after the whole grab-bag.

Equity Players was doubtless inspired by the Theatre Guild. Glowing optimism almost paramount with the blue sky expanse of certain stock selling schemes featured the plans of this arm of Equity. It was broadly hinted that success at the 48th street theatre was only a stepping stone to the establishment of an Equity theatre in all the big cities. That sounded all right for an organization which, with thousands of members, had an eye on the possibility of being able to hand out engagements. To date however, the Equity venture has been a failure and many of the original aims have automatically faded.

Movements like the Theatre Guild and Equity Players are predicated on subscriptions, which ensure a certain patronage. The Guild rather than velving the entrance of Equity into its field as an intrusion, feels just the opposite, as one of the smart business executives of the Guild explained it. He said that if Equity Players was a failure, it might mean a loss to the subscribers, and if subscribers lost faith it might greatly affect the growth of that class of Guild patronage.

That point is one of the most important features of the Guild's system of operation. It started with several hundred subscribers. As its productions succeeded, and the organization's name became known, the list of subscribers steadily increased. Last season the Guild had 2,600 subscribers. This season it started out with close to 6,000, and it hopes next season to have 10,000 subscribers.

If that number is secured or even approximated, the Guild will be guaranteed against loss next season and its efforts will be guaranteed for success. There need be only a slight call at the box office in order that the Guild earn the cost of production and perhaps a profit for such productions which may not appeal to the Broadway managers. It is being considered by the Guild now to make a new production every four weeks next season and if the 10,000 mark in subscriptions is attained, the production program will likely be scheduled thus. Few others than subscribers would see the plays at the Garrick and the successes would be gladly admitted to booking on Broadway.

Building up the volume of subscriptions by the Guild means the establishing of faith and sincerity with its patrons.

THE INEQUITY OF REISSUES

A Supreme Court Justice in New York within the week rejected an application made on behalf of a picture star to enjoin the reissue of an old picture he had played in years ago under other management. The court in its written opinion stated the owner of the intended reissue contemplated no deception on the public, and, in substance, that the film was his property to do with as he pleased.

That unquestionably is the law, since the court so decreed. As an injunction action or application is usually placed in a court of equity, the equitable point must be accepted as having been passed upon in the decision. That may settle that legally, but theatrically there appears but little denial to the statement that a reissue is often inequity of the grossest kind.

About the simplest point for a theatre man to make would be the revival of a play with the original cast after the original cast had grown famous in the interim, with the producer to expect the members of the original cast to play at their original salaries in the piece. Or even to make it plainer, to revive the piece with its original cast and show it to a box office scale lower than when originally produced.

That happens in most instances with reissues of pictures. Take the Point Blank Film Co. for an example with a fictitious name. In 1910 it engaged Mary Jane and John Jones at \$125 weekly to star in "The Lost Road to Nowhere." Or maybe they didn't star. But they were in the picture. The film was released, ran its course, no one paid any attention to it and the film retired to the shelf as the players migrated elsewhere. Maybe Mary Jane or John Jones or both became more famed as the years advanced. In 1916 they or each of them commenced to attract notice. In 1922 Mary Jane became famous through a big picture production costing hundreds of thousands. It could not be exhibited at much under 75 cents top, and more often \$1, after having played legit theatres for \$2. The same could have occurred with John Jones. Meanwhile "The Lost Road to Nowhere" slumbered on on its shelf.

The big production went into the picture houses. Jones or Mary Jane was billed and boomed in connection with it. Someone recalled he or she had played in "The Lost Road to Nowhere." They dusted off the old film, offered it for 30 cents a reel to exhibitors, and the exhibitors who could not get the big production or did not want it at the price advertised the same star or stars in "The Lost Road to Nowhere" right opposite the theatre playing the big production, with the reissue at one-third or less of the big one's admission scale, with the public left to decide which it wanted at the different scales. The big production with its manifold cost of producing over the oldtimer could not possibly benefit.

Nor would the reissue again have been sent around were the producer or the owner of it obliged to pay the difference in salaries to those stars in the reissue. The old film had run its course. It was through. The players had performed their portion of the contract, which was not for life or in perpetuity. When the film finished the course of all picture houses of its day, upon which production cost and salaries then had been based, it had no more moral right to fasten itself upon a reputation of the future it had no part in than the players themselves could have had the right to demand that it be reissued.

The reissue goes farther. It digs up old films and stars an unknown player in it who since then has made a picture name for him or her self. There are any number of those instances now.

The remedy, in view of the court decision, appears to be a time limit set today by picture actors against the use of their names in connection with a picture they are playing in, after a given time. That given time should be twice the period it might need at present to have a film circulate through the process of playing all the "runs" and other time of the picture world. It would be a protection as well for the producers of the future who may want to invest large sums with stars featured, with their productions to have a clear field when presented, not to be hampered by reissues of years back.

Reissues have brought much money to many producers and distributors who never figured that point, much as similar money has gone to legitimate producers and playwrights who never thought of picture rights when putting on their stage plays. One picture distributor re-established itself, recovered over one million dollars and today is in a healthy condition through reissues of its previous lists, in which the players of those films never received a dollar from the additional income. Which suggests that a perpetual percentage arrangement for players with a weekly guarantee while working on a picture would in a measure protect the actor, though it could do nothing for the next producer. Or perhaps the New York Supreme Court decision will be tested on appeal, or in another way.

AMONG THE WOMEN

By THE SKIRT

That a burlesque show can be clean and still entertaining is proven this week at the Columbia, where the "Broadway Flappers" is appearing. It is a dancing show.

Mae Dix, who has won medals for her perfect form, did some unusual dancing of the shimmy kind. Same can be said of Vinie Phillips, who dances as Miss Dix does. Miss Phillips is also blessed with a nice figure. All the 16 chorus girls can step.

The audience Monday afternoon received every number with enthusiasm.

The chorus, in gray satin dresses made with short skirts, edged with silver fringe and green feathered hats, made a nice picture.

Miss Phillips looked well in blue riding breeches, black boots and white satin coat. The chorus then showed silver costumes made in short pants with cerise feathers at the hips.

Miss Dix wore a purple velvet dress embroidered in steel. She looked much better in a one piece tunic of solid crystal, with a huge bunch of green feathers at the back.

Rose Ford wore but two frocks worthy of mention. One was a solid crystal skirt and plain bodice with a long mantel of green maline. The other dress was of jet.

The chorus, in short yellow pants hung with black and red ribbons, looked well. Miss Dix wore an unusual costume in black satin over pants and bodice of a material in every color in the rainbow. Miss Phillips' dress of mauve chiffon had a full skirt and bell sleeves. The narrow girdle was crystal.

The chorus came on for a New Orleans number in black and silver skirts over orange. Miss Mallett was in a short frock of pale rose made in three ruffles.

The girls again appeared in red and white striped dresses. The second act cabaret scene was most interesting, inasmuch as having a raised platform and curtain at the back with the soloist on the floor and the chorus on the miniature stage at the back. The diners were seated at a horseshoe table, and the cabaret show given could walk out on any of our restaurant floors and be called corking entertainment.

What the scenario writer did to "Outcast," showing at the Rialto, was a crime. If "Outcast" was an adaptation from Elsie Ferguson's play, it was hardly recognizable.

Miss Ferguson was her own beautiful self, but how she stood for the screen story is a mystery. It gives Miss Ferguson plenty of opportunity to show beautiful gowns, and she went the limit, even to a negligee made with a cape entirely edged with ermine.

As a mannequin a side hooped dress was enveloped in a cloud of black lace with a fan to match and a large black velvet hat. A gown and wrap of metallic brocade was the last word in screen dressing. One brocade velvet gown had one flowing sleeve and was hung with pearl tassels. Another wrap was of velvet and fur over a two-toned velvet dress made long in the waist. Chic was a plaid skirt and plain cloth top.

If costumes made a show "The Bunch and Judy" at the Globe, would be a whale of a success. When the curtain arose on the second scene, I have never seen a prettier picture, with the entire girl chorus in gowns of the side-hooped period in pink, mauve, gold, black and blue, all handsomely embroidered. Tall white wigs were most becoming to all of the girls.

Another striking picture was the first scene of the second act, with the chorus, male and female, in scotch plaids. Adele Astaire wore a couple of pretty dancing frocks and one very ugly one in yellow and black fur.

May Dooley was so funny her simple manner of dressing is a second consideration.

Grace Hayes wore a good looking gown of white hung with innumerable brilliant chains.

The chorus in a cabaret scene wore velvet dresses in all the autumnal shades from yellow to brown.

Florence Reed, in "East of Suez," at the Eltinge, gives such a superb performance her clothes seem secondary, but, nevertheless, her wardrobe is worthy of note. A white gown of a soft material was made in the long, straight lines bloused a little at the waistline. The neck and short sleeves were banded in ermine, while from the elbows hung long loops of the white cloth.

Her dress of gold was covered with black gauze, with the shoulders and train heavily jewelled. A white satin dinner gown was hung with bands of sparkling red beads. A house gown or negligee was of yellow satin with flowing sleeves of chiffon in the same shade.

Gypsy O'Brien, on the stage for a few minutes, showed a lovely summer frock of pink edged with very fine lace and tied at the waistline with a broad blue sash.

The picture at the State the first half was "The Forgotten Law," starring Milton Sills. Mr. Sills' leading woman is Cleo Ridgely, a pretty girl with no ideas in dressing. All of her clothes were too short, or the picture was made before long skirts became the fashion. Muriel Dana, an adorable baby, did a crying scene to perfection. Her little frocks were beautifully made.

The vaudeville in the same bill had a woman with Johnny Clark in a rose velvet frock made over a lace foundation.

Jean La Crosse, a singer of much merit, was nicely dressed in black. A jet robe hung long at the sides and the neck was cut square. A red rose was at the side.

An act called "Greenwich Villagers" had five girls nicely gowned. Its "fashion parade," when new, must have been handsome. One dress was of coral velvet, close-fitting, with a mantle of mauve chiffon. Another was orange velvet covered with yellow chiffon. Chartreuse and gold made another stunning combination. There was a black velvet dress profusely trimmed with jet fringe. A crystal dress worn by the soloist was smothered in white chiffon.

INSIDE STUFF

ON VAUDEVILLE

In correspondence received from Australia, Variety's correspondent at Sydney refers to one Gene Gerrard, an Australian character singer, repeating a joke or gag the Australian was telling in his act as done at the Tivoli in that city. Variety's correspondent labeled it as in very bad taste and mentioned it should be taken out of the turn, an opinion evidently not shared by the management of the theatre. The gag is: Gerrard tells of swimming amongst a school of sharks to save a boy they had surrounded while he was swimming. The talker said he returned safely with the boy, through the same school of sharks. An assistant asks why the sharks did not swallow the boy. Gerrard replied: "Because he had the Stars and Stripes painted on his chest and painted on his back was 'We Won the War'." No one could swallow that, not even a shark," added Gerrard.

The Friars gave Edith Adler a beefsteak Saturday night in the Monastery, with a full attendance in the grill room to an admission of \$3 per person. The speakers on the dais were in costume with Eddie Buzzell as a convict, Franklin Ardell as a village constable, Andy Rice as a Mexican army officer, Bert Haddon in a ronescript garb, and S. Jay Kaufman in his working suit. Adler wore a smile as extra adornment. (Continued on page 22)

8 NEW SHOWS XMAS DAY; 25% CHANGE IN B'WAY LIST

Few Admissions Increased for Saturday Before New Year's Eve—Dramas Have Call at Present—"Bunch and Judy's" Chance

Very few attractions on Broadway will lift the admission scales for the Saturday night before New Year's Day, which falls on Monday. Most managements were in a quandary because of the holiday "break," and decided to allow the regular Saturday scales to ride. It will be the first time since the war that \$10 top has not been placed for the leading musicals on New Year's Eve.

That the musical flock is not quite up to the mark of the smash pace which favored that class of attractions for several seasons, and that the dramas have the strongest call in the present going may figure in the decision not to sky the holiday scales.

The high-scale musicals, of which there are but four remaining, are the "Music Box Revue," which will not disturb its \$5 top; Ziegfeld's "Follies," normally \$4 top, but which charged \$5 for Thanksgiving, and will not go higher for the holidays; "The Bunch and Judy," at the Globe at \$4, and the "Greenwich Village Follies," which is charging \$5 Saturday nights, but will go to \$6 for the Dec. 30 night show. The latter will be the highest scale on the street. "Little Nellie Kelly" will stick to its \$3.50 top scale. An exceptional lift will be made by "The Gingham Girl," normally \$2.50 top, but \$3.50 for Saturday night. It will go to \$5. "The Lady in Ermine" also will charge \$5.

Some of the dramatic leaders will also charge extra prices, the lift being a dollar over the regular Saturday scale. "Merton of the Movies" will go to \$4, as will "The Awful Truth," and it is likely "Rain" will follow.

An increase in the new productions due for the holidays will mean an approximate 25 per cent change in the whole list. The new shows start arriving next week when two high scale non-musicals bow in. They are "The Merchant of Venice,"

with David Warfield, at the Lyceum, and "Johannes Kreisler" at the Apollo. The latter show will open Wednesday instead of Monday, as first announced, and \$11 will be the gate, with the regular scale at \$4 top. The scale for the "Merchant" was not definite up to Wednesday, but it was generally understood \$4 and possibly \$5 would be the regular price. Another pre-Christmas entrant will be "The Masked Woman," suddenly booked into the Eltinge, succeeding "East of Suez," leaving Saturday after company complications.

Eight, and possibly nine, openings are marked for Christmas day. All appear willing to enter into the composite premiere date because of the holiday trade, but it is likely one attraction will side-step the rush. Carded are "Secrets" at the Fulton (now dark), "The Clinging Vine," Knickerbocker (now dark); "Glory," Vanderbilt (dark next week); "The Tidings Brought to Mary," Garrick (dark next week); "Rose Briar," which succeeds "The Texas Nightingale" at the Empire; "The Lady Crispinella," which succeeds "The Springtime of Youth" at the Broadhurst; Leo Ditrichstein in "The Sublime Egotist" (also called "False Pretenses"), which succeeds "The Bootleggers" at the 39th Street; "Why Not," succeeding "Hospitality" at the 48th Street, and probably "Romeo and Juliet," with Ethel Barrymore at the Longacre, at present dark. The opening of the latter attraction is not made definite.

There are a trio of withdrawals Saturday, in "Shore Leave" at the Lyceum, "The Lucky One" at the Garrick and "The Torch Bearers" leaving the Vanderbilt. It is possible "Our Nell" will also withdraw from the Bayes.

Last week found a sharp reaction from the fine business enjoyed Thanksgiving week. Only one musical show bettered its normal pace.

(Continued on page 15)

USUAL BAD MONDAY AGAIN IN CHICAGO

No Balcony Business — Cold Weather Hits and Hurts

Chicago, Dec. 13. Business Monday night at the legit houses in town was bad as usual. The first real cold spell of the winter came in and hurt. There was no balcony trade anywhere. Al Jolson got \$2,000 on the night; "Greenwich Village Follies," \$800; "Music Box Revue," \$1,600; "Spice of 1922," \$800; "First Year," \$700; "Six-Cylinder Love," \$400.

"La Tendresse," with Henry Miller and Ruth Chatterton, opened Monday at the Blackstone to \$1,800, and was sold out last night for a charitable affair.

Otis Skinner in "Mister Antonio" opened Monday at Powers and did \$800; last night, \$900. It's a return engagement and limited to two weeks.

ACTORS' FUND'S ANNUAL SHOW

The first of a series of benefits to be given under the auspices of the Actors' Fund of America will be held at the Century, New York, Jan. 19. Others are scheduled for Philadelphia, Boston, Chicago and Baltimore.

A report read at the December monthly meeting of the Fund trustees stated there is a great deal of distress current among actors this season, \$10,339.96 having been expended for relief during November.

"LIGHTNIN'" LEAVES CHICAGO

Chicago, Dec. 13. "Lightnin'" has left Chicago at last after a run of 67 weeks, broken only by the death of Frank Bacon. It is doubtful if this record will be surpassed for many years to come.

GREETINGS IN JAPAN

English Shakespearean Players Contracted For Orient

The Ben Greet Players have been decided on for the Japanese season of Shakespeare which was dated to start this winter in Tokio, but has been set back until next fall. The contracts for the bookings in the Orient were made by James Barton. It provides for a guarantee of not less than 30 performances to be given in the principal cities of Japan. The support of students there is virtually certain, as the school curriculum include Shakespeare in the English course.

Greet and his company will arrive here in March, the first visit of the English artist for six years. The organization will tour in Shakespearean repertoire, sailing from the coast for Japan in September. Last summer Greet varied his program by touring the English seaside resorts offering plays by George Bernard Shaw.

JAMES SHESGREEN'S FIRST

Sanford Stanton has taken charge of the bookings of the seven companies of "The Bat," and in addition remains as general press representative for Wagenhals & Kemper, his position being that of general manager.

James Shesgreen recently recently resigned from the Wagenhals & Kemper staff to enter producing on his own. He is readying "The Green Scarab," a drama by John Stapleton.

GRIFFIN LEFT \$11,200

Gerald Griffin, actor, left a net estate of \$11,221 when he died March 15, 1919, at Venice, Cal., according to a state transfer tax appraisal filed in the Surrogate's Court, New York. Edward J. Connelly was named executor. Among the bequests was one for \$11 to the Actors' Fund of America. The deceased was a life member of that organization.

EAST SIDE'S SHOW HIT MAY MOVE UPTOWN

Yiddish Theatre World's Sensation's Music Published and "Canned"

Negotiations are under way for the establishment of a Yiddish playhouse on Broadway in the Times square district. It is planned to introduce as the first production, some time in the spring, the musical comedy sensation of the Yiddish stage, "Dance, Song and Wine," by Joseph Tcherniavsky, termed "the Yiddish Irving Berlin."

Several Jewish Art theatre productions are to follow. Those behind the movement estimate that between the million and a half Jewish population in New York and the half million transients (out-of-town buyers, etc.) there is a need for a Broadway Yiddish playhouse. Then, too, those of the faith who do not care to travel to the East Side might be attracted, not to mention the novelty appeal generally.

Tcherniavsky's show has only run six weeks downtown at Thomashefsky's theatre on East Houston street. Already Harms, Inc., which specializes in Broadway production music, has seen fit to publish the "Fox Trot," the hit song from the show. A new musical comedy by the same composer will be done in English shortly. Another Yiddish composer who has been reported preparing a score for Broadway is Joseph Rumshinsky.

The Victor, Columbia and Aeolian disk record companies have also contracted to "can" the song under the composer's direction.

ASKED FOR BAIL, GETS SERVED WITH SUMMONS

Minna Gombel Answers Plea From Husband With Divorce Action

Albany, N. Y., Dec. 13. Life continues to break tough for Ferdinand Eggena, "press agent" and husband of Minna Gombel, now in "Listening In" at the Bijou, New York.

After being locked up at the Albany county jail here for the last two weeks and appealing in vain to his wife to obtain bail for him, Eggena's case went before the grand jury last week and he was indicted on the charge of passing a worthless check amounting to something like \$1,300 on Dr. W. E. Hannick in Albany. On top of this, he was notified on Monday Miss Gombel had started an action in the New York courts to annul her marriage on the ground of fraud.

Miss Gombel alleges that she married Eggena after he had courted her for several weeks in Syracuse, Albany and the south. She charges that he defrauded her by saying that he was a rich heir.

Soon after things broke rapidly for Eggena. He was arrested in New York and brought here. He told the police he could get the bail required and kept the telephone to New York busy for several days, but no bonds were forthcoming. The dailies "played up" the story. Eggena telling the reporters that Miss Gombel, who was rehearsing at the time, would "come to Albany and arrange for the bail." But Ferdie remained behind the bars. The only direct word from Minna was her annulment summons.

If the marriage is annulled, it will be the second matrimonial venture of Miss Gombel's that has hit the rocks, she having been divorced from Howard Ramsey, manager of the Knickerbocker Players at the Empire, Syracuse, of which she was the lead, before coming to Albany last spring.

MISS O'RAHEY'S SONG HELD FOR "DAFFY-DILL"

Producer Hammerstein Claims It as Part of Play—Equity Told Not to Interfere

Georgia O'Ramey, who recently withdrew from Arthur Hammerstein's "Daffy-Dill," has set up a claim for one of the show's song numbers called "The Doctor." Miss O'Ramey wrote the lyric and the melody was composed by Herbert Stothart, who did the "Daffy-Dill" score.

When leaving the show Miss O'Ramey asked the song be dropped, but the manager refused on the ground that when a player contributes lines or numbers to a production it becomes part of the play. It appears that the point has established precedent in the courts. In this case the number in question was but partially written by the actress. There was no royalty asked when the song was inserted.

Miss O'Ramey appealed to Equity. The dispute is not one within the limits of the arbitration agreement between Equity and the managers' association. An Equity official, however, took the claim up with Hammerstein via the telephone. The manager hotly answered, telling the official that Equity qualified to handle the affairs of actors, but when it came to dictation as to productions and what should or should not be retained, it was none of Equity's business. The Equity man is said to have agreed that was so.

The case of Miss O'Ramey and Hammerstein on an alleged breach of a run of play contract held by the actress was recently decided in favor of Miss O'Ramey, and she left "Daffy-Dill," replaced by Helen Leach. The claim was contended to have been decided on a technical point and provoked interest among managers. Immediately after the decision Hammerstein planned to have the case reopened, other managers agreeing with him that a precedent would be made which might be the basis for other claims where contract violations were purely technical.

The manager, however, stated he did not care to reopen the case, as he was willing to make a change in the cast, and if the case were retried and he won, he would then be compelled to continue Miss O'Ramey for the balance of the season.

WOODS LIKES GARRITY

Shuberts' Local Rep. Left in Charge of Apollo

Chicago, Dec. 13. John J. Garrity remains in full charge of the Apollo, despite the revision made on the visit here of A. H. Woods in contracts bearing on the management of the theatre. The way in which the lease now reads returns the Woods offices to their original interests in the Apollo, but instead of placing Lou Houseman in charge of the theatre, as was thought would happen, Woods saw in Garrity's retainerment, despite he is Shuberts' general manager here, the best move for the future success of the theatre now housing the big Jolson engagement.

The holding of Garrity at the Apollo didn't come as a surprise to those who have labelled the Shuberts' general manager "the biggest theatrical manager in town." Coming from Woods, the appointment was a double tribute to the important and successful managerial duties that Garrity has performed in the last year.

REFUSES COOK DIVORCE

That Gladys Hanson, stage and screen actress, and Charles Emerson Cook, theatrical publicity purveyor and occasional legit producer, are engaged in a divorce contest, came out when Justice Morschauer in the White Plains (N. Y.) Supreme Court refused to confirm Referee H. W. Heifer's report recommending a divorce decree in favor of Miss Hanson (Mrs. Cook).

ALLAN POLLOCK'S NEW PLAY

Chicago, Dec. 13. Allan Pollock ends his run in "Divorcement" at the Central next week, but will remain at that theatre and open Christmas night in "A Pinch Hitter," a farce comedy by H. M. Harwood, which he acted in New York last June, which will be given a new title, "Why, Certainly."

PLUGGING "THE FOOL" IN ADVANCE IN CHI

Dailies Devoting Space to Broadway Hit—Question of No. 2 Company

Chicago, Dec. 13. The Selwyns are evidently making a countrywide campaign of their New York success, "The Fool." They struck it rich in publicity here in Sunday's newspapers.

The right kind of a campaign was launched whereby Sheppard Butler in "The Tribune" gave up his whole Sunday column to a controversy started over whether or not Chicago was willing to wait until 1923-24 to see the present Times Square theatre hit or be content with a second company that might be promoted immediately. During the week all the other newspapers carried weighty articles over the same issue.

Then to top the attention for "The Fool" the Selwyn carried a small underline in the usual Sunday advertisement reading "The Fool" played to \$15,500 at the Times Square theatre, West 42d street, New York, last week. What of it? More later. This added to the curiosity aroused over the piece. It all was some solid publicity that met with the approval of the newspaper critics.

An attractive sign is now on view in the Selwyn lobby telling patrons of the theatre that "railroad tickets and Pullman reservations for New York to see 'The Fool' may be secured at the Selwyn box office."

Extraordinary offers made to Channing Pollock and the Selwyns for the picture rights to "The Fool" have been rejected but the attitude of several producers was such that the author has issued a warning to managers and picture producers against plagiarism of the drama. The remark of one picture man at the end of an unsuccessful conference was: "You can copyright 'The Fool,' but you can't copyright Jesus Christ." That led the author to frame a warning for publication. The theme of "The Fool" is that of a man who tried to live like Christ.

Pollock stated that in his opinion the play was good for four seasons and that if put into pictures the future draw in small stands would be injured to an extent that the life of "The Fool" as a drama might be cut in half. An offer from a representative picture man called for the author to receive 60 per cent of the earnings after a deduction of \$100,000 for production. The producer in question has averaged \$1,500,000 for special pictures and Pollock's earnings were approximated at nearly three quarters of a million.

The question of the picturization of "The Fool" may be settled shortly, but with a bonded guarantee covering the release date.

BRADY'S PLAY AT 44TH

Insect Piece Moving Downtown January 8

"The World We Live In," also known as the "Insect Comedy," showing at Jolson's Fifty-ninth Street, is to be moved to the Forty-fourth Street January 8. The latter house is now dark, and is under control of William Fox for three weeks more on a twenty-one-week contract that started in September. W. A. Brady has sought a house downtown for the foreign dramatic novelty, which has been handicapped at the out-of-the-way Jolson's. The draw downtown is expected to be bettered by several thousand dollars weekly.

The Moscow Art Theatre has been announced for the Forty-fourth Street, but Comstock & Gest are agreeable to the change. The foreign attraction is not figured for any degree of transient business, and the managers prefer Jolson's because of its greater capacity, particularly the balcony, which seats 900.

LEEWAY FOR DALY

Arnold Daly has been given a respite from the \$1,285 judgment in favor of Jacob Abrahams, who brought suit on an assigned note in favor of Samuel Shipman, the playwright. City Court Judge Wendel has decided that the judgment be vacated on the condition Daly pay \$20 costs and appear Dec. 14 for an examination before trial.

Daly lost the principal of the note at chemin-de-fer in Paris last Jan. 29 and gave Shipman a note for the \$1,500 francs on the Guaranty Trust Co., New York.

P. M. A. DIRECTORS VOTE FOR CONSOLIDATED TICKET OFFICE

Reverse Earlier Attitude Toward Agency Situation—
See Enforcement of 10 Cent Premium as Means
to Attract Public Back to Theatres

Wednesday afternoon at a general meeting of the Producing Managers' Association specifically called to take action on a plan to adjust the theatre ticket situation, it was voted to establish a central ticket agency. The result of the meeting was a complete reversal of the directors' meetings last week, when there was but one vote in favor of such a plan. The proposal to license all agencies and police them to guard against selling tickets for more than 50 cents premium was favored last week by the eight other directors present.

The action of the P. M. A., if it becomes a reality, will mean the doing away of the "buys" system and it may also eliminate cut rate selling. It was stated after the meeting that the executive committee, which takes in the board of directors, had been instructed to formulate plans for the establishment of a central agency at once. The plans are then to be reported back to the P. M. A. in a general meeting for the purpose. A vote in favor would then create the central agency.

The idea of a centralized ticket agency was proposed first in Variety more than a year ago, along the lines of the consolidated railroad office. A site proposed at the time close to 42d street is still available. It was believed this week that if the central agency was accepted as the way out the plan would not be put into operation until next season. At Wednesday's meeting, however, it was declared the proposal could be made a reality within a few weeks.

Two plans were placed before the association, one made by Joe Leblang for a centralized agency and the other presented by John McBride for control and supervision

of the agencies now existing. The central office was considered radical and the vote in its favor was a surprise.

The sense of the meeting was that if one agency could distribute all the tickets at 10 cents over the box office price as set forth by Leblang, the plan would meet greater favor on the part of the public than any system calling for larger premium. Those who spoke in favor of the central agency Wednesday stated a vast majority of patrons resented having to pay even 50 cents over the box office price and argued that if it could be established that the managers really desired to sell tickets to the public at box office prices or virtually so, it would go a long way toward winning back the sympathy of the theatre-going public.

It is believed that if the central agency idea is placed into operation the leading ticket men will be asked to operate it. That McBride and Leblang will be asked to cooperate to make the venture a success was generally believed. Both men have an intimate knowledge of ticket selling and though McBride has expressed the opinion a central agency is not practical, his interest in theatricals is thought so strong that he would aid any plan to better ticket conditions.

Though at last week's managerial meetings the two plans were named as coming from their proposers, if the central ticket office is established it will be under the direct management of the managers. The point that appears to have won the managers over to the idea was the promise that tickets could be sold at 10 cents over the box office price. Whether that is possible is open to discussion. McBride's, which is the

(Continued on page 34)

PUNCH AND JUDY'S RECORD, SHORT RUNS

"Doormat" Lasted Three Days—Longest This Season There, Two Weeks

The Punch and Judy maintained its house flop record when last Saturday "The Doormat" was withdrawn after three days. At the same house "Persons Unknown" ran as long, while the "49ers" flivvered after two weeks there.

The actual record for this season and last belongs to the Princess, which last winter played "Suzette" but two days.

"The Doormat" was first shown out of town, the direction then being the Players and Patrons, Inc. It is said the corporation was promoted by A. G. Delemater. The management here was programmed as Edward Whiteside. The play was written by H. S. Sheldon.

BUSTER COLLIER'S PLAY

Authored with Jack Allicoate, Both Producing Xmas Day

"Extra," a newspaper play written in collaboration by Buster Collier and Jack Allicoate, will be produced (with their own money) by the authors Xmas Day.

Mr. Allicoate has supplied the atmospheric story and young Collier (son of Willie) the dialog. It is Buster's first playwriting attempt.

DIFFERENCES WITH STAR CLOSING 'EAST OF SUEZ'

A. H. Woods Taking Off Winning Play—Florence Reed Gets 10 P. C. of Gross

The sudden booking of "The Masked Woman" into the Eltinge, New York, next week and the withdrawing of "East of Suez" caused surprise along Broadway. "Suez" was conceded a success and has made money from the premiere. Difference of opinion between Florence Reed starring in "Suez" and the Woods office led to the management deciding to close the English drama. It is said "The Masked Woman," which opened favorably at Atlantic City Monday, was listed for another house.

"Suez" has averaged between \$11,000 and \$12,000 weekly. It went as high as \$14,000 and netted a profit of from \$1,100 to \$4,000 on the week. Miss Reed received 10 per cent. of the gross.

It is reported the Maughn play may not be permanently shelved.

POP'S MEMORY

"Sunshine" Hawks' Fiftieth Year with Same Stories

Tuesday night at Cleveland, Tenn., Arthur Hawks, lecturer and humorist and the father of Wells Hawks, completed his 50th year on the platform, and incidentally reached his 75th birthday.

In a wire received from his father this week, the humorist, who is known as "Sunshine" Hawks, confided to his son that he is going strong and is relating some of the same yarns he started with.

PEOPLE IN EQUITY SHOW HELP AGAINST STRIKERS

Joined in Portland, Ore., Against Musicians—Piano Substituted

Portland, Ore., Dec. 13. When "The Gold Diggers" played here for six performances, the musicians at the Heilig were on strike, having taken their complaint to the International and withdrawing the company's pianist. Although an Equity show, members of "The Gold Diggers" joined with the stage hands and obtained a player-piano, as well as a phonograph in substitution for the orchestra.

The musicians had demanded the house engage seven pieces for the orchestra. When "The Skin Game" opened last Thursday at the Heilig a temporary truce was patched up, and the theatre had an orchestra of five union men for the piece.

FORCED "BUY"

Ticket Brokers Obligated to Purchase for Flop

A buy for about 200 seats nightly for "Our Nell" at the Bayes (Shubert) was forced on the brokers with the show pretty much a flop.

The usual 25 per cent. return was permitted with the bigger agencies, fighting against taking any more than 20 seats each for the attraction. This week it was said the buy might be off by tomorrow, as the show was expected to leave.

"Our Nell," the Davidow & Le Maire production of E. Ray Goetz's musical melodrama burlesque, which was to have closed last Saturday at the Bayes, continued after unanimous agreement of the company to accept half salaries until New Year's.

DISSENSION IN "SPICE" BUT SALARIES PAID

Shuberts' General Manager Assumes Responsibility—Miss Suratt Instigating

Chicago, Dec. 13.

"Spice of 1922" opened to a big week at the Studebaker, but dissension seems to pervade the organization. Arman Kaliz, the ostensible producer, is said to have lost or surrendered all attempt at control, though still playing his part, and Valeska Suratt was reported instigating trouble through complaints to Equity because of a salary dispute.

Miss Suratt accepted a percentage when she opened, having demanded one. Her hopes of huge grosses were disappointed and it appears she stood out for a guarantee of \$1,000 a week, which guarantee she has not reached with her percentage allowance since the show left Philadelphia. She has no contract and at present there is an argument over just what she was promised, just what she earned and just what she will get.

Stanley Sharpe, company manager, left here and returned to New York Tuesday, claiming illness. Ed. L. Bloom, general manager for the Shuberts, arrived in his stead and announced that there were no unpaid salaries. It was reported the Shuberts had undertaken to see that all salaries would be paid in any event, as a result of which the Equity demand for a bond was withdrawn.

Meantime there is an air of uncertainty about the whole enterprise, with many reports circulating, though the box office receipts are big.

It is rumored that the Shuberts have put a mortgage on their property in the production, but they own very little in it, most of it being already hypothecated to H. Robert Law. Jack Laft has over \$15,000 royalty overdue.

ANTI-KU KLUX PLAY GIVES BUT ONE SHOW

"Masked Men" Ends in Baltimore—Unpaid Salaries Reported

"Masked Men," an anti-Ku Klux Klan melodrama, which started an engagement in Baltimore last week, played but one performance. The piece is understood to have played three days in Wilmington prior to Baltimore. Unfavorable comment was meted the show, which was founded on Ku Klux exposure stories written by C. Anderson Wright for a New York daily paper about a year ago. Wright was one of the play's producers. Under the title of "The Night Riders" Wright is said to have tried the play last season, it then lasting but a few days.

From players who returned to New York it was reported salaries were unpaid and Equity had taken charge of the box office. Edward Fielding is mentioned as representing the cast and having secured \$200 at the theatre after the show opened in Baltimore, the money being used to pay transportation back to New York. Before the show left town there were signs that it was financially a bust. Costumes had not been delivered up to the time the show was ready to entrain. One of the leads expostulated there was no use leaving, with the manager replying as the players had gone so far they might as well take a chance further.

"Masked Men" is the second flop of Klan plays this season. "The Invisible Empire," which favored the "Coo-Clucks," stranded in the heart of Georgia after being out but several weeks.

From Chicago it has been announced "The Invisible Empire" will again be presented, and a Chicago theatre is listed to show it around the first of the year.

HALF MUSIC ROYALTIES DEMAND OF MUSICAL COMEDY PRODUCERS

Involves Mechanical, Sheet Music, Orchestra and Radio Rights—Producers' Interest Same as in Stock Release of Plays

The Producing Managers' Association at the Wednesday meeting, in addition to adopting the central ticket agency idea, adopted another momentous resolution in relation to musical productions. It was unanimously voted no musical productions will be made by any Broadway manager unless one-half of the music publishing rights, one-half of the mechanical record rights and one-half of the earnings from radio broadcasting are secured to the producer. The resolution becomes effective immediately.

Action was forecasted through the activity of the managers upon seeing a statement of the fees collected by the American Society of Composers, Authors and Publishers, but such prompt action was not expected. The discussion at the P. M. A. meeting found no opposition. It was pointed out that producers of dramas enjoy revenue from sale of stock and picture rights, which rarely happens in the case of musical comedies. The managerial action is tended to more evenly balance the two classes of production and to reduce the hazard that accompanies musical show making.

Producers of musical shows planned to apply through the P. M. A. to the American Society of Composers, Authors and Publishers for a share of the fees collected by the society from orchestras and radio broadcasting stations using popular published music. The result at the meeting was beyond the musical producers' hopes.

Participation in the earnings of the composers' society is claimed by 16 producers of musical comedies, all members of the P. M. A. Contention that they should share in the fees is based on the fact that for all such attractions the managers have the sole production

rights and when royalties or fees are collected from such music, it is part of production income just as is a percentage of royalties in the sale of sheet and mechanical music.

Arthur Hammerstein who started the movement on the managers' part sent out an explanatory letter to other musical comedy producers, asking they attend Wednesday's P. M. A. meeting that the course of procedure may then be decided on. In the letter it was pointed out: "If you will examine the contracts with your composers, you will note that you have the exclusive producing rights, and these numbers that are sung and played throughout the country certainly must come under the head of producing."

Among the musical comedy producers concerned with the claimed

NOT IN "WILD FLOWER"

Dave Bennett will stage the numbers of "Wild Flower," the new musical show to be shortly placed in rehearsal by Arthur Hammerstein. Edith Day has been engaged as the lead. The cast thus far selected does not include Pat Somerset.

"Wildfire" has a score by Herbert Stothard and Vincent Youmans, and book by Oscar Hammerstein, 3d.

POWERS OUT OF "KANGAROO"

"The Little Kangaroo," produced by Oliver Morosoff, and which was to have been a come-back for Jimmy Powers, the comedian, is now in New York, ready to again rehearse when a substitute shall have been found for Mr. Powers.

The piece opened out of town, playing about three New England cities. The show is expected to resume Xmas or New Year's week.

TO PLAY "POLLY PREFERRED"

"Polly Preferred," a comedy by Guy Bolton, tried out by the McLaughlin Players in Cleveland some weeks ago, is being produced by Comstock & Gest. Winchell Smith, reported interested, is directing the play as a courtesy to the latter managers and at the suggestion of John Golden. "Polly" will open at Hartford, December 23.

In the cast are Genevieve Tobin, William Harrigan, Beatrice Nichols, Thomas Ross, Edward Van Sloan and Harold Mairidge. The latter played the role of the picture director in the Cleveland stock and was engaged for the Broadway company.

COLORS THEATRE AND SHOW

A theatre near Broadway, to be permanently devoted to colored attractions, is being projected. A site on West Fifty-second street is proposed, the property there being a hall, which could be converted into a theatre, without total rebuilding.

The first attraction aimed for the new colored house is "How Come," now in production. The sponsors are Ben Harris and Sam Griesman. They have incorporated the show under the title of the Criterion Productions, Inc. Harris, who controls the Hill theatre, Newark, was formerly a lawyer. He composed the score for "How Come."

STARTING "TAKE A CHANCE"

The report that the production of "Take a Chance," a new musical comedy by Harold Orlow and H. I. Phillips, has been delayed because of financial reason is denied by Orlow. The author-manager stated the only reason for delay was that booking conditions did not permit a Broadway house becoming available for the show until the middle of January. "Take a Chance" will be placed into rehearsal next week, he says.

INSIDE STUFF

ON LEGIT

Kathryn Osterman is general understudy for "The Bat" in Boston. Her husband, J. J. Rosenthal, is manager with the show. The selection of Miss Osterman was made by the producing firm, Wagenhals & Kempner.

F. Ray Comstock and Morris Gest are to undergo an examination before trial in the suit which the former has brought against Jennie Dolly to recover on a note of \$5,000. Nathan Burkan attorney for the Dollys alleged that his clients were to have 50 per cent. of the profits of "Oh Look" in addition to receiving a salary of \$500 weekly and that they did not receive any share of the profits. Judge Gavegan granted the application for the preliminary hearing.

The concert tour of Ganna Walska, (Mrs. Harold McCormick) over here is under the management of Jules Dabier, who appears, however, to be acting as her personal representative, making engagements through other contracting parties, demanding for Mme. Walska at least \$1,500 a performance with a percentage over a certain amount to be obtained by the contractor as a guarantee from the theatre. Dabier is said to have Mme. Walska for 65 concerts. Offers have been received from towns and cities offering a guarantee of from \$2,500 to \$3,000 for single concerts, to be sealed at \$3 top. It is said the Hippodrome was offered for a Sunday night for Walska but with the condition that instead of the usual \$1,000 rental for the Hip on Sunday, the house would require 40 per cent. of the gross. John McCormack, Galli-Curci and like stars draw around \$10,000 for a Sunday night at the New York Hip. There seems to be a wide difference of opinion concerning the drawing power of Mme. Walska. It is mixed between her voice and the publicity she has received.

The Andreas Dippel English Grand Opera Company is on tour, and at a \$6 top scale. It is reported the Dippel management refuses to reduce its admission rates, through the daily cost of the company being \$4,000. Its gross for Thanksgiving in a middle western stand is said to have been \$2,500, that being virtually a night performance though a matinee concert was given, the company's orchestra furnishing the program.

Mary Garden in concert is playing at \$3 top and doing business. In most engagements it is reported the Garden management rents the theatre. A one-night stand rental for theatres nowadays is said to be around \$600, with the house satisfied.

Frank Tannehill nearly sold himself out of horse racing last week when disposing of his prize stable winner, "Blue Ribbon" for \$1,200. The horse had won its last three races under the Tannehill ownership. Frank saved himself the privilege of an owner's badge however, by retaining one of his horses, which he would sell however, to Gus Hill on installments, if Gus could be persuaded to invest.

No little measure of Al Jolson's phenomenal run in "Bombo" at the Apollo, Chicago, which may endure all season, is due to Al himself. It is claimed nearly everyone in Chicago thinks he knows Al in person. They address him as Al and Al stands in the theatre's lobby for that purpose. Little boys and girls call him Al, in fact he nods to all Chicago every time he meets it. It's nothing for the show to run after 12, as Jolson now, they say, when performance is about over, tells the audience he will sing anything they want, giving 10 or 15 or 20 songs, according to the mood he is in. As "Bombo" is doing around \$35,000 weekly, it looks like good show business on Al's part.

Marillyn Miller is reported to have stated to Flo Ziegfeld she was not in need of a vacation, when "Sally's" manager offered its co-star a three months leave without pay, following her illness in Philadelphia. Mary Eaton of "The Follies" in New York, who had understudied the "Sally" role, replaced Miss Miller for several performances. Miss Eaton did so well Ziegfeld felt called upon to offer Miss Miller the rest under the impression the "Sally" girl's illness may have been more severe than she thought.

Ziegfeld, it is said, will commence to cast the new Fannie Brice show in a week or so. He has been giving his attention of late weeks to his wife's (Billie Burke) new play, whipping it into form. The piece is said to be in much better shape now.

The magazine section of the New York "American" for some weeks has been running the "confessions" of Dan Caswell, Jr., of Cleveland, who married Jessie Reed, the \$100 a week chorus girl with "The Follies". Caswell tells of incidents in connection with the chorus girls and their Johns, backstage and in hotel rooms, at "parties", etc. Last Sunday he commended Fannie Brice for her deportment while with the show, also Mary Eaton, but did not appear to spare Miss Reed, or a couple of the comedians. Caswell said that after joining "The Follies", ex-parte, as a show girl's husband, and while an after-theatre bunch was in his hotel suite, with all of the guests invited by his wife, two of the "Follies" comedians, after sending out for a dozen club sandwiches, stood at opposite sides of the room, throwing the sandwiches at each other. When Caswell interfered, they used him instead for the target, and later they did the same thing to him with soft boiled eggs, he claims. It's a good story for "The American" but it won't send in Caswell very far hereafter in theatrical circles. He takes the injured side for his own and speaks as though he was deceived in his impression of chorus girls, though admitting in his last Sunday story that he drove a racing car from Pittsburgh on the way to Cleveland, carrying three passengers and getting drunk with his passengers en route, so drunk he drove through one village seven times. He met Miss Reed one day, was engaged the next and married her the following day, to later discover she was the mother of a nine-year old child.

One of Broadway's press agents who is tramping this season has reformed. When parked on the Rialto, as he was for a number of seasons, he cultivated a desire to beat the race-track books, and never was able to install fishhooks in his pockets. Now the hooks are inserted. When passing through last week, he made known he was off the sucker list of the bookies for good, or until the spring meeting, anyhow. With the money he has already saved and that which he expected to put in bank, he is all steamed up to produce a farce. He is logical enough to say that being a manager is a gamble too, but feels he has a better chance with a play than trying to outguess the ponies. There is another Broadwayite who became a manager some few seasons ago, made a lot of money and became spectacular in his plunging at the tracks. He too is said to have taken the pledge not to toss any more dough to the bookies, and next season, instead of a revue, will produce two other shows. That's the plan at present.

Lou Houseman, the A. H. Woods' representative in Chicago, denies having any interest in an advertising service agency in that city.

The De DeWolf Hopper comic opera tour started off quite well this season, after the Hopper company had cleaned up \$11,000 over the summer in a Baltimore amusement park. The show went south and did fairly, with a spotty record on grosses, but as the show progressed north, it started to eat up its winnings. Now with the show Canada-bound, the eleven have gone and unless it recoups in the Dominion, there is no positiveness regarding its future.

Well's Hawks at one time was press representative for Ben Greet, and the box office men at the Sam H. Harris therefore take his word for everything about Shakespeare. With "Hamlet" performing lofty business, the Hawks men who were all in a row, a few days ago, were asked what it is all about. Hawks told them they were in the pay more than a couple of weeks, after which they would be transferred to another house and fresh boys put in charge of the selling.

Also that when the Greet Players were around with repertoire it was necessary for a different man to sell tickets each night. They believed that—maybe. As a matter of fact "Hamlet" is drawing a class of playgoer unknown heretofore at the Harris. The selling is almost continuous and the balcony goes first. Patrons for locations there appear to have plenty of cash but nearly all sport little leather purses.

Of the many Shakespearean presentations announced or pending, that of Belasco's "The Merchant of Venice," with David Warfield, is unquestionably the biggest production. There are 151 persons concerned, and the cost this far is said to be in excess of \$180,000, the production calling for five baggage cars. On the road reviewers consider the production exceeds "Du Barry" or "The Darling of the Gods." When it opens at the Lyceum, New York, the scale is expected to be \$5 top for evening performances throughout the week. On the road it has been playing at \$3.50 top.

The pro and con debate over cut rates for the theatre will keep on, like the brook. The cut rate men talk as readily for their view as the managers can speak against it, although it does seem as though the only time the manager rebels against the cut rates is when he has a decided hit. A recent example of what cut rates could have done came up in connection with "The Cat and the Canary," at the National, New York. That show was in the house at a \$9,000 stop limit for two weeks. Some balcony cut rates might have been out for the National's balcony when "The Cat" first opened, but these, if they were, were quickly withdrawn, for the piece was a pronounced hit, with nearly a record run for its type, especially since it made that theatre.

Toward the ending of the run "The Cat and the Canary" refused to go into the cut rates for any part of the house, although it was then known the stop would soon be reached. It is said the cut rates offered to guarantee the show they would hold it \$3,000 weekly over the stop limit for at least six weeks. But the show refused and left. Cut rates say they could have held in the show for 16 weeks at least, and sold more than \$3,000 weekly for it over their own counter.

The point seems to be that notwithstanding the show would not go into cut rates and after being a terrific hit, it did not get any of the money or the people who would have gone to it via the cut rate offices, since it left as scheduled. Which may or may not tend to assert that the cut rate is an exclusive trade by itself, waiting for the bargains, just as much as the patrons of the Capitol on Broadway or the Tivoli on Eighth avenue are waiting to see "Robin Hood" or "Knighthood" or any other special picture at the lower prices they may see them in those houses, in preference to paying the legitimate theatre's higher price. The same condition may be found throughout the country in the bigger cities—that there is a certain picture trade which will not pay over the picture house price for any picture, just as there seems to be a cut rate business in New York that can not be induced to pay over the cut rate scale for a legit attraction. If that is so, the theatres themselves have made the cut rates possible through holding to a too high scale either upstairs or downstairs, or both, in their houses, with the upstairs doing the most for the cutters.

A manager often says the cut rates bring an undesirable crowd to the house if the orchestra is being sold at reduced prices, or the cut rates will drive away the motor trade, etc., but that runs for Sweeney, for unless there is a hit the autos never hear of it, and if it is a hit the orchestra never goes into cut rates.

Amid the volume of plan and announcement on forthcoming Shakespearean presentations recently was included the probability of a manager other than Adolph Klaubner presenting "Othello," with Charles Gilpin as the Moor. Klaubner denies there is any basis for that report. The colored dramatic star is on tour in "Emperor Jones" under his direction, and the booking extends until July. He may then appear in London in the O'Neill play, returning here next fall for a new production under Klaubner's direction.

There is said to be a personal element back of the recent activity on the part of the Internal Revenue men who last week were ready to seize half a dozen theatre ticket agencies, the brokers putting up bonds covering the government's claim of from \$8,000 to \$23,000 due on excess premiums for 1920. In ticket circles the gossip is that an auditor who takes care of the books of all the brokers concerned antagonized the federal men, and the latter are said to have been particularly diligent to "get even."

One of the "Six Characters in Search of an Author," the foreign drama at the Princess, is a girl with a sportsman's instinct. When Brock Pemberton engaged her he explained the play was experimental and requested she accept \$50 under her salary for the first two weeks, she to receive her regular salary thereafter if the play continued. She countered with the proposition that she receive her full salary for two weeks, she to accept \$50 less after that time. The actress accepted the cut starting the third week, and to date has received \$150 less than if she had accepted the manager's first offer. But she has not uttered a word of squawk.

Last Saturday Eddie Dowling celebrated a birthday. It was generally known to the company, as the day before one of the principals also had a birthday, she being quite young. At the matinee Edna Morn, Louise Brown and Kitty Flynn, who are the respective "Sally, Irene and Mary" of the play, had Eddie's dressing room all dolled up. The old timers in the show called at the dressing room to congratulate him and kissed him loudly on the cheek.

The jam "Spice of 1922" got into in Chicago last week appears to have been started by Valeska Suratt, who alleged \$3,300 was due her. The amount, Miss Suratt later stated, was the difference in a cut salary she agreed to accept after leaving Boston. Salaries for the St. Louis engagement of the show were unpaid up to Chicago, but when the mix-up occurred all salaries were paid to date. Equity's Chicago representative, Dare, tried to burst in on the proceedings, but the company in an ensemble meeting voted him out. Meantime, however, there had been a demand that the cast become all Equity. Brendel and Burt, non-members, joined Equity, but Lora Hoffman stated she held a personal contract with J. J. Shubert and was a charter member of Fidelity. She declined to join Equity and left the show.

The company agreed to leave the adjustment of all differences to J. J. Garrity, the Shuberts' Chicago general representative, and Frank A. P. Gazzola, manager of the Studebaker, where the show is now playing. "Spice" is giving nine performances weekly during the Chi run, and the one-eight extra to the players is being pooled toward taking them back to New York when the piece closes, as it is expected to at the end of the indefinite Studebaker run. "Spice" got lots of publicity in Chicago through Jack Lait's name being used in connection. Lait authored and added in producing the show, but has never received a cent from it and lost all interest long ago in the production. "Spice" is doing between \$16,000 and \$18,000 weekly in Chicago. The show is hooked up in the overhead at about \$7,500 weekly. The Shuberts claim to have advanced \$20,000 to the show since it opened in Atlantic City.

Sam Shipman, who is in Atlantic City writing a play, has denied it is for Fay Bainter under William Harris, Jr.'s management. Mr. Shipman has had four offers for the piece without having reached a decision on its producer. Shipman may feel a bit miffed over Harris placing Miss Bainter in "The Painted Lady," which was withdrawn shortly after opening. Shipman gave Harris "East Is West," which made a fortune for both while starring Miss Bainter. Shipman is reported to claim he was so insistent "East Is West" would get over that, to elicit his argument, he finally made an investment with Harris for the production in proof of his confidence, and, through so doing, secured a 30 per cent. interest in the show plus his royalty. In view of turning out one of the biggest hits of a decade, and for Miss Bainter, Shipman is said to hold the feeling Mr. Harris might have inquired what he had in mind for a payoff. Shipman is said to have been "Painted Lady" in mind for a long time. Though that piece now remained "Painted Lady" is scheduled for New York December 18.

STOCKS

The Blaney Producing Co., Inc., interposed three points of defense and counter-claims for \$13,000 damages in answer to a \$1,312.50 suit for rent on a Newark (N. J.) theatre instituted in the New York City court by the Rivoli Holding Co., Inc. The defense did not influence the court, judging from the verdict for the full amount in the plaintiff's favor. The Blaneys contended that lack of heat in the theatre damaged them \$10,000; a leaky roof did \$2,000 damage to scenery and the removal of a pipe organ from the theatre, which they assumed was part of the property and not merely leased, obstructed the use of valuable box seats for a time to their damage of \$1,000. The Rivoli Co. sued for three weeks' rent at \$437.50.

When the Drama Players Stock, which closed a long season here a few weeks ago, went to Oklahoma City for a season in the Liberty there, the name of the organization was changed to the Warfield Stock, after Theodora Warfield, the leading woman. J. L. Adams continues as manager of the company and Friday wired friends here as follows: "A new leading lady joined the Warfield Stock company, December 3, named Theodora Warfield Adams, eight pounds and with a real pair of lungs."

Albert Van Antwerp, who has been playing second leads with the New American stock, Spokane, for the past two months, has left the American following a disagreement with Albert McGovern, producing manager and leading man. Van Antwerp claims he was given two weeks' notice due to his making a complaint to Ned Doyle, the Equity ranking official in Spokane, regarding an alleged salary affair in which Camille Purdy, ingenue, was claimed to have lost a week's salary. Van Antwerp will go to his home at San Francisco after appearing in "The Hole in the Wall" after this week. He has written to the New York Equity office making charges against McGovern.

Edward Renton will open a stock in Houston, Tex., Jan. 7.

Maudé Fealy will re-enter Newark, N. J., with her stock company beginning Christmas at the City theatre. The house was owned by Joseph M. Stern but abandoned by him when he built the Tivoli. The City is close to East Orange from which Miss Fealy expects to draw. The experiment of placing stock in the Roseville residential section will be watched. Milton Byron is to return as Miss Fealy's leading man. "Her Temporary Husband" is scheduled as the first play.

A new stock opened this week at Bay Ridge (Brooklyn) in Keeney's. "The Woman in Room 13" was the opening bill, with "Nice People" to follow. Paula Shay is playing leads and Edna Buckler seconds.

Phyllis Gilmore, the understudy for the leads of the Proctor Players, Albany, N. Y., for many weeks, will leave to become the leading woman of the stock at the Colonial, Pittsfield, Mass.

LEGIT ITEMS

The cast for "April Showers," Lew Cantor's musical comedy, includes Harry Delf, author; Kathleen Martin, Ryan and Lee, Roland Grimes, Bertha Donn, Lewis and Brown, Rainbow Four.

Joe Flynn will be ahead of "Springtime of Youth," to open shortly in Boston.

Edward Royce will produce another musical comedy, although not at the Fulton, which was supposed to have been rented to him by A. L. Erlanger and Charles Dillingham to be permanent berth for musical shows. The house gets "Secrets," an English drama, which opens Christmas Day. "Cinders," by Edward Clark, has been accepted by Royce for immediate production, the score being by Rudolph Frim. The piece is founded on a Cinderella plot.

Jay Barnes With "Molly Darling" Jay Barnes, former general press representative for Oliver Morosco, is now general manager for Moore & Morosco. He has enterprises, and is in Philadelphia with "Molly Darling."

BED-SIDE CHATS

BY NELLIE REVELL

You've said it with records of old and new tunes.
Said it with egg-plant, melons and prunes,
Said it with mirrors, hair brush and combs,
Said it with invites to stay in your homes,
You've said it with quilts, pillows and slippers;
Said it with offers of long ocean trips.
You've said it with china, silver and glasses,
Life memberships and theatre passes;
You've said it with custards of delicious taste,
With ice cream and catsup, tooth brush and paste,
You've said it with letters, a carload or two,
Said it with scissors and library glue.
You've said it with Scotch, you've said it with rye;
You've said it with things that made me laugh and cry;
You've said it with talcum and comfy night shirts,
"??@!!@@!!" (Censored) but still my back hurts.

They say everything comes to him who waits. Now let's see what comes to her who unwaits. If a rather tall, thin faced slim woman, reminding of Eva Davenport, approaches you, don't scream. It's no ghost or mere resemblance of the retund comedienne. It is she in person, though considerably Hooveyized. No, she has not been sick—or worried. She is in perfect health and happy at having regained her waistline.

"Oh, Eva, dear friend, are you ill, or what happened to you?" I gasped when she entered my room recently, minus much of her former tonnage. "Nothing happened to me," she laughed, "I just got tired of carrying around so much avoirdupois—you know what I mean even if I can't say it. And if it's too much for me to say or spell, then it's too much for me to carry," she explained. By scientific dietings, she now tips the Fairbanks at 70 pounds less than she did last March and has unbelievably decreased her waist and other lines. She enjoys the surprise and even shock her new form affords her friends. She has thrown away her cane. "I never felt better in my life—not even when I was sixteen—ten years or so ago," she of erstwhile corpulence giggled. "I've starved before and nearly died besides estranging most of my friends," she proceeded, "but now I am getting thin and can still be a human being. Can get in a telephone booth (if it's large enough) and only need one seat at the theatre." "All I want now," she adds, "is a chance to show the managers that it was really me and not my size that was funny and that I can be funny without it." "But won't you miss it this winter?" I inquired. "You know it keeps us warm." "Nothing of the kind," she retorted. "There's nothing in the world so cold as cold fat."

Everyone digs up doctor stories for me. Louise Willets tells me this story, but she doesn't vouch for its authenticity—whatever that may be:

A woman was visiting in the country, and was taken very sick. The village doctor was called in, but seemed all at sea about doing anything for her. The husband finally asked him if he knew what was the matter with the woman and what could be done, and the doctor answered: "Well, if it was fits, I would know what to do, for I'm just hell on fits."

Her name isn't Mrs. Casey, but we will call her that. She is paralyzed; she cannot move or be moved without great caution. She is in a ward. She doesn't have a nice private room like some of us. She doesn't have the gorgeous flowers, fruit and expensive gifts that we have. She doesn't have half the company that I do. But she is the envy of more than one of us who see her two fine daughters come every day, rain or shine, to see "Mother, dear," and to feed her themselves, and to tie ribbons on her hair, to read to her awhile, to water the plant on the window sill, all things which we would do, but the daughters want to do for her. They are both employed all day, yet not a day in the year she has been here have they missed coming; and I, whose nearest relative is a thousand miles away, often wish for such devotion as Mrs. Casey's girls give their mother.

Perhaps my dear old boss, Percy Williams, got the idea from my recent columns that I was losing my nerve and remembering celery is good for the nerves, he shipped enough to rehabilitate me for a long time. Thanks, I'll keep my nerve up as long as I have friends like you to help me do it. I'm very thankful my eyesight permitted me to see those splendid chrysanthemums.

When Mr. Williams came in the other day he handed me a package, saying, "Here's something for your neck." I remembered the old gag about the girl who wanted something for her neck and got a bar of soap. I was afraid to open it in front of the nurse. It was all right, though.

Whatever illusions I may have had that I am good copy were dissipated recently. In taking me out of bed, the nurse always lifts my feet first before attempting to hoist me up. The other day she swung me up on my feet. I landed right in the waste basket that was standing near the bed. Now I'm wondering if she really is as ignorant as she pretends to be or if that was an accident. It's bad enough to be left on the galley in the overset, but to be entirely "scrapped" is awful.

Will Cressy calls attention to the fact that in Washington there is a bronze tablet in honor of the horses and mules who served in the World War. And adds, "Try and find one in honor of the actresses who served over there."

The other day Dr. Sayre, one of the professors of orthopedics, came in. As he walked past the cage in which my bird was busily singing he noticed that the little fellow was standing on one foot, the other one pulled up under his feathers as though to protect it. He reached his hand in the cage and gently drew the bird to examine it. The bird did not appear at all frightened, but seemed to realize that he was in the hands of a friend.

The sight of this tall, dignified but gruff mountaineer type of man holding the little songster in his big hands, examining its little sore foot and ministering to it; then taking the roosts out into the treatment room, washing them and putting them back in the cage was a sight long to be remembered by all of us who saw it.

How times change! When I was very young, and very small, my playthings were elephants; and my nurses and protectors—the ones who rescued me from the mud puddles and barbed wire fences on the circus lot—were canvasmen and hostlers.

And now that I am a real Forty-niner (but that doesn't mean I am a gold-digger) and am no longer small, my plaything is a canary; and the ones who now assist at my rescue from the mud puddles and barbed wire fences of life are nuns.

They can say all they want to about a "go! I love-cent elgar" being one of the country's greatest needs, but a noiseless carpet sweeper would help a whole lot toward conserving nerves.

Roy Moulton says: "If the nations really want Germany to pay the debt to France, let them make Germany dig and give France the boot-legging privilege."

Roy also says, "You can generally tell a guest from a baiter because the latter knows how to act in society."

Yes, Roy, they also know what fork to use.

I asked Will Hart if it was a precautionary measure bringing his lawyer, William Crossman with him when he called on me. He said none in the least, especially as his lawyer was also mine.

LITTLE THEATRES

The Bristol Players, Bristol, Conn., are having a new theatre erected by the community. The company's first attraction opens around Christmas. It will be "Adam and Eva."

The Green Mask Players, of Houston, Tex., are conducting a prize contest for one-act plays written by native Texans or students domiciled in the State. The contest closes Feb. 15.

If there are any playwrights in New Rochelle, N. Y., the New Rochelle Art theatre contemplates giving them first production preference. This new producing unit starts activities after the first of the year under Walter Hartwig's direction. A local picture theatre is being renovated to house the company.

The Literary theatre in Los Angeles. It gave its first performance at the Ebell Club and will repeat the program monthly. The initial offering was made up of two comedies by Millers, "Mescalite" and "The Forced Marriage," and a play of Maeterlinck's, "The Death of Tintagiles." The players are under the direction of Frayne Williams.

The executive board of the Kansas City Theatre, the local theatre guild, which presented "The Truth" as its first offering last week, for one night only, announces that the single presentation cost \$1,300. Although the box office receipts were but \$999 the board considers the initial offering showed a profit instead of a loss as a part of the \$1,300 expense was for material and accessories which can be used again. According to the report, the receipts of the new enterprise from September 1 to November 27 were 730 memberships at \$5 each or \$3,650, and the box office receipts for the "Truth," \$999, making a total of \$4,649, and leaving a balance after the expenses of the first performance of \$1,849.

"The Yellow Jacket" will be the next play offered by the new organization to be given December 29. It has never been seen in this city.

The playing of three one-acters by the Stockbridge Stock at the Metropolitan theatre, 24th street and Madison avenue, New York, has been postponed until Dec. 14. Heywood Brown, Don Marquis and Christopher Morely are the authors of the playlets.

With the installation of I. Robert Broder as director at the Irene Kaufmann Settlement, Pittsburgh, a Little theatre got under way there last week on a scale that promises. "Penrod" was produced by the embryos for seven nights, and several thousand persons viewed the performances. The entire production was put on by the settlement under Broder's direction, the scenery having been built and painted by the settlement talent, the costumes having been made by sewing classes there, and general accoutrements supplied through work of many months at the neighborhood institution. Broder was a former member of the Neighborhood Players of New York.

The Vagabonds, a little theatre group in Baltimore, opened their season Monday with Gilbert Chesterton's "Magie." The play was generally panned, but the local players were hailed with all the due acclaim which one might expect of local critics hailing local performers. The new theatre which the Vagabonds are occupying is a converted stable at 100 East Monument street, within the shade of Washington Monument.

Edna Shaw De Cew, formerly a member of the Alcazar stock, San Francisco, and who recently married, has been made director of the community theatre in Anaheim, Cal., her present home.

Sam Hume, director of the San Francisco Stage Guild, is in New York and is reported to have secured rights to "Six Characters in Search of an Author" for production at the League's San Francisco theatre, the Plaza.

BROADWAY STORY

(Continued from page 12)

"Little Nellie Kelly" at the Liberty. The others were affected in some measure, though there was no material slump by the leaders. The six outstanding non-musicals again proved the strong edge the drama has over the musicals this season. Three actually bettered the normal pace prior Thanksgiving and the other three held their own. "Rain" beat \$15,000 at Maxine Elliott's, "Merton of the Movies" with over \$15,100 reached the high water mark of "Captain Applejack" and "Seventh Heaven" went to capacity for a gross of almost \$13,000 at the Booth. "Hamlet" held its lead with \$19,200 at the Sam Harris, with "So This is London" in next honors at the Hudson with better than \$16,600. "Loyalties" continued at capacity at around \$14,000.

Of the early December productions "The Bunch and Judy" looks best, and it should settle down to smart business at the Globe. The new Dillingham attraction opened at a disadvantage so close to the holidays and has been fashioned into a smooth running entertainment. "Fashions for Men" at the National opened at the wrong time, and that applies to the newest mystery plays, "It Is the Law" at the Ritz and "Listening In" at the Bijou. If they can go through the period before Christmas without damage they should all stick for runs.

"The Bat" concluded a triumphant tour of the subway circuit last Saturday, playing two weeks in all the outlying houses. The final stand was at Teller's Shubert, Brooklyn, the clump mystery play grossing \$26,000 on the two weeks. "The Passing Show" played to \$14,500 at the Majestic, while at the other Brooklyn stand, the Montauk, "The Goldfish" drew \$8,500. "Make It Snappy" got \$1,600 at the Broad Street, Newark. "Partners Again" got nearly \$12,000 at the Bronx opera house and "Lillom" at the Riviera drew \$10,200 for a repeat engagement.

Nine Shows Have the Call

In the agencies where seats are sold at premium the report this week is that some of the shows rated as hits are slipping and the demand is now centered around nine attractions with the dramas holding the edge over the musical attractions. Of the latter the Ziegfeld "Follies" and "Little Nellie Kelly" are getting the strongest play, with "The Music Box Revue" reported as dropping in the point of advance calls.

The dramatic attractions are "Merton of the Movies," "Rain," "Loyalties," "Seventh Heaven," "So This is London," "The Fool," with the "Seventh Heaven" getting stronger each week, while "So This is London" is dropping slightly.

This makes nine out of Broadway's 48 attractions that the buying public is showing a decided preference for. "Merton of the Movies" and "Rain" are going along at about an equal pace, with women about equally divided in favoring the two attractions. "The Fool" is also up with the leaders in the point of demand.

Buys and Cuts About Even

The number of attractions which the brokers are holding outright buys for number 22, while in the cut rates there are 20 shows offered. This makes up practically 100 per cent of the attractions now running in New York represented either as buys or on sale in the cut rate agency with but three attractions on both lists. Those three are "Springtime of Youth," "East of Suez" and "Our Nell."

The complete list of "buy" attractions has "Lady in Ermine" (Ambassador), "Our Nell" (Bayes), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Springtime of Youth" (Broadhurst), "The Gingham Girl" (Carroll), "Sally, Irene and Mary" (Casino), "Merton of the Movies" (Cort), "Rain" (Elliott), "East of Suez" (Eltinge), "R. U. R." (Frazee), "Loyalties" (Gaiety), "Bunch and Judy" (Globe), "Hamlet" (Harris), "So This is London" (Hudson), "Little Nellie Kelly" (Liberty), "Spite Corner" (Little), "The Awful Truth" (Miller), "Music Box Revue" (Music Box), "Ziegfeld Follies" (Amsterdam), "Up She Goes" (Playhouse), "The Old Soak" (Plymouth).

One attraction in the cut rates last week beat the leader this week because of improving business. That was "Up She Goes" at the Playhouse. This is the first musical attraction to play the house and it

may have been the reason for the slow start in business, but the cuts kept the show going until it got noised around the attraction was to be reckoned with the winners as entertainment.

The full cut rate list Wednesday included "Our Nell" (Bayes), "Thin Ice" (Belmont), "Listening In" (Bijou), "Springtime of Youth" (Broadhurst), "Blossom Time" (Century), "The Love Child" (Cohan), "Liza" (Daly's), "East of Suez" (Eltinge), "Texas Nightingale" (Empire), "Hospitality" (48th Street), "Fantastic Fricasees" (Greenwich Village), "The World We Live In" (Jolson), "Shore Leave" (Lyceum), "Why Men Leave Home" (Morosco), "Fashions for Men" (National), "The Doormat" (Punch and Judy), "Abie's Irish Rose" (Republic), "It Is the Law" (Ritz); and "The Bootleggers" (39th Street).

In addition, the Shubert unit shows at the Central have also been offered at bargain prices for the past two or three weeks.

LEDERER'S 'PAIR OF PEACHES'

George W. Lederer's new musical show is in rehearsal. The name of "The Strawberry Blonde" has been discarded and a new title is being selected. The piece may be called "A Pair of Peaches."

In the cast are Ada Mae Weeks, Stella Mayhew, Marguerite Zender, Madeline Cameron (of the Cameron Sisters, who have separated), Evie Grieg, Keene Twins, Fred Heider, Jack MacGowan, Adolphe Link, Stanley Forde, George Neville, Joseph Smith Marba and William Cameron.

ISABELLE LOWE'S OWN PLAY

San Francisco, Dec. 13. Isabelle Lowe, leading woman at the Fulton, Oakland, has blossomed out as a playwright and her first contribution to the stage, "Little Miss Marjolaine," had its premiere at the Fulton last week. It scored a mild success. The story is a rather saccharine affair based on the "Sleeping Beauty and Prince Charming" fable.

In the cast besides Miss Lowe were John Miljan, Frank Darien, Henry Shumer, Vaughn Morgan, Walter Scott Weeks, Hedwig Helne, Frederick Green and others.

COPPICUS JOINS P. M. A.

F. C. Coppicus, identified with the Metropolitan music bureau, who recently entered the production field, was elected to membership of the Producing Managers' Association this week. He is readying a play with music called "Lola in Love." The piece is of foreign extraction and will not have a chorus.

In the cast are Hal Ford, Fay Marbe, Eddie Garvie, Eleanor Griffith, Lillian Lee and Florence Earl.

MARCUS SHOW CLOSING

The Marcus Show is reported to have posted notice of closing Dec. 23 at Haverhill, Mass., even with Xmas and New Year's weeks to follow.

It is reported the show has been running behind in salaries. Its owner or manager, Marcus, went into bankruptcy last spring.

Opera at Lyric, Cincinnati

Cincinnati, Dec. 13. Beginning Dec. 24, the Lyric theatre will undergo another change in policy, this time becoming the home of the Dunbar Opera Co. Victor Herbert's "Sweethearts" will be the opening attraction.

The leasing of the Lyric, it is said, will mark the temporary passing, at least, from local theatrical circles of Isaac W. McMahan and Jerome Jackson, who have managed that house several years. The sale of Gift's theatre, also managed by them, has just been consummated, the purchaser being the Jules Frankel interests.

Duncan Out of "Give and Take"

The Aaron Hoffman comedy, "Give and Take," produced by Max Marcin, was taken off Saturday for recasting. The principal substitution is to be for Augustin Duncan, who joined the show in rehearsal after resigning as director of the Equity Players in the Forty-eighth Street. George Sidney may be engaged.

When reformed and again rehearsed, the piece may go to Chicago for its initial big city showing.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (30th week). Eighth month and going strong, both house and attraction management expecting run to extend through season. Over \$10,000 last week, which means exceptional profit for show.

"Better Times," Hippodrome (15th week). Better times are coming for big houses. Hip reported in deal to really operators, but not likely for another year. Like most of list, business dropped last week.

"Blossom Time," Century (59th week). Holdover opera success and so framed one of best money makers in musical division. Good for some time. Last week under \$15,000.

"Bunch and Judy," Globe (3d week). New musical comedy well regarded and ought to settle for run. Business for second week went for gross of \$20,000 or bit more. Real pace of show will not be reached until after holidays.

"Chauve-Souris," Century Roof (46th week). Counts as one of most remarkable attractions ever known to Broadway. Its sustained \$5 top has never been approached. Two weeks more of current bill, fourth program opening Jan. 4.

"East of Suez," Eltinge (13th week). Final week for making Woods attraction of English authorship and listed among most interesting dramas of season. Dipped under \$10,000 for first time last week, but closing due to differences in cast.

"Fashions for Men," National (2d week). Delightful comedy from pen of Molnar. Splendidly staged and excellently directed. Business good, but true line on attraction's real strength hardly to be gained in natural dull period up to Christmas. In five days little under \$6,500.

"Follies," New Amsterdam (28th week). Seat sale extends into late January and continuance of Broadway's money leader looks assured until Washington's Birthday. Will then make only important statement. Pre-holiday slump affected business \$3,000 over Thanksgiving week, \$33,600.

"Greenwich Village Follies," Shubert (14th week). Business pace following Thanksgiving and until Christmas has slackened, though gross here last week went to nearly \$20,000. First time show has missed that mark since opening.

"Gringo," Comedy (1st week). Only premiere this week, but producer took advantage of booking, house becoming available when "The Romantic Age" ended short stay last Saturday. Premiere postponed from Tuesday to Thursday.

"Hamlet," Sam Harris (5th week). With John Barrymore this advance guard of Shakespearean show is standing up to remarkable business. Very little difference last week over normal pace before Thanksgiving. Takings \$19,200 or a bit better.

"It Is the Law," Ritz (3d week). New mystery thriller that was given good send-off and has been doing fairly good business. Pace between \$7,000 and \$8,000, which should jump after holidays.

"Kiki," Belasco (55th week). Dramatic run leader of list, with strong indications of it completing second season. Business holds up to big money, with box-office trade most lively. Nearly \$15,000.

"Lady in Ermine," Ambassador (11th week). One of smartest draws and best of season's opera-flock. Has done big business on lower floor from start. Last week gross went little under \$12,000.

"Last Warning," Klaw (8th week). Holding to even trade, with pace after middle of week. Virtual capacity, and indications are for big run, on shortly after holidays. Last week trade slightly off, with gross nearly \$11,000.

"Listening In," Bijou (2d week). Mystery thriller accorded good notices and build during week, going to capacity Saturday night. If it can weather next two weeks, ought to land. \$5,000 for first week.

"Little Nellie Kelly," Liberty (5th week). Stands on par with "Follies" in agency demand. Last week biggest eight performance week since arrival on Broadway. Takings nearly \$23,000. Clinch until summer.

"Liza," Daly's 63d St. (3d week). New colored show won favorable mention all around. Business not big but profitable. Cut rates are aiding.

"Loyalties," Gaiety (12th week). One of Broadway's real capacity hits, all performances going clean. English dramas have ever clicked here in anything like

equal measure. Gross nearly \$14,000.

"Merton of the Movies," Cort (5th week). One of strongest of new Broadway crop that lived business through November. Big in demand and sell-out, gallery only excepted. Drew well over \$15,000 last week.

"Music Box Revue," Music Box (8th week). Managed to sell out last week except for boxes. Takings little under \$29,000. Scale at \$5 top makes it difficult for show to maintain pace, which is next to "Follies."

"Our Nell," Bayes (2d week). One of attractions that braved dull period between holidays. First week disappointing, but management will try further with it. Musical novelty that should have landed. Around \$6,000 first week.

"Rain," Maxine Elliott (6th week). "Bear" of new dramas; going clean at all performances and considerably over capacity. Is demand leader, with "Loyalties" and "So This Is London!" in next honors. Got \$15,000 again last week.

"R. U. R.," Frazee (10th week). Novelty in dramas produced by Theatre Guild and moved uptown from Garrick. Has been doing fine trade to date on Broadway. Last week about \$10,000.

"Sally, Irene and Mary," Casino (15th week). Dropped off last week along with most of others, takings dipping under \$11,000. Sure to come back to big money at holiday time.

"Seventh Heaven," Booth (7th week). Another dramatic hit that looks anchored for season. Got about all house will hold last week in eight performances, gross being \$13,000.

"Shore Leave," Lyceum (19th week). Final week for this early Belasco arrival. Business averaged \$10,000 and over and ought to do well on tour. Next week "The Merchant of Venice," with David Warfield.

"Six Characters in Search of an Author," Princess (7th week). Novelty drama that is making little money in little house. Last week pace of \$5,000 was almost as good as Thanksgiving week.

"So This Is London!" Hudson (16th week). Non-musical leader of all attractions topped at \$250 ("Hamlet" is \$3 top, with \$350 Saturday night). Last week Cohan comedy again hit its stride of \$16,600.

"Spite Corner," Little (12th week). Will doubtless remain for holiday trade and perhaps longer if profit can be made. Has not been able to get into stride predicted for it. Last week was off, takings about \$6,500.

"Springtime of Youth," Broadhurst (8th week). Another week for this opera, which did not command real draw. House will probably get another musical show for Christmas. Last week it did under \$8,000.

"The Awful Truth," Henry Miller (13th week). Slackened theatre trade noted along line affected gross here about \$1,500 under normal pace. Takings, \$10,500.

"The Bootleggers," 39th Street (3d week). House guaranteed for three weeks and management of attraction due out next week. Under \$5,000 last week.

"The Doormat," Punch & Judy (2d week). Opened Thursday last week, closed Saturday, after hearing panning. House is playing Tony Sorg's marionets on off matinee days.

"The Fool," Times Square (8th week). Dramatic hit. Fooled some wise showmen before opening and after. Took about three weeks to get stride, and since then has drawn corking trade. Last week takings were \$15,000.

"The Fighting Girl," Earl Carroll (16th week). Went off last week like other musicals and many of intermediate dramas. Pace between \$14,000 and \$15,000. Regarded as one of best \$250 shows in town.

"The Love Child," Cohan (5th week). Now figured to stick well through winter. Big matinee draw helping pace; nearly \$9,500 last week.

"The Lucky One," Garrick (4th week). Final week for this English play, which it was decided to limit after first week. Guild will produce "The Tidings Brought to Mary" as Christmas card.

"The Old Soak," Plymouth (17th week). One of standard comedies produced this season. Trade fluctuates similarly to others except limited few smashes. Has made money from start. Last week about \$10,700. First time under \$11,000.

"The Texas Nightingale," Empire (4th week). "Rose Briar" with Billie Burke, opens here Christmas. "Nightingale" doing medi-

USUAL PRE-XMAS BIZ IN BOSTON LAST WEEK

"Bulldog Drummond" Gets Going After Slow Start—Russian Opera Draws \$12,000

Boston, Dec. 13.

Last week found most of the legitimate attractions registering lower grosses than for some time, with little improvement expected until Christmas.

In but two instances were there exceptions. At the Hollis "Bulldog Drummond," which opened rather flat, got going about the middle of the week and business kept piling up until Saturday night it was necessary to place the orchestra under the stage. This was entirely unexpected, and it looks now as though this show will run strong for the next two weeks, when it will move to make room for "Lightnin'."

The other was the Boston opera house, where the Russian Grand Opera Co. opened last week. This company, playing in Russian, was not expected to develop any great strength, but at the count-up Saturday the gross was above \$12,000. This was at a \$3 top. This is the final week of this company at the big uptown house of the Shuberts, and the house will be dark for a week until Walter Hampden takes it over on Christmas Night with his Shakespearean program.

"The Bat," that has been running so strong at the Wilbur, and now on the 15th week, showed the first signs of weakness last week. The gross was in the neighborhood of \$12,000, off considerably from that registered on the weeks that have gone before. For an explanation of this it is said that "Bulldog Drummond" drew away from the mystery show somewhat, and also that it is pretty nearly finished up with the business that can come to a show in this city. The field for drawing is limited and has been about exhausted. The show is good for a couple, and perhaps three, weeks more, and then it would not be surprising to see it pull out. Action in this respect will depend greatly on how things shape up on the holiday weeks.

"The Dover Road," second week at the Plymouth, got away to a rather slow start, in company with most of the shows in town, but picked up as it went along. It recorded better than \$7,000 and is looked to hold up to this mark this week.

In the final week here White's "Scandals" did \$19,000 at the Colonial, a sharp drop from the business of the preceding week. "Orange Blossoms" is in the house for two weeks; due to make way for "Good Morning Dearly."

Frank Tinney is finding the going rather hard at the Shubert. Coming in on the heels of Eddie Cantor, this should be expected. The gross last week was under \$15,000, and no signs of being better this week. Whether he will play the house on the week before Christmas is questionable. It would not be surprising if the show closed for that week, leaving the house dark.

Estimates for last week:

"Orange Blossoms" (Colonial, 1st week). Current. Town alone for opening.

"Captain Applejack" (Tremont, 5th week). Credited with \$10,000 last week. "Abraham Lincoln," which played at the Hollis three

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ore business, with last week's takings under \$7,000.

"The Torch Bearers," Vanderbilt (16th week). Final week for this clever satire on little theatres. Had averaged between \$7,000 and \$8,000 and ought to make good on tour, which begins Christmas. House dark week, then James Montgomery's "Glory" opens the 25th.

"The World We Live In," Jolson's 59th St. (7th week). Brady's "Insect Comedy" is commanding certain trade and as dramatic novelty ought to remain for run. Last week \$9,000. Listed to move better town, and pace should then quickly improve.

"Thin Ice," Belmont (11th week). Moderately paced comedy which has been making little money and will remain until after New Year. Around \$5,000 last week.

"Up She Goes," Playhouse (6th week). Best indication of this Brady musical is interest displayed in ticket agencies. Last week was around the \$9,000 mark, pace this week claimed as good as Thanksgiving week and run predicted.

"Whispering Wires," 49th St. (19th week). Until last week this one has held own with other mystery plays and will doubtless stay through winter. Bit under \$7,000 and first time under that mark.

"Why Men Leave Home," Morosco (4th week). Slipped off with rest of its last week's pace, being around \$8,000. Trade here has been profitable, though not big, and management claims run in sight.

BRIGHT LIGHT OF GLOOM WEEK, PLAYHOUSE, CHICAGO, CHANCES

"He" May Shake Off Hoodoo—"Spice" Sprightly Starts Through Jack Lait's Popularity—Usual Ante-Holiday Bump

Chicago, Dec. 13.

"He Who Gets Slapped" promises to return a smile to Lester Bryant's face. Those aware of the struggles of the young magnate at the Playhouse this season realize this is news worthy of the introduction to this week's box office report.

With Sam Harris presenting it under Joseph Gates' direction, "He" got started at the Michigan boulevard house Monday—even giving Bryant something to worry about, on top of all his troubles of the year, until nearly an hour after the usual curtain time for the premiere. Something happened with the transferring of the company's scenery in town, delaying the curtain and causing the morning newspaper critics to hold over their reviews. Once started, however, the piece swung into favor, and on the week-end crept into figures that have been strangers to Bryant all season. The town's pulling hard for everybody concerned with "He" and if ever a presentation is being swept toward the goal of prosperity by word-of-mouth advertising it's the present Playhouse card. In case the piece doesn't hold strong, it's going to be hard to diagnose the Playhouse situation. At present there is a grin on Bryant's face, and the "regulars" in town are hoping it will develop into a broad smile.

It's not news to say shows in town went into a slump after the Thanksgiving week turnout. That's the customary precedents year in and year out. Neither is it news to predict off-business until after the Xmas shopping is done. That's also an annual happening. No changes are looked for in the traditions of the year. The only expectancy is how business can be kept from going to lower points than in other years. Sunday night's business this week didn't augur well for the majority of the shows in town to withstand the scarcity of patronage. But that's another story for next week.

"Last Two Weeks" reads the placard in front of the Central, housing "A Bill of Divorcement." There in ends all the good ambitions of Allan Pollock to prove Chicago would take to his play if given a chance. Just chalk up another regretful experience, heavily engrossed with financial losses to the actor-manager-owner who would proceed onward, supported by his own bankroll, attempting to disclose the alleged error in judgment of established producers. This time Pollock is unfortunately involved. Sometimes these ideas win; oftener, however, they lose. When anybody makes the gamble that Pollock made the good sports in town pull hard for victory. Pollock was given every break, particularly by the newspapers, but the public just did not want the piece.

Going as far back as the days of "Bunty Pulls the Strings," Chicago playgoers haven't rushed with any alarming speed to plays carrying high valued literary trademarks. There's a good two weeks' clientele for such plays here, but when the managers book them longer, misfortune hits those concerned. This is one of the important angles that close students of the local situation have ferreted out. "A Bill of Divorcement" didn't even get this two weeks plays, yet Pollock tried to cut into traditions and lost.

It is now intended to keep the Central open, with Pollock trying a new play called "Why, Certainly," a farce comedy by H. M. Harwood. This premiere is listed for Christmas day.

"Has 'The First Year' been booked in the wrong house?" This question is penetrating the talkative sections of the loop because of the "big flop" done last week over the previous week. Something like \$7,000 was cut off the Thanksgiving week business for the Craven piece. When "The First Year" fails to draw two-thirds of a house, there isn't the same atmosphere for the play as if the vehicle was housed in a more intimate theatre than the Woods. It is reported some of the strength of the play is removed under these conditions. Whether or not this is so, "The First Year" isn't doing anything out of the ordinary at the Woods, now that Thanksgiving week which furnished the strength of the play. It's far from being the "smash hit" and the booking offices in New York will vouch for the figures that causes these deductions to be made. Of course time only will properly disclose the accuracy of the present situation for "The First Year."

"Spice of 1922" at the Studbaker and "He Who Gets Slapped" at the Playhouse furnished the premiere of the week. Managerial entanglements lent a pyrotechnical touch to

the arrival of "Spice," but Jack Lait's popularity in the loop (his legion number of pals turned out en masse despite the fact Jack didn't come on or appear to care for the affair) started off the piece on all recognized cylinders of success. It must be gratifying to the world-famed short-story writer to observe the manner in which the newspaper boys opened up for "Spice." They went the limit because Jack's name was attached to the piece. Now and then a line would be uttered on the stage, and a whisper of "That's Jack Lait, all right, all right!" would be heard. An avalanche of wise cracks and good laughs brought out the applause on the opening night that reminded all that a good "Old Home Week" was being celebrated without the host present. If Jack had been present to answer a curtain call, wearing the "benny" and cocked hat, the home guards could have joyously rounded out "The End of a Perfect Day," but it had been inside reported for several weeks that Lait was "off." "Spice," "Music Box Revue" stole slightly in at the stretch ahead of the Jolson show on the week. Another curbside exhibition by the "specs" was noted in front of both the Colonial and the Apollo quite forcibly Saturday night. This indicated the call for both shows at the "stands" was off, yet no kick was forthcoming for the gross receipts each piled up on the week. The Colonial attraction is now on its last four weeks, with the Jolson stay an uncertainty. The Jolson attraction is the record rubber ball affair of the town, bounding to unbelievable heights when there is any kind of show-going in the loop.

"So This Is London!" is now selling seats eight weeks in advance, quite indicative the play has caught on with usual Cohanesque touch. "Shuffle Along" continued its healthy call at the Olympic, and now plans extra performances for the holidays with a midnight show on New Year's Eve, probably being the only loop show that will have such a performance. With the special performance the company will give next Monday afternoon for the benefit fund of a local newspaper, there'll be plenty of excitement around the Olympic for the next fortnight.

"Six Cylinder Love" got good profits from the first 10 weeks of its stay at the Harris, but it's not in the air for the piece to hold after the holiday trade. "Captain Applejack" is talked of as a successor to "Love" Jan. 7.

When "Kempy" was announced for the Selwyn, this report predicted an average business of \$5,000 for the Nugent piece. Under the conditions of the opposition, and the fact the piece was only in, waiting for the arrival of "Partners Again" (Dec. 24) it was quite evident there wasn't a big chance for "Kempy" to swim any faster than it has. When this piece arrived the loop had its full quota of small town plays, and it has only been by hard newspaper campaigning that the business has remained where it has.

William Hodge is mixing plenty of satisfaction and worry at the La Salle with "All of Us." Ridiculed for using the Henry Ford's endorsement of his play by one of the critics, and starting away on light business, Hodge had an uphill fight to make, but he conquered the situation with business leaping in bounds until now there is much worry as to what will become of the piece since "Demi-Virgin" comes in Dec. 24. Hodge doesn't want to leave town. The Shuberts haven't a house at this writing to give him. There's no question but what Hodge could remain at the La Salle for at least two months more. His is bona-fide popularity. If "Demi-Virgin" doesn't catch on, it will be another of those unfortunate situations for the house.

"Greenwich Village Follies" did better by \$3,000 than the checkers tabulated on the premiere week, but while every attention is being given the entertainment it can't hope for big business with the present draft it is executing. Scare was hurled into this engagement after the Thanksgiving business waned.

It's interesting to observe the interdependency of the Chicago playgoer this season. Irrespective of what printing shows put on the boards, irrespective of what newspaper publicity is resorted to, the playgoers here are winning the prize of all places for vast differences in gross receipts on consecutive nights. A play may open to \$3,000 and then drop to \$600 on the following night. This means nothing despite the general rule that a

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PRE-CHRISTMAS DULLNESS HITS PHILADELPHIA HEAVILY

Everything Bearish—"Abraham Lincoln's" Return Did Little—"Good Morning Dearie" Alone of Musicales Makes Good Showing

Philadelphia, Dec. 13. The slump that came last week in the business at the legitimate houses was more disastrous than generally expected. It particularly hit the three serious shows which opened Monday, but even the musicals were affected.

Right now the situation up to Christmas looks rather gray. The Shubert will be dark next week, although "Tangerine" has been one of the real money makers and could probably weather the storm. Added to this, the Adelphi with "To Love" has decided not to attempt it. This Grace George drama opened rather weakly and business was depressing all last week, with no sign of much improvement this week.

"Abraham Lincoln" returning to the Broad where it played to big business two years ago, has been another disappointment. This show is in for only two weeks.

"Anna Christie" at the Walnut showed more promise, but business was below normal last week. This was despite a set of glowing notices.

"Blossom Time" took a big drop at the Lyric after steadily improving and finally reaching a pinnacle with a gross of virtually \$21,000. Last week, Monday and Tuesday saw fractional houses, and the slump was again to be noticed Thursday. It's problematical whether this drop will be continuous or not. No end has been announced as yet for the engagement. Eighth week.

"Tangerine" at the Shubert and "Good Morning, Dearie" at the Forrest have kept their heads above water, and have come pretty close to sharing what was left of Philly's theatrical business after the crash came. "Dearie" will definitely run until Dec. 23 (making five weeks) and with "Tangerine" out a week ahead, the Dillingham show ought to have its own way with what business is left.

The only possible opposition might come from "Molly Darling" at the Garrick which, however, has not yet shown on which side of the ledger it may be placed. After an opening week's gross of \$16,000, this musical comedy took a dip the first few days of last week and didn't recover entirely.

A rather unusual condition of things exists this and next week with Mantell coming into the Broad next Monday, as the only opening. This is an unusual time of year for Mantell to pay his annual visit, and just what he will do in this week before Christmas is a thing of doubt. Four openings Christmas day, one less than last year. "To the Ladies" at Garrick, "The Guilty One" with Pauline Frederick, Adelphi; "White Scandals" at Forrest, and "The Passing Show of 1922" at Shubert. This will leave "Anna Christie" at the Walnut to coast through until Dec. 30, with "The Monster" opening Jan. 1, together with some attraction succeeding Mantell at the Broad—possibly "Captain Applejack." The 8th will see Ed Wynn at the Forrest with "The Perfect Fool" and "The Dover Road" is an underliner for the Walnut for Jan. 23. This leaves as a question mark the Lyric which will probably break in with a successor to "Blossom Time" about Jan. 1. "The Guilty One" is likely to make way for "The Cat and the Canary" by about the second week of the new year.

Estimates for last week:

"Abraham Lincoln" (Broad, 2d week)—Did little on return. Scarcely grazed \$8,500.

"Tangerine" (Shubert, 4th week)—Dropped with rest, but not with the thud registered by some of the rest. This show has shown real building power, and without aid of holidays, reached \$22,000, with prospects of being able to do as much this week. Understood to be only question of terms which keeps it from staying in next week. "Passing Show" Dec. 25, for three weeks.

"Good Morning, Dearie" (Forrest, 4th week)—Held up to good level and overcame some of weaknesses shown upstairs. This show most encouraging of all in town last week during slump. Went to over \$23,000. "Scandals" Dec. 25.

"Molly Darling" (Garrick, 3d week)—Dropped about \$2,000 from opening week gross of \$16,000, but showed promising signs of being able to hold out for allotted four weeks. "To the Ladies" Christmas.

"Anna Christie" (Walnut, 2d week)—Received enthusiastically by press, but crowds didn't respond. Hope is still expressed it will build this week, hold its own next week, and ride through to some real profit during holidays. "The Monster" Jan. 1.

"Blossom Time" (Lyric 5th week)—Took plunge downward after \$21,000 gross week. Claimed it touched \$17,000, with two very weak

nights. Loss about evenly divided between downstairs and balcony. No underline mentioned.

"To Love" (Adelphi, 2d week)—Mixed notices, and despite some slight draw, didn't seem to build as hoped. Indications discouraging and decided to close house week before Christmas rather than let Grace George drama attempt the heavy running. This will confine run to two weeks. Last week's gross around \$7,000.

SHOWS IN CHICAGO (Continued from page 16)

success must run along even after chopping off the usual business for all openings.

Much of the show romance in Chicago is gone for the veteran showman who likes to observe a response to a campaign. Chicago is rich with theatrical money, with the playgoers wondering why New York offices still think that a show holding only a draw of \$7,000 in New York should be expected to come to Chicago and whack out \$14,000, even with important changes made in the cast. To draw this rich money Chicago demands the best these days, and to give the best the producers are forced to add to their road expenses. Then when a slump does come, there is a greater loss here for the producer than in New York. When the New York producers catch up with the way the Chicago playgoers have changed their theatrical tastes, better off will be everybody concerned, say those who apparently know whereof they speak.

Last week's estimates:

"He Who Gets Slapped" (Playhouse, 1st week). Everybody boosting, with play threatening to bring house out of hoodoo season. Will be carefully nursed on strength of \$9,000 week.

"Spice of 1922" (Studebaker, 1st week). It wasn't show; wasn't theatre, instead it was Jack Lait's name that brought big premiere. Recorded at \$18,000.

"Cat and Canary" (Princess, 14th week). Seated nicely in long run saddle, with no prospects of tumbling off for some time to come. Al Spink caring for both ends. Easily reached \$14,200.

"Music Box Revue" Colonial, 4th week). Reported around \$32,000, with New Year's-Eve prices announced at \$8, and promises to be sold out early. Thoroughly liked.

"Bombo" (Apollo, 12th week). Bounded along close to \$31,000, with prospects of \$10 for New Year's Eve.

"Six Cylinder Love" (Harris, 10th week). Demand fell off at hotels, but tipped nicely at \$10,000, yet considered "through" for big call. Will be held for holiday rush, with "Captain Applejack" probably to follow.

"Thank-U" (Cort, 15th week). Is holding better than any of other small town plays in town, doubling own popularity with this theatre's established clientele. First to announce at least four matinees for Xmas week. More big profits on \$11,000.

"The First Year" (Woods, 5th week). Reported gross of \$11,000 for Monday night; \$13,000 Tuesday night, indicated biggest trade came from "buy." Will be closely watched in this house. Little over \$14,000 (\$7,000 drop over previous week).

"Kempy" (Selwyn, 4th week). Unfortunate opposition greeted this well-liked piece, causing prediction in these columns that the "money-play" would average \$8,000. This is what the piece has been doing. Now that "He" caught on at Playhouse, all chance of "Kempy" being switched there gone. Leaves Dec. 24, with "Partners Again" to follow for much heralded engagement.

"The Czarina" (Powers, 2d and final week). Went around \$9,000, with Otis Skinner opening Monday, another limited engagement.

"Shuffle Along" (Olympic, 4th week). Breezed around \$17,000 with new records promised during holidays. Solid hit.

"Lightnin'" (Blackstone, 6th and final week). Record engagement at all times for Chicago spoiled with death of the creator of same (Frank B. Chatterton) in "La Tendresse" opened Monday night.

"So This Is London" (Cohan's Grand, 3d week). Moving fast, typical Cohan swing. Promises to leap high ere long. Given out as \$13,500.

"For All of Us" (La Salle, 3d week). Town's surprise. Hit off \$11,000 by hard campaigning, giving William Hodge more confidence to bull-streamerize Henry Ford's en-

ISADORA GOING BACK Returning to Moscow, Dancer Says in Speech

Baltimore, Dec. 13. Isadora Duncan told her audience in Baltimore last night that she is going back to Moscow soon.

This statement came during a ten-minute speech made at the conclusion of her dance program, which was marked by many interpretations of an extremely somber mood.

In her speech Miss Duncan said she was not a Bolshevik, but that she had brought a message of love (didn't mention brand) to Baltimore, because she had seen the suffering on the other side and had been deeply affected by it. She said that she could still teach little children to dance gaily, but that she herself was unable to do it.

The speech was made before a half-empty house, in contrast to the multitude which had watched her performance, drawn, perhaps, in the hope she would pull a "stripping Cupid" stunt, and was disappointed when she didn't.

The nearest Isadora reached a flash display was at one time when she came perilously near exposing her left breast.

At the conclusion of the dances, the audience, which packed the Lyric here, arose to go. When the dancer began to speak most of them kept on their way. Even her speech failed to arouse any enthusiasm, and when she pulled the love stuff, the audience still kept their hands in their laps.

SHAW TRANSLATION

Mme. Kalisch's New Play Produced by Lee Shubert

"Jitta's Atonement," the new Mme. Bertha Kalisch starring piece, went into rehearsal this week under John Harwood's direction. B. Iden Payne will not stage it as previously announced.

It is a Lee Shubert production, although the star is financially interested. Its distinction is that George Bernard Shaw translated it from the Austrian of Siegfried Trebitsch, the first translation of its kind done, to oblige the star, who is a personal friend of Shaw's.

The play is current in Copenhagen and was produced in Vienna. Mme. Kalisch will introduce it locally, to be followed by a new play by Herman Sudermann, especially written for her.

STOCK AT ACADEMY, BALTO.

The Academy of Music, Baltimore, went dark last Saturday. The house started the season as a stand for Shubert unit vaudeville, ending that policy last week. Instead of straight vaudeville, the Shuberts have arranged for a production stock plan to be managed by Henry Duffy and A. L. Smith, who are successfully conducting the President, Washington, along such lines. "Able's Irish Rose" is in its third week at the latter house.

NEW MEMBERS IN "ANGELO"

The Leo Carillo play, "Mike Angelo," has been rewritten and several changes made in the cast with Wanda Lyons, Dorothy Mackaye and Grant Stewart the new members.

It is now in rehearsal, and is to reopen in New Haven Christmas night.

dorsement. Forced to vacate house Dec. 24 for "Demi-Virgin."

"Bill of Divorcement" (Central, 6th week). Two weeks' closing notice up. Reported around \$5,000.

"Greenwich Village Follies" (Great Northern, 2d week). Misjudging scale of prices checkers gave this attraction \$3,000 short on premiere week. Really did little over \$21,000. Slumped second week, however, with reported gross of \$17,700.

SHOWS IN BOSTON

(Continued from page 16)

seasons ago, is scheduled to open here Christmas.

"The Dover Road" (Plymouth, 2d week). Got away with about \$7,000 for first week, starting off weak and building up toward the finish.

"The Bat" (Wilbur, 15th week). Poorest week of run; about \$12,000. Said to be a fair advance sale recorded that will carry it along for couple of weeks, at any rate.

"Bulldog Drummond" (Hollis, 2d week). Surprise of week. Started off slow, but took brace and finished with gross of \$10,500.

Russian Grand Opera Co. (Boston O. H., 2d week). \$12,000 first week. Considered exceptional for company playing entirely in Russian.

FILM AT ASTOR Rented House May Play Pictures Remainder of Season

The Astor, New York, the lease for which the Shuberts renewed for a long term period recently, will remain in pictures for the balance of the season. Robertson-Cole are reported having secured the house under a rental arrangement starting the first of the year, the picture producers to use the Astor for exploitation purposes. It is said R-C will pay \$4,000 weekly for the bare walls.

For the last several seasons the Astor has been used for special picture exhibitions, in spite of its moderate size and because of its prominent Broadway location. William Fox is the present picture tenant. Fox started the season out with both the 44th Street and Lyric rented for specials. When the Shuberts arranged for "Robin Hood" at the Lyric, Fox agreed to switch to the Astor, changing the feature at the time. Fox has the 44th Street under rental until the end of the month, but the house went dark several weeks ago and will revert to the legitimate Jan. 8, at which time the Moscow Art theatre will open there.

CHICAGO BOOKINGS

Windy Town's Layout Until February

Chicago, Dec. 13.

Barney Bernard and Alexander Carr come to the Selwyn Dec. 24 in "Partners Again." On the same day "The Demi-Virgin" will open at the La Salle. Frances Starr in "Shore Leave" starts her engagement at Powers, Christmas day. "Why, Certainly" will be introduced by Allan Pollock at the Central on Christmas day.

"The Book of Job" will be a third attraction opening here Christmas—but the theatre is not yet announced.

"The Invisible Empire" comes to the Aryan Grotto Dec. 30, where home talent flourishes, and there is interest in the announcement that this is a play about the Ku Klux Klan. "Orange Blossoms" will come to the Illinois the last day of the year. "Sally" will open at the Colonial Jan. 7. Eddie Cantor in "Make It Snappy" is due at the Apollo about the same time; not certain yet. Elsie Ferguson in "The Wheel of Life" at the Blackstone Jan. 8, and "The Last Warning" there Feb. 5.

BACON'S WIFE SOLE LEGATEE

By direction of Surrogate Cohan, Adolph C. Klend, one of the transfer tax State appraisers attached to the local branch of the State Tax Commission, was appointed appraiser of the New York property left by Frank Bacon, who died at Chicago, Nov. 19, for the purpose of assessing whatever taxes, if any, may be due to the State, under the inheritance tax laws.

The action of the Surrogate was based upon a petition filed by Jennie Bacon, of Bell avenue, Bayside, L. I., widow of the decedent, through Lloyd W. Moultrie, of 608 Security Building, Los Angeles. In her petition Mrs. Bacon claimed that her husband died a resident of Santa Clara County, Cal., and that no letters testamentary or administrative upon his estate had been granted to her.

At the home of Mrs. Bacon it was stated that Mr. Bacon had left a will naming her sole legatee and executrix, and that Mrs. Bacon, accompanied by her two children, were now on their way to Santa Clara County to probate the document. No one in authority at the Bacon home at Bayside was able to give an estimate of Mr. Bacon's estate.

Mr. Bacon was a member of the Friars, Lambs and Green Room Clubs, and second vice-president of the Actors' Equity Association, as well as a member of several fraternities. He was laid to rest at Mountainview, Cal. His daughter, Mrs. Bessie Allen, is the leading woman of his play, while his son, Lloyd Bacon, is a director for Lloyd Hamilton.

Legit House in Charleston, W. Va. Charleston, W. Va., Dec. 13.

The new Kearse, seating 2,000, is open and gives to this city a house which will allow for the presentation of the legitimate. It is something which Charleston has lacked for half a decade.

The theatre will be devoted to pictures and legit attractions. Eugene Quigley, of Chicago, is resident manager.

NO OUTDOOR BILLING A BAD BUSINESS CAUSE

Booking Experts Concede it a Reason—They Want It Restored

The absence of outdoor billing of legitimate attractions this season has drawn the attention of several booking experts and they have now admitted that variation from theatrical road practice is an important contributory cause of bad business outside of New York. One of the booking executives addressed a notation to the head of a major office stating the sooner houses out of town reverted to the billboard method of advertising it was his opinion the quicker business would improve.

Rules made when Erlanger and the Shuberts formed the present booking combination and the regulations forced by managerial associations in the various week stands, are claimed to have handicapped publicity of road attractions to such an extent that showmen are asking for revision that will at least restore the billboards. The week-stand managers, in seeking to lower operating costs, found no bar to their suggestion to eliminate outdoor billing and the big offices on top of that made a provision in sharing contracts that the houses participate in newspaper advertising to an extent of not over \$200 weekly.

It is claimed that not only have the individual houses in the week stands thrown aside outdoor billing, but also the Erlanger and Shubert houses in those cities. Wherever there is an association it has become a fixed rule to allow no billboard publicity. That stands for Boston, Chicago, Cleveland and Philadelphia, the managers there stating they "do not believe in it."

In some of the week stands where outdoor billing has not been entirely done away with, it is limited to such an extent that little value is secured. The Pitt, Pittsburgh, has but ten three-sheet boards. That is also true of one of the big houses in Detroit, while there is none at all for one or two houses in Cleveland.

Kansas City, Cincinnati and St. Louis are using about twenty-five boards each, but in no case in the important road stops is there space available that the road attractions deem necessary. There has been no similar curtailment in the one-nighters and strong attractions have been billing freely and claiming the better business noted in the small stands is the reward.

KLAW LIEN VACATED

A mechanic's lien for \$107,488.12 which was filed against the Klaw theatre, New York, June 22, 1921, was ordered vacated by the New York Supreme Court, the order also disposing of the suit. Jardin Co., Inc., which built the theatre, was the plaintiff against the Klaw Realty Corp., owners of the Klaw. The lien was levied for moneys alleged due, Jardin Co., Inc., subsequently starting action to foreclose the lien. The Walk Co. (Klaw spelled backwards) defended through Dittenhoefer & Fishel, generally denying and counterclaimed for \$52,325.66 overpaid for alleged defective work. The Jardin Co. has since been adjudicated a bankrupt.

LAMPS HOLD BACK OPENING

The Selwyn's production of the foreign novelty drama, "Johannes Kreisler," set for its premiere Monday night, has been set back until Wednesday evening next.

The production will be ready for the original date, but six large lamps with special lenses are still on the high seas. The necessary lights are aboard a freighter, due Saturday, but will probably not dock for several days afterward due to heavy storms in the steamship lanes.

There are 24 special lamps in all for "Kreisler," all operated from back stage.

FRED SANTLEY VICE BRIAN

Saturday Donald Brian will leave "Up! She Goes." W. A. Brady's musical production of "Too Many Cooks," which is running at the Playhouse. He will be relieved by Frederic Santley.

It is said the role was not suited to Brian.

FOREIGN REVIEWS

THE HAPPY ENDING

A letter is delivered, informing the wife she has inherited a fortune from an old friend of the family in their younger days. Circumstances lead the husband to be suspicious of such generosity. And his wife is led to confess the deceased was the true father of their child. The deceived husband takes a revolver and goes out into the snow to commit suicide, leaving his invalid com-

panion, unable to move, to be asphyxiated by the fumes of an open stove.

"Derriere le voile," two-act drama, by Henri Bauchop, explains how a criminal, after a murder, is rendered unconscious in a fight. When recovering in the hospital he has forgotten the past, becomes reformed and marries into a respectable family. A sleuth has tracked him, however, and attempts to arrest the former murderer. The wife prevents her husband from shooting the detective, so the "wanted" man shoots himself.

"Le Collier de Mme. Prosper," two-act farce, by Paul Glaffert, is about a lost necklace in a seaside gambling resort—the presentation of which is rather fashionable this season. Mme. Prosper has found a pearl necklace worth a fortune, craves she has. She bought it from a ruined gambler for 2,000 francs, which she persuades her husband's new acquaintance to pay. In the first instance the latter naturally counsels honesty, advocating the return of the lost object, but the husband objects. When the lady gambler claims the necklace, he suggests surrendering the jewel, and it is the friend's turn to object. Nevertheless it is restituted to its lawful owner, or at least they pretend to do so. As a matter of fact, it is a trick by an unscrupulous set to catch the guys running after a pretty woman. The story of the ruined gambler is told as often as there is a man to be fleeced. This termination was quite unexpected and considerably increased the hilarity.

A coarse sketch "L'Impossible Aven," by Jean d'Astorg, poorly terminated by the other good entertainment. It depicts a fellow visiting his betrothed, and having a need to suddenly leave the family circle for the back part of the house. The girl and her parents fail to understand the timid young man's antics and polite appeals to let him go, retaining him in spite of his apparent wish to rush away. Such a situation, or subject, though it may happen in real life and be considered funny by some people, is quite out of place on a public stage.

Kendrew.

LE MARIAGE D'HAMLET

Paris, Nov. 16.

The title of this four-act piece of Jean Sarmont sounds strange, as did his "Cocu Magnifique," and as a matter of fact, it is strange. The young author, with a quasi-cubic mentality, has imagined the Almighty ruling the reappearance of the Prince of Denmark on this earth, to complete his miserable existence, being married to Ophelia.

The first act, or prolog, passes in the celestial regions, and the ruler of the universe is depicted as an old man, a sort of Father Christmas. This is a lack of good taste, particularly for the Odeon theatre, to say the least.

Hamlet, therefore, returns to life as a sort of middle class knight, described as a fop, frequently indulging in incomprehensible philosophy. He is engaged to Ophelia, whose father, Polonius, has likewise been granted a further innings, and is now a gardener, ambitious to be appointed a magistrate as a soft snap.

On his wedding day Hamlet is beset with a fit of spleen, and is visited by the ghost of his grandfather claiming to be avenged. It appears Hamlet's father had been responsible for the untimely death of his own father, and now calls on the grandson to see justice is done. Hamlet calls for a horse, and hastens to Elsenour, like a Don Quixotte, abandoning his bride, Ophelia, albeit, will not throw herself into the pool again.

She patiently awaits a decree of divorce that she may marry the Captain of the Guard, an influential fellow patronized by her father, Polonius, who has promised to have him appointed magistrate of the district. Hamlet returns dejected or downcast; he has learned he is not the son of the king. His mother deceived her royal husband, and Hamlet is really the offspring of a groom of the royal stables. He makes love to a servant girl as a sort of consolation, this damsel being the only one who admires him for himself alone, or something to get a bit muddled, and wondered if I had mistaken an asylum for the Odeon.

When his father-in-law, Polonius, Hamlet kills him for the second time, whereupon the neighbors interfere and stone Hamlet and his servant-girl, Ophelia, to death. His widow, Ophelia, can marry the Captain if she wishes, but the lesson goes to prove Hamlet was not happy during his second life any more than his first. To ensure this demonstration in author, Jean Sarmont, has prevailed on Genier to permit him to act the title role. He does so creditably, and with Marguerite Valmont as Ophelia, the servant, convinces his audience the curious effusion is not a vaudeville, but a serious play, even with Barancey as a corpulent Polonius. The foregoing is the outline of the latest production of the classical Odeon, in artistic Paris, and not a belated farce. "Le Mariage d'Hamlet" is indeed a curious venture, but will not cut any ice. Kendrew.

LONDON

(Continued from page 3)

£100,000, but the theatre was withdrawn at £138,000. This last bid came from Frank Curzon. The reserve price was not disclosed. The taking capacity of the theatre is from £400 to £500 a night, and its holding 1,800. The Doyle Carte company paid £400 during their recent tenancy, and Sir Harry Lauder, £500. Rates and insurance run to £1,800 a year. The sale of this theatre was one of the conditions in the satisfactory settlement of the feud between Fred and Walter Melville.

Sir Alfred Butt and Edward Laurillard will produce "The Cousin from Nowhere" at the Prince of Wales, Birmingham, Dec. 26, where it will run for six weeks, afterwards coming to the West End. The music is by Edouard Kunneke, the book by Fred Thompson, and the lyrics by Adrian Ross. The cast includes Cecily Debenham, Helen Gillard, Stella St. Audrie, Jimmy Godden, Ewart Scott, John F. Coyle, Stafford Moss, Alec Lennox.

Eric Thorne, for many years a popular comedian in Gilbert and Sullivan operas, as well as with George Edwards' shows, died in a London nursing home, Nov. 26, aged 60. He has been seriously ill for some years. One of the parts in which he was exceptionally successful was "Hilarious in 'La Poupée'."

The engagement of Lillian Davies for the title role in "Folly" practically completed the cast of Gay's sequel to "The Beggar's Opera," which Nigel Playfair produces at the Kingsway, Dec. 30.

The entertainment tax brought in £4,395,000 in the first six months of the present financial year, as compared with £4,596,000 for the same period last year. With such a lucrative measure, which does not cost the government anything to collect, a complete repeal or even a noticeable reduction is not very likely.

Will Evans, part author of "Tons of Money" has written another farce with the title, "The Other Mr. Gibbs." When produced the leading part will probably be played by George Robey.

Tired of trying out the unknown, Maurice Moscovitch will rest easy until January, when he returns to the Apollo with a new play by Jerome K. Jerome. His present season will be followed by Walter Elliot's production, "Hawleys of the High Street," in which Edward Irwin, R. A. Beaton, Francis Lister, Maitland, Marler, Bertram Fryer, Reg Hunter, Arthur Bowers, Elsie Craig, Clare Greet, Marie Clayton, Winifred Dennis, Ethel Hodgson, Muriel Johnson and Alice Moffat will appear. The Christmas matinee attraction, opening Dec. 18, will be "Through the Crack."

The cast of the Leon M. Lion revival of Piner's "Sweet Lavender," which is due at the Ambassadors, Dec. 2, includes Holman Clarke, who plays the part originally created by the late Edward Terry, Lyall Sweetie, Jack Hobbs, Wilfred Foster, Harry Crane, Dernier Warren, Ada Farners, Isobel Elsom and Lillian Braithwaite. The play will be presented exactly as it was at Terry's in 1888.

Matheson Lang will produce the new Alfred Sutro play, "The Great Well" at the New, Dec. 19, on the conclusion of his provincial tour of "Blood and Sand." The cast includes Matheson Lang, Reginald Owen, Athole Stewart, Michael Sherbrooke, Horton Cooper, Clifford Boyne, Mary Jerrold, Agatha Kentish and Laura Cowie. Miss Cowie recently created the part of Mary, Queen of Scots, in John Drinkwater's new play at the Everyman.

"Tons of Money" will be played twice daily at the Aldwych during the Christmas season.

A company is being organized here to play in India, the Malay Straits and the East generally.

Leo Price is perfecting a dancing act which is to tour South America.

C. B. Cochran will present the Douglas Fairbanks version of "Robin Hood" at the London Pavilion.

"Waste," the play by Granville Barker which was refused a license by the Lord Chamberlain in 1907, has now been passed and will shortly be produced.

The London County Council has rejected and the new "Midnight Follies" show at the Hotel Metropole will be produced as originally intended. This is probably due to the action of the Actors' Association, which pointed out that the "killjoy" attitude of the Council was causing serious hardship to a number of people. The reprieve, however, lasts only until Dec. 31.

The Lord Chamberlain has again refused to license George Bernard

Shaw's play "Mrs Warren's Profession," which the Everyman wished to produce. Written over 25 years ago, this play has repeatedly been up for license and has been as repeatedly refused. The "profession" of the title is prostitution.

Sylvia Rosen, who has long controlled the vaudeville destinies of the Kennington, has taken over the booking of acts for the Rivoli, Whitechapel, for Walter Wanger. It is a difficult job, as talking acts cannot be used.

Although Sybil Thorndyke's present season with the "Medea" of Euripides and Shelley's "The Cenci" must cease, to permit Matheson Lang to come in with the new Sutro play "The Great Well" at the New, she will reopen in January for a matinee season, during which she will produce "Macbeth." The Thorndyke-Casson management is a combination of showmanship and art, but everything goes before the demands of the show. Lewis Casson has a genius for finding actors and raising them in the profession, his latest discovery being an actor-soldier, Lawrence Anderson, who is now playing opposite to Sybil Thorndyke in "Medea" in place of Leslie Frewer, who is taking up Godfrey Tearle's part in "The Laughing Lady" at the Globe.

At the beginning of February Henry Ainley will produce John Drinkwater's "Oliver Cromwell." The play will go on a 10 weeks' provincial tour before coming to London.

"Blossom Time," the Schubert (composer) piece with which Sir Alfred Butt will follow "Whirled into Happiness" at the Lyric, has been altered to "Lilac Time." Dion Boucicault will produce, Courtice Pounds will be seen as the composer, Schubert, and Clara Butterworth will be the leading lady. The rest of the cast includes Edmund Gwenn, Robert Mainby, Jerrold Robertshaw and Moya Nugent.

The last week of "Round in '50" will be played at the Hippodrome with the new cast, which will play the revue for the Christmas season at Liverpool. Harry Weldon will take the place of George Robey, who finishes December 9.

Robert Courtneidge will produce his new musical play, "The Little Duchess," at Glasgow on Christmas Day. After the run in Scotland it will come to London. The same title was used by Fred Moullout for a musical play which he produced in 1897.

Julia Neilson was taken seriously ill while playing Mary Queen of Scots in Fred Terry's production of "The Borderer" at the Grand, Southampton. She continued, however, until forced to give up, when she was brought to a London nursing home by ambulance. Appendicitis is the cause of the illness.

PARIS

Paris, Dec. 1.

Mlle. Mallie, who was manageress of the Marigny last season, is suing Abel Deval for the restitution of 145,000 francs deposited by her as a bond when taking over the theatre. During the war the municipal council granted a lease to Deval until 1936. The company to hold it, which leased to Trebor and Brignon, who sublet to Mlle. Mallie. But the municipal council ruling Deval had not been authorized to sublet and that he must retain the lease himself, the lessee took over the theatre and during the summer presented a revue with some success. He has now presented a farce. Counsel for the defendant contended the civil court, where the case was introduced last week, was incompetent to try it, and this being ruled correct by the presiding judge the petition of Mlle. Mallie will have to be brought before a tribunal of commerce.

In June last Mlle. Spinely (whose appearance in New York may be remembered) considered the idea of installing her villa near Biarritz as a resort for the light fantastic for the classy set. In partnership with Duque, the latter commenced operations and submitted his written plans to Spinely, the document being handed to her by a chauffeur at the stage door of the Theatre des Varieties, Paris, as she was leaving after the show. The lady wrote Duque she considered this manner of submitting the plans rather abrupt, thus avoiding an interview she desired so that they could discuss the arrangements. As the written plans did not suit her she preferred to have nothing to do with the dancing club to be established in her villa, whereupon Duque sued Spinely for 44,000 francs alleged expenses already entailed and a further 20,000 francs for breach of contract. But it being proven by counsel for the defendant that no contract had existed the court nonsuited the dancer, Duque.

AUSTRALIA

By ERIC H. GORRICK

Sydney, Nov. 15.
"Cairo" ("Mecca"), ninth week at Her Majesty's. Doing best business in town. Oscar Asche featured.

"The Naughty Princess," adapted from French "La Rene Joyeuse," by Andrew Barde. Book by Hastings Turner. Lyrics by Adrian Rosa, with music by Charles Cuiviller, opened at the Royal, Oct. 21. It was a big flop in Melbourne. Clyde Meynell, director, of Williamson-Tait, rewrote and recast for Sydney season. To date business has been big and looks continuing.

The title seems to draw. Anything "spicy" catches on here. Show cost \$50,000 to produce. It would take a Sherlock Holmes to find a plot. John Carnot is featured comedian. He carries the show. The song hits are two published numbers, "Say It With Music" and "Linger a Little Longer With Me." Edgley and Dawe do nifty dances and score. Kitty Reddy in the name part sang nicely. With more experience, she looks likely. Williamson-Tait will make money with this show. Harry Burcher produced.

Lawrence Grossmith opened at Criterion Sept. 28 under Williamson-Tait direction, in "The Silver Fox." Business big. Looks a winner. Advertising played up Cosmo Hamilton as author on account of success of "Scandal" last season. Grossmith as Quilter, magnificent. Diana Wilson does her best work in this production as Helen. Ashton Jarry also scored. Doris Kendall made role too "kittenish." Paul Plunkett was well cast as Captain Belgrave. Williamson-Tait mounted production on unusual lavish lines. Produced by Lawrence Grossmith and Gregor McMahon.

Business at Tivoli big, despite hot weather. Ethel Hook featured. Miss Hook (sister of Dame Clara Butt) is assisted by Arthur Argent, baritone, and Edith Page, pianist. Act very high class and created furore on opening. Nellie Barnes, child act, weak. Lloyd and Raymond scored big with dancing. Billy Maloney, songs. This boy is a corker in putting over numbers. Act would suit American. No. 3, he stopped show. Horace Jones and Olga Clayton in songs and talk, got across. Colleen, wire act, fine. Gene Gerrard, character songs. Good in spots. Works hard. Carne and Kelleway, songs and dances, hit. Alma Roy closed.

Business good and best bill this season at Fuller's. Curtis, songs, ordinary. Three Jacksons, acrobats, clever. Trent and Sadie in skit to hit. Brull and Memsley, songs and talk, fair. Nell Webb, songs, disappointment; overbooked. Miss Webb was success on Rickard's circuit many years ago. Le Bruns, skaters, big hit. Man a corker on rollers. Melville and Kietson stopped show. Act considered best American turn of its kind (talk and songs) imported by Fuller's this season. Fred Bluet, character songs, very big. Pastor and Merle, songs and violin, just over. Murphy Mack and Co. in mirror act, closed. Held crowd in.

Business poor at Grand opera house. Smallest of small time. Crackles, whipcrackers, clever. Hal Rale, songs, at piano, good. Ernest Lauri, songs, fair. Rene Esler, songs, weak. Hartley Court, songs, very weak. Mark Erickson, more songs, fair. Buddin Singh, mind reading; usual type of small time act. Delevantes, acrobats, good. Le Blanc, songs and talk, pleased. Neil Flemming, songs, scored.

Palace, "The Prince of Lovers" (picture).
Globe, "Over the Hill."
Strand, "Orphans of the Storm."
Crystal Palace, "Idle Class" and "Madame X."
Lyceum, "Borderland."
Empress, "Four Horsemen."

Melbourne
Her Majesty's—"Mary."
Royal—"The Deep Show."
Cassidy—"The Sentimental Bloke."
Olympia—"Wirth's Circus."
Tivoli—"Lee White and Clay Smith."
Will Collinson, Colleen, Max and Ray, Hunter and Bob, Louie Seymour, La Martyne, Maggie Foster, Kientos.
Bijou—"Maxwell Carew, Hirste and Vernon, Milton Bros., Chas. Lawrence, Vaughn, Grand Opera Co., Will Saunders, Russell and Frost, Allan Shrimpton, Baron.
Hoyt's—"Foolish Wives."
Strand—"Four Horsemen."

Adelaide
Royal—"Maid of the Mountains."
Garden—"Huxham's Serenaders."
Grand—"A Daughter of Australia."

Majestic—"Eddie Martyn, Tubby Stevens, Mason and Strong, Tom Lamore, The Brackens, Stuffy and Mo Co."
Brisbane
ROYAL—"Within The Law" revival.
EMPIRE—"Davey & Ritchie, Hee

Napier, Beresford & Rennie, Marzon & Florence, Le Bau Malagas, Jim Gerald Co.
MAJESTIC—"Know Thy Child."

Sir Ben Fuller of Fuller's Theatres, Ltd., is up for Parliament again. This time Sir Ben hopes to be returned. And now he won't rest until his dearest dream is realized—to be a member of Parliament. Last time he was defeated but, having been bitten by the political bug, says he will continue on until he does win a seat.

After stepping ashore from a tour of the world Hugh J. Ward, director Hugh J. Ward's Theatres, Ltd., announced his plans for the local presentation of plays secured abroad. They are "The O'Brien Girl," to be produced first in Melbourne. Harry Hall (American) will stage it and Hamilton Webber conduct. Minnie Hopper (who produced ballets for Williamson-Tait) will put on all the ballets for Ward. Artists arriving by each mail steamer include, Mamie Watson, Arthur Lucas, Mark Daly, Ena Dale, Ireland Cutter, Maudie Vera, Linden Lang (English); Dorothy Roberts, Hazel Harris and Angelo Romeo (Americans). Specialty act, "Four Kicks" (English).
Willie Redstone, composer of "A Night out," will also make the trip from England.

Comic operas, "The Last Waltz," "The Gypsy Princess," "Gabrielle," "Dramas, "Buildup Drummond," "The Faithful Heart," "The Wheel," "The Safety Match," "Old Bill, M. P.," "The Storm."
Comedies, "Six Cylinder Love," "The Kitten," "Tons of Money," "The Man in the Dress Clothes."
Musical comedies, "Little Nellie Kelly," "Tangerine" and "The Music Box."

Henry Baynton, English Shakespearean actor, will tour here in 1933.

Mr. Ward stated that he is out to give Australians only the best the world has to offer and to keep his productions up to the best English and American standards. Ward, the George M. Cohan of Australia, is working day and night to have things in order by Christmas. The Fullers are interested with Ward. These people have come on so quickly in the last few years that now they are without doubt the largest theatrical organization in Australasia. Fullers began their career with a waxworks show in New Zealand. Sir Ben Fuller, at that time plain "Ben," used to oblige the public with a song or two. Sir Ben's father was considered one of the best singers in New Zealand. Both "Ben" and his dad can still warble a good song.

Williamson-Tait have bought Her Majesty's, Sydney. Price paid was £150,000. Alterations are to be carried out later—making the theatre one of the most up-to-date show places in the world.

"Mary" is still a big hit in Melbourne. Maud Fane plays lead.

Rehearsals have started for "Sally." Josie Melville will star. Williamson-Tait producing.

Oscar Asche will do a Shakespearean season in Town Hall after "Cairo" ends at Her Majesty's.

"Over the Hill" (Fox) is still smashing records at the Globe.

Reynolds de Tispe Players are coining money in Brisbane with old melodramas.

"Orphans of the Storm" is in its fifth week at the Strand. Picture is doing big business; \$1 top nights. Charlie Chaplin in "The Idle Class" packing Crystal Palace; also \$1 top.

"If Winter Comes" has been secured by Williamson-Tait for production early in 1933.

Acts booked for Tivoli Theatres, Ltd., May Sherrard, Lola and Senia, Eddie and Declan McLean and Herbert Martine.

Louis Bennisson is making good in New Zealand with "Johnny Get Your Gun" and "The Great Lover." Latter piece artistic success here. On return to Sydney Bennisson will produce "Benuvanto" with special cast. He is to play "Johnny" in London on completion of Australian tour.

Apdall's Zoo opens at Tivoli next week. Act has been big with Wirth's Circus for two years.

Hippodrome closed last week after rough spin with small time vaudeville. Boxing there at present. Next month Fullers take over the house and will present annual pantomime. George Marlow, opposition, will play pantomime at Grand opera house, few doors up street. It is certain the Fullers will do the most business as they have been established in this part of the town for years. Hugh Ward is helping produce the Fullers party this year.

BERNARD GRANVILLE (4)

Revue
25 Mins.; Full Stage (Special set)
Palace.

Granville was listed for a musical show this season but likely got tired waiting for it. With him in the present turn which is along revue lines of an intimate type are "four girls" who are mostly concerned in warbling but also contribute to the stepping section. They are Inez and Florence Courtney (two sorrel tops), Kathleen Hichens and Kathleen Robinson.

The girls in part work as sister teams, that going for the specialties entrusted them. By far the best worker and the longest on youth and appearance is Inez Courtney, dressing in frocks but minus stocking or tights. She has two good reasons. This Miss Courtney danced with Granville shortly after he entranced and she paired with him at the close with some pretty acrobatic work that sent the curtain down to good returns.

At the opening the aides entered girl by girl joining in a lyric that had as its idea the whereabouts of "Bunny" (Granville). The Misses Hichens and Robinson duetted with a semi-ballad called "My Buddy". The Courtneys changed to kid clothes to sing "Who Wants a Red-head to be a Clinging Vine" and one as a parting shot warbled all that was said about redheads was true.

Granville's specialty dance was preluded with a drunk lyric "I'm Sober" which cued into his "stew stepping". A song number by all four girls followed, it turning off into a partial audience song. On Bunny's re-entrance, the girls taunted him with being able to do nothing but dance. He replied he could recite and would do "The Village Blacksmith". He started but the girls weren't interested, one's loud comments about someone trying to sell her a "dirty dog" for \$10 leading up to comic complications in the poem. The bit was fairly well done and the possibilities of making it an exceptional laughing hit are there.

Arthur Swanstrom supplied the lyrics, Carey Morgan the score and the staging was in the care of Bert French. The dressing was but fair, the girls' frocks not being a tasteful selection.

The new Granville turn is good entertainment however, and will serve nicely for the balance of the season. *Ibec.*

GUS KING'S MELODY LAND (5)

Musical
16 Mins.; Full Stage (Special Drapes)
23rd St.

This appears to be a family act. It is a mixed quintet of musicians, three men and two women. It may be mother, father and youngsters. The star of the turn is a boy who handles the piano unusually well, plays several brass instruments and leads the recitation of "The Three Trees", originally done over here by Tom MacNaughton and then copied by Henry Santrey. A special orchestration accompanies the recitation.

The rest of the act is routinized in double and single brass and piano duets with two ensembles of all brass running to popular selections. The kid is given a bit too much to do. His forte is music not comedy although he handles his portions well considering his youth.

The quintet are all good musicians although sounding flat on two occasions. The act is a sure fire "flash" for the pop houses, but lacks the novelty or finish for two a day bills. At this house they cleaned up in third position.

The pantomime of the boy (counting buttons) during the recitation is objectionable and should be eliminated. *Con.*

HANK, MATILDA and HIRAM

Roller Skating
8 Mins.; Full Stage
58th St.

All in rube makeup and on skates, the trio consisting of two men and a very stout woman. She must tip the scale pretty close to the 300-pound mark.

Nothing beyond the ordinary in the maneuvering of the men on the rollers, while the woman is simply used for comedy purposes. The act seems to be mostly one fall after another until it becomes tiresome, to say the least. The bit of the woman sticking her tongue out at the audience should be eliminated. It neither appeared well nor did it gain a laugh.

Eight minutes impressed as being too long under present conditions, and if not changed the consumed time can stand cutting. *Skip.*

TOTO and Co. (2)

Clowning
15 Mins. One, Three, One (All Special)
Colonial

Toto is a progressive clown-artist. He is constantly building and enhancing his turn. The act starts with a few hundred feet of animated cartoons (film) with a clown performing the usual impossible screen antics. The screen is raised and discloses a special drop with water spouting from the fountain; a copper smoking a cigar; the painted nurse-girl knitting; and the other characters mechanically animated in one form or another. Toto enters in his familiar miniature "auto." Although one knows from past performances that the artistic clown not only is hidden in the two-by-four interior but that a live canine is also camouflaged somewhere within, the wondering interest is sustained as ever as to how he can contract to that extent.

His two assistants in coppers' uniforms enter to manhandle him for comedy returns. Toto performing some of his marvellous head bridging. To "three." A slide heralds the presentation of Toto's French dolls. They are really life-size marionettes working before a black back-up. The effect is spooky and novel.

Toto reclining on the baby-size bed is still retained. A new bit with a shower has been added. A prop alcove which Toto enters has a sliding panel. The silhouette discloses the shedding of outer raiment. Toto exits from the shower alcove in tux for a snappy dance. One of his assistants followed with a corking hock number, he probably being the "Toots" who is programmed in the support.

Toto used only his red wig and passed up the mask as formerly. This "new exhibition in the art of clowning" (act's billing) is worthy of a body of the bill position. It closed intermission at the Colonial and was splendidly received. *Abel.*

KENNEDY and MASON

Songs
14 Mins.; One
Fifth Ave.

A man in tux and a goodly sized brunette woman in a black velvet gown enter together. She takes the piano and without any stalling they go right into a ballad, double. And another. The woman has an excellent vaudeville soprano, which drowns the man's thin tenor, and at the end of each song she hits a series of high and quavering notes that are the goods.

She accompanies the man while he sings an Irish song, not so forte, and departs. She rises, which is a mistake, and proceeds with the orchestra. She is far more effective at the piano, as she does not handle herself with easy grace at the footlights. However, her last notes get her over again, the man returns and they sing a semi-classic, leaving to fair applause.

The woman has some valuable vaudeville assets worth a more advantageous staging. Lacking in direct theatrical technique and apparently accustomed to lyceum or concert manners, she appears a trifle lost as to how to use her hands, her eyes and her shoulders, things far more telling in vaudeville than mere display of vocal talent. Her partner is weak all through and never has an important moment.

If she would remain at the piano until the encore, then do a single, with the man perhaps returning to harmonize in the last few bars, she would get along better and faster. Also, she should be led aside and advised that grey shoes are not worn with solid black formal gowns.

Also, one light number would relieve the routine of unbroken somber song themes.

As the turn is now constituted, it was where it belonged, No. 2 on a medium-time bill. *Lat.*

WILSON and JEROME

Talking and Dancing
14 Mins.; One
American

Two men in comedy routine, with Wilson going through the "nut" antics, and the straight man acrobatic dancing. The main asset revolves around the comedy falls, though the haphazard and oft-repeated and interrupted recitations gain their quota.

Jerome's stepping is done on the level, minus any kidding. There is nothing particularly recent concerning any part of the routine, but the boys "sell" it for appreciation.

A matinee gathering at the American ate it up, which would indicate that this duo toe the mark for the Loew houses. *Skip.*

SHIRLEY KELLOGG and Co. (3)

Songs and Talk
17 Mins. In One and Full Stage (Special)
Broadway

Shirley Kellogg is an American girl who went to London about nine years ago and was a sensation there as a beauty in the revues. She married Albert de Courville, the London producer. She had appeared in musical comedy on this side before her British plunge, and once in vaudeville, in 1912, without attracting much notice except through her extraordinary facial and physical attractions. Her voice was cultivated abroad and she now sings a high if metallic soprano, not always true but at times impressive. She is very presentable, gowns beautifully and registers thoroughly what across the footlights is accepted as the patrician type.

Her talents are not fairly presented in the vehicle she showed here, a jumble of illiterate lyrics and tawdry melodrama id.s. She employs two men, both incompetent, to carry the plot. That plot in itself is like a flea, jumping about and never landing. The rhymes in the lyrical portions are ludicrously amateurish. For the finish there is a pathetic drama that is far more sad than even the anonymous author ever foresaw.

It seemed banal to handicap a personality like Miss Kellogg's, unmistakable instantly and surviving even the drivel she sang and talked and acted, beneath a truckload of such literary muck. She could scarcely have missed a triumph had she confined herself to four songs before a house drop. As it was she confused the issue by clumsy help and asinine material so that instead of a clean hit which she could so easily have commanded she has a product that needs apologizing for.

When the audience thinks the act is over it is only getting started. A back drop must have been painted by Tommy Gray or someone with a broad sense of humor, though it aims at realism. However, the drop might be forgiven. But the drama—and the acting! Not since "For Pity's Sake" has a more brutal piece of dramatic writing been sold to an unsuspecting stranger. Even the common people, for whom it must have been intended, snickered. Al Woods wouldn't have stood for it in the days of "The Fatal Wedding."

The curtain rings down on the three holdings hands. Miss Kellogg steps forth and gets reasonable applause. She is now in a street frock after all the gorgeous clothes she has revealed, and is now a reformed street-walker, after being a Cleopatra, a Chinese goddess and other lovely things. Of course, the anti-climax is deadly.

Miss Kellogg will do well to throw away all her "assistance," and do a series of sane songs in the attractive costumes. Vaudeville will accept her heartily. In this vehicle, with its many absurdities, she will have hard sledding, needlessly carrying tons of dead weight and prejudicing her natural assets in an apparent attempt to make her act important and impressive. She has a fascinating personality and talent. If she can keep her songs keyed within an easy range and lit through a few with appropriate changes she will find a welcome in the two-a-day over here. With her present incumbrances it is precarious. *Lat.*

HAL and HAZEL LANGTON

"Shopping"
15 Mins.; One (Special)
23d St.

A special drop has Dr. I. Crownem's shingle on one end and Skinem's butcher shop on the other. Shrieking noises emanate from the teeth yanker's place. The dentist comes out with a brace-and-bit in his hand and looking upstairs remarks that the new tenant's continual bathing is spoiling his business. The woman comes to view from the butcher store door. A prop chicken figures in the flirtation opening. She loses it. He finds it. He audibly admires its skin, swan-like peck, color, etc., to which the woman beams gratefully. The D. D. S. remarks he thinks he will take a bite of the chicken's leg. The woman shrieks. That starts the cross-fire, rather bright, mixed up with three songs, all published but with new verses to fit the action.

The act name, "Shopping," sounds like one used by some other turn before them, but that matters little. The couple have appearance and a fair sense of vaudeville values which they make the most of in their delivery. They were spotted No. 2 on a fast bill at the 23d St. and were roundly applauded. *Abel.*

ROSE'S ROYAL MIDGETS (24)

Singing, Dancing, Music, Acrobatic
53 Mins.; Special Drapes and Sets
Loew's Metropolitan, Brooklyn.

Ike Rose assembled this troupe of little foreign folk. The act holds 24 midgets composed of three distinct groups, one singing and dancing, another made up of musicians and the third acrobats. Besides the midgets a full grown man and a woman appear.

The turn starts in "two" with all on for an ensemble singing number. Evening dress for this. Nine of the midgets are women and 15 men. One of the women Lucy Williams, is about the tiniest creature and incidentally the cutest seen. She measures about 19 inches. Her brother is about two inches taller. The pair make a great team.

Following the opening a male midget is on for a bit of magic, with a brief routine of simple tricks. The one of turning water into wine has another of the male midgets helping out in a comedy way.

A burglar number next on full stage with nine male midgets equipped with lanterns and stepping softly about stage after fashion of Gus Edwards' old Jimmy Valentine song number. Two women midgets in double dance, sort of folk dance, with women clad in peasant costumes, following.

Eight midgets form brass band on full stage for next specialty, with tiny leader putting over some great triple tongue cornet soloing. Six men and two women in band. An all brass combination except two drums. Four xylophones and steel bars (chimes) two women and three men for encore of band bit. Xylophone stuff is good, the four playing a standard overture and handling it very well.

Male midget in spangled suit in violin specialty, interrupted by another midget as "august" sort of misfit clothes clown. Hand to hand acrobatic routine follows.

Woman midget, full stage" on revolving sphere on sea saw. Good balancing act. Two males in one, clad in high hats and dress suits, in double song and hard shoe dance. Neat little steppers.

Acrobatic troupe now gets full stage for regulation ground tumbling/routine such as Continental acrobats have presented for years. Fast ground work, with grown man, six foot and 200 pounds or so, acting as understander for some unusual head balancing by very small midget. This head to head stuff stands out.

Perch act in one with big fellow as perch holder and midget atop pole. Single dancing bit by male midget, introducing some well done jazz stepping. Minuet by six women and six men, prettily costumed and competently staged number. Band on for finish.

The midgets when singing exhibit quaint Teutonic accent that would make any burlesque comic doing "Dutch". The troupe arrived over here in July.

When it comes to talent the Rose troupe is there individually and collectively. Production is lacking at present. By degrees the older style songs should be eliminated and modern stuff substituted. The band also should get wise to the American jazz muted stuff, and drop the conventional tooting. The troupe will undoubtedly modernize rapidly as it goes along.

Right now it's a great feature turn for the neighborhood houses, especially in regard to its appeal for women and children. *Bel.*

CLARK and SHAW

Songs
11 Mins.; One
58th St.

Just a straight song routine. Some published numbers, others not. A medley, carrying appropriate tunes to the special lyric, closes. Both boys are in tuxedos, which do nicely for appearance, but the act, as it stands, needs more than that before it will be ready for successive engagements as an early spotter.

The duo try for comedy, which more or less gains recognition. It may rest entirely with the sort of audience confronted. Tuesday night the couple did well enough following the opener.

Gestures of the two men appear actually amateurish at times and same might be corrected to advantage. A better choice in material should also be of assistance. As showing now, the act has the indelible stamp of the small house early position, which may or may not prove satisfactory in the assignment. *Skip.*

"STARS OF THE FUTURE" (5)

Revue
27 Mins.; Two and One
Palace.

The idea of "Stars of the Future" is the contrast with "Stars of Yesterday" which act like the present was produced and written by Milton Hickey and Howard J. Green. It is quite an established fact that the players in the "Yesterday" act were vaudeville names of past generations, stars in their field. Any one who can pluck choristers from the choruses of current attractions and say they will be the stars of tomorrow, will gain fame and fortune. Perhaps the producers did not intend to convey the impression they possessed such perception but just to supply the contrast and in so doing evolve a bit of entertainment. That much they have done and the turn brightly tilted.

Five of the six girls is given a specialty, the sextette singing the opening lyric from slots in the curtain. That was after a legend was visible on the pages of a large book, to the effect that girls of the chorus if given a chance might often become stars and there was a list of famous stage women, who it is claimed rose from the chorus ranks. The lyric had it that the girls could do as well as the stars even though the directors don't believe it. The "stars of the future" should not take that too seriously. Though they are nice enough girls, the present stars have nothing to worry about. The scene in two showed each girl in her dressing room; with dialogue bits affording a change of pace from the specialties, for which a curtain is dropped. On either side of the stage signs appeared giving each girl's name as the specialty was given and the show from which she came.

Helen Schroeder was "discovered" in the "Follies". She appeared in very short rompers and sung "How Would You Like to Be a Kid Again". Miss Schroeder is a good looker, in fact the best of the bunch with Joan Page out of "musical stock" and Betty Moore who came from the Marigold Garden, Chicago, the runners-up. The others will attract no flood of mash notes. Miss Moore had "Spanish Blues" which she sang very well and followed it with a lively dance. Pearl Hamilton, also a stepper, is out of burlesque. She displayed special ability as a high kicker and won a reward.

The singing lead was Jessie Fordyce, claimed to have come from "The Gingham Girl" though the chorus of that show is virtually only a handful of clever dancers. Miss Fordyce gave an imitation of Belle Baker singing a Yiddish number, then "Katie" in several dialects and a la grand opera. That drew a big hand. Miss Page had a dance specialty. Miss Fordyce led the finale number that brought each girl out, for another bit.

There isn't much chance that production managers will rob "Stars of Yesterday" of any of its component but the turn serves its purpose as a flash girl act for big time. *Ibec.*

WILLIAM RAND and CO. (3)

Comedy Sketch
20 Mins.; One and Full Stage (Special)
American.

An indifferent attempt to stage a talking sketch in the style of the old Howard and North combination. Opens in "one" before a drop representing a stage entrance. Girl enters and goes into theatre after word or two to man in overalls as "property man".

Hick team of men comedians next, one wise guy and other boob. Wise guy talks about "knocking 'em dead" in New York and the rest of the hick actor argot. Decide to rehearse the act before they go in. Into routine of bum material.

Into full stage, where recess at back has row of footlights. Girl does short routine of poor dance, followed by hick team which gets off stage raspberry. Wise guy tries to make a speech, but they ring down on them.

Back to the street drop where they talk over being canned. Boob is broken hearted because he needed money to get his baby when his divorce case comes up. For the finish it develops that they were not canned at all. It was the girl single who got the go-by, and it turns out that she is the boob's wife. Reconciliation for the finale curtain.

The hick actors are fairly good characterizations, but the four people and the 20 minutes of running time are scarcely justified for the amount of meat in the layout. The act has no specialty matter to give it substance, it becomes a rather heavy talking affairs before the finish. *Rush.*

BARONESS DE HOLLUB and Her "Sheik"

12 Mins.; One (Special Drop)
Palace.

Baroness De Hollub was the former Harriett Lorraine, appearing in vaudeville in both names and that of Lorraine now carried in parenthesis. The Baroness's "sheik" is not given personal billing. Attired in the dress of an East Indian of high caste he walked down the center aisle remaining there throughout the act. He warbled while the Baroness changed and when she sang, marked time with the orchestra, the leader however directing as usual.

The "sheik's" opening number was descriptive of the many types of women he had captured in his far off "Araby". He promised to show them which was a bit misleading since the Baroness was the only gal in sight. Her first number was in the costume of the Gainsborough girl and the number was similarly worded. She changed to an alluring frock of black for one number and then to white for another. For the last number the Baroness and the "sheik" joined. His individual effort during one change was meritable and won something.

The Baroness was in good voice and she did well in the number two spot. She should be assigned a better position on less weighty bills.

Ibee.

WALDRON and WATSON

Comedy
12 Mins.; One
23rd street.

Two men. One in overalls as "props" open with special song. Partner in "boob" make up and outfit entrances carrying clarinet. He is anxious to rehearse.

Props orders street drop taken up the act going to two. Boob tells props he is a beginner and will welcome any suggestions. He starts to sing a song. Props with back turned is ordering fly man to manipulate drop. Singer thinks he is being coached and shrieks top notes as props shouts to fly man "higher", "left" etc. This is a funny bit and well handled.

A double song next, followed by a song and clarinet number, props playing, the latter then jazz dancing. A solo acrobatic eccentric is followed by "Boob's" song "When Mary Anna Plays Piano" with props in "dame" attire playing the piano. They double a dance travesty following.

Following an unfunny announcement aimed at comedy, props in ballet skirts does a tight rope walking travesty on the bare floor that somewhat resembles Nick Altrock's antics on the big league foul lines.

The pair are small time at present, but should develop. They are attempting too much in order to appear versatile. The "dame" bit lacked punch. If kept in a wig and facial make up will help. The tight rope stunt was funny in spots and sagged in others. The "boob" lacks personality and experience. Work will smooth them out to a good small time team.

Con.

JULES BLACK and CO. (7)

"Schooldays"
20 Mins.; Full Stage
58th St.

Comedy in the schoolroom dates back many years, has been good vaudeville property, and apparently is. Black, who is not remembered or identified with the others, but with the main assistance of the Yiddish "boy" has all the "hoke" tricks, his chief prop being a rolled newspaper frequently applied. Black, a generously rounded person, is the schoolmaster. The other pupil comedian is a modified nance. There are three girls among the scholars for the purposes of songs and dances and two other youths.

Black's "Schooldays" (a title once used by Gus Edwards) is more along the lines of a "revue," the presence of the girls aiding in that direction. Most of the laughs came from the nonsense of the fat Yiddish chap, with the nance stepping out for a minute to play a violin. The girls are young and both with their stepping and song numbers provided a change of pace.

The song feature is a boy tenor, and for his selection the kidding was off, the boy working in a spot and easily winning the best applause of the bills. He earned an encore, then retired to his desk in the rear, not figuring further in the routine. There was an ensemble finish, with Black, reversed wiggle a yell. That bit goes for three-a-day, for which the act is framed. It closed the show for the last half last week, lining up as the strongest turn on the bill.

Ibee.

"LONESOME MANOR" COMEDY

Frank Dixon and Co. (2)
18 Mins.; One (Special)
5th Ave.

Paul Gerard Smith has turned out a comedy talking skit in "Lonesome Manor" that ranks head and shoulders above the general run of that style of act. It's a Pat Casey production department turn, with Frank Dixon playing a wise cracking Broadwayite, who is but six years removed from Hillside, Ill.; a girl in an ingenue role who hails from Kokomo, Ind., and a youth doing a typical Times Square newsboy. A special drop in one which shows the out of town newspaper stand at the north corner of Times building, backs up the act.

A consistent plot tells of the Kokomo girl running away to New York, because of a scrap with her sweetheart, a Kokomo plumber, and the accidental meeting, with the Broadway hick (Mr. Dixon). There's fly dialog as atmospheric of Broadway as the Times building itself—along really the jargon of the Main Stem of the Big Town, and action that holds from the opening to the tag line, the sort that convinces and as far removed from the conventional hick stuff as Sandy Hook is from the Golden Gate.

The people handle it exactly as it should be. No overplaying, no exaggeration, but character studies that would do credit to a Broadway play. Dixon's ex-small townier who has forsaken the buckwheat belt for Gotham is a lifelike type that excludes comedy and human interest. The ingenue and newsboy are adeptly interpreted characters, also.

Laughs abound, following each other with a precision and regularity that seldom happens except in "hoke" sketches. But this isn't hoke, it's legitimate light comedy and it's certain for any type of house, high or low brow.

The Times square newstand adds a likable touch of atmosphere, and the skit has generally been produced in high class way that befits the story and players. A conversational song could be eliminated. It doesn't interfere but it isn't needed. The Fifth avenue laughed itself into a frenzy over the comedy slang lines and the turn went over like a house afire. "Lonesome Manor" is welcome addition to vaudeville's all too small list of sure fire talking skits.

Be'l.

"ROLLING ON"

Comedy Sketch
20 Mins.; Three (Special Drop)
American.

Four people are concerned, two young men and two girls. The act starts out as a vociferous talking turn, but goes to a likable finish in a series of songs and dances.

A back drop indicates the Atlantic City boardwalk. Two young men in flannels come on wheeling rolling chairs and go into conversation, indicating they are broke by the persistent rolling of twelve instead of seven. Talk is of financing eats. Two girls appear in summery attire and are approached as chair customers.

The give and take is bolsterously done, the blonde girl having a particularly trying delivery of lines. Comedy business of the young men trying to get possession of the girls' wrist bags for a frisk and both pairs of young people pretending they are wealthy. At the end it turns that they are all four of the Hallroom family on a vacation.

At this late moment they go into several songs and dances and these are the best of the routine. They would have been great strengtheners earlier in the proceedings. The boys both have agreeable voices and all four can dance enough to get past. More songs and stepping and less dialog is the answer.

Rush.

RUTH HARVARD, WYNFRED and BRUCE

Ring Act
10 Mins.; Full Stage
5th Ave.

Man, woman and girl in her teens. Man wears street clothes and woman and girl are in tights. Women make attractive appearance in athletic costumes. Man in addition to regulation tricks, which he performs expertly, has a thriller which has him somersaulting from rings while making wide swings to webbing. Somersault takes him to edge of footlights, where webbing is located. It's a breath taker and handily executed. Another trick by man was somersaulting in air and catching rings while swinging depth of stage. Girl does wind up and other tricks well.

Godgaring act for any time.

Bell.

PALACE

Current show not possessed of particular power, but in unfolding it covered a rather wide entertainment range. Four acts out of the ten are back into vaudeville from other fields, for the time being anyhow. Their appearances, extending from the legitimate stage to the circus, should, on form, mean a house advantage in the way of drawing power. There is Raymond Hitchcock from the revue field and the Duncan Sisters and Bernard Granville, too, from musical comedy, while Lillian Letzel is willing away the time between the big top season. Monday night's house was good, but not capacity, the boxes having plenty of empties. It is likely there will be a slight falling off in attendance this side of Christmas.

Hitchcock was in much better form than when he tossed his tow head at the Palace last summer. Hitchy's audience in a little earlier speech that "they told me I played here last summer, some time in June, but this is really my first appearance." The other time I was unconscious." Hitchy is a natural comedian and a natural monologist, but like others he is likely to be dull at times. At present he is speaking brightly enough for the material at hand. He started off chatting about the new Keith house in Cleveland (after disposing of the weather) saying it was an opera house that beats the world. Hitchy remarked he thought of checking out of his hotel while playing the house and living in the dressing room. It looked so good. That is something others who have seen the Cleveland beauty have said about it. Hitchy claimed to be lonesome without a lot of girls around him, he being the Sheik's playmate, and mentioned one "Follies" gal with mobbed hair. Yet he did very well without the girls and it was without them that he did best in the "Follies." He kidded about the recent new show in Philadelphia, and hoped it was the last there for him. It gave him a good chance to ring in Bugs Baer's Confederate soldier gag. The finale section of his monolog was one "freedom" and the best laugh of the section was the observation that the only place in New York where one could positively not get a drink was in the five and ten-cent store.

The show contained many girls and most were blonde, or of that type, with but one pronounced brunette. Fairest-haired of all were the Duncan Sisters, who are keeping busy in vaudeville while Sam Harris is getting a new musical show ready for them. They were eighth, just on after Hitchy. In their particularly bright little way, the sisters went through what appeared their entire routine, at least three numbers coming as encores and sung to the tinkle of the uke. They opened with the Chinese "Singalou," with "Sunny Jim" and a ballad, "Sometime," following. "Carolina in the Morning" had a specially written verse. Of the new exclusive numbers, their "Baby Sister Blues" is the best and is a peach for them.

Miss Letzel, the only woman featured with the Rings and Barnum and Bailey outfit last season, opened intermission with her "aerial frolic." She worked on the webbing first and the rings afterward, reversing the circus routine. Letzel's stunts impresses as imbued with a sort of dynamic force, that atmosphere supplied perhaps by the snap with which she works. There was no stint to the routine as in former appearances and she made six revolutions in the final trick, winning a volume of applause.

Bernard Granville (new acts) closed intermission. He is carrying four girls in the present turn which has written numbers. "Stars of Tomorrow" (new acts), which was third, has six girls, and though the two acts are dissimilar, the girl idea was not so much so and there was a bit too much of it.

Jim McWilliams was on next to closing at the matinee, being switched to number four at night, exchanging places with Winsor McKay. McWilliams went over for a hit in the evening performance, after he observed earlier that he was sure he didn't belong on the bill. In looking for the maker's name on the piano he said he had to peer closely, as the lettering was small—just like his billing out front. The house liked the "Linger Longer Lou" melody, though it had a nutty lyric and he used it for an audience bit for encore. McWilliams' grand opera bit at the piano really sent him across for the score.

Winsor McKay's new cartoon turn is excellent and an amusing thing for children. That it was equally effective for grown-ups was proven by its ability to stand up in the late spot, the artist appearing at five minutes to eleven. He entered with a bull whip, which he cracked in "making" his funny animals go through their paces on the screen. McKay said he had drawn 16,000 pictures of the animals, which never existed but just the same would perform their line of stunts. Six McKay creations are shown squinting on little stands. He calls each one by name and cracks the whip to make 'em behave. The turn is alone the same lines as his former "Gertie," but is better because all the McKay conceptions are in action.

The Baroness De Hollub (new acts) was on second to effect. Will-

Schenck and Co. returned to make a clever opening for the Palace. The girl topmounter is a wonder. Her upside-down feat while head to heel with Schenck and other demonstrations of her exceptional ability forced all eyes on her work. The finale trick would do credit to the best of equilibrists.

Bostock's "Riding School," with Lillian De Leon was the closer. The spot called for an 11:20 exit curtain, but the turn supplied late laughter and held a good percentage of the house.

Ibee.

COLONIAL

Again Ruth Royce and a band turn are on the same bill, this time Lopez's. Last week at the Alhambra it was the Ben Bernie Jazzers. Whether by design or coincidence this week the songstress also did an impromptu number to the band's accompaniment. She was spotted No. 4, next to closing the first half. Lopez was second after intermission.

It's Anniversary Week at the Colonial. The nine-act bill is built for comedy and accomplishes its purpose to the fullest. Minus the Lopez and Royce "names" the support was a lumpy aggregation of standard big time turns. Van Horn and Inez opened with some dizzy roller skating whirly, winding up with a whirlwind swivel neck spin, the act's trade-mark. McFarlan and Palace twice with pop harmonies that clicked. The team built up the ballad splendidly and were accordingly acknowledged.

The Old Vaudevillians, No. 3, were formerly known as "Veterans of Variety" before they broke away from the Leroy Rice management. The eight old timers dished up a variegated routine of variety and were honestly entertaining minus the usual k. appeal. Eddie Ginn almost tied it up with his specialty, Annie Hart's low comedy antics coloring the act in that direction. The business with the beer barrel for the getaway was effective, although a couple of bends overdone.

Ruth Royce, the syncopating comedienne, aptly illustrated wherein her unique and extraordinary abilities to entertain were hidden. It revolves about personality traits approaches genuine histrionic ability in the interpretation of the various lights and shades of the lyric meanings. If Miss Royce can take that "Lovin' Sam" ditty, a blues that has probably been heard at least once on a Colonial bill for the last few weeks, and get all she does out of lines that are doubtlessly familiar generally, her unusual knack of delivery is solely accountable. She was the first to earn the w. k. concerted "Colonial clap." Toto and Co. (New Acts).

"Fables" was elided Monday because of the late hour. Shaw and Lee reopened with their nut-hoke comedy. They proved bright entertainers of the type that appeals to almost any audience from big time down.

Lopez did over 20 minutes and begged off. The routine is practically the same with a couple of new numbers. "The Lady of the Lake" was handsomely staged with the scenic back-up and will be sure-fire several months from now. However, the other scenic effect with the railroad train should be hitched up to a newer number than the one rendered. For local consumption the song is passe, and since Lopez must needs stay within the metropolis because of the hotel rates a change would be advisable. The "Gallagher and Shan" number with the mammoth and hairy saxes still is sure-fire for the encore getaway. Bill Hamilton, the first saxophonist, hints of possibilities along comedy lines which should be developed as far as possible.

Al and Fanny Steadman were spotted next-to-closing with the hybrid piano-comedy routine. The Steadmans (brother and sister) flit from bit to bit in an interesting fashion that diversifies and entertains accordingly. The Earles, with their "Spider's Web" acrobatic routine, closed and held them fairly considering the eleventh hour starting.

Abel.

BROADWAY

The show starts late and runs late. The Roma Duo get on at about 9 o'clock for the last show, and Paul Hill and company ring down at 10:50 o'clock. This is about 20 minutes behind the customary Broadway schedule, due to "The Pride of Palomar," a long feature, followed by an Aeop. It isn't an unusually strong bill.

Patricia headlines and, as always, mops up. Spied as well as taken and personally interesting, the success of this Chicago girl who is as strong a single as vaudeville boasts these days. There is a zip about her routine that starts in high and never stutters. Even her bows are quick, snappy, nifty and brief. She stood alone on this program.

Shirley Kellogg and company (New Acts) went for the "class" of the show. The world will tell you the rest was homely enough and close to the ground. There wasn't another touch of feminine daintiness or anything beyond hard-working pop vaudeville in sight. Every other woman on the bill was either a low comic or the foll for one.

The Romas opened in the dark, which may have been meant to be mysterious but was only invisible.

This could advantageously be dispensed with—nothing like lights in vaudeville; people want to see what they are seeing. When the "show-manship" is over it turns into a good act, man and woman of good appearance doing "dry" skating and Russian dancing; went well. Allen and Canfield followed. The girl has an excellent voice for comedy and other favorable comedy points. The man is a quavering tenor, heavy on the tremolo. The laughs worked and the fast uke and double singing finish carried them off O. K.

Willie Star went for a laughing hit and didn't press his welcome. His makeup had him across before he opened his lips and after that his parodies and character ditties ran on ball bearings to a very decent success. Homer Miles and his company in a somewhat obvious sketch with some fleet lines and a very creditable production, survived on Miles' whimsical delivery of his lines as a janitor, a character that couldn't miss with the Broadway audience. As when he played the detective and saved the Southern girl who had come to New York after her folks had lost their money in Leesville—well! The sketch needs a tag, and when it gets it, it can play ten years.

Paul Hill and company closed. Hill is an eccentric of the awry false mustache type, assisted by a rough-and-tumble female impersonator, and a carefully marcelled blonde incidental lady. The material is from everywhere and from almost everybody. It bears reminiscent strains of Duffy and Sweeney, Collins and Hart, Miller and Mack, Clark and Hamilton and Joe Miller. There are a good many laughs, but it seems that it takes considerable business to get at each. One trying baby bit while Hill was lampooning a weeping ballad appeared dragged in and dragged out. Some of the tumbling is corking. The limitations are terrible. The routine could stand a lot of cutting and profit by it in inverse ratio. Lat.

ALHAMBRA

A sloppy Monday night outdoors and the beginning of the pre-Christmas slump combined to slightly dent the attendance at the Alhambra, even though Irene Franklin and George LeMaire in their respective offerings topped the billing outside of the house, and in addition Lewis and Dolly, Joseph Browning and Jane Connelly were all given a place in the lights. The house was about two-thirds filled with an audience that was quite unresponsive during the early part of the show.

The first three acts just about showed and that was all as far as rousing any enthusiasm among those in front was concerned. Then for the final two acts of the first part there was some appreciation. After intermission section held three comedy turns, one after the other, with most the principals in all of them. One of these acts could have been utilized to greater advantage in the first part of the bill.

Opening after the news weekly, Rich Hayes, with the comedy contortionist juggling, got a slight laugh in a couple of spots, and when he tried to repeat on the same bits of business the edge was off. Rule and O'Brien, with their straight singing and piano turn, managed to get a slight ripple for their efforts. All told, the boys ran through six numbers.

Jane Connelly and Co. in "Extravagant Wives," failed to rouse any undue hilarity until almost the finish. The offering seemed naught but talk and more talk, with the audience failing to get a kick out of it. Perhaps a little "snapping up" on the part of the two principal players might speed it.

Moore and Fred, with the novelty musical offering, brought the first stir from the audience. Opening with the uke and steel guitar, with the slow curtain and the final expose of the two men in comedy makeup, was a laugh; then their blues with the harmonica and the steel saw won a hand. The spoon bit and the comedy touch with the toy balloon at the finish sent the act away nicely.

Miss Franklin, with Jerry Jarnagin at the piano, closed the first part. She held the stage for 27 minutes with the audience loathe to let her go. "Spotlight" was her opening offering, and with it the mirror cape was used effectively, followed with her commuter characterization in "I Want to Go Back" and next a "kiddle" number, "I've Lost My Dog." There is no one that can do a "kid" any better than Miss Franklin, and she again proved it with this song. A "flapper" and her "Help, Help, Help," followed, after which the comedienne started. The next was her Childs' waitress, not quite as effective as when it was done with the costume and other little character touches, but "Redhead" for the final touch was all that the audience needed.

Joe Browning walked on opening the second section after the "Topics" and pulled laugh after laugh, doing a double encore and a brief speech at the finish. LeMaire and Co. in "At the Dentist" proved another comedy howl. One looked at the slight Joe Phillips and wondered how he can stand up under the knocking around he gets 14 times a week.

Next to closing, Lewis and Dolly "Hello-ed" their way through and repeated for encores until 11 o'clock.

REVIEWS OF DISKS

(Critical reviews of the current phonograph records)

IT'S GETTING DARK ON OLD BROADWAY (Fox Trot)—Will Carroll Trio

VAMP ME—Same—Pathe No. 20844
The Carroll Trio (sax, banjo and piano)

sure make themselves sound important for only three men. This is accomplished by judicious switching of the various pitched saxos. Although not the only recording trio in the field, albeit the newest, they will bear watching. That pianist gets some wicked "breaks" into his blues and the saxophonist knows his job. The "Broadway" number is one of the "Follies" collection, and although a minor composition makes a surprisingly good dance number.

"Vamp Me," by Byron Gay, composer of the original "Vamp," vamps off like the later number and proceeds snappily in an odd rhythmic tempo that sounds fetching.

TOOT, TOOT, TOOTSIE, GOOD-BYE (Vocal)—Jolson

TRUE BLUE SAM—Frank Crumit—Columbia No. 3705

Al Jolson is reported scoring heavily in Chicago with "Toot, Toot, Tootsie" (Kahn-Erdman-Russo), a Chicago product, and the disk fully explains the reason why. Although the inimitable though much imitated warbler has a knack of exacting considerable meat out of most any ditty, he does wonders with this piece. Frank Crumit, on the reverse side, strums his uke to orchestral accompaniment in the vocal delivery of this popular blues ditty about a traveling salesman.

COME ALONG—White Way Quartet (Vocal)

MY BUDDY—Ernest Hare and Quartet—Brunswick No. 2320

"Come Along" is Gilda Gray's song hit in the "Follies" by Creamer and Layton. It is on the order of a negro spiritual but holds considerable snap, a sort of number that improves with repetition. The White Way Quartet, disk newcomers, handle it exceptionally well and sound like a like a good bet for featuring as a new vocal quartet.

In "My Buddy" (Kahn-Donaldson) Ernest Hare, baritone, is supported by quartet and orchestral accompaniment.

HAUNTING BLUES (Fox Trot)—Tampa Blue Jazz Band

CHICAGO—Markels Orchestra—Okeh No. 4671

Two of the most popular current dance tunes are coupled on this disk. Many an orchestra leader has expressed his partiality to "Chicago, That Taddling Town" (Fred Fisher), "Haunting Blues" by Henry Busse, Whiteman's "hot lips" cornetist, is a dance favorite everywhere. Incidentally, how this Tampa Blue's cornetist makes his instrument vibrate. A guaranteed dance accelerator, this disk.

DOUBLE SHUFFLE—"Black Face" Eddie Ross

ROSS' JUBA—Same—Victor No. 18926

"Blackface" Eddie Ross who is given credit for reviving the banjo's popularity in vaudeville, where he has long been a favorite, is now numbered among the disk makers. He has "canned" two of his banjo specialties in a truly entertaining fashion. It's a novelty instrumental record that should appeal generally.

SEXTET FROM "LUCIA DI LAM-MERMOOR" (Fox Trot)—Paul Specht and His Hotel Astor Orchestra

GOODBYE—Same—Columbia No. 3708

Paul Specht's new Columbia recordings are auspicious for their wealth of symphonic rhythm. He has delivered two staid though nonetheless colorful foxes in a dance arrangement of Donizetti's sextet from "Lucia." Tosti's "Goodbye," adapted by the conductor and Jack Denny, is a fitting companion piece. The banjo and brasses contrast snappily for dance purposes. A dance disk that will still be a favorite after many flash pop hits have come and gone.

JI-JI-BOO—(Fox Trot)—Original Memphis Five

YOU CAN HAVE HIM BLUES—Same—Pathe No. 20842

The Memphis quintet is comparatively new to the disks but on the showing qualifies as one of the best "blues" recorders. Both selections are of that type with the Memphis boys snapping it out in wild, eerie fashion. Exhilarating for dance.

I CERTAINLY MUST BE IN LOVE—Elsie Clark

FOR CRYING OUT LOUD—Same—Okeh No. 4711

Elsie Clark possesses an expressive contralto that can handle light

numbers of this twin type to a nicety. The "Must Be In Love" ditty, a popular "tough" number is well interpreted by Miss Clark. And Ben Ryan's "For Crying Out Loud" (Hart-Mort-Dixon-Violinsky) is not a profane exclamation, but a clever lyric of how, through the medium of "crying out loud," a woman can sweep away a lavalanche with the first flood. Ryan really originated the expression.

ELEANOR (Fox Trot)—Imperial Marimba Band

MY OLD HAWAIIAN HOME (Waltz)—Palakiko's Hawaiian Orchestra—Edison No. 51033

There is instrumental novelty in these selections. "Eleanor" (Depen), a trippingly captivating tune in itself, is further enhanced by the saxo-marimba combination. The "Hawaiian Home" waltz, played by an Hawaiian orchestra, is charming with its tinkling guitar effects.

GEORGETTE (Vocal)—Ruth Royce. I'M ASKIN' YOU AIN'T IT THE TRUTH?—Same—Columbia No. 3714

Ruth Royce, an established vaudeville favorite, should develop into a good disk card. Both songs of this couple are included in the comedienne's vaudeville repertoire. The "canned" versions lose none of their "kick" even though the songstress is invisible in the flesh.

YOU GAVE ME YOUR HEART (Fox Trot)—Natz's Biltmore Orchestra

ZENDA—Rega Dance Orchestra—Okeh No. 4708

Both are "picture songs," that is musical themes used in accompaniment to feature films. "You Gave Me Your Heart" (Ted Snyder) is the theme of Valentino's "Blood and Sand" and "Zenda" (Louis Brauer-Ernest Luz) of the Loew-Metro "Prisoner of Zenda" feature. Mr. Luz incidentally is musical director of the Loew circuit. Although the first was intended as a successor to "The Sheik," also a Valentino picture song, it is still mild.

In "Zenda" the Rega orchestra incorporates some novel chime effects in the recordings.

'WAY DOWN YONDER IN NEW ORLEANS—Margaret Young

TRUE BLUE SAM—Same—Brunswick No. 2319

Margaret Young is building up a following that ranks her with the leading disk comedienness and if she continues recording numbers on the order of this couplet the leader of the female songstress clan—whenever she may be—had better watch to her laurels. Miss Young's sonorous southern drawl is aptly suited for the Spanish-Dixie type song such as "New Orleans" from "Spice."

"True Blue Sam" (Brown-Donaldson) by the author of "Dapper Dan" bids fair to exceed the latter's popularity.

CAROLINA IN THE MORNING (Vocal)—Van and Schenck

I'M GOIN' PLANT MYSELF IN MY OLD PLANTATION HOME—Same—Columbia No. 3712

Van and Schenck were the first to introduce the ingratiating "Carolina" tune, and it is fitting they are of the first to "can" it. It's a sweet 'n' pretty tune that can't miss, particularly as the boys do it. In the "Plantation" number Gus Van handles the darky dialect, Joe Schenck's tenor going into a fetching "Home, Sweet Home" obbligato.

I FOUND A FOUR LEAF CLOVER (Fox Trot)—Max Terr and His Orchestra

I'LL BUILD A STAIRWAY TO PARADISE—Same—Pathe No. 20828

Both compositions are from the current "Scandals" (Geo. Gershwin) and the show's two popular selections. While "Clover" appeals more to the ear, vocally, "Stairway to Paradise" has developed to be the dance hit. It is more given to blue modulations whereas the companion piece is smoother. Terr's orchestra gets considerable meat out of both numbers.

MISTER GALLAGHER AND MISTER SHEAN (Fox Trot)—Ben Krueger's orchestra

BOARDWALK BLUES—Same—Brunswick No. 2327

"Gallagher and Shean" is still going strong. This is a second dance recording, the effect with the soprano and bass saxos being worked in a manner that almost talks the lyrics. It's a good dance record. "Boardwalk Blues" (Turk-Robinson) is a smooth blues, with the bass saxo figuring prominently to good effect.

WITH THE MUSIC MEN

(Continued from page 9)

owner called the society, of which Victor Herbert and Raymond Hubell are official heads, was "Jewish blackmailers," the formal letter of apology also including reference to that.

Perlee V. Jervis, pianist and music teacher, charter member of the Brooklyn Institute, Department of Music, and who was active on the music committee of the institute, in personality and no will, when, at the age of 64, he died at his home, 345 Clinton avenue, Brooklyn, N. Y. Nov. 7, according to his daughter, Helen Jervis Kirchwey, of Summit road, Fort Washington, L. I. in her left an estate not exceeding \$1,000 application for letters of administration upon the property, which were granted to her by the Kings County Surrogate's Court last week.

Herbert Nagler, manager of the Supreme Concert Management, Inc., announces plans for the organization of an American Musicians' League. A committee is to be appointed shortly to select the musicians to appear in the League's first concert. The committee will be composed of composers and directors who will give unknown musicians hearings to determine their fitness for public concert work. The first concert is slated for Dec. 3 at the Broadhurst, New York. A second will follow one week later.

A bulletin of statistics issued by the Bureau of Census, Department of Commerce, Washington, D. C., shows that the year of 1921 has decreased 10.7 per cent. in music publishing values as compared to 1919. The music industry in 1921 did \$13,000,000 business; in 1919 over \$14,500,000. Salaries though have increased 3.2 per cent. despite a 7.9 per cent. decrease of the number of employees. There are 193 music publishers in the field, 40 centered in New York and 18 in Chicago.

The Harry Von Tilzer Music Publishing Co. last Aug. 10 gave Ben Bornstein a note for \$1,000 payable in three months. Bornstein, before affiliating with Ager, Yellen & Bornstein, Inc., was business manager for Von Tilzer. Bornstein assigned the note to his corporation which, when payment was protested, brought suit to recover. The A-Y-B firm was awarded judgment for \$1,028.05 in the action.

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George Price states that he is another songwriter who has decided to go into the publishing business for himself. In collaboration with Sam Hearn he has written "Love Tunes" which Ager, Yellen & Bornstein, Inc., are acting as selling agents.

Charles Warren, London representative of M. Witmark & Sons, is in New York on a short stay. One of the reasons for the visit is to view "Little Nellie Kelly," the George M. Cohan show. C. B. Cochran will produce it in London.

Remick & Co. has opened a large store, 20x72, at Broadway and 96th street, New York, in one of the most populous residential districts of the city, and no competition near enough to consider.

McKinley Music Co., heretofore headquartered in Chicago, will center its music publishing activities solely in New York. The Chicago plant will concern itself with the jobbing end as heretofore.

Harry T. Hanbury, formerly professional manager for T. B. Harms and last head of his own music company, has accepted the general management of the B. A. Music Co.

Billy Chanler is now professional manager of Ager, Yellen & Bornstein, succeeding Lou Fordan. The latter is manager of Stark & Cowan's Chicago office.

Herman Seidel, 69, died at his home in Indianapolis, Nov. 24. He was president of the Seidel Music Publishing House.

Tot Seymour is not writing exclusively for Waterson, Berlin & Snyder. She will free-lance.

Jerome M. Rose is managing Harry Von Tilzer's band and orchestra department.

Rose Fischer has joined the New York professional staff of Sherman, Clay & Co.

Mark Hyman and E. C. Mills, the latter executive secretary of the Music Publishers' Protective Association, who were appointed receivers of the Broadway Music Corp. under \$10,000 bond, will continue the company's business for 30 days from Dec. 5, by order of Federal Judge A. N. Hand. The receivers' petition sets forth the Broadway Music Corp.'s liabilities total \$135,000; assets, \$20,900, mostly in receivable.

(Continued on page 34)

NEWS OF THE DAILIES

The Actors' Fund will hold its annual benefit performance Jan. 19 at the Century, New York.

It was reported last week the Hippodrome would be remodeled into either a department store or a hotel after the current season. Officials of the United States Realty and Improvement Company, which owns the property through a subsidiary, did not deny the rumor. The theatre is valued at \$2,500,000.

A candle, to be known as the Caruso Memorial Candle, has been completed and shipped to Italy. It will be placed in the Church of Our Lady, in Pompeii. The candle is of chemically treated bees wax, five feet in circumference at the base, 16 feet high, and weighs a ton. It is estimated that it will burn one day yearly for 18 centuries, and cost \$3,700. An orphan asylum, of which Caruso was a generous benefactor, placed the order.

Burglars entered the apartment of Mme. Freida Hempel, the singer, who in private life is the wife of W. B. Kahn, exporter, last week, making off with personal property valued at \$25,000. The robbers, while there, opened numerous bottles of wine, though leaving behind 200 quarts of pre-war champagne, too cumbersome to be removed.

Elaine Hammerstein is being sued for \$25,000 by Antonio Clabrese, who claims the actress ran down his 14-year-old son while driving an auto through Yonkers, N. Y. Miss Hammerstein won the point when Judge Morachauer ordered Clabrese to file a bill of particulars.

According to Magistrate Frederick B. House, of the Traffic Court in New York, the city may have to ask for a legislative act to limit the number of pleasure cars and taxis that may operate on the streets. Fines amounting to \$500,000 have been collected by the court since the first of the year and 49,000 cases have been heard.

Drastic measures are being taken by the middle west and coast authorities to cut down speeding by automobilists. The latest innovation is that of Major Shank, of Indianapolis, who will have the sanity of all persons, arrested on that charge, tested. Persons held for examination will be forced to remain in jail until their turn before the Sanity Commission, according to the mayor. Heavier fines, jail sentences and trips through hospitals and morgues are other means that have been introduced by the western authorities to make drivers keep inside the traffic regulations.

William A. Brady gave a "sample" performance of "The World We Live In" at the Jolson theatre Sunday night. The purpose was to show that theatrical managers are willing to stage good and artistic performances. Invitations were sent out for the special showing.

Arthur Hammerstein has announced that Edith Day has signed a three-year contract to appear under his management, and will not return to England. She will tour America for two seasons, then go to London under his direction. "The Wildflower," by Otto Harbach and the Oscar Hammerstein, 2d, will be the prima donna's vehicle here and abroad.

Claire McKowen, sister of Marilyn Miller, was married to W. R. Armstrong in Pittsburgh, Dec. 7. She was the former wife of Jim McKowen, vaudeville agent.

A man at Clarksburg, W. Va., recently saw his first moving picture at the age of 83. He had been an inmate of the Harrison County Infirmary for 63 years.

"Dinty" Moore's restaurant on West 46th street, New York, was raided again Saturday, with the police taking \$2,500 in booze away. The place was visited by the cops the week previous, but Moore won the action in court. The liquor came under the head of private stock as proven by Moore. The case was dismissed.

Mrs. George W. Loft, deputy police commissioner, summoned 150 dance hall proprietors and floor managers before her last week and issued the edict that all vulgar dancing must stop or the police would start making arrests. Mrs. Loft stated that this would be the final warning.

Sholon Shontop was arrested on a charge of Samuel Greenfield, president of the Hebrew Actors' Union, who stated that Shontop's books showed a shortage of \$1,000. He was formerly a bookkeeper for the union.

The after-theatre crowds were thrown into a turmoil one night last week when five agents of the Federal narcotic squad seized an equal number of men in Times square accused of being dope peddlers. The

flashing of guns started the crowd running, both to get away and to watch, with the result the gathering stopped traffic and began fighting itself. The disturbance took place at 47th street and Broadway. None but users were among those taken. The squad was looking for sellers.

Douglas Fairbanks and Mary Pickford have chartered a ship to make a trip around the world. Invitations have been sent to about 50 guests. The tour will last from six to eight months, beginning next spring, and is to be in the nature of a publicity stunt.

A. L. Erlanger's new theatre, which is to be erected on 44th street and next to the Little theatre, will be known as the Bernard and Collier Music Hall. It is to become the permanent home of a revue similar to the Music Box. Charles Dillingham has announced that he has signed contracts with both Collier and Bernard for next season, and they will jointly be starred in the premiere production.

As a result of having been summoned before Mrs. Loft, special deputy police commissioner, on the subject of the dancing in all public dance halls, the owners and managers of such establishments have formed the New York Ballroom Association. The meeting took place at the Hotel Astor on Monday. The object of the organization is to be that "all ballrooms maintain a high standard to meet the public approval," according to C. E. Burgess of Roseland.

Several Chicago people are forming a company which will give that city a civic theatre. Incorporation papers have been granted to the organization which will be known as the Chicago Civic Theatre Association. Donald Robertson, former director of the Drama Players, will be installed as the production manager. It is planned to build a theatre in the "Loop" district.

Seena Owen and George Walsh are now divorced. The decision was rendered early this week.

Mrs. Harrison K. Caner, Jr., society woman of Philadelphia, will join the cast of "The Torch Bearer" this week. The play is scheduled to open in Philadelphia, Jan. 6 and Mrs. Caner will appear there for a two weeks' engagement. She does not intend to follow the stage as a career.

Maud Adams returned to this country aboard the "Celtic" which docked in New York Monday.

The post office department will use picture screens to advise the public as to the advantages of mailing their Christmas parcels early and to induce them to wrap securely before sending. Postmaster Edward M. Morgan held a conference early in the week with representatives of the M. P. T. O. A. and arrangements were made for the slides that are to be shown.

Solomon Schumukier, organizer of the Jewish Actors' Co-operative Co., has announced that a co-operative theatre will soon be opened on the Bowery by Jewish actors. The plan is to take over Majori's Italian theatre, on the Bowery, between Delancey and Broome streets.

Elephants quartered at the Barnum and Bailey and Ringling Brothers' winter home near Bridgeport, Conn., gave the alarm when fire broke out in the cook house one night this week. Keepers kept the herd from a stampede by calling to the animals by name while the blaze was being extinguished.

The dance by Isadora Duncan scheduled to take place in the Church of St. Mar's-in-the-Bowery's Christmas Eve is off. The pastor, Dr. William H. Gutrie, gave no explanation of the switch in plans.

The arrest of William Williams by the Narcotic Squad of New York Police Headquarters revealed letters reported to have been from a picture actor in Hollywood, who was the selling agent out there, and also some signed by Evelyn Nesbit.

Margaret Irving and William Seabury, both appearing in the Music Box Revue in New York, were married in Port Chester, N. Y., last Sunday night. Seabury is the former husband of Billie Shaw and was in vaudeville with her (Seabury and Shaw).

The Chicago and Alton railroad has installed a picture show on its fast train running between Chicago and St. Louis. The showing takes place in the dining car. The initial exhibition was given Dec. 12 on the train leaving at noon, but the night trains are also to give similar performances.

Orla Carew, film actress, and John C. Howard were married in Los Angeles Dec. 12. Mr. Howard is the son of John C. Howard, a wealthy manufacturer of Haverhill, Mass.

WHEN WE'RE HAPPY Sing These Two Hits

NO MATTER WHERE YOU START

YOU'LL MAKE YOUR MIND UP THAT YOU'RE GONNA WIND UP SINGING

"DOWN IN MARYLAND"

By KALMAR and RUBY

EXCELLENT DOUBLE and UNUSUAL PATTERN

DO YOURSELF A FAVOR AND "GET THIS RIGHT ON"

Down In Maryland

By BERT KALMAR
and HARRY RUBY

Moderato *Till ready*

Voices

Home ties that bind, cling to me, Home ties I find, bring to me, Mem-ries of
I miss the blue of the skies, I miss the dew, when I rise, I miss the
hap - py child-hood Roam-ing the hills and wild-wood. Why did I stray far a - way,
brook-let flow-ing. I miss the roost-er crow-ing. Some day I know I will go,
From heav-en's door? — Al - tho' I've been a ro-v-er, I'll roam no more... for —
Back there to stay; — And if I could, be-lieve me, I'd leave to - day — say —
Chorus
I've made my mind up that I'm gon-na wind up, down in Mar - y - land,
I'm gon-na wind my way, — Down old Ches-a-peake Bay. I'll ramb-le o-ver the
sweet scent-ed clov-er, down in Mar - y - land, What a fool I was to wan - der,
From the folks down yon-der. I'm sigh - ing, I'm cry - ing, for a glimpse of home, sweet
home. I love it, All of it, from the cel - lar to the dome. —
Some-bod-y's kiss-es will make me say this is, Just like fair - y - land.
I've made my mind up that I'm gon-na wind up in Mar - y - land. — land. D.S.

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"I'll Be In My Dixie
Home Again

TOMORROW"

BROADWAY AT 47th STREET

JOE HILLER, Professional Manager

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FRED KRAMER
42 Monroe Avenue
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Detroit, Mich.

PPY, WE SING!!! and You'll Be Happy

THE SENSATION OF CHICAGO AND NEW YORK

"AGGRAVATIN' PAPA"

(DON'T YOU TRY TO TWO-TIME ME)

By TURK and ROBINSON

THE FUNNIEST, THE CLEANEST, THE HOTTEST LYRIC AND MELODY EVER COMBINED IN A BLUE SONG
HERE'S THE CHORUS

Chorus

Ag-gra-vat-in' Pa-pa, Don't you try to two-time me, I said don't
two-time me!— Ag-gra-vat-in' Pa-pa, Treat me kind or let me be,
I mean, "just let me be."— List-en while I
get you told,— Stop mes-sin' round sweet jel-ly roll,— If
you step out with a high-brown ba-by, I'll smack you down and I
don't mean "may-be" Ag-gra-vat-in' Pa-pa, I'll do an-y-thing you say,—
Yes, an-y-thing you say.— But when you go strut-tin',
do your strut-tin' round my way.— So pa-pa,
Now pa-pa,
Now pa-pa,
Just treat me pret-ty, Be nice and sweet, 'Cause I pos-sess a four-ly-four that
You best be care-ful, As you can be, 'Cause I can beat you do-in' what you're
Once you were stead-y, Once you were true, But pa-pa now sweet ma-ma can't do—
don't re-peat,— Ag-gra-vat-in' pa-pa, don't you try to two-time
do in me,— Ag-gra-vat-in' pa-pa, don't you try to two-time
tend on you,— Ag-gra-vat-in' pa-pa, don't you try to two-time
me." me." D.S.

THE COUNTRY

"I GAVE YOU UP

Just Before You
Threw Me Down"

Snyder Company

FRANK CLARK, Mgr., 81 W. Randolph St., Chicago, Ill.

NEW YORK

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FRANK WATERSON
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Philadelphia, Pa.

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347 Fifth Avenue
Pittsburgh, Pa.

BILLS NEXT WEEK (DEC. 18)

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
 Tricia Friganza
 Segal & Carroll
 Miller & Mack
 *F & J Tell
 Harriette
 LaToya's Models
 Ella Bradna Co
 (One to fill)
 Keith's Riverside
 Chas. Sale
 W. Cross Co
 The Caninos
 Curson Sis
 Libonti
 Rifa Goud
 Madeline Collins
 Freda & Anthony
 The Saytons
 Keith's Royal
 Rooney & Reed Rev
 M Diamond Co
 Lewis & Dody
 Thos J Ryan Co
 Joe Browning
 Murray & Gerrish
 Davis & Pella
 (Two to fill)
 Keith's Colonial
 Al Herman
 Night In Spain
 Crafts & Haley
 Stars of Yesterday
 Moore & Freed
 Hany & Morgan
 Wm Schenck
 Van Cleve & Pete
 Kellam & O'Dare
 *McCarton & M
 Keith's Alhambra
 Duncan Sis
 Moss & Frye
 Galt & Lee
 Ted Lorraine Co
 Frank Sabine Co
 M Farlane & Palace
 When Love's Young
 Baggert & Sheldon
 Beeg & Queeque
 Moss' Broadway
 Jimmy Lucas Co
 H. Levy
 H. Stoddard Co
 Donovan & Les
 Will Mahoney
 Cooper & Ricardo
 (Two to fill)
 Moss' Coliseum
 Dore & Collette
 Ruth Royce
 Piller & Douglas
 *'Right or Wrong'
 (Two to fill)
 2d half
 Harry Burns Co
 Gus Fowler

Taylor Howard & T
 Ruby Raymond
 Ben Beyer
 (Two to fill)
 Proctor's 5th St.
 2d half (14-17)
 *'Any Home'
 M & A Clark
 *Roto Bros
 Polly & Oz
 *C & N McNighton
 (One to fill)
 1st half (18-20)
 McGrath & Deeds
 Briscoe & Raugh
 *Zeno Moll & Carr
 Ross & Ross
 (Two to fill)
 2d half (21-24)
 *Conroy & Howard
 *Arthur & Peggy
 A & F Stedman
 (Others to fill)
 Proctor's 5th Ave.
 2d half (14-17)
 Jimmy Carr Co
 Al Herman
 Lavine & Ritz
 *'Right or Wrong'
 Dooley & Storey
 B G & Q P
 (Two to fill)
 1st half (18-20)
 George L. Maize Co
 F. Stedman
 Taxie
 *Pisano & L'ndaur
 (Others to fill)
 2d half (21-24)
 *Folle Stia
 M. Montgomery
 Bob LaSalle Co
 *E Raymond Co
 Jimmy Savo Co
 China Blue Plate
 (Two to fill)
 Proctor's 23d St.
 Polly Moran
 *Sacha Praton Co
 Crafts & Haley
 *Greenwich V. Mins
 *Carilla & Lyle
 *Fox & Sarno
 2d half
 Butler & Parker
 Reed & Armist
 Lockett & Lynn
 Mison
 *Greenwich V. Mins
 (One to fill)
FAR ROCKAWAY
 Columbia
 2d half
 Patricia
 Mabel McCane Co
 *Conell

COUNT TRIX
PERRONE and OLIVER
 in a "Song Symphony"
ORPHEUM CIRCUIT

*Dance Mad
 (Two to fill)
 Keith's Fordham
 Yvette Ruge
 La France Bros
 Lytell & Faut
 Gibson & Cornell
 (Two to fill)
 2d half
 Joe Cook
 Alex Bros & Smith
 Briscoe & Raugh
 (Others to fill)
 Moss' Franklin
 Harry Burns Co
 Pedestrian
 James J. Deane
 *Lee & Cranston
 (Others to fill)
 Keith's Hamilton
 Johnny Burke
 *F & J Tell
 *Lee & Cranston
 (Others to fill)
 Dooley & Morton
 Craig Campbell
 El Cleve
 Gaultier's Players
 (Two to fill)
 Keith's Jefferson
 Belle Baker
 Altman & Harvey
 Homer Miles Co
 Follis & LeRoy
 Wells Va & West
 Norvelles
 (Two to fill)
 2d half
 Myers & Hansford

DON'T PLAY 4 SHOWS A DAY!
 IF YOU DON'T LIKE IT
 I enjoyed playing 8 in "Huber's" 14th St.
EDWARD J. ZADAY

(Others to fill)
 Keith's Prospect
 2d half (14-17)
 Master Gabriel Co
 Jimmy Savo Co
 The Speeders
 Lee Mann
 Mignon
 Kennedy & Kramer
 1st half (18-20)
 Myers & Hansford
 Henry & Moore
 *Frank Milla & H
 Sandy Shaw
 (Two to fill)
 2d half (21-24)
 2d half (21-24)
 Robt Kelly Co
 *F & J Tell
 *E. M. Carroll
 (Others to fill)
 Moss' Riviera
 Dooley & Morton
 Joe Cook
 Alex Bros & Smith
 Herbert Ashley Co
 Chuph Way Four
 Golden Gate Three
 2d half
 Marjorie & A
 (Two to fill)
 2d half
 Alphon Harris
 *Marjorie & A
 Johnny Burke

Hartwells
 (Two to fill)
ALBANY, N. Y.
 Proctor's
 Royal Dances
 Pagana
 Fred V Bowers Co
 Haynes & Peck
 Casting Campbell
 2d half
 J & A Keeley
 Shone & Squires
 Sybil Vane Co
 Taylor & Hobbs
 Fink's Mules
Buffalo
 Shee's
 Max Sovereign
 Joseph Diskay
 Harrison & Dakin
 Dooley & Storey
 Holmes & Lavere
 Cunningham & B
 Tom Patricia
 Bernt & Partner
CHARLOTTE
 Victoria
 (Roanoke split)

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 Chicago

ALLENTOWN, PA.
 Orpheum
 Eary & Eary
 Gerald Griffin Co
 Altman & Howard
 Nathan & Sully
 (One to fill)
 2d half
 Walmisley & K'ling
 All at Sea
 B & J Creighton
 Three Whirlwinds
 (One to fill)
ALTOONA, PA.
 Orpheum
 Morlin
 Grey & Old Rose
 North & Halliday
 Rose of Harem
 (One to fill)
 2d half
 Perez & Marguerite
 Baxley & Porter
 Paul Hill Co
 Folly & Oz
 Melody Sextet
ASBURY PARK
 Main Street
 Paulette & Ray
 Ray Conlin
 Janna & Whalen
 Danny Dugan Co
 2d half
 Reddigan & Grant
 Helen Morrell
 Scur & Cunroy
 Donna Darling Co
ATLANTA
 Lyrie
 (Birmingham split)
 1st half
 Clowen Seal
 Coffman & Carroll
 Bowers & Winters
 Eckert & Harrison
 Four Madcaps
AUBURN, N. Y.
 Jefferson
 Noel Lester Co
 Cook & Oatman

CHATTANOOGA
 Rialto
 1st half
 Francis & Wilson
 Keltons
 Samyuel & Leonht
 Neil McKinley
 Three Melvins
 (One to fill)
CHESTER, PA.
 Adgement
 James Rankin
 Uis & Lee
 Love Nest
 Cotter & Holden
 Jess Southern
 Vanderblitz
 2d half
 Cornell Leona & Z
 Frances Winona
 Smith & Nash
 Sylvester Family
 Van & Vernon
 Melodies & Steps
CINCINNATI
 B. F. Keith's
 Osborne Trio
 Jessie Busley
 LaFrance Bros
 Fenton & Fields
 Brown & Whittaker
CLEVELAND
 105th St.
 White Bros
 Frank Shields
 Zehn & O'Neil
 Zehn & Dries
 Redford & W'ch't
Palace
 Ida M Chadwick
 Healy & Cross
 Marion Murray Co
 Walters & Walters
COLUMBIA
 Columbia
 2d half
 Robbs Gordone

IGS Toupees Make-Up
WORTH G. SHINDHELM
 109 W. 46th St., N. Y.

AUGUSTA
 Lyrie
 2d half
 Willie Hale & Bro
 Millard & Martin
 Reed & Selman
 Chas Albott
 Thomas Sextet
BALTIMORE
 Maryland
 Four Aces
 Tom Smith
 Greene & Parker
 The Duttons
 Jule
 Wilton Saters
BATON ROUGE
 Columbia
 (Shreveport split)
 1st half
 Worden Bros
 Rhodes & Watson
 Miller & Pava
 Jennings & Dorney
 Gaultier's Toy Shop
BIRMINGHAM
 Lyrie
 (Atlanta split)
 1st half
 F & M Dale
 Barry & Brown
 Rice & Werner
 Olcott & Mary Ann
DETROIT
 Temple
 Sherwin Kelly
 Van & Tyson
 Hegedus & S. R
 Mildred Andre & C
 Joe Laurie
 Margo Waldron
 Gordon & Ford
 Lobo & Kyo
EASTON, PA.
 Able O. H.
 Walmisley & K'ling
 All at Sea
 B & J Creighton
 Three Whirlwinds
 (One to fill)
 2d half
 Eary & Eary
 Altman & Howard
 Gerald Griffin Co
 Bob Albright Co

THE LANGWELL
 123 W. 4th St., New York
 The Best \$1.00 Dinner in Town.
Ask HALEY SISTERS
TOM HARRISON, Manager

2d half
 Polly & Moran
 McGrath & Deeds
 Stanley & Wilson
 J & G O'Meara
 Marguerite & A
 (One to fill)
ERIE, PA.
 Colonial
 Rasso
 Jerome Mann
 Pfier Bros & Sis
 Newell & Most
 Jack Lavier
G'EMTOWN, PA.
 Orpheum
 Pondell Four
 Elm City Four
 Thomas Jackson Co
 Alexander & Fields
 J R Johnson Co
 Money Haskell
 Minchua Co
GRAND RAPIDS
 Empress
 Diaz & Palko
 Dave Roth
 Zemat & Smith
 Barkley & Chalm
 Beeman & Grace
HAMILTON, CAN.
 Lyrie
 Teschow's Cats
 Sharkey Roth & H
 Bazarian & White
 Hampton & Blake
 Lomberg Sis & N
HARRISBURG
 Majestic
 Perez & Marguerite
 Knowles & White
 Paul Hill Co
 Folly & Oz
 Melody Sextet
 2d half
 Morlin
 Texas Four
 Anderson & Grives
 McCormick & W
 Welcome Inn
INDIANAPOLIS
 B. F. Keith's
 Lucas & Inez
 Gold & Edwards
 Olsen & Johnson
 Venita Gould

JACKSONVILLE
 Arcade
 (Savannah split)
 1st half
 Jordan Girls
 Crane May & C
 Kelso & Demonic
 Barrett & Farnam
 Gordon & Germaine
LOUISVILLE
 Lyrie
 (Nashville split)
 1st half
 Jack Hughes Duo
 Herron & Gaylord
 Emma Earl
 Leona Hall's Rev
LOWELL
 B. F. Keith's
 Weak Spot
 Guy Cunningham
MAX FACTOR'S
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 Lip Rouge - It Heals. Whitening - It Stays On.
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DAWSON ST. CITY
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 Two Stewards
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 Dixie & Hamilton
 Elliott & LaTour
MOBILE
 Lyrie
 (N. Orleans split)
 1st half
 Valentine & Bell
 O'Brien & Josephine
 Hachinson of
 Hubert & Malle
 Little Jim
MONTREAL
 Imperial
 (Sunday opening)
 Flashes of Sunlight
 Russ Revue
 Alanson
 Roger Gray Co
 Meehan & Newman
 Alice Hamilton
COLUMBUS
 Princess
 (Sunday opening)
 Billy & Arlington
 B C Hillman
 Son Dodgers
 Crawford & Broad
 Runaway Four
ROCHESTER
 Temple
 Schell's Manikin
 Lewis & Green
 Breen Family
 Vaughn Comfort
 Powers & Wallace
 Rogers' Band
 (Two to fill)
 Boy & Boyer
SAVANNAH
 Bijou
 (Jacksonville split)
 1st half
 Wells & Burt
 O & A Parado
 Esp & Dutton
 P. 2d
 Connors Danceland
SCHENECTADY
 Proctor's
 Knapp & Corrella
 Boudini & Bernard
 Mason & Shaw
 Hugh Herbert Co

NEW BRUNSWICK
 State
 Peak's Blockheads
 Snow & Narine
 Toney & Norman
 The Comebacks
 2d half
 Kennedy & Kramer
 Mabel Burke Co
 Jane & Whalen
 Darny Dugan Co
NEW ORLEANS
 Palace
 (Mobile split)
 1st half
 Martell & West
 Dunham & O'Mley
 Mildred Andre
 Sisters Arnette
 Clayton Drew Co
NORFOLK
 Academy
 (Richmond split)
 1st half
 The Duponts
 Flake & Palko
 Sanders & Sands
 Iback's Band
PHILADELPHIA
 B. F. Keith's
 Presler & Klans
 Pepita Granados Co
 Meedy & Duncan
 McLaughlin & E
 Walmisley & K'ling
 Doris Humphrey Co
 Paul & Goss
 A & G Falls
Keystone
 King Bros
 Cooper & Eacy
 Eichel & Sheldon
 Eric White
 Princeton Five
Wm. Penn
 Brown Trio
 Direct & Long
 Lynn & Thompson
 Mason & Gwynne
 Howard & Ross
 2d half
 Peak's Blockheads
 Mack & Stanton
 Texe
 Bingham & Meyers
 Silva Brann Co
PITTSBURGH
 Davis
 Gaultier's Pony
 Robbins Family
 Bob Hall
 *You Doctor
 Hall Ermine & B
PORTLAND, ME.
 B. F. Keith's
 Raymond Bond Co
 Shriner & Fzama's
 R W Roberts Co
 Ernie & Ernie
 Bryant & Stewart
 Higgins & Bates
PROVIDENCE
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ME, VERNON, N.Y.
 Proctor's
 2d half (14-17)
 Brent & Partner
 Glad Moffatt Co
 Eddie Foy Family
 Longstone Manor
 (Two to fill)
 1st half (18-20)
 Follis S
 Marion Harris
 Haxtalls
 (Others to fill)
 2d half (21-24)
 Herry & Moore
 Rockwell & Fox
 (Others to fill)
NASHVILLE
 Princess
 (Louisville split)
 1st half
 Tyler & St. Clare
 Dixie & Milton
 Annabelle
 Hardy & Mahoney
 Tofo-Hammer Co
ROCHESTER
 Temple
 Schell's Manikin
 Lewis & Green
 Breen Family
 Vaughn Comfort
 Powers & Wallace
 Rogers' Band
 (Two to fill)
 Boy & Boyer

NEW HAVEN
 Palace
 McConell & A
 Austin & Delany
 Arthur Whiteley
 Money In Money
 Otto Bro
 2d half
 Orren & Drew
 Dillon & Parker
 Uptown & Down
 White Black & U
SPRINGFIELD, MASS.
 Palace
 F & C L Tour
 Four Miners
 Berk & Sawa
 Bloom & Sher
 Dillon & Parker
 Shure & Ruelow Co
 2d half
 Muzie Lunette
 Little Driftwood
 Otto Bros
 Austin & Delany
 Reynolds & D Co
WATERBURY
 Palace
 Muzie Lunette
 Orren & Drew
 Four Rubini Sisters
 Jean Grace
 Dolly Davis Revue
 2d half
 Rekloma
 Franklin & Hall
 Mildred Andre Co
 Thornton & King
 Leo Edwards Co
 2d half
 Weadick & La Due
 Four Miners
 Sholly Davis Revue
 2d half
 Three Lardens
NEW BRUNSWICK
 State
 Peak's Blockheads
 Snow & Narine
 Toney & Norman
 The Comebacks
 2d half
 Kennedy & Kramer
 Mabel Burke Co
 Jane & Whalen
 Darny Dugan Co

Tom Kelly
 2d half
 Adonis & Dog
 Sampson & Douglas
 McCort & Bradford
 Hazel Green Co
 (Two to fill)
SYRACUSE
 B. F. Keith's
 La Pelaricia Tris
 Burns & Lynn
 Lynn & Holland
 Radio Arts
 Beaumont Sis
 C & M Dunbar
Proctor's
 J & H Shields
 Brown & De Mont
 Mildred Andre
 McCort & Bradford
 O'Neill & Plunkett
 The Frabellies
 2d half
 Noel Lester Co
 Knapp & Corrella
 Cook & Oatman
 Hugh Herbert Co
 George Morton
 Minstrel Revue

SILVAS-BRANN
 SENSATIONAL ODDITIES
 OUR TWENTY-FIFTH
 CONSECUTIVE WEEK
 UNDER THE DIRECTION OF
ALF T. WILTON

TAMPA, FLA.
 Victory
 (St. Petersburg split)
 1st half
 Roberts & Demont
 Will J Ward
 Fisher & Hurst
 M Pryor Co
 Morton Jewell Co
TOLEDO
 B. F. Keith's
 Yost & Clady
 Kovacs & Golder
 Oliver & Opp
 Lydell & Macy
 Four Yellons
TORONTO
 Shee's
 Rupert Inglesse Co
 Kane & Grant
 Anderson & Pory
 Joseph K Watson
 Fantasia
 Duffy & Sweeney
 Bronson & Edw's
TRENTON, N. J.
 Capitol
 Silva Brann Co
 Harold Kennedy
 Rena Arnold Co
 Trip to Holland
 (One to fill)
 2d half
 Howard & Ross
 Snow & Narine
 Mike Devaney Co
 Low Brice
 Clown Revue
TROY, N. Y.
 Proctor's
 J & A Keeley
 Stone & Francis

POLI CIRCUIT
BRIDGEPORT
 Poli's
 Three Lardens
 Johnny Murphy
HUGH HERBERT
 Phone: RICHMOND Hall 9583
SPRINGFIELD, MASS.
 Palace
 F & C L Tour
 Four Miners
 Berk & Sawa
 Bloom & Sher
 Dillon & Parker
 Shure & Ruelow Co
 2d half
 Muzie Lunette
 Little Driftwood
 Otto Bros
 Austin & Delany
 Reynolds & D Co
WATERBURY
 Palace
 Muzie Lunette
 Orren & Drew
 Four Rubini Sisters
 Jean Grace
 Dolly Davis Revue
 2d half
 Rekloma
 Franklin & Hall
 Mildred Andre Co
 Thornton & King
 Leo Edwards Co
 2d half
 Weadick & La Due
 Four Miners
 Sholly Davis Revue
 2d half
 Three Lardens

NEW HAVEN
 Palace
 McConell & A
 Austin & Delany
 Arthur Whiteley
 Money In Money
 Otto Bro
 2d half
 Orren & Drew
 Dillon & Parker
 Uptown & Down
 White Black & U
SPRINGFIELD, MASS.
 Palace
 F & C L Tour
 Four Miners
 Berk & Sawa
 Bloom & Sher
 Dillon & Parker
 Shure & Ruelow Co
 2d half
 Muzie Lunette
 Little Driftwood
 Otto Bros
 Austin & Delany
 Reynolds & D Co
WATERBURY
 Palace
 Muzie Lunette
 Orren & Drew
 Four Rubini Sisters
 Jean Grace
 Dolly Davis Revue
 2d half
 Rekloma
 Franklin & Hall
 Mildred Andre Co
 Thornton & King
 Leo Edwards Co
 2d half
 Weadick & La Due
 Four Miners
 Sholly Davis Revue
 2d half
 Three Lardens

LEE MASON
 With STAN SCOTT
 Loew's Victoria, New York, Now
SCRANTON, PA.
 Poli's
 Bernard & Belts
 Green & Burnett
 Mignette Kokin Co
 Holland & Oden
 Barnum Was-Right
WORCESTER
 Weadick & La Due
 Little Driftwood
 Alexander & Hrdle
 Edwards & Beasley

BOSTON KEITH CIRCUIT
Boston
 Van Horn & Inas
 Bradbury & Scully
 H & E Harrock
 Arthur West
 Oxford Four
 Gordon's Olympia
 (Society Sq.)
 Jane & Miller
 Gary & Baldi
 Whalen & McShane
 Eric Phillip Co
 Lewis & Norton
 Gordon's Olympia
 (Washington St.)
 Little Yost
 Jeanette Childs
 Manning & Hall
 (Two to fill)
Howard
 Howard & Lewis
 Bowdoin Square
 Gordon & Rica
BROCKTON
 Strand
 Adams & Morin
 George Rolland Co
 Bolger & Hayes
 (One to fill)
 2d half
 Stone & Hayes
 Marino & Martin
 (Two to fill)
CAMBRIDGE
 Central Square
 2d half
 Dorothy Ramey
 Johnson & Hayes
 Charles Mack
 Steps & Tunes
 (One to fill)
FALL RIVER
 Empire
 Five Avalons
 Marie Sparrow
 G & H De Beers
 York & Maybelle
 Rubewille
 2d half
 Stanley & Birnes
 Morris & Shaw
 La Bernicia
 (Two to fill)
FITCHBURG
 Cummings
 Moore & Goodwin
 Stanley & Birns
 Two Rosellas
 The Zieglers
 (One to fill)
 2d half
 G & H De Beers
 (Four to fill)

CHICAGO KEITH CIRCUIT
CINCINNATI
 Palace
 Western Pastimes
 Bartram & Sexton
 Wm Edmonds Co
 Berber of Seville
INDIANAPOLIS, IND.
 Mlle Donlin Co
 (One to fill)
HITTINGTON, IND.
 Hamilton
 Paul Rahn
 G & M Le Fevre

Official Dentist to the N. V. A.
DR. JULIAN SIEGEL
 1493 B'way (Putnam Bldg.) N. Y.
INDIANAPOLIS, IND.
 Palace
 Frances Ross & D
 Cals Bros
 Welterfield & Irind
 Dianella & Sanders
 Indianapolis Follies
 H Catalano Co
K'L'M'ZOO, MICH.
 Regent
 Grant & Wallace
 Bud Kids
 Porter J White Co
 Marston & Manley
 2d half
 Kennedy & Nelson
 L. Anderson Co
 (Others to fill)
KOKOMO, IND.
 Strand
 Johnny Singer Co
 Hill & Quinelle
 Van & Carrie Avery
 Jarvis & Harrison
 Girl In Moon
 The Humphreys
 Walman & Berry
 Current of Fun
 (Two to fill)
LANSING, MICH.
 Regent
 Kennedy & Nelson
 Fitzgerald & Carroll
 Mlle Donlin Co
 Harry Van Fossen
 The Humphreys
 2d half
 Grant Wallace
 Bud Kids
 Porter J White Co
 Marston & Manley
 Herbert Lloyd Co
LEXINGTON, KY.
 Ben All
 Brosius & Brown
 Frances & Marcell
 Walzer & Dyer
 Sheroek Sis Co
 Manicure Shop
DETROIT
 La Salle Garden
 Weber Girls
 Toni Gray Co
 Larry Comer
 (One to fill)
 2d half
 Burns & Lorraine
 Jacque Yvel Co
 Marston & Williams
 Block & Dunlap
EVANSVILLE, IND.
 Victory
 Knight & Knave
 Wilmersley & Vinc
 Paisley Noon Co
 Lloyd & Goode
 Norris Simlans
 2d half
 Herbert Fyer Co
 Octavo
 Favorites of Past
 Kelly & Pollock
 (One to fill)
FLINT, MICH.
 Palace
 O'Neil Sisters
 Harvey Haney & G
 Johnny Keane
 Stone's Novelty Co
 2d half
 Sinclair & Gray
 Mabel Harper Co
 Duvall & Symonds
 Bernivell Bros
 K T Kuma Co
FT. WAYNE, IND.
 Palace
 Marsh & Williams
 Paul Rahn Co
 Toyland Follies
 (One to fill)
 2d half
 Mafotte Duo
 Fitzgerald & Carroll

NEW HAVEN
 Palace
 McConell & A
 Austin & Delany
 Arthur Whiteley
 Money In Money
 Otto Bro
 2d half
 Orren & Drew
 Dillon & Parker
 Uptown & Down
 White Black & U
SPRINGFIELD, MASS.
 Palace
 F & C L Tour
 Four Miners
 Berk & Sawa
 Bloom & Sher
 Dillon & Parker
 Shure & Ruelow Co
 2d half
 Muzie Lunette
 Little Driftwood
 Otto Bros
 Austin & Delany
 Reynolds & D Co
WATERBURY
 Palace
 Muzie Lunette
 Orren & Drew
 Four Rubini Sisters
 Jean Grace
 Dolly Davis Revue
 2d half
 Rekloma
 Franklin & Hall
 Mildred Andre Co
 Thornton & King
 Leo Edwards Co
 2d half
 Weadick & La Due
 Four Miners
 Sholly Davis Revue
 2d half
 Three Lardens

LEE MASON
 With STAN SCOTT
 Loew's Victoria, New York, Now
SCRANTON, PA.
 Poli's
 Bernard & Belts
 Green & Burnett
 Mignette Kokin Co
 Holland & Oden
 Barnum Was-Right
WORCESTER
 Weadick & La Due
 Little Driftwood
 Alexander & Hrdle
 Edwards & Beasley

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 Loew's Victoria, New York, Now
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 Holland & Oden
 Barnum Was-Right
WORCESTER
 Weadick & La Due
 Little Driftwood
 Alexander & Hrdle
 Edwards & Beasley

O'Malley & McField
Disko & Earl
(One to fill)

RICHMOND, IND.
Murray
Paco & Green
Octavo
Kelly & Pollock
Current of Fun
2d half
Van & Carrie Avery
Moore's Band
SAGINAW, MICH.
Jeffers' Strand
Sinclair & Gray

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
stars of Yesterday
Laispitz
Flynn & McRin
Bryan & Broderick
Dave Roth
Hanako Japa
Julian Elings
State Lake
(Sunday opening)
Harry Holman Co
Dore Celebrities
Miller & Bradford
Four Camerons
Al Tucker
Stan Stanley
Seed & Austin
Lew Dockstader

DENVER
Orpheum
(Sunday opening)
Victor Moore
Billy Giesen
Foley & La Tour
Claudia Coleman
Adolphus
Landon
Galletti & Koklin

DES MOINES
Orpheum
(Sunday opening)
Creole Fashion Pl
Frawley & Louise
Faber & McDowen
Rory La Rocco
Hector
J & N Olms
Gretia Ardine

DULUTH
Orpheum
(Sunday opening)

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.

Flying Henrys
Pietro
Rally & Houghton
Al Hall
Rae Samuels
Valentine Vox
Onkes & De Lour

KANSAS CITY
Main Street
Chandon Trio
Marc McDermott
Bravo Michellini & T
J & W Hennings
Orpheum
(Sunday opening)
Harry Langdon
Kerr & Watson
Harmony Kings
Farnell & Florence
James Stevens
Hurst & Vogt
Beale Clifford
Zelda Bros

LOS ANGELES
Hill Street
(Sunday opening)
Leo Beers
Glenn & Jenkins
Andrick Trio
Hackett & Delmar
Royal Gascoigne
Frank Whitman
Orpheum
(Sunday opening)
Henry Santrey
H & Seymour
D H T
Burke & Durkin
Adelaide Bell
Williams & Wolfus
Signor Dracoli
Rose Ellis & R

MEMPHIS
Orpheum
Mrs Sidney Drew

SEATTLE
Orpheum
(Sunday opening)

MAX RICHARD
SAYS: "You will have a Merry Xmas
and a Prosperous New Year if you will
let me book you over the W. V. M. A.
and B. F. Keith (West)."
418 Capitol Bldg. (Masonic Temple)
CHICAGO Phone Central 0246

Anderson & Burt
Edith Clifford
Lloyd Nevada
Heras & Willis
Marion Weeks Co
B Whiteledges

MILWAUKEE
Palace
Gus Edwards
Cahili & Romaine
Eight Blue Demons
Sandy
Paul Decker
William Aubrey
Herbert & Dore
Hennepin
(Sunday opening)
Keith Taliaferro
Franklyn Charles Co
Patty Shelley
Senator Ford
Valand Gamble
Grimme
Leon Co

NEW ORLEANS
Orpheum
(Sunday opening)
Delyle Aida
Clinton Sisters
Bird Cabaret
Mone Olean
Alexandria
H D Wilder
Leo Donnelly Co

SHUBERT CIRCUIT
(The Shubert unit shows are printed
in the order of their travel. The
shows move over the circuit intact.)

NEW YORK CITY
Central
Say With Laughs
Roger Imhoff

CHESTER FREDERICKS
Dancer and Imitator
Third Season Featured with
Gus Edwards' Revue

CLEVELAND JUVENILE
Bucc and Imitator
Third Season Featured with
Gus Edwards' Revue

ST. LOUIS
Empress
(Sunday opening)
Reunited
Weber & Fleids
Chas T Aldrich
Lynn Cantor
Sid Gold
Ladellas
Ruth Thomas

BROOKLYN
Crescent
20th Century Rev
Four Marx Bros
Marie Rosi
Meka Stamford
Royal Ballet

ASTORIA, L. I.
Astoria
(Boro Park, Br'k-
lyn, split)
1st half
Midnite Revels
Whipple & Huston
Juggling Nelsons
Riggs & Witche
Claire Devine Co
Three Chums
George Mayo

NEWARK, N. J.
Keeney's
Stolen Sweets
Watson Sisters
Steppe & O'Neil
Berk & Brazil
Kings Syncoption
De Koch Trio

WASHINGTON
Belasco
Spice of Life
Sylvia Clark
Kramer & Boyle
Frank Gaby
Julia Kelly
Paul & Walker
3 Walnwright St.

ALTOONA, PA.
Mishler
(18-19)
(Same bill plays
Weller, Zaneville)

JESSE FREEMAN AGENCY
CHARLES YATES, Manager
1413 Masonic Temple Central 0246 CHICAGO
Booking Exclusively with W.V.M.A. B.F. Keith's
(Western) Exchange, Orpheum and Amfiteatros

20-21: Court,
Whetting, 22-23)
Troubles of 1922
Courtney Sisters
Ann Coddie
Ann & Lewenworth
Sam Bennett
Manuel & Edwards
Gertrude Hayes Jr

PITTSBURGH
Aldine
Steppin' Around
James C Morton
Ventour Bros
Harry Bloom
Fortenberry
Harry Royce Co
Bard & Pearl
(Open Week)
Gimme a Thrill
George Price
Gardner Trio
Cecil B. Jones
Herbert & Baggett
Sorel & Gluck
Tip Top Four
Byrd & Langdon
Elinore & De Faye

WORCESTER
Worcester
(Bijou, Fall R.v.,
split)
1st half
Rose Girl
Arco Bros
Althoff Sisters
Cous & Ford
Libby & Sparrow
Shep Camp
Harry Coleman
Robert Halliday

CHICAGO
Garrick
(Sunday opening)
Midnight Rounders
Smith & Strong
Flasher & Gilmore
Flasher
York & King
Herbert & Dore
Hennepin
(Sunday opening)
Keith Taliaferro
Franklyn Charles Co
Patty Shelley
Senator Ford
Valand Gamble
Grimme
Leon Co

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Senator Ford
Valand Gamble
Grimme
Leon Co

BENNINGTON & Sct
Golett's Monkeys
Lee Morse
Dolly's Dream
Leon & Dawn
Nevis & Gordon
Welch & Peterson
(One to fill)

Victoria
Manillas Bros
Lee Morse
J K Emmett Co
Wilson & McAvoy
Dolly's Dream
2d half
Tadlin & Newell
Margaret Farrell
E & E Adair
Lew Wilson
Stolen Sweets

ASTORIA, L. I.
Astoria
2d half
DeNoel Bros
Henry & Adelaide
Liddy & Liddy
Klinterley & Page
Frank Mullane
Baraban Grohs Co
Atlanta
Grand

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Atlanta
Grand

E. HEMMINGDINGER, Inc.
JEWELERS
33 West 46th Street New York
Telephone Bryant 1543

CHICAGO
Englewood
(Sunday opening)
Oh What a Girl
Klein Bros
Manhattan Trio
Horton & La Triska
Buddy Doyle
Marie Stoddard
Moran & Winter

DETROIT
Detroit O. H.
(Sunday opening)
Plenty of Pep
Clark & Ford
E & M Williams
Dewey & Rogers
Townes & Franklin
Emil Casper
Dolly Morrison
John Quigg

TORONTO
Princess
(Hello Everybody)

BALTIMORE
Hippodrome
Leo Zarrell Duo
Irvig & Elwood
Geo Alexander Co
Permaline & Shelly
Lillie Faulkner Co

BIRMINGHAM
Nijou
LeRoy Bros
Fid Glinz
Gardner & Ravers
Maley & Singer
Felix Herman Co

BOSTON
Howard
Joe Fanton Co
Leonard & Culver
Calvin & O'Connor
Cupid's Close-up
Eddie Foyer
Blitz of Dance Hits

BUFFALO
State
Jeanette & Norm's
Manuel Romaine 3
Eddie Hron Co
Fraser & Bunce
Stolen Sweets

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Manuel Romaine 3
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Jeanette & Norm's
Manuel Romaine 3
Eddie Hron Co
Fraser & Bunce
Stolen Sweets

MONTREAL
Loew
Reo & Helmar
R & H Walser
Hazel Haslam Co
Fox & Britt
At the Party

NEWARK
State
Wels Troupe

MARGUERITE DeVON
"Steppin' Around" Co.
EXCLUSIVE DIRECTION OF
WEBER & FRIEDLANDER

ASTORIA, L. I.
Astoria
2d half
DeNoel Bros
Henry & Adelaide
Liddy & Liddy
Klinterley & Page
Frank Mullane
Baraban Grohs Co
Atlanta
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Astoria
2d half
DeNoel Bros
Henry & Adelaide
Liddy & Liddy
Klinterley & Page
Frank Mullane
Baraban Grohs Co
Atlanta
Grand

(One to fill)
FARGO, N. D.
Grand
Firman & Olsmith
Vernon
Marcus & Lee
Nippon Duo
2d half
Del Bally & Jap
Wills Bros
GALESBURG, ILL.
Orpheum
Bert Howard
Pigs is Pigs
(One to fill)
2d half
Selbini & Grovini
Hughie Clark
Tints & Tones
G'D ISLAND, NEB.
Majestic
Keefe & Lillian
John Neff
C & T Harvey
2d half
Chadwick & Taylor
Jason & Harrigan
Five Ballots

QUINCY, ILL.
Orpheum
Selbini & Grovini
Hughie Clark
Tints & Tones
Bert Howard
Pigs is Pigs
(One to fill)

RACINE, WIS.
Rialto
Sealo
Glencoe Sisters
De Marcos & Band
(Two to fill)

ROCKFORD, ILL.
Palace
Driscoll Long & H
Let's Go
Hon Andy Gump
Four Erretos
(One to fill)
2d half
Kilkenny Trio
Christie & Bennett
Jewell's Manikins
(Three to fill)

ST. JOE, MO.
Electric
Clark & Manning
The Halkings
2d half
Dougal & Leary
Swift & Daley

KAN. CITY, KAN.
Electric
Briscoll & Austin
Ramondella & Deyo
2d half
Kelly & Kozie

KAN. CITY, MO.
Columbia
Hubert Dyer Co
Dress & Wilson
Day at the Movies
Leighton & DuBall
(One to fill)
2d half
Naxon & Morris
Moran & Lee
Masot

ARTHUR SILBER
BOOKING EXCLUSIVELY WITH
PANTAGES CIRCUIT
604 FITZGERALD BLDG., NEW YORK
Phone BRYANT 7916-4829

L'YENWTH, KAN.
Orpheum
Kursen & Vonia
Kelly & Kozie
Hardy Bros
Moore & Kendall
Masot

LINCOLN, NEB.
Liberty
Keefe & Lillian
Chadwick & Taylor
Percival Noel Co
John Neff
Five Ballots
2d half
Les Arados
Royal & Valentia
Robt H Hood Co
C & T Harvey

MADISON, WIS.
Orpheum
Kilkenny Trio
Christie & Bennett
Jewell's Manikins
(Three to fill)
2d half
Driscoll Long & H
Let's Go
Hon Andy Gump
Four Erretos
(Two to fill)

MILWAUKEE
Majestic
Larimer & Hudson
Louis London
O Handworth Co
Kingston & Ebnor
Keno Keyes & M
J C Lewis Jr Co
Yell H. H. Co
Carl Rosini Co

MILWAUKEE
Majestic
Larimer & Hudson
Louis London
O Handworth Co
Kingston & Ebnor
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Keno Keyes & M
J C Lewis Jr Co
Yell H. H. Co
Carl Rosini Co

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

Sophie Tucker for a second week at the Palace and scoring just as big a hit as the first week. It is a splendid bill. Every number but the last has comedy in it.

Ida Mae Chadwick and her Dad did a good act Sunday afternoon, and when Ida came before the curtain in response to an encore and explained that she had reached the theatre late and her music had been lost, requiring the orchestra to play without either music or rehearsal, it could hardly be credited that such an act could have been put over under such circumstances. Miss Chadwick's tribute to the orchestra was nicely done and richly deserved.

Jack and Jessie Gibson open the show with performance on unicycles which is seemingly impossible to outdo and give the offering a touch of delightful comedy. Williams and Taylor, colored, dance themselves into favor.

Howard Smith, Mildred Barker and Lillian Schnaffer in a comedy skit started a little slow, but took an unusual turn at the vital point in the act which made it acceptable. The Chadwicks were fourth.

Frank Hurst and Eddie Voight held the stage for 23 minutes, and everything they did was well received. Miss Tucker holds sixth place.

Billy B. Van and James J. Corbett next to closing had no changes of recent years, but were well received. They closed with the jest about Mr. Ford's car being out front, and it was rewarded with a certain amount of laughter in spite of the fact that it is being worked to death.

The Lamont Trio, a wire-walking number, brought the performance to a close. There is a little miss who stands out in this offering, although the tricks performed include a high jump by the man which received due appreciation.

Gus Edwards' "Song Revue" is the headline attraction at the State-Lake this week. At the first performance Sunday Johnny Hennings, of John and Winnie Hennings, did double laughing duty with the big act. At the last show Monday night the revue followed the Marmel Sisters act, a rather peculiar arrangement of the bill, and possibly for this reason the classic dancing number of the revue was eliminated.

Selbini and Grovini open the show with dancing, singing, tumbling, hand-to-hand balancing, hat juggling, devil stick manipulating, physical culture, bicycle riding, etc., displaying versatility, astonishing and showmanship which is admirable. In addition to all this the act has splendid comedy value.

Sandy, the wee Scotch comic of the Gus Edwards act, is second, and while his efforts did not get such big returns here as when at the Palace recently, he did nicely.

Mrs. Eva Fay held third place with the answering of queries of those in the audience, losing no

time in the gathering of questions but getting right down to the meat of the act, giving information and advice here and there, with frequent comedy interjections and enough advice to mystify.

Cahili and Romaine are a combination of blackface comic and imitating and speech-making Italian character. The comedy is the strong point of the offering. The black-face does the best bluff at singing heard in some time. He carries a song through with occasional outbursts of falsetto without ever coming anywhere near singing. His associate has a fair tenor voice, and his burlesque political talk is done splendidly.

The Marmel Sisters, assisted by Miss Ruth Marr, soprano, presented the elaborate dance offering recently seen at the Palace, and the pantomime, serious dramatic effort and talk contributed towards making the splendid dancing the more appreciated.

Paul Decker and Co., a four-

recent bills have had at least one high-class singing act.

Keno, Keys and Melrose offer their familiar fun with splendid laughter and applause reward. Frankie Kelcey and Co. in "A Brazilian Heiress" occupy sixth place on the bill.

Rita and Murrel, an unknown act, is the hit of the bill at the Rialto this week, and one more medal must be awarded to Chief Hoakum. Monday night Helen Pingree found it almost impossible to follow the man's comedy. The Loew show at the Rialto this week consists of Frear, Baggot and Frear, Connors and Boyne, William Weston and Co., Olive Bayes and Jack Smith, and Olga and Nickolas. The Chicago bookings are Helen Pingree, Terrami Japs, Faye and Noel, Rita and Murrel and Ash and Franks.

The Terrami Japs do a routine which is common enough among such acts, but the manipulation of a barrel with the feet by one of the

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	31	MONTREAL	30
BOSTON	29	PITTSBURGH	36
BUFFALO	33	ROCHESTER	33
CHICAGO	28	SAN DIEGO	36
CLEVELAND	31	SAN FRANCISCO	28
DENVER	31	SPOKANE	32
DETROIT	33	ST. LOUIS	32
INDIANAPOLIS	33	SYRACUSE	30
KANSAS CITY	32	WASHINGTON	33

people sketch, and John and Winnie Hennings were not seen in this particular show.

Frankie Kelcey in "A Brazilian Heiress" is the hit at the Majestic this week, and registers a success that justifies her being featured in the billing matter, rather unusual, as in the last few weeks the billing has centered on "eight acts" rather than on names. Miss Kelcey is a nut comedienne who has developed certain lines of fun-making through several years. All of these have been ingeniously worked into an act in which half a dozen chorus girls back her up, and a couple of straight men make the plot stand out enough to get away from the common variety of song and dance revue.

Charles and Helen Polley open the show with varied efforts in which the contortion feats of Mr. Polley stand out. The act smacks of small time.

Allen Lester and Co. (a girl) do travesty and kidding before a special drop, confining their efforts mainly to talk. This act also smacks of small time, as the Majestic is now small time.

Weir and Crest obtain many laughs with a familiar presentation of a straight and an Italian character, which is along lines that have been firmly established, but which never seem to fail to score with popular-priced patrons of vaudeville.

Embs and Alton combine vocal and instrumental music into an offering which was well received and provided the nearest thing to high-class music that this week's bill affords, which is unusual, as

two chaps is done in such splendid time with the music that it stands out.

Connors and Boyle have some fine material which, if properly arranged, might carry them to better time. Their department store song and chatter registered a big laughing hit; the man's boasts of his wife's ability to buy him clothes at a bargain scored, and the side movement of the curtain offered novelty.

Ash and Franks, first as a "dope" and a Jew, and later as straight singer and parodist, with the Hebrew comic providing the comedy, obtained many laughs, both with the act proper and with parodies, being emphatically called back for a third one.

Olga and Nickolas offer a dancing routine in which double ballet, a single toe dance by the man, an oriental dance on the toes by the girl and joint Russian effort figured. It is a satisfactory offering for houses where the audience is not too critical.

Rita and Murrel have a comedy offering which might not stand inspection from some viewpoints, but which if judged from laughter returns is okeh. The girl opens with a mock ballet and the fellow is thus introduced as a boob rube. They burlesque a band for a finish and the man plays a rigged-up trombone instrument with cylinders attached to his knees and, while playing, leans until his slide nearly touches the floor, and then changes his position and does the same stunt leaning over the footlights, with his slide going down lower than the level of the stage.

The New Evanston theatre, which is the former house of this name rebuilt after a fire, will open Dec. 18 under the management of Clyde Elliott, and will play pictures with one act of vaudeville, which will be provided by Boyle Woolfolk of the W. V. M. A.

Chicago, Dec. 13. The Garrick at Fond du Lac, Wis., which switched from Association bookings to those of J. C. Matthews, is back in the Association fold.

Norman E. Field, general manager for Jones, Linick & Schaefer, has been away on a tour to New York, Boston and Philadelphia, and the announcement is made that he bought "suitable" headquarters for the Rialto theatre, though the announcement is received here as "bunk."

Bobby Uke Henshaw, who is assisted by a young woman, though the offering is billed as a single man, scored strongly with his fun

which is ideal entertainment for vaudeville appealing to the masses.

The Ishakawa Japs, four men, close the performance with a routine which embraced tricks more or less similar to those previously exhibited by Charles Polley and Keno, Keys and Melrose, but in spite of this registered strongly.

Gene and Mignon and Cleveland and Dowry were not seen at the Sunday night performance.

John G. Burch, manager of McVicker's for Jones, Linick & Schaefer, has appointed George Burdick as his first assistant and Jack Hunt, recently assistant manager at the Orpheum, as second assistant.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO
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The Orpheum looked light in the billing for this week although the show balanced well and swung along entertainingly. Adele Rowland headlined and her reception justified it. Her success seemed due to her winning manner and delightful style. Miss Rowland displayed some gorgeous gowns which supplemented by her method of delivery made the actual song routine unimportant. She was accompanied by Charles Thorpe at the piano.

Claude and Fanny Usher demanded close attention, got it and though seen here in the same playlet before proved the most interesting act of the show. "Flirtation," with Jack Debell and Jean Waters, was well presented by a trio of neat appearing couples. There are an abundance of laughs sprinkled, besides many familiar lines. It matters not, however, as Debell and Miss Waters carry the skit safely by.

Signor Frisco, next to closing, was a big applause winner with a well handled xylophone offering. The phonograph hit made a good novelty and he had the house in an uproar playing request numbers at the finish. Alma Nelson was in the closing position and it mitigated against the success of this meritorious act. Her remarkably quick back high kicks won heavy appreciation from those remaining.

Count Perrone and Tris Oliver, repeating, gave distinction to the opening spot and caused a halt in proceedings by the way they were received. Little Billy was an outstanding feature of the running order. The miniature showman won the entire house solidly with his recitation about the dog, as he handles it, bordering on being a classic. Les Gellis, in the second spot, received the most applause of the bill. Their line of acrobatic work and method of presentation, combined with the comedy value derived through the presence of the little fellow, places this act in a class by itself and makes it worthy of any spot on whatever bill placed.

Pantages houses a good bill this

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week that plays at top speed. Business demonstrated a vast improvement with a capacity gathering present Sunday afternoon. The Great Maurice was switched to Oakland and Coleman Goetz, in blackface, was an added starter. Goetz offered some corking comedy numbers that landed heavily. Some of the material was even too fast for these present.

Eddie Harkness and his orchestra, formerly at the St. Francis hotel, headlined and closed the show. The young leader with a nine-piece combination, including Rube Wolf, presented an attractive routine made up, mostly, of popular numbers. The boys were much appreciated and registered for numerous encores. Bennee and Baird stopped at everything when showing next to closing. Miss Baird's mugging improves with age and is funnier than ever. The Tollman Revue is a pretentious dance offering containing excellent talent and a speedy schedule. A sister team, a man, Miss Tollman and a feminine pianist comprise the artistic aggregation which is suitable for the best houses. Chabot and Tortoni scored decisively. Chabot's comedy at the piano and excellent straight violin playing combined with Miss Tortoni's singing and changes of costume made the duo strong favorites. Little Pipifax opened. The clown's pantomime and clever falls had them howling. The assistants also won appreciation for good straight acrobatics.

It's a comedy bill over at the Golden Gate that developed numerous show stoppers before the performance was over. Sunday afternoon saw a record crowd present with standees stalled away in every available section of the big house. Thompson was at the head of the running order and his discourse on healing pain by nerve pressure was both interesting and entertaining. Dooley and Sales breezed through for a big laughing hit while Adelaide Bell offered some fancy kicking and jazz dancing to healthy returns. Leo Beers made a decided impression with his classy style of delivery of songs and witticisms at the keyboard. Glenn and Jenkins were another big comedy success. "Juggernaut," consisting of a man, woman and child, presented straight juggling of clubs and hats but worked their way to a hit when opening the entertainment.

Mrs. Henrietta Jolson, former wife of Al Jolson, was married here



DeLYLE ALDA
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SOME REASONS FOR MY HAPPINESS THIS YULETIDE



PUTS YOU IN GOOD HUMOR WHETHER OR NOT ACTRESS HAS CREATED HAPPINESS CENTER—FOLKS, MEET MISS SUNSHINE, OTHERWISE MISS FRANCES KENNEDY

At the Majestic Theatre This Week She's a Shining Light

"Her particular hobby is spreading sunshine both on and off the stage. And she's personality plus. She just stands up there on the stage and says clever and humorous things and prances around a bit, and the audience is in an uproar all the time. In addition, she's pretty. Miss Kennedy belongs to that class of people who put you in a good humor whether you want to be or not. Carrying her personality off the stage, Miss Kennedy has created a 'happiness center,' the Johnson-Kennedy Estates, in Gary, Indiana, where steel mills abound. Its name is the 'Gay Mill Gardens,' quite appropriate to the institution as well as Miss Kennedy. 'The Gay Mill Gardens' is the place where the young and old meet under clean, wholesome surroundings, and have clean, wholesome fun. They have their dances and their entertainments, which might otherwise be beyond their financial reach. The Y. M. C. A., Y. W. C. A. and K. C.'s, as well as other social agencies, co-operate in the undertaking. Which is somewhat different from some folks' idea of an actress and her ambitions."—HOUSTON CHRONICLE, Oct. 29, 1922.

FRANCES KENNEDY'S ROLE

"The color is not made that could rival the hue of the gown in which Frances Kennedy opens the act which headlines the bill at B. F. Keith's. Miss Kennedy is billed as 'the merriest comedienne.' She is charmingly funny and sparklingly clever, all of which the feminine portions of her audience recognize in a detached or subconscious sort of way; for what is humor compared to the fascinations of a gown which is a beauty masterpiece? All over the house is heard whispered speculations as to its color, its texture and its drape.

Most argue that it is orange until the eye falls on orange and is convinced of its error. Some say it is velvet until a glance at velvet proves this is a slander. Some call it a draped princess until its swagger simplicity is summed up, and the marvel grows at sight of the frosted blues and greens and crystals of the Egyptian girdle which, to indulge in alliterations, might be declared the only note of contrast in the 'sun-kist' red-gold of Miss Kennedy's radiant robe."—LOUISVILLE TIMES, Nov. 22, 1922.

"A celebrity of the holiday bill who lends distinction to this Thanksgiving offering is Frances Kennedy, whose visits to Akron have always been warmly welcomed, and this time particularly so, because she comes with an entirely new act that is by far the best that she has ever had, in vaudeville. She presents a song monologue of her own conception, and it fits her original style of fun making to a T. Her marked accomplishment as an entertainer, her charming and vivacious personality, her versatility and her beautiful wardrobe combine in making her new offering one of the real delights of the season."—AKRON EVENING TIMES, Nov. 29, 1922.

"The roar number is Frances Kennedy. The program inscribes her as 'the merriest comedienne.' Folks expect superlatives on programs. When the superlatives are justified 'tis a happy event. This is a happy event. Miss Kennedy fairly bubbles with good humor that dashes to infection in something under six seconds flat."—AKRON BEACON JOURNAL, Nov. 28, 1922.

FRANCES KENNEDY WINS

"Do you want to know how to collect America's foreign war debt? Frances Kennedy has a grand idea. She lets it lodge this week at the Palace. This is just to let you know that Frances Kennedy is back in town. I believe this woman could stand on her head (horrible idea) and it would be all right because it is Frances Kennedy. I admire the artist she is and the woman she is. She is different from anybody on the stage. She is so darned human she wins her audience the minute

she rushes on the stage. She comes on the stage so fast that the spotlight man can't keep up with her. Then she sails right in on her fun wave and winds up by making the audience feel so good that they are singing a song asking some one to keep a smile on the face of everybody."—INDIANAPOLIS TIMES, Nov. 14, 1922.

"Frances Kennedy, being a Chicago favorite, received a warm reception and incidentally some roses at the close of the act. Frances has the happy faculty for making one's troubles fade into oblivion via her clever monologue and personality. The patrons kept her working until she begged off with a speech of thanks."—NEW YORK CLIPPER, Nov. 8, 1922.

"There is nothing so gratifying as seeing one do the thing that another knows can be done gracefully and entertainingly. Frances Kennedy, well groomed and beautifully gowned, stepped before the footlights at B. F. Keith's yesterday and gave the audience as merry moments of bright talk and song as the audience had been treated to in a good round moon or so.

"Miss Kennedy has a great deal of rare personality. She radiates smiles and her good humor is easily absorbed by an audience itching to be put in good humor. And Miss Kennedy does this easily. She chatters along, as any pretty woman will, when not interrupted, and all of her chatter provokes mirth. She talks about this and that, exhibits a sympathetic understanding of such household duties as washing dishes, and closes a pleasant moment or so with a song, the very theme of which cannot be denied by the most blasé playgoer. And all of Miss Kennedy's material is of her own and vastly superior to anything that she has given Louisville. Truly, Miss Kennedy, although apparently getting no older, is getting wiser. It is a pleasure to welcome her return under such conditions."—LOUISVILLE COURIER-JOURNAL, Nov. 21, 1922.

"MERRY COMEDIENNE" GOES BIG

"Smiling, sparkling, Frances Kennedy sang and storied her way into

high favor with the audiences yesterday. Miss Kennedy is headliner of the current show and billed as 'the merriest comedienne.' Even mirthful May Irwin could hardly have disputed her right to this title. Miss Kennedy may not be Irish, but she has a way with her, and that way is to make friends with every individual in her audiences and leave them all laughing when she says goodby. She is a 'crackerjack' in monologue, has snappy, rapid-fire quips and likable songs which she sings in a warm, strong contralto. She is an embodied sunbeam in a blood-orange velvet cut by an artist to reveal a Junoesque figure."—LOUISVILLE TIMES, Nov. 22, 1922.

FOLKS SHOW HUMAN SIDE IN LAND OF MAKE BELIEVE

By WALTER D. HICKMAN

"I have noticed that the men and women of the stage in many instances, are co-operating with the churches in building up community interests. A few nights ago Frances Kennedy, a high-priced vaudeville entertainer at the Palace, graciously contributed her talents, with the consent of the management of the theatre, to a community entertainment held in the new community house of the Englewood Christian Church.

"Frances Kennedy in private life is the wife of a nationally known Chicago attorney. She is a mother. The influence of the church is found in her home. So why should not Frances Kennedy, both as an actress and as a mother, with the welfare of her children at heart, contribute her talents to a church function?

"I am glad to see the women of the reputation and character of Miss Kennedy willing to generously give her time and talents to church and community interests in a city where she doesn't live.

"But remember," she told me, "I 'work' in Indianapolis. I rely upon the public. I love my public, and why shouldn't I attend and take part in community and church events?"

"The answer is that she should, and the fact is that she does.

"Give the stage more women like Frances Kennedy."—INDIANAPOLIS TIMES, Nov. 5, 1922.

- My Theatres** { B. F. Keith
Orpheum
- My Bosses** { E. F. Albee
Martin Beck
J. J. Murdock
Eddie Darling
Frank Vincent
Geo. Gottlieb
- My Columbus** { Tink Humphry
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last week to Jack Silvey, manager of the campaign bureau of the California Development Association.

Arthur Van Slyke has joined the Jack Russell Musical Comedy Co. at the Century, Oakland.

Will Hayes has quit the Will King Comedy Co. at the Hippodrome.

Creighton Hale, picture actor, who brought suit recently against the Motion Picture Utility Corp. of

San Francisco, for \$1,975, alleged to be due for stories and services, was awarded a judgment last week of \$1,500.

Marcus Loew came into town last week and was greeted with a brass band and paraded to his hotel. He is here with his general representative, E. A. Shiller, on a tour of inspection. In a statement Loew declares he intended to start a picture producing unit at San Mateo, near here, the location of the Pacific studios.

Since the inauguration of popular prices by the Orpheum in Oakland, the Pantages house in that city, it is announced, will strengthen its programs.

The report the Golden Gate had

reduced matinee prices was incorrect. It has lately been extensively advertising 1,500 seats at 25 cents for matinees. These same prices have prevailed since the opening of the house.

BOSTON

By LEN LIBBEY

This week's bill in billing and advertising is placed on Joe Cook, with his one man vaudeville act, Thomas E. Shea and "Yarmark." Cook is in the spot position just before closing, but Monday afternoon "Yarmark" got a whale of a hand, during the act and at the close, and so did Shea. Cook had to do all his stuff and do it big to keep up the pace.

Bill, Genevieve and Walter opened cycling in an act "Won't You Be Careful." That somebody wasn't was demonstrated when one of the performers was tossed off a high wheel into the orchestra pit. He was not badly injured by the fall, but the act was closed down suddenly.

Bryant and Stewart are in second position. Did considerable clowning and closed strong.

Lee and Cranston have some good material, but they do not get the full value, as they go at it in a sort of mechanical manner. Lee made a certain speech that pleased.

The opening of "Yarmark" savors of the methods used in introducing "Chauve-Souris," and as Bostonians have not, and probably will not see the French (and that French mention stands) offering, the introduction of D. Makarenko was considerable of a novelty. On descending into the orchestra pit he gets the act under way at top speed and it runs that way during the entire time. It is a novelty with some very fine dancing by Theodor Stepanoff and can easily be classed as one of

the best acts of the sort ever seen here.

Marion and Martin had things fairly easy with combination comedy dialect and singing offering, working up to a warm finish and keeping the house in a good mood throughout.

Thomas E. Shea puts over his act with the finish that could be expected of an actor of his reputation and ability. The different scenes are worked in smoothly.

Following Cook were the Alexanders and John Smith to close the show.

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MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—DeWolf Hopper's Gilbert and Sullivan Comic Opera Co.
GAYETY—Marion show.
IMPERIAL—Pop vaudeville.

PICTURES—Capitol, "The Man from Glengarry"; Allen, "Guy Bates Post"; Regent, "To Have and to Hold"; Strand, "Salvation Nell"; System, "The Sea Lion"; Midway, "Sherlock Holmes"; Malsonneuve, "Rich Men's Wives"; Mount Royal, "Broadway Rose"; Papineau, "The Ghost Breaker"; Belmont, "Broad Daylight"; Plaza, "The Old Homestead"; Electra, "What's Wrong with the Women"; Crystal Palace, "Wolf Law."

Disappointment was expressed at the Princess when it was announced Van and Schenck were unable to

appear owing to Mr. Schenck having been taken ill with pneumonia in Toronto. Replacing them, Renee Roberts and Giers-Dorf symphony band.

The announcement is made of the appearance here of M. Jacquet, the noted French conductor from the Opera Comique of Paris, as the leading conductor for the French operetta company coming here for a Canadian tour in January. The French operetta company, under the management of J. A. Gauvin, gives its first production in Montreal Jan. 15, at the St. Denis.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, "The Bat." Drew much better than the vast majority of the preceding attractions at this house, although this was the

play's third visit here. Last half and all next week, dark.

B. F. KEITH'S—Vaudeville.
TEMPLE—Vaudeville.
BASTABLE—Dark.
STRANG—"Forget-Me-Not."
ROBBINS-ECKEL—"Knighthood."

EMPIRE—"Peg o' My Heart," announced as the world premiere of Laurette Taylor on the screen. The picture, as was to be expected, departs from the speaking play. Or, rather, it supplements it. You get in the film one or two reels of Peg's early life, her childhood, the death of her mother, and then Irish freedom propaganda with Peg's father leading the revolt as an itinerant orator. There's a raid by the Irish constabulary, foiled, of course, by the Irish patriots, thrown in for good measure. After Peg takes up her residence with her English relatives, the film more closely adheres

OPEN LETTER

Dec. 13th, 1922

To

E. F. ALBEE
W. DAYTON WEGEFARTH
HENRY CHESTERFIELD, N. V. A. Club
H. CRULL, Albee Theatre, Providence, R. I.
MARTIN TOOHEY, Emery Theatre, Providence, R. I.
J. H. LUBIN
A. F. SCIBILIA
JOHNNY and VICTOR HYDE

MAY and HILL
RAYMOND and STERN
JIM and BETTY PAGE
TAFLIN and WARD
CLAIRE CARROL
POOLE and STAPLES
RUBY HOWARD
FORD DANCERS
MARY HAYNES

FOSTER LARDNER
MABEL BURKE
LUCILLE DUMONT
CLIFF JORDAN
LILLIAN SHAW
HARRY J. CONROY
HENRY and MOORE
FRANK MALINO
JOHN ROTHANG

MAY GOD BLESS YOU ALL

For the wonderful things you have done for me during the illness and death of my beloved husband, MISCHA MYKOFF. Personally, I shall devote the balance of my life praying to God that He may bless our profession with more people like you.

Gratefully yours,

MRS. VANITY MYKOFF

P. S.—Cannot close without a reverent eulogy to the N. V. A. Club. Not one of us has the slightest idea what the N. V. A. really means until you have been hit by a sudden calamity as I was. It would take pages for me to tell of all the wonderful things they have done for me in my hours of need.

the spoken drama. You get one added comedy scene when Peg finds a flea on her dog and sends it jumping down her aunt's back. It may be rough, but it does get the laughs. To make up for the anti-British stuff, Metro gives one of those "wait-for-the-big-surprise" burlesque finishes which is nothing less than Peg's presentation at court, which requires Peg to make a rather prayerful kneeling bow before George and Mary. The supporting cast is just average; in fact, that's the way the picture itself registers. 'Twould seem Metro could have done better by Miss Taylor than it has.

CRESCENT—"The Old Homestead."

Charged with second degree grand larceny for the alleged theft of \$300 from the office safe at the Avon theatre during the past several weeks, Arthur Wells, former machine operator at that house, has been held to await the action of the January grand jury. In default of \$1,000 bail he has been locked up. He was arrested at the Palace theatre, where he has been employed since leaving the Avon during the latter part of October.

Wells, the police say, confessed that he had stolen \$100 from the Avon safe about the time he quit work there, while last week he is alleged to have taken \$200 more. Wells stated that he learned the combination of the safe during the absence of Manager Charles Senns. When Wells paid his first visit the strongbox held \$1,800, while on his second trip there was approximately \$2,000 in it. Wells could have taken all of it, but he thought by taking only a few packages of bills he would never be detected.

After being open for the past two weeks, Bastable this week is again devoted to the dark secret. Manager Stephen Bastable, however, says that sufficient bookings are in sight for the new year to keep the playhouse, formerly devoted to Columbia burlesque, open continuously.

Mona Cunningham is now screen

editor of the Syracuse "Herald," daily and Sunday editions.

Franklin H. Chase, associate editor of "The Journal," who recently returned after a world tour, has assumed full charge of the paper's theatrical department.

The Hippodrome, Utica, changed its policy on Monday. The house, heretofore devoted to films, will have vaudeville and musical comedy, playing three shows daily. The musical comedy will be of the tab variety. A new orchestra, with Joseph Enfield as director, has been recruited. The stage will be enlarged.

William Brennan, agent in charge of the Syracuse Federal prohibition enforcement district, is slated to be the next Federal prohibition director for New York State, according to authoritative reports here. Brennan, who started as an agent, and who later succeeded Michael Stapleton as agent in charge of the up-state district, has an excellent record for getting results. He has been in conference with both New York and Washington officials during the past week.

Charges are multiplying against Ferdinand Eggena, promoter, press agent and husband of Minna Gombell, former Syracuse stock favorite and now appearing in "Listening In" at New York. Eggena, who has been in the Albany County jail for the last three weeks on a worthless check charge, is now wanted by the police of Buffalo and Washington, D. C., as well. In Buffalo, grand larceny and criminally receiving stolen property are alleged. Forgery and beating a board bill is the Washington allegation.

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TRIXIE FRIGANZA

IN

"MY LITTLE BAG O'TRIX"

BY

NEVILLE FLEESON and ALBERT VON TILZER

AT

Keith's Palace, New York, Next Week (Dec. 18)

BALTIMORE

By ROBERT F. SISK

AUDITORIUM—"Just Married."
 FORD'S—"The Clinging Vine."
 NEW LYCEUM—"Buddies," stock, 2d week.
 PALACE—"Sliding Billy Watson" show.
 GAYETY—Stock burlesque.
 FOLLY—"Band Box Revue."
 HIPPODROME—"Baltimore Folies," vaudeville (Loew's).
 GARDEN—Pop vaudeville.
 RIVOLI—"White Shoulders."
 CENTURY—"On the High Seas."
 CENTURY ROOF—Cabaret.

Business was only fairly good in Baltimore last week. With the sudden closing of "Masked Men" at Ford's, "The Monster" was the only legit attraction left in town. This was playing at \$2 top at the Auditorium and opened its Monday night show to quite a few 2-for-1 tickets. Criticism very good.

"Monster" did fairly well and is estimated to have done between \$8,000 and \$10,000. The \$2 scale seems to be an experiment with the Auditorium management, as "Just Married" is playing there this week at the same top. If this scale should go into effect for dramatic attractions it would mark a real comedown in Baltimore, for before this only an occasional show has tried that scale.

"Buddies," which had the mischief panned out of it at the Lyceum last week in its stock production, is being held over this week, not because of any demand for it, because it played to very poor houses throughout the week, but 2-for-1 tickets were sent out and on the reverse side was a notation by the management stating that although the

critics had dealt unkindly with the show, the manager considered it the greatest production ever made in the theatre, and hoped that the public would think so, too. This drew a fair Monday night house. Probably the real reason for its being held over is that the production was expensive and that the play which is to follow, a tryout of the A. H. Woods piece, "No More Blonds," was not quite ready.

The Lyceum, which got eight weeks out of "Getting Gertie's Garter," is evidently going in for the rough and tumble farce again from the announcement that "No More Blonds" is next and that "Ladies Night in a Turkish Bath" will be the Christmas week attraction.

Peggy Wood and her new show, "The Clinging Vine," won glowing notices from the Baltimore critics.

The road company of "Able's Irish Rose," with George Sidney featured, will open in Baltimore at the Academy of Music, which recently closed Shubert vaudeville. It is expected that the company will make a stab for a longer run than one week. \$1.50 top.

CLEVELAND

By C. L. WALTERS

The season of pre-Christmas seems to have manifested in diminishing attendance at local theatres. Mantell at the Ohio played to a top-heavy house. The mezzanine and balcony were crowded at every performance throughout last week, but there were numerous vacancies on the floor excepting Friday night, when local students occupied every seat in the house. At the Hanna William Courtenay in "Her Temporary Husband" experienced a similarly light week in spite of very favorable notices. The dearth of patronage even extended to the new B. F. Keith Palace, where Bessie Barriscale was the headliner in an excellent protean sketch, the best vehicle she has had here for years, entitled "Picking Peaches." The unit at the Shubert State was the "Frolics of 1922," with Herman Timberg in the brightest and liveliest program that theatre has had this season. The excellence of the bill served to keep the audiences of the week up to normal.

The Metropolitan, where the Robert McLaughlin Players have been appearing for three months in repertoire, closed with "The Light of the World," a religious drama by Guy Bolton and George Middleton, originally produced at the Lyric and later moved to the Manhattan opera

house, New York. Although the religious motif was studiously avoided in all publicity the play failed to draw, and the interior of the house presented an expanse of unoccupied chairs nightly. It is planned to reopen this house Christmas.

The burlesque for the week were "Giggles" at the Colonial, one of the best offerings on the Columbia wheel; "Playmates" at Empire; "Pacemakers" at Bandbox and "The Run Along Girls," stock, at the Star.

"Knighthood" at the Stillman; Allen, "The Pride of Palomar"; Loew's Park and Mail, "Love in the Dark"; Loew's Liberty, "Hands of Nara"; Standard, "Another Man's Shoes."

DENVER

By A. W. STONE

Thomas Wilkes, in Denver Saturday, announced he is sending Frank Keenan to New York with a new play. He also announced that he will open an eastern company of "The Rear Car" in Boston on Christmas day.

"Dear Me" was at the Denham for the week just ended. Receipts fair. Stores are offering too many counter attractions in Christmas bargains.

There may be worse attractions than "Bringing Up Father," at the

Broadway last week, but Denver must have missed them. The show opened to a fairly good house Sunday matinee and night. By Tuesday business began to drop; as the news spread it dropped still farther. The Denver "Express" had this to say about it: "If the show lasts the week out the management will have more crust than this reviewer has to say anything about it at all."

"Take It from Me" comes up at the Broadway Sunday matinee. Advance sale good.

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ERNST, FOX & CANE

Attorneys for Selwyn & Co.

O'BRIEN, MALEVINSKY & DRISCOLL

Attorneys for Channing Pollock

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Doris Keane in "The Czarina."
GRAND—Junior League Follies (local).
GAYETY—"Greenwich Village Revue."
GARDEN—Bridge Musical stock.
ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
GLOBE—Vaudeville.
PANTAGES—Vaudeville.
Photoplays—"To Have and to Hold," Newman; "One Week of Love," Liberty; "Brothers Under the Skin," Royal.

In spite of the many columns of newspaper space lamenting over the absence of high class legitimate attractions here and the articles urging Kansas City amusement seekers to give their patronage to such attractions when they did appear in the local theatres, George Arliss in

"The Green Goddess" at the Shubert last week played to only fair returns. The Monday night opening was far from capacity, but the press was most complimentary and business grew better as the week progressed.

James B. Reilly, local manager for the Select Pictures Corp., filed voluntary proceedings in bankruptcy in the federal court. With the exception of a single item the liabilities listed are notes owed to individuals and banks in Ohio amounting to \$7,316. The listed assets include clothing and a \$500 equity in a motor car.

The promoters of the Kansas City Theatre, the local guild organization, are not meeting with the ready response to their campaign for subscriptions they anticipated. The original plan called for at least 2,000 at \$5 each, but to date only 750 subscribers have been secured. It is announced the cash on hand will permit the presentation of three more plays.

The Elliott Theatre Enterprise Corp. of this city, which controls the Grand, was placed in the hands of a receiver upon application of two of the officers and stockholders of the company. The application

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was made by F. P. McClure and J. C. Hartman, who allege in their petition that A. E. Elliott, president, has taken full charge of the business and that he is mismanaging it. They claim they have not been given a voice in the affairs of the corporation and that their salaries of \$100 a week each have not been paid since the corporation was organized last July. The petition recites that the concern has a capital stock of \$200,000, divided into 2,000 shares, of which 660 are owned by the plaintiffs. They claim the company's assets are valued at \$400,000, represented chiefly by leases, of which the one on the Grand theatre is supposed to be the most valuable. W. F. Zumburn, an attorney, was appointed as the receiver and his bond fixed at \$10,000.

SPOKANE, WASH.

E. Clarke Walker, who committed suicide here several weeks ago, left an estate of \$15,000 to be divided equally between his son, Horace James Walker, and his wife, Mrs. Gertrude Lee Walker, according to his will, probated this week.

Mrs. W. A. Symons has purchased the Liberty moving picture theatre at Coeur d'Alene, Idaho, metropolis of northern Idaho, and will open the house late this month.

Beginning an eight months' tour of the United States which will include in its itinerary 183 cities in 45 states, followed by a tour of Australia and New Zealand, the Canadian Great War Veterans' band of 35 pieces gave its first concert of the tour here on Dec. 9. C. W. Niemeyer is the manager and F. G. Aldrich the director.

With a \$2 top price schedule in its favor and a blizzard of a snow storm to back, "The Man Who Came Back" played to a fair-sized audience here Friday evening with a heavier seat sale in line for two performances on Saturday. The \$2 top schedule is the first time in five or six years that a first-class road production has played in Spokane below a \$2.50 top, with a majority of the shows at \$3.

Local papers are giving "The

Emperor Jones"—with C. S. Gilpin—heavy advance space, and when the company appears on Dec. 13 and 14 it will open with stronger press backing than the average road show.

ST. LOUIS

By JOHN ROSS

AMERICAN—"Dulcy."
SHUBERT - JEFFERSON—"Green Goddess."
EMPRESS—Vaudeville.
ORPHEUM—Vaudeville.
GARRICK—Woodward Players in "Common Clay."
RIALTO—Vaudeville.
GRAND—Vaudeville.
COLUMBIA—Vaudeville.
GAYETY—"Wine, Women and Song" (Columbia burlesque).
GRAND CENTRAL, WEST END LYRIC, CAPITOL—"East Is West."
DELMONTE—"The Man Who Played God."
RIVOLI—"Kentucky Derby."
FOX-LIBERTY—"Powder River."
MISSOURI—"30 Days."

At a meeting of the Cabanne Improvement Association last week the members criticised city officials who, it is said, asked Nathan Frank, head of the Famous Players Mfg. Co., to rent the King's theatre to a national convention of Negro Baptists. A resolution threatening a boycott against the King's if the convention was held, and other local theatres controlled by the corporation was proposed. However, it was decided late last week that "professional politicians," and not the Famous Players, were responsible for the invasion of the neighborhood by Negroes, and consideration of the boycott was dropped until the King's opens next month. Last season the King's played Loew's vaudeville.

"Green Village Revue," Gayety last week, was short a principal woman and an acrobatic team. No new people have been engaged, and it is said that none will be. This cheapens the payroll about \$400.

Walzer and Dyer, Grand last week, lost a day owing to illness.

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The team besides doing their own act doubles in "The Manicure Shop," an act on the same bill, doing in all 56 shows a week.

Just as the "Wine, Women and Song" company's train was pulling out of Indianapolis for St. Louis the baggage car jumped the track. Lew Talbot, who happened to be in the car at the time, noticed this after the car had been dragged about 60 feet and notified the crew. The train was stopped and the car released. Despite the protest of Mr. Talbot, the yardmaster ordered the train to leave without a baggage car. This worked a hardship on the company and the Gayety theatre manager, who, rather than put on an imperfect show, canceled the Sunday matinee. The advance for this performance was very large, but Manager Dane and Lew Talbot cheerfully—that is, they said they were cheerful—refunded the money to those that did not wish a seat for another performance. The car arrived in time for the evening performance.

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BUFFALO

By SIDNEY BURTON

For the second week this season the Teck will remain dark during the current week. Last week's attraction, "Marjolaine," reported only moderate business, although the play came well recommended and drew favorable comment. "Rose Brier" at the Majestic turned in good week, the presence of Billie Burke, Ziegfeld and Tarkington giving the play columns of interviews and special stories in the papers. Show seemed to catch the feminine draw, with excellent patronage as result.

In vaudeville field Criterion (Shubert) this week went back to \$1 top. For past fortnight house has been boosting the scale to \$1.50, with fall-off impending. Shuberts did same thing last season at Teck, with same result, return to dollar scale coming too late to revive business. Dollar and half top mistake here in face of Shea's \$1 scale. Shea reports business strong and consistent as ever. Criterion claiming between one and two thousand more weekly than Variety's report.

Burlesque continues to run up high grosses. Gayety. (Columbia) showing series of unusually high-grade attractions. Has had excellent break on shows, with town talking and attendance strong. Garden (Mutual) continues to get the boys, using plenty of stunts and extra publicity, and harking back to the old shake 'em up days. Seems incredible that after Columbia has spent millions to clean up the game this crowd should be able to revert to the old methods and get away with it.

Samuel Goldenberg with the Standard Theatre Co. of Toronto played "Stronger Than Love" (Yiddish) at the Majestic Sunday night. The gross ran close to \$1,200 and \$1.50 top.

A fortnight ago trials were announced for parts in the Buffalo Community Players' first production, "A Curious Mishap." Much publicity was given to the event, the avowed purpose being to play no favorites and to recruit a cast from all elements of the membership. As announced, the cast finally chosen appeared for the most part to be made up of members of Buffalo's social set. Inasmuch as a city-wide plea is being made for members, it would undoubtedly have been more expedient to have selected a cast representing more widely diversified social elements of the city.

DETROIT

By JACOB SMITH

GARRICK—"Her Temporary Husband." Next, George Arliss in "Green Goddess."

DETROIT—"Sally." Gross will be around \$38,000. Second week and possibilities of third week.

SHUBERT-MICHIGAN—Bonstelle Players in "Main Street." Next, "Things That Count."

SHUBERT-DETROIT—"Hello, Everybody" (Gertrude Hoffman).

REGENT—Vaudeville.

COLONIAL—Vaudeville.

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OR ANYTHING
ELSE YOU
MIGHT
SUGGEST

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HAT W KING

MILES—Vaudeville.
LASALLE GARDEN—Vaudeville.
MAJESTIC—Woodward Players.
in "Getting Gertie's Garter." Will remain for two weeks.

Ralph Williams and his dance orchestra have moved to the Lamb's Cafe, formerly the Monte Carlo.

Ray Miller and Band leave the Hotel Addison Dec. 17 to make some phonograph records and later will winter at Miami. Rubinstein & Pasternack's orchestra from the Hotel Wolverine replaces at the Addison.

Photoplay houses—"Young Rajah," second week, Adams; "Forget Me Not," Broadway Strand; "Forgotten Law," Madison; "Daughter of Luxury," Capitol; "Arabia," Washington.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—"The Wheel of Life," first half. Last half, dark.

ENGLISH'S—"The French Doll," first half and A. G. Field's minstrel, last half.

PARK—"The Radio Girls," BROADWAY—"The Glimme Girls."

Local theatres are taking their part in providing a happy Christmas for unfortunate. Among the stunts already planned are the annual Christmas party for orphans by the Elks and management of the Circle theatre, and participation by several houses in a program arranged by the Indianapolis Board of Photoplay Indorsers. Free children's matinees will be given at the Garrick, Stratford, North Star and Garfield neighborhood movie theatres. Each child will bring a potato, apple, orange or other bit of food which will go into Christmas dinners of the poor.

Harry Lauder at the Murat Friday and Saturday last week was a guest of the Optimists club at the Friday luncheon. Nelson G. Trowbridge, Murat manager, had fifteen disabled

veterans from the Methodist hospital, as guests at one of Lauder's performances.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON
LYCEUM—"Chu Chin Chow," first half; "The Bat," last half.

CORINTHIAN.—Rochester Players in "Clarence."

FAY'S—"At the Party," Murray Stutz, Lew and Grace Harvey, Jungland Revue, Steiner Trio, Frank Britton; "Rich Men's Wives," film feature.

Pictures—Eastman, "Orphans"; Piccadilly, "Sherlock Holmes"; Regent, "Borderland" and "Slim Shoulers."

WASHINGTON, D. C.

By HARDIE MEAKIN

L. Stoddard Taylor's (who by the way has entirely recovered from his recent illness) Shubert Garrick is dark. Thurston, the magician, at Garrick next week.

A performance that is naturally

causing no end of interest locally is that of David Warfield in "The Merchant of Venice," the current attraction at the National. The first American performance of "Secrets" with Margaret Lawrence starred and under the direction of Sam H. Harris at National Dec. 17.

The Howard Brothers in "The Passing Show of 1922" is at Poli's, for one week, with Eddie Cantor in "Make It Snappy" next week. R. S. Leavitt has succeeded R. G. Craorin as manager of Poli's.

Gayety—"Keep Smiling."

Mark Gates, manager of Loew's Columbia, has a Mark Gates, Jr., born Thanksgiving day.

Henry Duffy, who with Arthur Leslie Smith, is presenting the stock company, left the cast of "Abie's Irish Rose," which is in its third week here, to go to New York to secure plays for the future. Graham Velsey, juvenile man of the company, succeeded him as "Abie." Business continues big.

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Return after playing to over 50,000 people in my six days at the TRIANON, CHICAGO.

I want to thank all my friends, old and new, for the wonderful treatment accorded me while in Chicago.

PAUL WHITEMAN.

MUSIC MEN

(Continued from page 23)

accounts on the firm's leading songs, "Cowbells" and "Who'll Take My Place." A \$1,500 maximum to operate on weekly is allowed the receivers. During the month of November the company took in on an average of \$2,000 weekly. Will Von Tilzer, the corporation's president, filed a schedule showing the average weekly operating amount totals \$1,479 of which \$774 comprises the New York payroll; \$100 Chicago payroll; \$130 New York rent; \$10 Chicago rent, the rest for

printing, royalties and sundry expenses.

Alex Gerber has signed as staff writer with Berlin, Inc. He has given up the idea of publishing for himself in conjunction with Al. Beilin and Willie Horowitz, formerly professional and assistant professional managers of the Broadway Music Corp. Beilin & Horowitz, Inc., opened on their own this week in the former B. D. Nice suite. The Nice Co. has gone out of business. Lee David, staff composer singing with Witmark. Benjamin W. Levy, formerly general manager of the concern, has a royalty interest in some of David's songs in the Witmark catalog under the pen name, Benton Levy.

Maurice Abrahams will start for himself in the music business after New Year's. The Al Jolson connection is "cold" because of the comedian's press of other matters.

"Lorna Doone" by Arthur A. Penn and Frederick W. Vanderpool is being published by M. Witmark & Sons. It is the theme number of the Maurice Tourneur picture of the same name.

Ben All Haggin's reputed million dollar trust fund had another judgment entered against it by Harry Akst for musical services rendered in connection with one of Haggin's social fetes. The judgment for \$400 has been ordered included in the many Gustaf Goodman is acting as receiver for.

Howard Johnson and Walter Donaldson, authors of a song published by Leo Feist, Inc., which forms the basis of a copyright infringement suit against the Rembusch Amusement Co. of Indian-

apolis, will be examined in New York Dec. 20. The defendant is alleged to have publicly performed the copyrighted composition for profit without the copyright owner's authorization.

Milt Felber (Jess and Milt Felber, vaudeville) has joined the professional staff of Jack Mills, Inc. Bob Harding is also a new addition in charge of the band and orchestra department.

The long continued legal tangle over "Dardanella" entered into another phase this week when Nathan Burkan and Frederick E. Goldsmith, representing Fred Fisher and Felix Bernard, respectively, appeared before Edgar Bromberg, named as referee, to place the amount of damage the publisher sustained through the action that Bernard brought. A bond of \$1,000 was furnished in behalf of Bernard when the action went to an appeal.

HALF MUSIC ROYALTIES

(Continued from page 13)

right to participate are in addition to Hammerstein: William A. Brady, George M. Cohan, Comstock and Gest, John Cort, Charles Dillingham, Harry Frazee, A. L. Erlanger, Joseph M. Gaits, James Montgomery, Lyle Andrews, Joseph Moran, Oliver Morosco, Moore and Megley, Henry W. Savage, the Selwyns, Lee Shubert, F. Ziegfeld and George White. The managers apparently paid no attention to the aims of the composers' society until they learned that one member received royalties of about \$4,000, although he is personally little known. The showmen state they have been informed the composers' society has something like \$1,000,000 which, like other dividends, will be divided among the members. With the radio fees now fixed by the society indicative of fresh avenues of revenue, the managers awoke to the possibilities of their claimed rights.

That revenue can be gained from the composers society is a new factor in the production of musical shows, which are conceded the most hazardous in the managerial field. Dramas which may not land for successes are generally not a total loss, there being enough revenue gained from stock and pictures rights to repay for the production and sometimes to show a profit. There is no such "out" for a musical failure, which rarely if ever is even partially salvaged. Whether the fees that might be earned from the composers society will afford the unlooked for break for the musicals and would amount to an considerable sums is to be discovered. But the managers are keen about the matter and intend to "fight for their rights", as expressed in the letter sent to the various managers. The main point is that they recognized important money is being secured by the composers organization and have a logical claim for partial participation.

CENTRAL TICKET OFFICE

(Continued from page 13)

biggest theatre ticket selling organization in the world, has stated the cost alone of putting the tickets across the counter is 8 1/2 cents each. If the cost can be kept down to that figure the plan might work. The idea calls for all tickets being sold at the central agency during the day with the treasurers of each house in attendance in the big office and the box office sale not starting until 7 o'clock each evening, at which time the central office or its branches would send all unsold tickets to the theatres. The centralized system provides for each attraction having a booth and all

attractions placed in groups. That is, all musical shows would be next to each other, all dramas and all comedies similarly spotted. In that

way a ticket patron seeking a musical show would quickly find out what attractions tickets were available for.

SOUTH AFRICA

By H. HANSON

Capetown, Nov. 9.

OPERA HOUSE.—Under the direction of African Theatres, Ltd., the revue, "Spangles," has been doing big business. The production is a credit to those concerned, especially W. Phillip D. Levard, the producer, brought out specially from England. The scenery, dresses and chorus are above the average. One or two scenes could have been cut out or considerably condensed. A bare legs ballet, a novelty for Capetown, proved a success. Joseph Victor, the comedian of the show, put through some comic stuff. Miss Billie Bell, the leading lady, is a clever actress, with charming personality and effective voice. She has an excellent second in Miss Billie Desmond, who can dance exceedingly well. Harry Brunning is a good comedian and gets the laughs with his funny business. Some pretty scenic effects give a big lift to the show, combined with several good vocal numbers. Commencing Nov. 6, for one week only, the Leonard Rayne Co., supporting Freda Godfrey and Alfred Paumier, occupied the Opera House, producing "Brown Sugar" and "Dear Brutus."

TIVOLI.—At this vaudeville house business is good under the direction of the African Theatres, Ltd., with Manager J. S. Goldstone in charge. Bill for week Nov. 1: The Three Scamps, ragtime and straight stuff; Monika Sandham, soprano with sweet voice; George Hurd, Australian juggler, paying return visit, made a hit; Pinto, contortionist (return visit), went big; Gladys and Dennis Hoey, musical melange, put through a show to appreciation; Rorke and Bray, two good vocalists, won applause. The entire revue company moved over from the Opera House to the Tivoli, opening Nov. 6 with the second edition of "The Peep Show." The book by Lauri Wylie and music by late James W. Tate. The theatre drew capacity. The second edition is practically a revival of the first, with introduction of new stuff in two or three scenes. Plainly evident that the first edition is the better of the two. Harry Brunning

clever comedian. Miss Billie Bell excellent. Peggy Lovell, premier dancer, is clever. The chorus worked well.

ALHAMBRA.—Manager Collins is attracting crowds with a good program of screen pictures, combined with an excellent orchestra under the baton of Conductor Riegelhuth. Oct. 30-Nov. 1, "A Woman of No Importance," a very fine British film; 2-4, "Bob Hampton of Placer," Wesley Barry; 5-8, "The Cinema Murder," featuring Marion Davies; 9-11, "Mrs. Wiggs of the Cabbage Patch," starring Marguerite Clark.

GRAND.—Good houses are recorded at this picture theatre. Oct. 30-Nov. 1, "Polly With a Past"; 2-4, "Heart Strings"; 5-8, "Buchanan's Wife"; 9-11, "The Fighting Chance."

WOLFRAM'S.—Oct. 30-Nov. 1, "Away Goes Prudence," starring Billie Burke; 2-4, "The Vampire," featuring Dorothy Dalton; 5-9, "Nobody's Kid," Mae Marsh in leading role.

HIS MAJESTY'S (Mulzenberg).—(Continued on page 35)

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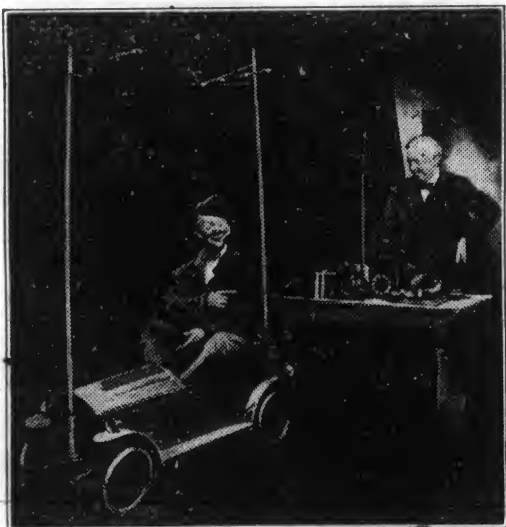
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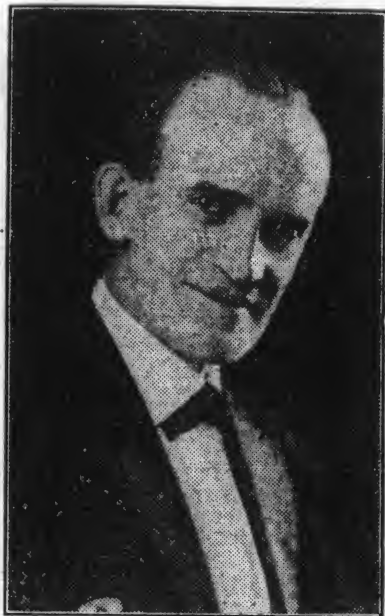
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BILLS NEXT WEEK

(Continued from Page 27)

WINNIPEG
Pantages
Betty & Lou Hart
Storey & Clark
Noodles Fagan
Jesse Heather Co
Tale & Palet
Kate & Wiley

REGINA, CAN.
Pantages
(11-24)
(Same bill plays
Saskatoon 21-23)
Rinaldo Bros
Pierce & Goff
L. Burkhardt Co
Kliner & Reaney
Thalero's Circus
(One to fill)

Travel
(Open Week)
Bobby Lehman
Ward & Dooley
Barnes & Hamilton
Norton Melnotte
Jack Goldie
Seven Algerians

SPOKANE
Pantages
The Gladiators
Wilson & Addie
El Cota
MacFarland Sis
Walter Brower
Choy Ling Foo

SEATTLE
Pantages
Nelson's Catland

Dave Thursby
Jan Rubin
Western & Eline
Bits & Pieces

VANCOUVER, B.C.
Pantages
Penman & Lillian
Exposition Four
H & J Chase
Rowland & Meehan
Chewenne Days

TACOMA
Pantages
Arnold & Florence
Ryan & Ryan
Jewell & Rita
Haverman's Lions
Miss Nobody
Harry Tighe

PORTLAND, ORE.
Pantages
Leach Wallen Trio
Kauffman & Lillian
Chernoff
Morgan & Gray
C Cunningham
Byron Bros

Travel
(Open Week)
Alex H & Evelyn
Maude Earle
Ridiculous Ricco
Britt Wood
Blake's Muica
Fashion Plato Rev

SAN FRANCISCO
Pantages
Weldons
Buddy Walker
Chisholm & Breen
Bronson & Renee

Great Blackstone
OAKLAND, CAL.
Pantages
Lillian's Dogs
Tollman Revue
Great Maurice
Benses & Baird
Little Pipifax
Charbot & Toroni

LOS ANGELES
Pantages
Three Avollos
Han'n & B'tson Sis
Three Le Grohs
De Michelle Bros
Four Ortons
Farrell & Haten

SAN DIEGO, CAL.
Pantages
Daly Mac & D
Tuck & Claire
Kennedy & Rooney
Riggetto Bros
Joe Bernard Co

L/G BEACH, CAL.
Pantages
J & E Mitchell
Mills & Miller
Casler & Beasley 2
Rising Generation
Bosman & Sloan
Prosper & Merritt

SALT LAKE
Pantages
(21-23)
Selma Braatz
Pierre & King
Klutzing's Animals
Sidney S Styne
Kajiyama

Kirksmith Sisters
OGDEN, UTAH
Pantages
Burt Shepherd
Fargo & Richard
Alexander
Vokes & Don
Clifford Wayne Co

DENVER
Pantages
Billy Kelly Rev
Abbott & White
Welderson Sisters
Five Prestons
Five Lameys

COLO. SPRINGS
Pantages
(11-20)
(Same bill plays
Pueblo 21-23)
Fiorette & Jeffrie
Fate
Rives & Arnold
Kitamura Japs
Lillian Ruby

Beck & Stone
Jack Dempsey
OMAHA, NEB.
Pantages
Carson & Kane
Goets & Duffy
Larry Harkins
Robinson & Pierce
Lardo & Archer
Golden Bird

KANSAS CITY
Pantages
Ross Wyse Co
Stepping Some
George Lashay
Jean & Valdare
Ross & Edwards
Billy Swede Hall

MEMPHIS
Pantages
Four Roses
Dorothy Lewis
Davis & McCoy
In Chinatown
Mariette Manikins

Elida Morris
The Storm
TULSA, OKLA.
Majestic
(Okla. City split)
1st half
Lime Trio
Maxfield & Golsen
Kane & Herman
Diamond & Brenn'n
Sewell Sisters

WICHITA, KAN.
Orpheum
Mankin
Brown Sisters
Beck & Randolph
Herbert Brooks
Eikins Fay & E
2d half
Roahler & Muffs
Flanders & Butler
Harry Breen
Shadowland

be "No. 34 Russell Square," "What Didn't Happen to Jones," a comedy; "Salvage: A Human Derelict"; "Napoleon at Waterloo: A Romance of 1815"; "The Grip: Infidelity"; "Am I in This?"

American artists who have played Cape Town will regret to hear that Mr. Frank Harvey, proprietor of the Alexandra Hotel, died suddenly. The widow is carrying on the hotel.

SOUTH AFRICA

(Continued from page 34)

This well-built theatre, recently acquired by the African Theatres, Ltd., is doing excellent business with pictures.

Notes

Mr. Leonard Hayne, the manager, has arranged with Mr. Scott Alexander, an English actor of repute, to bring out a company of selected players in the Grand Guignol plays. The season opens at the Opera House Nov. 13. Supporting Mr. Alexander are Mr. Richard F. Symmons, Misses Madge Langton and Vivien Carter. The first series will

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BURLESQUE ROUTES

COLUMBIA CIRCUIT

- "American Girl" 13 Columbia New York 25 Empire Brooklyn.
- "Beauty Revue" 18 Empire Chicago 25 Gayety Detroit.
- "Big Jambooree" 18 Gayety Detroit 25 Empire Toronto.
- "Big Wonder Show" 18-20 Cohen's Newburgh 21-23 Cohen's Poughkeepsie 25 Casino Brooklyn.
- "Bon Tons" 18 Colonial Cleveland 25 Empire Toledo.
- "Broadway Brevities" 18 Gayety Montreal 25 Casino Boston.
- "Broadway Flappers" 18 Casino Brooklyn 25 Minner's Newark.
- "Bubbie Bubble" 18 Park Indianapolis 25 Gayety St. Louis.
- "Chuckles of 1922" 18 Empire Brooklyn 25 Casino Philadelphia.
- "Finney Frank 18 Star & Garter Chicago 25 Empress Chicago.
- "Flashlights of 1923" 18 Gayety Milwaukee 25 Columbia Chicago.
- "Follies of Day" 18-20 Colonial Utica 25 Gayety Montreal.
- "Folly Town" 18 Casino Boston 25 Grand Worcester.
- "Giggles" 18 Lyric Dayton 25 Olympic Cincinnati.
- "Greenwich Village Revue" 18 L O 25 Gayety Omaha.
- "Hello Good Times" 18 Empire Providence 25 Gayety Boston.
- "Hilpity Hop" 18 Gayety Minneapolis 25 Gayety Milwaukee.
- "Keep Smiling" 18 Gayety Pittsburgh 25 Colonial Cleveland.
- "Knick Knacks" 18 Orpheum Paterson 25 Majestic Jersey City.
- "Lets Go" 18 Gayety Buffalo 25 Gayety Rochester.
- "Maid of America" 18 Hurtig & Seamon's New York 25 Empire Providence.
- "Marion Dave 18 Gayety Boston 25 Columbia New York.
- "Mimie World" 18 gayety Rochester 25-27 Colonial Utica.
- "Radio Girls" 18 Gayety St. Louis Gayety Kansas City.
- "Reeves Al 18 Olympic Cincinnati 25 Park Indianapolis.
- "Rockets" 18 Minner's Newark 25 Orpheum Paterson.
- "Social Maids" 18 Casino Philadelphia 25 Palace Baltimore.
- "Step Lively Girls" 18 Empire Toronto 25 Gayety Buffalo.

- "Step on It" 18 Columbia Chicago 25 Star & Garter Chicago.
- "Talk of Town" 18 Minner's Bronx New York 25-27 Cohen's Newburgh 28-30 Cohen's Poughkeepsie.
- "Temptations of 1922" 18 Grand Worcester 25 Hurtig & Seamon's New York.
- "Town Scandals" 18 Palace Baltimore 25 Gayety Washington.
- Walton Billy 18 Empire Toledo 25 Lyric Dayton.
- Watson Sliding Billy 18 Gayety Washington 25 Gayety Pittsburgh.
- Williams Mollie 18 Majestic Jersey City 25 Minner's Bronx New York.
- "Wine Woman and Song" 18 Gayety Kansas City 25 L O.
- "Youthful Follies" 18 Gayety Omaha 25 Gayety Minneapolis.

MUTUAL CIRCUIT

- "Baby Bears" 18 Lyceum Columbus "Band Box Revue" 18 New Empire Cleveland.
- "Broadway Belles" 18 People's Cincinnati.
- "Follies and Scandals" 18 Holyoke Holyoke.
- "Georgia Peaches" 18 Band Box Cleveland.
- "Girls a la Carte" 18 Majestic Scranton.
- "Heads Up" 18 Howard Boston.
- "Hello Jake Girls" 18 L O.
- "Jazz Babies" 18 Garden Buffalo.
- "Jazz Time Revue" 18 Empire Hoboken.
- "Kandy Kids" 18 Star Brooklyn.
- "Laffin' Thru 1922" 18 Bijou Philadelphia.
- "Lid Lifters" 18 Majestic Wilkes-Barre.
- "London Gayety Girls" 18 Olympic New York.
- "Mischief Makers" 18 Gayety Brooklyn.
- "Monte Carlo Girls" 18 Lyric Newark.
- "Pace Makers" 18 Park Utica.
- "Pell Mell" 18 Majestic Albany.
- "Pepper Pot" 18 Plaza Springfield.
- "Playmates" 18 Gayety Louisville.
- "Runaway Girls" 18 Folly Baltimore.
- "Smiles and Kisses" 18 Broadway Indianapolis.
- White Pat 18 L O.

PITTSBURGH
By COLEMAN HARRISON

- Pictures—Grand and Liberty. "Omar the Tentmaker"; State and Regent, "Trifling Women"; Blackstone, "Secrets of Paris"; Olympic, "Impossible Mrs. Rellew"; Cameo and Cameraphone, "All Night"; Alhambra, "Forgotten Law"; Kenyon, "Brawn of the North."
- Andreas Dippel's U. S. Grand Opera company makes its second appearance of the season Dec. 18, with "Tristan and Isolde." The venture is understood to be "over" here, having received the patronage of the best-known people in the city, and drawing over 4,000 at the Syria Mosque on its first night with "Die Walkure."
- San Carlo Grand Opera Company is presenting its repertoire the current week at the Shubert Alvin.

Lucchese, Miura, Rappold and Filtzu are handling the chief roles. Business for the week started off mildly.

Since Dorothy Shoemaker stepped into the lead of the Duquesne Stock Co., the venture has been making good and suffering little by the departure of Jack Norworth. If the prosperity continues for another month or two, this latest stock organization can count its existence the longest on record here for several years. "Peg O' My Heart" this week. "Smilin' Through" reported to have been close to capacity all of last.

Booth Tarkington and Flo Zeigfeld were members of the entourage accompanying Billie Burke, who opened Monday night at the Nixon in "Rose Briar" to near-capacity. The week is likely to go over big, as have the past two, which came close to eclipsing the house record with "Sally," during the engagement of which Jack Pickford was in town for several days.

"The Circle" had one of its poorest weeks of the season at the Pitt last week, but the next two promise better things for the local house, with two picture stars booked, and \$2 top announced. Pauline Frederick in "The Guilty One" attracted a mixed crowd of carriage patrons and movie fans Monday and Tuesday nights, and the advance sale was encouraging. Eugene O'Brien is the underline, and advance notices are quite informal with the caption, "Girls, See, Who's Coming Next Week."

John Charles Thomas made his first concert appearance here Thursday night, in joint recital with Queena Mario.

What with Pauline Frederick at the Pitt this week, Billie Burke at the Nixon and Eugene O'Brien listed for next at the Pitt, and Bessie Barriscale headlining at the Davis, the drawing power of the picture stars in legit will receive somewhat of a test, as the theatre situation here is close to normal.

Etta Rosenbloom of Chicago is announced as the purchaser of three buildings on upper Fifth avenue, among them the Pearl theatre, all of which are to be razed and to be supplanted by a large picture theatre. The district is undoubtedly available for such a venture, as both the Pearl and the Majestic have been out since the recent disaster at the latter place.

SAN DIEGO, CAL.
By ALLEN H. WRIGHT

With Sid Grauman, Los Angeles theatre man, as one of the leading figures in the enterprise, there is a report current that a new theatre will be erected at the southwest corner of Fourth and E. streets, near the center of the downtown business district. It is said the structure will cost between \$500,000 and \$1,000,000.

Robert E. Hicks, owner and manager of the Cabrillo, a motion picture house in the adjoining block,

is also said to be interested in the project. Preliminary plans are said to have been drawn.

Pictures (week, Dec. 4)—Pickwick, "Ebb Tide"; Superba, "Affinities"; Colonial, "The New Moon"; Plaza, "Tess of Storm Country"; Rialto, "The Eternal Flame"; Klenma, "Her Gilded Cage"; Cabrillo, "When Knighthood Was in Flower."

NOTES

Arrangements have been completed whereby H. B. Marinelli will hereafter be the American representative for Louis Lemarchand, who has produced the revues at the Folies Bergere, Paris, for the past 10 years.

Bert Wheeler (Bert and Betty Wheeler) is negotiating for the stage rights to "Barney Google," the De Beck cartoon series running in the Hearst newspapers, with a view to doing the character in a musical show.

Lou Tellegen will start over the Orpheum circuit, opening at Minneapolis.

The Olympic, Watertown, N. Y., open Nmas with Keith pop priced vaudeville. The Lounge is a split week playing five acts. It is operated by Nathan Robbins.

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PAUL GOUDRON

EASTERN REPRESENTATIVE, WOODS THEA. BLDG., CHICAGO

CABARET

(Continued from page 10)

Beauty" is its appellation and the rather luscious chorus which Miss Lewis has assembled was called upon to carry a large part of the burden. Ethel Arnall, the new prima donna, sings well and has a rich soprano voice, while Jimmy Howard and Jewel Dolores, in a masked Mutt and Jeff dance, took the house by storm. Howard is

dancing under the name of Monsieur Jimmie, but he is a local boy and has made several sets of masks and has danced with them, each time proving to be the individual hit. With a little more experience and with someone to guide him, he will be a vaudeville possibility. The ensemble numbers used were sung to "Sonya," a ribbon number with the song "Quit Your Kiddin'," the Cops and the Kids and "Carolina." The new show is prettily costumed and is rich in its scenic investiture.

The case of John Palmisano, a federal prohibition enforcement agent, charged with extortion, went to the jury in United States District Court at Albany, N. Y., after a trial that lasted two and one-half days. The defend-



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ant took the stand Tuesday in his own defense. Among other witnesses were Albert Randall, another dry sleuth, who, with Palmisano, visited the store of Matthey Sportelli at 1 Orchard street, Auburn, last March and found intoxicating liquor, he testified. William Brennan, chief of the dry office at Syracuse, to which Palmisano was attached, testified as to the character of the defendant. Palmisano told the court that Max Meyer, alleged partner of Sportelli, gave him \$100 to return a bottle of wine the agents had seized as evidence. He said he refused to consider the offer and was arrested by members of the Auburn police department. Attorney Richard H. Iurns of Syracuse defended Palmisano.

The Reisenweber closure is on appeal and awaiting a decision, expected daily. The temporary stay of the injunction order came up in the U. S. Court with the federal attorney's offices arguing against the stay being made permanent, pending the ultimate outcome. Meantime the former personnel of the Reisenweber management appears to be separating and spreading. Walter Kaffenburg sailed Monday for the other side and Benny Ueberrall is managing the Aurora restaurant, downtown New York, said to be one of the chain operated by Iko Heineman, the wholesale butcher, who is reputed to be behind Joe Susskind (Murray's). John Wagner is the remaining proprietor of the trio, who agreed to pay \$100,000 to Louis Fischer when purchasing Reisenweber's. To date \$49,000 has been paid, leaving a balance of \$51,000.

were offered the lot at \$48 a case, delivered on board. At night the purchasers went out in a boat, got the booze and paid for it in bills, the full amount. The ship returned to the Bahamas and the owners placed the money on deposit to their credit in a local bank. The bank sent it on to the States when word was wired back all of the \$28,000 was counterfeit money. There was nothing to be done but it has left the Bahama liquor dealers in this quandary; they dare not accept a check and are suspicious of bills.

A chain of 20 cabarets with shows costing up to \$2,500 and covering as nearly as possible all the desirable locations in the theatre district is said to be the ambitious plan of the Salvins. The Salvin group already own 11 places and is said to have an interest in others which gives them control. The near-monopoly is closer than it appears on paper for the Salvin places are all elaborate in makeup and style and occupy the choice locations. Besides there is no organized opposition. The cabaret establishments outside of the Salvin group are made up of individuals who compete one with the other, and none of the independents works in

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concert in booking attractions with the others. Because of their large interests the Salvins have a certain prestige among the agents and performers and have first call on stage and producing talent.

The dismissal by Mayor Schwab of Buffalo of former City Dance Hall Inspector and the appointment of Peter Kern to the position has led to a storm of comment and criticism of the city administration. Kern is a former liquor dealer of 30 years standing, a friend of the Mayor, and gives his qualifications for the job as being "my missus is a great dancer." Former Inspector Wright accuses the Mayor of attempting to "bring back to Buffalo the dance orgies which are the greatest breeders of crime and vice with which the city has to contend."

Director of Public Safety McCandless of Pittsburgh is having his hands full trying to stamp out "night life." He recently won a point with the refusal of a license to Collins' Inn, a black and tan resort, which he opposed. Its owner, Harry Collins, is before the Federal authorities on a charge of dope trafficking. "Night life" incidentally came in for a little airing last week, when several of the Pittsburgh dailies promised an expose of a great bootlegging coterie which will involve prominent men here.

The Boardwalk, New York, is to have a new show, continuing the revue type of entertainment there. Under the direction of Lew Leslie, who has the present Boardwalk entertainment, it is due Dec. 18. Arrangements with specialty turns call for a twenty-week engagement. The cabaret will continue its title of the Boardwalk, though changed last summer from Cafe de Paris, when the decorations were installed in creating an atmosphere of Atlantic City's Boardwalk. Josephson's Ice-landers have been engaged for the new floor show.

The very large incomes somehow secured, and much beyond their salaries, by some of the men charged with the enforcement of the liquor act have not benefitted them, from all accounts. The sudden increase in income is said to have led the recipients to excesses, mostly gambling, with horse racing favored. The story concludes with

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opening this week, has Cortez and Peggy, the dancers, as the entertainers.

The Gypsy Land cabaret on West 45th street is getting quite a strong late night play from the show people.

"The Meeting House," a tastefully decorated restaurant with quite a new idea in back of it, opened last week. It is on 48th street, just east of Broadway. Joe Smallwood, formerly in charge of the "Midnight Frolic," is manager. The "Meeting House," however, is designed along opposite lines of the Broadway cafes. Its purpose is to provide the best food, properly served and at modest prices. The establishment is technically philanthropic. It is backed by Douglas Monroe Robinson, a New York millionaire, kin of Theodore Roosevelt. Two sons of the late president are interested in a chain of Brazilian coffee shops spotted above 42nd street, but not designed for service such as the "Meeting House."

The Winter Garden, Cleveland, the town's leading cabaret, which opened Nov. 1 with an Ernie Young revue, has been doing very satisfactory business. A small cover charge is made. Page newspaper advertisements have been used to help trade. The floor show's feature is the Pogo number, the same as it is done in the other Young revue at Marigold Gardens, Chicago. Young recently took over the Roy Barge Orchestra, formerly known as the Benson Orchestra.

Charles Bohlen's "November Rosebuds" is at Terrace Gardens in the Morrison hotel, Chicago, where the Five Serenaders do an act in addition to serving with four others in the orchestra. This act is stopping every show, too.

June Elvidge, Marion Carl and Ralph Sanford are leading principals, while Frankie Klassen is held over and will remain there, so Bohler says, "as long" as he "is there."

Rainbo Gardens, Chicago, conducted by Fred Mann, who has just expended \$800,000 in fixing up the place, will reopen December 15 with a revue which will be called "Rainbo Trail," and will be produced by Edward Beck. The revue will have 35 people in all, including a chorus of twenty. Among principals already engaged are Ruth Etting and Garrett Conway. Melle Rene will costume the revue.

As much attention is being paid to trucks and cars on the Long Island roads as is given to the same conveyances on the roads leading from Canada. Daily arrests on Long Island and seizures have been so plentiful some of the dealers who secure their stuff from the boats are imposing the condition the purchaser must make his own delivery. This usually reduces the cost \$5 a case.

Fred Mann's \$1,000,000 new Rainbo room, Chicago, will open Dec. 15. It will have a seating capacity of 3,600 and reservations are already being made in great number. It is the boast that this dancing floor will accommodate more couples than any other in Chicago. Edward Beck's production of "Rainbo Trail" will be the opening feature.

Pat Campbell, formerly press agent for several George C. Tyler productions, is now located permanently as exploitation manager of Chicago's new million dollar dance palace, "The Trianon." Campbell has brought into use the up-to-date show methods.

The Little Club has Dolly Kay as a single handed entertainer with a band.

Broadway cabarets seem to be again permitting dancing after the prescribed hours, where there are

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no cops detailed in the places. The former bell ringing system at the approach of policemen has been revived in some of the places.

"The Side Show, New York," will open a revue Saturday with Isabelle Jason, Dorothy Manglin and Harry Rose among the principals. The California Ramblers, orchestra, opens there Jan. 6.

At the Monte Carlo, New York, where Savoy and Brennan are doubling into the cabaret from the "Greenwich Village Follies," Beth Berrie and Grant and Wing have been added to the program.

The New York "Daily News" has started a series of articles detailing the dealings of the rum runners from the Bahamas to the States. The "News" sent a representative to the Bahamas.

Buster Brown is the most advertised attraction at Ike Boom's "Mid-nite Frolics," with Maby Mildred Manley, Robert Jones, Ruth Denice, Jack Irving and Mary Ellis other entertainers.

Carleton Terrace at Broadway and 100th street, New York, is closed, with a sign posted saying a hotel will be erected on the corner site.

Ethel Arnold, Ruby Cahn, Flo Press, and Mable Scully opened at the Century Roof, Baltimore, last week.

Babe Irwin, Belle Kover and Eva Barra have been engaged for the Little Ritz Club, Brooklyn, N. Y.

Tex Ellis and Nirsha have an engagement at the Moulin Rouge, Chicago.

Olive Hill has been engaged for the revue at Bongiovanni's, Pittsburgh.

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(Continued from page 10)

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SPORTS

(Continued from page 10)

guard, has been elected captain of the Williams football team for next season. The 1923 schedule of the Purple eleven has one important change, Cornell taking the place of Yale. The game will be played at Ithaca on October 13.

Baltimore is at last in a class, athletically speaking, with many of the other large cities, for the new municipal stadium on 33d street is open. Its seating capacity of 45,000 was found much too small for the crowd which assembled to see the Army-Marine football game, an annual affair played between the Marine Corps and the Third Corps Area football teams. The game was given the same rousing features which make the Army-Navy games so attractive. Before the game some 20,000 soldiers, marines and young college students marched in a massive line about the stadium and the formal dedication of the huge structure was made simply. This was followed by a flag raising and the firing of the 21 guns salute. Secretaries Denby and Weeks were present, and General LeJeune and General Butler, of the Marine Corps, witnessed the game, while Maj. Gen. Charles J. Bailey, retiring commander of the Third Corps Area, was the ranking army officer present. The game was 13

to 12, with the Marines on the long end, but until the whistle blew it was anyone's, the last quarter being marked by a series of sensational plays. The seating capacity was taxed, with 45,000 people seated, 5,000 standing around the rim of the bowl and with more than 10,000 unable to gain admittance, crowded on the peak of an over-looking hill.

Jack Kearns, manager for Jack Dempsey, in a letter to Otto Floto, sporting editor of the "Journal-Post," Kansas City, and dean of sporting writers, states he has been offered a year's contract by Pathe for a series of pictures in which the champion is to be featured. Continuing, the letter says in part, "You being the only writer that is so close to Dempsey, and know him so well, the Pathe people have asked me if you would consider a proposition to go to California with Dempsey and write the stories they have in mind for his pictures. I wish you would consider this deeply, as it is a good proposition and would mean more money to you than you would get out of the newspaper business in ten years."

Never before in the history of baseball, it is said, have so many minor league teams been without managers at this time of the year. In the Eastern League, for example, one-half the clubs are pilotless.

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JEANNE EAGELS
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Founded on W. Somerset Maugham's
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INA CLAIRE
AND CO., including BRUCE McRAE in
ARTHUR RICHMAN'S New Comedy,
The Awful Truth

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MERTON of the MOVIES
Harry Leon Wilson's Story Dramatized
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Springfield, Waterbury, Pittsfield and Albany are in this class. Reports from Waterbury have it that Herman Bronkie, utility infielder and coach of the St. Louis Browns last season, is slated to succeed Billy Gilbert as manager of the Mobile Bears in the Southern Association three years ago. Gilbert starred as second baseman on the Giants' fifteen years ago.

Wallace Dugid, the big Canadian challenger, who lost in two straight falls to "Strangler" Lewis, in Kansas City last Friday night, unlike many other losers, had no alibi. "There isn't a man in the United States, Canada, or the world, who can beat him. The headlock will get them all!" the Canadian said and continued, "In the first fall Lewis did not have a good headlock on me, but when we went to the mat I fell on my neck and it stunned me. Lewis then clamped his arms around my neck and I was helpless. I was advised not to go for the second fall, but I have never been accused of being a quitter, so decided to go back and stay as long as I could. He soon headlocked me again and I was powerless. The hold will beat them all." Lewis won the first fall in one hour and 17 minutes and the second in 10 minutes. Fred Fulton, the Rochester plasterer, who is here preparing for his bout with Carl Morris, at Tulsa, December 18, was present at the match and expressed his desire to meet John Pesek, in a mixed bout in this city. He is confident that the fighter will prove better than the wrestler and wants to prove it. The Lewis-Dugid match drew a crowd of 5,000 and the gate receipts were announced as \$5,400.

Vic McLaughlin of New York, who was billed before the fight as the "middleweight champion of Canada," was given a sound thrashing by Jimmie "Butch" O'Hagan, the Albany boxer, in their 12-round bout before the Knickerbocker A. C. in the Capital City Tuesday night. It was O'Hagan's first fight in the capital district in several years, and the Albany boy marked his return to the roped enclosure with a decisive victory. Joe Daly of New York and Pete Williams of Brooklyn battled to a draw in the 10-round bout. A big crowd attended the fights, it

being the second show staged at the new indoor home of the Albany club in the old Rathbone-Sard stove foundry in the North End. Matchmaker Dan E. McMahon was credited with the fine arrangements in connection with the show. O. H. Stacy, manager of the Majestic theatre, is associated with the club, but it is understood the real business end of the organization is handled by McMahon, who has the reputation of being the premier boxing promoter in the capital district.

President George Muehlebach, of the Kansas City American Association baseball team, has announced the purchase of the Enid Western Association franchise. The deal includes 10 players, the buildings and a lease on the grounds for five years with an option of a renewal for five years. Tom Downey, formerly with the Kansas City team, managed the Enid club last season and won the Western Association pennant. He will probably continue in the same position next summer, although no contract has been signed. The Blue boss is making plans to get the K. C. team away to a good start in the spring and will send the squad to Lake Charles, La., for the early training.

Oral betting won a preliminary victory in Chicago as part of the aggressive program to restore racing to Illinois. The Illinois Jockey Club, the organization formed by Tom Bourke, caused the arrest of a bookmaker at their recent Hawthorne meet for a test case. He was acquitted on proving the law defective. It was appealed and the decision stood in the highest courts, being now regarded as final. On the strength of this, preparations are under way for a full-fledged old-time racing season at Hawthorne next year.

William "Bill" Armour, who managed the Kansas City Blues, American Baseball Association, in 1914-15, died Dec. 2 in Minneapolis following a stroke of apoplexy. Mr. Armour was one of the best-known figures in organized baseball, and was the accredited discoverer of Ty Cobb, whom that popular player was a member of the Augusta, Ga., team in 1905, and the deceased the manager of the Detroit Tigers.

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Second Triumphant Year
CENTURY THEA. 62d Street and
Eves. 8:30. Matinees Wed. and Sat.

49th St. Theat., W. of B'way. Eves. 8:30.
Mats. Wed. and Sat., 2:30.
—HEADLINER OF MYSTERY PLAYS—
WHISPERING WIRES
—HAS THE TOWN TALKING—

SHUBERT Theatre, 41st Street.
—West of Broadway—
Eves. 8:30. Mats. Wed. and Sat.
Greenwich Village Follies
Fourth Annual Production

JOISON'S 59th ST. THEATRE at 7th Ave.
Eves. 8:30. Matinees Thurs. and Sat.
SENSATION OF THE CENTURY
THE WORLD WE LIVE IN
(The Insect Play)
By JOSEF and KAREL CAPEK

LAST THREE WEEKS Engagement Ends Dec. 30
MARION DAVIES
CRITERION WHEN DAILY
ALL SEATS RESERVED 2:30 & 8:30
KNIGHTHOOD WAS IN FLOWER
Sat., Sun. and Holidays, 2:15, 5:15 & 8:30

PLAYHOUSE 48th St. E. of B'way. Eves. 8:30.
Mats. Wed. and Sat.
"Delightful musical comedy, well acted, danced and sung."—Eve. Post.
UP SHE GOES
"Better than 'Irene'—What more could you ask?"—Eve. Telegram.

CENTRAL THEA. 47th & B'way.
Twice Daily, 2:15 and 8:15
SHUBERT VAUDEVILLE
Week Beginning MONDAY MAT., Dec. 18
ROGER IMHOF in the
Roguish Revue
"Say It With Laughs"
with BARR TWINS—BOBBY BARRY
AND ALL STAR VAUDEVILLE

AMBASSADOR Theatre, 49th St., near
Eves. 8:25. Matinees Wed. and Sat.
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THE LADY IN ERMINE
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WILDA BENNETT & WALTER WOOLF
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F. RAY COMSTOCK and MORRIS GERT Present
ELEVENTH MONTH **Balieff's** THIRD EDITION
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CENTURY ROOF THEA., 62d St. & C.P.W.
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SALLY, IRENE and MARY
—WITH—
Eddie Dowling and a Great Cast

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KENNELS
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DETROIT, MICH.
JIM and GLADYS

Guilfoyle

Direction BILLY JACKSON

John Keefe
"SPITE CORNER"
LITTLE THEATRE, NEW YORK CITY

CARLTON EMMY
AND
HIS MAD WAGS
BOOKED SOLID—ORPHEUM CIR.
Direction: BURT CORTELYOU

The New Haven Eastern League baseball team and star guard of the Albany five in the New York State Basketball League, has been sold to Connie Mack's Athletics for a cash consideration of \$9,000 and two players. Piconda was one of the heaviest hitters in the Eastern League last season.

Despite the report when Willie Hoppe recently regained his championship laurels as the 18.2 balkline billiardist of the country, that Hoppe would not again appear in a tournament, the champion has since said he had stated no playing restrictions of any character.

Patrick F. (Paddy) O'Connor, former coach of the Yankees and other big league teams, has signed a contract to manage Hartford in the Eastern League next season. He was pilot of the Albany team in the same circuit last season and part of the season before.

One of the owners on the New York race tracks last season had five of his horses entered under five different names, securing an owner's badge for each. Asked the object, he said that they would have to rule him off five times before keeping him away from the tracks.

Frank Moran is now in Paris to train for his fight with Marcel Nilles, French heavyweight champion, listed for the third week in December. Charley Herrick is managing Moran, while Lerda handles Nilles.

The New York Celtics, the best basketball team in the east, will play the Eastern League on the Steel Pier, Atlantic City, this winter. Every Friday night is the scheduled game.

MARK STRAND
Broadway & 47th St.
"A NATIONAL INSTITUTION"
Direction..... Joseph Plunkett
WESLEY BARRY in
"HEROES of the STREET"
"STRAND SYMPHONY ORCHESTRA"
CARL EDOUARDE.....Conductor

THE BEAUTIFUL AND DAMNED

Presented by the Warner Brothers from the novel of the same name by F. Scott Fitzgerald. Adapted by the studio and directed by the screen and William A. Seiter. At the Strand, Dec. 10.

CAST
Gloria.....Marie Prevost
Anthony.....Kenneth Harlan
Dick.....Harry Myers
Adam Patch.....Louis Frazenda
Muriel.....Cleo Riney
Dot.....Elliott King
Mr. Gilbert.....Clarence Burton
Hill.....Walter Long
Blockman.....Parker McColl
Maury.....

Probably will have some drawing power at the box office because of the novel, but the picture isn't there. It screens as mostly a catch-as-catch-can presentation of the story, neither covering the territory which the bound edition did nor is it as interesting. Besides "The Beautiful and Damned" is not generally conceded to be Fitzgerald's best work. Additional attention to detail might have helped the adaptation as a picture, but it simply flicks along, causing no undue interest at the beginning and soon settles itself into an average feature. The title is the film's best asset.

It's a free translation, from the print to the screen, much having been deleted and a few liberties taken with the script. Not advantageously. Kenneth Harlan does nicely, so far as appearance goes, as Anthony Patch, the youthful idler. Marie Prevost, opposite, as the social butterfly who marries and then ruins him through extravagance, is appealing to the eye, though her work would hardly be called convincing. Whatever honors there are go to Tully Marshall, always dependable, as the grandfather, and Harry Myers as a serious novelist with a decided leaning towards his liquor. Louise Frazenda and Walter Long are also included in the line-up for small bits.

The picture is unquestionably standard, so far as photography and settings are concerned. Some of the interiors and the action are almost entirely indoors. The story follows the career of young Patch, who won't work and merely is stalling until his wealthy grandfather sees fit to pass away. The old gentleman is obstinate on this subject, and when cornering his grandson as to just what he meant to do, the boy says he intends to write the history of the world. As a means to this end he marries Gloria. Thereafter starts a regularly formed habit of "stew parties," concluding in the young married couple moving to the country in an attempt to get away from their willing guests. Anthony actually does some work for two months on his proposed history edition, when the girl suggests one of the old parties to relieve the monotony. It's framed up and in full swing when the grandfather happens in, takes one look and goes out to return home, and shortly afterwards, dies. The hilarity witnessed ruined whatever chance "Tony" had with his old relative and the will leaves him a blessing and a dollar.

The edict forces the young couple back to town, where most of their remaining financial means are thrown into a law suit to fight the will. Meanwhile, Anthony spends the surplus for booze, and Gloria, finding herself up against it, starts to do some work around the house. It all clears up, before the youth actually becomes a drunkard, by the law suit breaking the will and the conclusion sees the couple on a steamer bound for foreign lands.

Seiter, in directing, has done nothing out of the ordinary with this release. He seemed to pass up one or two instances in the book which might have made good material for the camera. But, then, that might also have been the fault of the scenario writer. Either way, the film won't be conducive to Fitzgerald for future subjects of his that might be screened, though it does seem that his "This Side of Paradise" would have made a better subject, because of the logical finish of that story, if nothing else.

As a money-making proposition, "The Beautiful and Damned" is a possibility because of the circulation the novel had, but it's almost a surety the picture won't drive anyone into a bookstore to procure the story in its original form.

Skp.

BROKEN CHAINS

Allen Holubar production, story by Winfred Kimball, presented by Goldwyn. Released by Capitol, New York, Dec. 10.

CAST
Peter Wyndham.....Malcolm McGregor
Muriel.....Cleo Riney
Dot.....Elliott King
Mr. Gilbert.....Clarence Burton
Hill.....Walter Long
Blockman.....Parker McColl
Maury.....

This is the scenario that won the Chicago "Daily News" contest, which carried a prize of \$30,000, according to the advance publicity given "Broken Chains." If this be the truth, it's a soft racket. No wonder the average human feels that he has within him the talents for potential greatness as a screen author.

Either the author or the director is responsible for one of the most preposterous and ridiculous fight scenes on the sheet. It occurs between the hero and heavy in a cabin on a mountain and lasts for oceans of footage. After tossing the hero through a window at the end of a wild battle the villain sinks exhausted upon a bed, only to sit up a moment later with eyes popping as a momentary adversary staggers back in the room via the front door. During this mad scramble, embellished with all the tricks of realism up to a certain point, the heroine, a child-wife of the "brute," is forced to watch the struggle between her lover and brutal spouse while chained to the floor. Her effort to reach a gun discarded by the villain was particularly well done and her emotional responses to the tide of battle almost saved it from ridiculousness, but not quite.

A bridge leading to the mountain retreat was the director's downfall in this instance. The bridge had been sawed off and tampered with by the villain, Boyan Boone (Ernest Torrence) in such a manner that by stepping on a certain board the whole structure fell into a mountain stream beneath.

The cowardly youth who had regained his manhood in his own lumber camp, Peter Wyndham (Malcolm McGregor), had destroyed the bridge after removing all chances for escape and after he had wrestled with his cowardness, inspired by love for the girl, but determined to die at the hands of her brutal husband, letting the law avenge him and liberate the girl.

At the conclusion of the terrific battle between the rivals the director has them break the world's "rolling" record by rolling what appears to be an eighth of an mile down hill to arrive at the edge of the lake. The hero wrestles the villain over the edge to a watery grave and turns to embrace the girl, who has broken the links which bound her.

Another incongruous touch was a "money" bit. The girl, who has made an ineffectual attempt to escape from her captor, tells Wyndham the story. She has an aunt in Nebraska to whom she could go. Wyndham tells her he has \$10,000 in a bank. He makes an appointment to meet her next day. This is overheard by her husband's partner in crime, who informs the bandit. Wyndham appears at the rendezvous with five grand, the balance being in the bank. The husband takes the money away from the wife after forcing Wyndham to give it to her. To make it more even, the bandits rob the bank and are chased by a posse to their mountain retreat, where another battle is staged. Five thousand fish is some carfare, even in Nebraska.

The picture is excellently cast. Colleen Moore as the girl-wife rose to unusual heights emotionally. Her touches were sure and flawless. Torrence as the bearded ruffian was splendid. William Orlamond as the lumber camp vagabond was the comedy relief and scored repeatedly. McGregor as the cowardly rich boy who overcomes his early environment was convincing. His athletic prowess during the "fight" was high class.

The story runs along conventional lines until the lumber camp episode, which destroys whatever chance it has for a successful dramatic conclusion. A large Sunday night audience at the Capitol "kidded" the fight stuff and the last shots of what started out to be a corking picture.

Nick Carter, the James boys or Dick Merrill in their palmist days never staged a more preposterous battle. Con.

THIRTY DAYS

Jesse L. Lasky presents this feature starring Wallace Reid. Adapted from the play by A. E. Thomas and Clayton Hamilton by James Cruze. At the Rivoli, Dec. 10.

CAST
Wallace Reid.....Wallace Reid
Lucille Led.....Wanda Hawley
Judge Hooker.....Charles Ogle
Huntley Palmer.....Cyril Chadwick
Polenta.....Heracell Mayall
M. J. Lester.....Helen Parker
Warden.....Kalla Pasha

Wallace Reid makes a sad affair of this nondescript picture. The story never makes up its mind whether it is going to be a comedy, a travesty, a farce or a Mack Sennett burlesque. For screen treatment the thing should have been done in a spirit of farce and with another star, for Reid is no farceur. Probably the man they should have had was Harold Lloyd. He could have done something with the pic-

ture. Reid merely went through a set of motions as dictated by a director, and his performance is without spontaneity or vigor.

It is a case of a player out of his element. Reid has gained his position on the screen for the handling of breezy, slap-dash romantic parts with a tang of daring and plenty of zip. Here he is a helpless sort of timid boob, the victim of circumstances over which he has no control—in short, a made-to-order part for Lloyd.

The producer several times goes off at a tangent. The story opens as a pot-boiling romantic comedy, and although it is dull enough in these passages, the picture is in the Reid style. After that it goes into the broadest farce, with several incidents that are nothing more than Mack Sennett comedy chase bits, toned down somewhat in deference to the polite background of the story. The net result is that the picture isn't frank knockabout on the one hand, and it isn't high comedy on the other. It's a clumsy combination of both without the honest appeal of either. And, besides, it has the unforgivable defect that it is dull.

John, the inveterate flirt, is accepted by Lucille on condition that he swear off flirtations for 30 days. To keep him occupied she busies him with the role of assistant in her settlement work. John attempts to comfort a tenement house woman and is caught in what appears a compromising situation by her high-tempered Italian husband, who arrests her for stabbing. The Italian has to take refuge in a quiet job, and as luck will have it, secures the situation of butler in the home of John's mother.

Terrified by the threat of Mafia vengeance, John takes the advice of Judge Hooker, a family friend, and gets himself committed to jail for 30 days, by which time the affair will have blown over and the Italian will have sailed, but the latter gets into trouble and is incarcerated in the same jail. An idea of the farcical complications laboriously erected may be gained from the fact that Lucille's uplift work brings her to the same jail where our hero has to think fast to explain the situation and at the same time ward off the attacks of the Italian. The complications in the latter half of the picture are ingeniously managed and for a time the top is kept spinning, thanks to the employment of custard pie technique, but things taper off to a mild and tepid finish.

Its four reels of uncertain effort are rewarded by one reel of knockabout and half a dozen thin laughs, which, by the way, is usually the final count on a five-reel farce. Why a multiple-reel farce, anyway, for use on a program that customarily has a two-reel comic anyway?

It is so at the Rivoli. Snub Pollard is the hero of one of those slam-bang two-reelers. It's coarser but funnier than the Reid effort, and contains as much meat in less than half the footage. A mild five-reeler can't compete with a two-reeler of the same kind and on the same bill, and that's about the trouble this picture is going to have during its natural life. Rush.

PAWNED

Production by J. Parker Read, Jr. Distributed by Select. Story by Frank Packard, author of "The Miracle Man." Picture directed by Irvin V. Willat. Tom Moore starred, with Edith Roberts opposite. At the New York, Dec. 10.

"Pawned" is a high class romantic melodrama with all sorts of ingenious twists and surprises, and it is all done in a capital spirit of neat comedy, without pretence or bunk. The play develops casually and naturally, with high suspense, and ends in a whole of a melodramatic climax well worth the five reels of attention. The picture has pretty nearly all an adventure film play should have; romance, stirring incidents, real and interesting characterizations; a beginning that nails attention and a whole of a finish, that makes a score approaching 100 per cent.

The story begins in the South Sea Islands, but is quickly on the wing. Bruce, a gentleman adventurer and soldier of fortune, is down on his luck. He engages to undertake an investigation of a chain of gambling clubs in America on behalf of the owner, who happens at the time to be on the other side of the world. That ends the South Seas chapter.

Arriving in New York, he starts to play the wheel in one of the clubs. Another player goes broke and tries to borrow a stake from the manager. The manager refuses to lend money, but he suggests a "Trip to Persia," a mysterious catch phrase that leads to developments. Bruce declares himself broke, and is also invited to the "Trip to Persia," which turns out to be a visit to a trick pawnshop rigged up in a traveling taxicab, the presiding genius of which is pretty Claire. The bizarre experience and the pretty face catch Bruce's fancy and he follows the girl to her home. Becoming involved in a street fight, he is wounded and takes refuge in the girl's apartment, maintained by her supposed father, barred by an unjust conviction from running a licensed pawnshop and forced to the taxi expedient.

Bruce is dangerously wounded and

in a way to die, when Claire calls in a drug fiend surgeon to tend him. The doctor agrees to save the stranger's life only on condition that Claire become his wife. This is the least plausible incident in the play, although it is skillfully smoothed over by the argument that the girl has fallen in love at sight with the agreeable stranger. The surgeon, a renegade and social outlaw, has long laid siege to the girl.

When Bruce has recovered the struggle begins—Bruce to win the girl for himself and save her from the drug fiend, and the surgeon to compel her to keep her pledge. It would be unfair to unfold the plot. Enough that its swiftly moving turns and twists make a brisk and thrilling five-reeler of underworld plotting and intrigue and a heroic defense and counter plot. There is one clever incident built around the hero's capture by the crooks who force him to act as decoy for the rich club owner, summoned from half way across the world, his scheme to defeat the plan by the use of a chemical ink that comes out only when touched by salt water.

The people are made extremely real. There is one dandy character, an old cab driver, an honest old fellow, but with a soul in pawn to drink. He serves to give the climax an additional punch. The finish is a whole of a dramatic surprise. The cabman has the villain and the heroine (who is really his own daughter) in his taxicab, taking them, as he supposes to their wedding. As they are waiting at the ferryhouse he makes the resolve that the marriage shall not take place. So he drives off the ferry slip, cab and all, and the final close-up has the hero rescuing the heroine while the old cabman is shown in a tricky close-up (done by means of a glass tank) holding the villain under water in the cab. It's a high-powered kick to a colorful picture play. Rush.

MIXED FACTS

A William Fox production starring William Russell. Story by Roy Norton; adapted by Paul Schofield; directed by Rowland V. Lee. A short five-reel, shown at Loew's, New York, on double feature bill.
Judge J. Woodworth Granger.....William Russell
Jimmy Gallop.....William Russell
Miss Bayre.....Rene Adoree
Murray McGuire.....De Witt Jennings
Mrs. Bayre.....Elizabeth Garrison
Mr. Bayre.....Charles French
Mrs. Molly Crutcher.....Eileen Manning

A rather fair program feature in which William Russell plays a dual role, which has him as a rather up-stage self-important candidate for political office and then as a flip traveling salesman given to practical jokes. The combination works out rather well in an interesting manner in the development of the story, for while the Judge wins the political office he is after, the salesman wins the girl that was engaged to him. After all, that is what matters to a moving picture audience, who gets the girl and why he gets her.

This is a comedy-drama of small town stuff and as such it will get by anywhere in the daily change houses. It isn't strong enough for a longer run than that anywhere.

Rowland V. Lee handled the direction rather cleverly and with his camera man has the girl walk through a double exposure in which he has Russell on one side of the picture as the Judge and on the other as the salesman, with the girl walking away from the former and going to the arms of the latter. That was a clever piece of "trick" work done, and it is done almost so smoothly that the average picture house audience won't get the dividing line.

Russell and Rene Adoree walk away with about all there is to the picture, although DeWitt Jennings makes a corking political boss. Fred.

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"THE DANGEROUS AGE"

A John M. Stahl production presented by Louis B. Mayer. An up-to-date romance and drama of married life.

"A MAN OF ACTION"

A Thomas H. Ince production with the Ince punch. With Douglas MacLean. An original story by Bradley King and directed by James W. Horne.

RICHARD BARTHELMESS

in

"Fury"

With Dorothy Gish. A thrilling story of the sea by Edmund Goulding and directed by Henry King. Presented by Inspiration Pictures, Inc., Charles H. Duell, president.

KATHERINE MACDONALD

in

"Money, Money, Money"

Adapted by Hope Loring from the story by Larry Evans. Directed by Tom Forman and presented by B. F. Schulberg.

NORMA TALMADGE

in

"The Voice From the Minaret"

From the famous novel and stage success by Robert Hichens. Adapted by Frances Marion and directed by Frank Lloyd. Presented by Joseph M. Schenck.

JACKIE COOGAN

in

"Daddy"

The boy marvel of the screen is another of his heart-winning pictures. Presented by Sol Lesser.

"WHAT A WIFE LEARNED"

A Thomas H. Ince special written by Bradley King and directed by John Griffith Way.

AN EDWIN CAREWE

Production

A symphony of life in the high and low places and one of the year's best. Title to be announced later.

"BELL BOY 13"

A Thomas H. Ince production with Douglas MacLean. Directed by William Selter.

"THE SIGN"

A Laurence Trimble-Jane Murfin production. (Not a Strongheart picture.)

"SCARS OF JEALOUSY"

A Thomas H. Ince production taken from the thrilling story by Anthony H. Rudd and directed by Lambert Hillyer.

"THE WHITE FRONTIER"

An Allen Holubar special presenting the charming Dorothy Phillips.

KATHERINE MACDONALD

in

"The Lonely Road"

Adapted by Lois Zellner from the famous story by Charles Logue. Directed by Victor L. Schertzinger and presented by B. P. Schulberg.

RICHARD BARTHELMESS

in

"The Bright Shawl"

Joseph Hergeshelmer's famous story and one of the year's best sellers. Directed by John Robertson and produced by Inspiration Pictures, Inc., Charles H. Duell, president.

"THE SUNSHINE TRAIL"

A Thomas H. Ince production with Douglas MacLean. Directed by James W. Horne.

NORMA TALMADGE

in

"Within the Law"

The famous Al Woods production which plays to millions with Jane Cowl starring.

"THE GIRL FROM THE GOLDEN WEST"

An Edwin Carewe production taken from the famous Bielsco play.

"MONEY LOVE AND THE WOMAN"

A John M. Stahl production presented by Louis B. Mayer.

"THE ISLE OF DEAD SHIPS"

A Maurice Tourneur production taken from Capt. Marriot's famous sea story. Presented by M. C. Levee.

KATHERINE MACDONALD

in

"The Scarlet Lily"

Presented by B. P. Schulberg.

"TRILBY"

A Richard Walton Tully production taken from the famous novel by George Du Maurier.

A JAMES YOUNG

Production

Title to be announced later.

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MICHIGAN FILM REVIEW

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DETROIT, MICH.

BULLDOG DRUMMOND

London, Nov. 28.
Produced by Oscar Apfel from a scenario by E. E. Doherty-Pratt, this film version of "Sappers," great melodrama is one of the finest pictures screened in this country. In the 6,700 feet there is no superfluous footage. The continuity excellent and the thrills, of which there are many, are effective.

Although made in Holland with an international company for Astra, the English atmosphere has been wonderfully preserved.

The story tells how Captain Drummond, bored by post-war inactivity, inserts an advertisement asking for a job which has some excitement in it. It is answered by Phyllis Harden, whose uncle is in the grip of an international gang of crooks who run a bogus nursing home. Drummond agrees to help her. The gang have kidnapped Hiram C. Travers, an American shipping king, and by torture are trying to make him sign away an enormous sum of money. Ordered to forge Travers' signature, Phyllis' uncle shoots himself. The plot thickens and Drummond is soon on the trail.

Then, through countless thrills and breathless situations, the story develops until the gang is vanquished and Drummond gives up his craving for excitement in his love for Phyllis.

Not the least of the attractions of this fine picture are the subtitles. These are always concise and witty. The casting is far above the average and the acting brilliant throughout. Carlyle Blackwell is excellent as Drummond, although of an extremely different type to the original Sir Gerald du Maurier. From first to last he never loses his grip, and whether he is fighting, bluffing or making love, his characterization lives. Horace de Vere, a Dutch actor, gives another brilliant performance as Peterson, and the same may be said of Warwick Ward as the villainous doctor, while all the other male parts are splendidly played. Evelyn Greely is a fine Phyllis, pretty and charming. Over-acting would kill the part, but she never offends in this respect. Dorothy Fane as Irma Peterson is also exceptional and presents quite a new idea of female villainy. Oscar Apfel can be sincerely congratulated on "Bulldog Drummond," his players and his own work. The picture is rough melodrama through and through, but it is sincere and will be a winner anywhere. *Gore.*

CONQUERING THE WOMAN

Society melodrama ascribed on the house-billing to Pathe (there is no display of regular "Pathe"), Florence Vidor is starred and her husband, King Vidor, directed. Story by Henry C. Rowland, writer at sea tales for the magazines. At the American, Dec. 11.

It was a pity the main title came and went too rapidly to permit the grasping of all the data concerning the genesis of this picture. Everybody who had a hand in it should go on record, for it is a shining example of the vulgarizing of a story in its translation to the screen. The whole subject is the cheapest kind of appeal to the feeble-minded and the infantile.

To start with the hero is a boor. The heroine is an upstart new rich American girl and her father is held up to admiration principally because he has rotten table manners. The picture must have been made for waterfront consumption, for it glorifies stavedore habits and drunken sailor behavior. One of the sweet episodes has a sailing vessel skipper deliberately spit a mouthful of tobacco juice upon the shoulder of the heroine's immaculate white polo coat as part of the girl's education into the rough and ready life of honest, hardworking people, designed to cure her of her social aspirations.

That is perhaps the worst bit of vulgarity in the five reels, but the spirit of the whole production is scarcely more elevating. The story takes the attitude common to a lot of cheap people that a clean collar and decent observance of the rules of conduct—with special reference to dinner table demeanor—are the marks of a snob, and that bad manners are the sure marks of sterling virtue. The marvel is that a Rowland story could have been twisted into this line of trash and that so intelligent a director as King Vidor would have anything to do with it or allowed his wife, Florence Vidor, who has done some notably excellent things, to be associated with it.

There isn't a flicker in the whole affair that a censor would object to. They even go so far as to take distant shots of a group of bathing girls so that there shall be no feminine display, and the utmost ingenuity has been employed in close-ups of Miss Vidor in a bathing suit to keep her legs out of view. But the whole picture fairly

revels in a trashy vulgarity that is almost degrading.

The thing isn't even mechanically reasonable. The hero and heroine are shanghaied aboard a sailing vessel and a title gives the impression they are in mid-ocean. Almost the next view brings a nearby shoreline into view, when the vessel rolled and the camera accidentally swept the horizon.

David Butler is the cowboy hero and his heroics are unintentional travesty. His dainty love scenes are a thing to marvel at. Probably he is the only leading man playing polka leads on the screen whose acting methods are designed for comedy relief.

Fudge is a society girl daughter of a millionaire shipping magnate, who wants to marry a French count. Nothing is alleged against the count, who behaves better than the hero (and is a better actor), but the whole five reels are devoted to making him ridiculous. The girl gets herself engaged to the count during a yachting trip, but on her return trip papa has her kidnapped aboard one of his own vessels in company with the cowboy hero and deposited alone on a South Seas island, the island being that close association with the boob cowboy and the tobacco chewing sailors on the ship will show her their superiority over the count.

Of course the count (rather implausibly) discovers them in the remote place, but is sent packing, for the girl has fallen in love with the cowboy during their trip back to nature. One sweet little touch by way of dainty sentimental stuff happened. They stressed the fact that the pet cat arrived alone on the island with the young couple, but presently kittens are all over under their feet. Also they emphasized the vital statistics of the henyard, but the young people themselves were supremely circumspect. The picture is absolutely chaste—and supremely vulgar. *Rush.*

AS A MAN LIVES

Produced by Achievement Film, Inc. Directed by J. Searle Dawley. Distributed by American Releasing Corporation. At Camed, week Dec. 10.
Sherry Mason.....Robert Frazer
Naida Meredith.....Gladys Hulette
Dr. Ralph Noyan.....Frank Losee
La Chante.....J. Thornton Haston
Henri Camion.....Alfred E. Wright
Mrs. John Mason.....Kate Blanche
Babette.....Tiny Belmont

"The eyes are the windows of the soul." That is the predicated quotation upon which this title is erected and the story, in part, founded. "As a Man Lives" is full of action, in the dramatic and melodramatic style, not novel nor even modern in this feature, but is still action, which, with the story, makes it a picture worth while as a release, but with no visible sensationalism nor special box office draw. The title, though, should pull a little on its own.

The story at the outset bears promise for the film fan, of perhaps a new picture-theory, to be worked out. It gets away from that path, however, to become a straight drama, blending into melodrama toward the finale.

The high meller lights are an Apache scene in the Montmartre section of Paris, the murder of his woman by an Apache, the transformation of the devilish leering face of the Apache to one sufficiently angelic to carry a Salvation Army cap above it, and later to the west in the U. S., where an explosion crumbles down a mountain side in fairly effective fashion, killing a couple of the villains, revealing real gold which saves the fortune of the girl and brings out a wild youth as a tamed man.

The youth, Sherry Mason (Robert Frazer) is the start of the tale, a careless only son of wealthy parents who quarrels with his father, and when drunk goes home to his mother. He falls in love with the daughter of a bookstore keeper. She is Naida Meredith (Gladys Hulette). Naida loves the boy, but sees something in his eyes which informs her he is not living the life of a future husband for her. She tells it to him. He goes away, to Paris, with the representative of his father's firm over there. The Paris rep schemes to engulf him in trouble or eventually lose him. Just why didn't come out. But the lead to Montmartre, where the boy indulged in a free-for-all to save the Apache's girl, and the Apache, to notify the young woman to stop daffing with him, playfully threw a knife at her. It killed the girl, although the audience only got the suggestion of the knife throwing.

After that the "gendarmes" came and the murderer escaped to go to Dr. Noyan (Ralph Losee), who, although not a beauty doctor, did change the face as a skillful surgeon might, if skillful enough. This was another pair of soul gazing eyes, so the doctor told the Apache if he wanted to reform, his visage would tell, for if he flopped, the old evil countenance would return, otherwise he could go on his angelic way deceiving the world, although an Apache and a murderer and wanted by the police. Rather a nice old doctor. He should locate in Times square and be kept busy.

Then the ends commenced to weave toward the center, the parties got together in unsuspected places, and the end duly arrived, amid

some excitement and many angel faces.

It is interesting, though. Mr. Dawley's direction made it that. He did quite a lot with off-time meager material. The philosophic vein running through won't mean a thing in the picture house, but it won't hurt either. All of the principals played well, with Mr. Losee and Kate Blanche as the mother in striking-looking roles through their white hair.

The cabaret scene was made a pretty tough hang-out for an American youth under guidance. It was tough; so tough that a Chink seated opposite a besotted white woman was in the picture.

The American probably picked "As a Man Lives" for its action and its players as making it a reliable release, which it is. Steady ones of this character would do more for any distributor than the many in and outers they have for regular releases.

But it's a horrifying thought to believe your record may be gauged from your eyes. That's worse than wearing your heart on your sleeve. Although the unnamed author of "As a Man Lives" says in a caption, or the title writer said it, that everyone knows what his heart believes. Another conscience twist. *Sim.*

FLAMES OF PASSION

London, Nov. 11.
Made by Graham Cutts for Graham-Wilcox productions this long super production which had its premiere at the New Oxford, Nov. 10, by no means approaches the art or value of the same pro-

ducer's "The Wonderful Story." It can however be voted capital entertainment and will doubtless be exceedingly popular.

The story is a somewhat ordinary one, well told but by no means strong enough for 10 reels. As the title implies sex has much to do with the picture—as a matter of fact sex predominates everything. The subject is well and carefully handled and there is little to give offense although the killing of the baby by its brutal and degraded father will be found just a little too strong and realistic for some stomachs.

Arriving home from school Dorothy Forbes, the daughter of a wealthy man, finds herself very much left to her own resources. She strikes up a friendship with her father's chauffeur, a married man called Watson. Very soon "sex" conquers the man and Dorothy finds herself in that condition supposed to be allowable only to "wives who do truly love their husbands." She confides her trouble to a worldly-wise aunt and retires to the country for the birth of her child. It is put out to nurse and she returns home. But she pines for the baby and it is brought from its original foster parents and put into the care of Watson's wife.

Watson meanwhile is becoming more and more besotted and degraded. Hawke, "the hangman bar-rister," a famous K. C., falls in love with her, she with him, but the past is between them. Again she goes to the worldly aunt for advice. The result is that Dorothy keeps her secret and marries her lover.

In a fit of drunken fury Watson murders the child. Hawke is retained by the Crown for the prosecution. Then comes the big

moments of the picture. Mrs. Watson pleads with Dorothy to save her husband. Dorothy goes to her husband and tells him she has something to tell him. He is overjoyed at first, thinking she is about to tell him she is expecting to become a mother. Then he learns he is about to prosecute the father of his own girl—wife's illegitimate child. Duty must be done and he puts Dorothy in the box to prove motive. Her evidence given, he tears off wig and gown and retires from the legal profession.

The last scenes show the sorely tried couple in a rural retreat, happy in their love and family. The production is masterly, and the photography brilliant. The murder of the child is a realistic bit but repulsive. The use of the Prizma color process in photographing a fancy dress ball and also in the final scenes detracts from their beauty. Color photography is anything but perfect yet, and there is little excuse for its use in this feature.

Throughout, the acting is fine. Chief honors go to Herbert Langley for an exceptional study of the chauffeur, Watson. With him ranks Hilda Bayley as the brutally ill-treated wife who however loves him through everything with a doglike devotion. An earnest band of scattered friends greeted every introductionary subtitle with applause and the end of the screening was the signal for the demonstration resulting in speeches.

"Flames of Passion" was preceded by a prolog realization of Dante's Inferno chiefly remarkable for the nakedness of the ladies concerned and the number of lycopodium pipes used in producing the necessary hell flames and fire. *Gore.*

JESSE L. LASKY PRESENTS

Wallace Reid

30 DAYS



"THE most exacting enthusiast could ask no more. I feel confident that the enjoyment of this picture will be as near unanimous as it has been for anything shown on Broadway this season."

—New York Globe

"Full of situations which are highly amusing and refreshingly original. Good farce material developed to the uttermost."

—N. Y. Herald

"A gay piece of foolishness which keeps the spectator in constant good humor."

—N. Y. Times

"As amusing as 'Clarence'."

—N. Y. Telegram

From the play by A. E. Thomas and Clayton Hamilton
Scenario by Walter Woods
Direction by James Cruze

A Paramount Picture

(This is the 3-column cut that you can get at your exchange)



FAMOUS PLAYERS-LASKY CORPORATION
ADDOLPH ZUKOR, President
NEW YORK CITY



Rothacker Prints
Utmost in Screen Brilliance

IN ARABIA

Comedy-melodrama from the William Fox studio, featuring Tom Mix, Richard Dix, and Lynn Reynolds. Reynolds directs. Titles by Ralph Spence. Supporting company headed by Claire Adams. At the Academy, New York, Nov. 30.

This picture is a whale. It has everything. There is some western stuff at the opening, mild as to its drama, but neatly flavored with comedy and strengthened with wonderful scenery and a thrill or two. The scene is switched to Arabia, where the acrobatic star does some more dizzy horseback stunts and for a finish there is a dramatic free-for-all that calls for suspended breathing, except when it has a laugh. As for speed that touches only the high spots, "In Arabia" is there.

It gets under way with a rush. The first 50 feet have a kick. Mix appears at the peak of a lofty mountain peering over the perpendicular side that gives upon a vast panorama of Rocky mountain scenery. Half way down the dizzy precipice a mountain lion is snarling and spitting in a way that looks like sure enough close-ups. Mix swings over the giddy brink of the chasm on a lariat, drops another rope over the cat, and presently is seen putting the animal in a bag (so realistically done you never figure it is any other than the wildest of the mountain side). But that's just a foretaste.

Tom runs a tourists' ranch and has to entertain a scientist's party on a camping trip. He is invited for his horsemanship to accompany the scientist on an expedition to Arabia, but declines, although the scientist's daughter (Claire Adams) is an attraction. They depart and the story takes up the affair of the scion of an Arabian ruler, now in an American college, but threatened with an unwelcome recall home to prevent marriage with a "Follies" beauty. The college youth flees from the sultan's agents in a racing auto, meets Tom as he rushes through the ranch, and hires him to take his place to lead the pursuers astray. Tom jumps at the adventure and there starts an auto chase that leads through highly colored incidents to a climax when Tom drives full tilt into the Pacific. He is captured, the sultan's agents still believing Tom is the heir, and they take him aboard ship bound for Arabia.

The scientist and his daughter have reached the desert land and are deep in research among the antiquities when Tom comes on the scene. The tale takes a new start. The local ruler is a pretender who has usurped the throne to the rightful sultan. He conspires to seize the scientist's daughter and in pursuance of that plan the party is attacked in the desert by outlaws captured, and the girl held in the pretender's palace against her will.

Through all these adventures in the picturesque surroundings of the desert and with the background of oriental characters, Tom plays an energetic part. He rides his horse at a thrilling pace down shifting sandbanks, scales high palace walls and gains access to the inner chambers of the pretender's palace, where the gorgeous fight takes place. The elaborate fight runs through about all of the final reel and it never pauses. Tom is always swinging from one perilous balcony to drop into a tangled row; crawling from window to window, apparently 100 feet in the air, or tossing the pretender's hirelings into the bathing pool. At the end there is a battle royal in the palace courtyard between the pretender's outlaws and the army of the rightful prince which brings the rescue and the happy ending.

It's boisterous and elemental and anything but highbrow, but for its kind it's one of the best things that have been done and it's bound to be a clean-up, particularly when it gets around to the neighborhood houses where the youngsters make a good proportion of the audiences. Rush.

THE FLAMING HOUR

Universal, starring Frank Mayo; no director or author credited. Shown Dec. 12 at Loew's Circle on double feature bill, though scheduled for release next month. John Danby.....Melbourne MacDowell Lucille Danby.....Helen Ferguson Richard Mower.....Charles Cleary Bruce Henderson.....Frank Mayo

This picture shows the U. seemingly going ahead with Mayo to make a Reid successor out of him. But the Universal stride of making cheap pictures is evident. They relied on their big wallop from the firing and blowing up of a fireworks factory where the hero at one time was the production manager. It would have been a cheap flash had it been handled instead of manhandled. The picture, however, is certain to do nicely in the small cheap admission houses. Mayo after all is the only thing that there is in the production.

The story has Mayo as a hot-tempered youth who, as production manager of Danby & Son, is in love with the daughter of the head of the firm. The general manager and heavy, Charles Cleary, likewise wants to marry her. The elder Danby is as quick tempered as his production manager, and after one of their clashes the latter is fired, but the daughter tells her father that she is the promised bride of the discharged man and is going to accompany him.

At a later time, when the father is willing to consider a reconciliation,

the heavy gums up the cards so that the young wife leaves her husband and returns to the home of the father. The husband becomes a tramp, discovers the grade of blasting powder Danby & Son are turning out is of an inferior grade, goes back into the plant in a mental position and discovers that the heavy and others in the plant are in a conspiracy to rob and ruin Danby.

Then comes the big flash. The heavy sets fire to the factory after imprisoning the head of the firm and his daughter in a powder vault, and the hero rescues them in the nick of time.

In the matter of casting the U. likewise held back on the money question. Helen Ferguson hardly fits as the leading woman for Mayo, while Cleary's heavy did not register particularly well.

The direction was choppy, and whoever handled the story was seemingly too willing to let picture coincidence take care of the details. Fred.

HER HALF BROTHER

A production made by the Certified Pictures Corp., with no one credited with either authorship of story or direction. A western with Ester Ralston and Edward McWade featured. Dan Preston.....William A. Lowrey Lee Wong.....Edward McWade Nina.....Ester Ralston Black Bill.....Jack Patterson

This picture is advertised as made by the Certified Pictures Corp. No reviewer can certify it, however, for any exhibitor, no matter how cheap a house he runs. At the Stanley Monday night those who saw this film atrocity looked upon it in the light of a good joke, but it is a cinch that the Stanley management didn't play it with that in mind.

No author or director is credited, just as well. The picture looks like one of those productions turned out by fly-by-night picture companies about 15 years ago. It had all of

the faults that pictures of that period had.

The leader title describes it as "A drama of Love, Hate and Revenge." It opens with a desert scene showing a down and out prospector with his burro coming across the horizon. In the distance a gang of rustlers are shown, then another prospector. The latter has struck a mine, but is ill and about to pass out. But he doesn't, which was too darn bad. The rustlers see him and a couple go over to stick him up, and down and outer goes to his assistance. Just then the rustlers arrive and chase the gang. The sick egg promises that he "shall be well repaid for his assistance."

Three years, or maybe its months, later the two are shown to the exterior of a shack about to ride into town to see the rodeo (the latter comprises two rope tricks by a cowboy), and there the heavy gets in his work. He is Lee Wong, half Chink and half white. He has been trailing the older of the two mining partners for years; the older was the sick guy and who should have died the first reel, but didn't. Wong has a white girl working with him, and he sics her on the partners.

For the next couple of reels he tries to croak them in every way possible under the censorship laws, but does a flop, and in the finish when he has the object of his vengeance where he wants him, he tells him he had followed him because he was the man who deserted his half-sister, who was all white when he found out that he had a Chink half-brother and the girl that did the vamping was the sick miner's own daughter that he left with the wife when he deserted her. But in slipping this over the plate the Chink talked too much, for the other guy almost gets away, and after the struggle for a knife for a couple of huddled feet, more or less, the Chink finally knocks the miner cold with a prop club, while the rescue party looks on without doing anything. In the end the miner,

who is toppled into the rapids, is rescued by his partner, and the agony, happily for the audience, is over. Fred.

DAWN OF REVENGE

Nathan Hirsch Production starring Richard Travers, who also directed. Distributed by Aywon. Ace Hall.....Charles Graham Alicia.....Florence Foster Nelson Miles.....Louis Dean Judson Hall.....Richard Travers Sherry Miles.....Ethel Kingston Aldene.....May Daggett

If this picture wasn't made ten years ago it should have been. At that there must be a market or they would not be on the market at this time, but where the market is is also something of a question, for at the Stanley, near 42d street and Broadway, with a 25-cent top admission, the audience walked out cold on the picture. This house from past and future bookings noted is cheating with a production of this sort once or twice a week and relying on the stronger pictures to keep its clientele coming. The house caters to a great extent to the shift workers in the restaurants and hotels in the neighborhood who want to kill time during the hours they have a "swing," and evidently come into the theatre rather than hang around the streets.

There seems to be hardly a question in the mind of one who sees pictures as a pretty regular thing that this picture must be a reissue or has been on the shelf for years and lately resurrected.

It is a weird tale of the discovery of a silver mine by a man who is then crossed in love and his desire for revenge which leads him through years of strife and struggle, a couple of kidnappings, the formation of a private Ku-Klux, and a final triumph when he believes he has forced the marriage of brother and sister of the man and woman for whom he has an intense hatred. But this is short lived as he destroys himself and the one other heavy in the piece by setting off a blast

just at the moment the heroine and the hero are informed by the latter's mother and father (the boy having been kidnapped as a babe) that his wife was in reality their adopted child. That was enough complication to drive 'em out. Fred.

BARRIERS OF FOLLY

Russell Productions. George Larkin starred, supported by Eva Novak, Winifred Lucas and Lillian West. Story by Theodore Rockwell. Directed by Edward Kull. At the New York Nov. 24.

Crudest kind of dime-novel melodrama, cheaply and ineptly done. Some of the scenes pretend to elegance, but miss by a mile. The heavy is supposed to be a polished manipulator of capital, but his behavior suggests a tough kick.

The incidents are absurd and the incidents mechanically contrived for ten-twenty-three effects. The heroine is abducted and carried to a den kept by a Chinaman master-mind criminal surrounded by scores of henchmen, all in the pay of the heavy for the carrying out of his criminal designs, which consist of cheating the heroine out of her ranch.

Anybody who could hire that number of things for the hero to fight with wouldn't have to scheme for anything less than a kingdom. The picture has impossibly childish scenes, such as the abduction of a screaming, struggling heroine in an open automobile through a crowded street, the hiding of the hero in the tonneau of the car without the others being aware of his presence, and similar trash.

If it had been twisted into a comedy it might have made some headway, but it is all so serious it becomes wearisome when it isn't unintentionally laughable. The whole picture is done in the ragged manner of the early single-reelers, and hasn't an excuse at this stage of picture development. How it ever got into the New York, even half a double bill, is a mystery. Rush.



WILLIAM



EDITH

DUNCAN AND JOHNSON

ANNOUNCE

NEGOTIATIONS IN PROGRESS FOR TWO BIG 1923

Serials

INSIDE STUFF

ON PICTURES

Rumors and counter rumors of combinations and amalgamations in the picture industry were in the air because of the fact that there had been a general get together at a dinner in Los Angeles which Louis B. Mayer gave on his return to the coast. Los Angeles and Hollywood were all excited because the executives of Famous Players-Lasky, Associated First National and Metro had sat at the same festive board. In New York the idea that a combination of interests might occur to battle independent exhibitor combinations for booking was scouted.

The last returns on the probable director for "Ben Hur" make it appear that Von Stroheim is still pending, but the hitch in the deal is that director's prodigious habits in spending money. The possibility of an arrangement with Griffith is definitely off. Griffith starts next week on his next picture. From time to time pretty nearly every prominent independent director in the field has been mentioned for the Goldwyn undertaking, even including Seastrom, the Swedish Biograph director, who is coming to this country this month.

The exhibitors are groaning again under the load they allege is to be imposed upon them to play "Robin Hood." The guarantees asked are unprecedented, they say, for picture house showings. Some exhibitors claim that they must charge \$1-top if agreeing to the "Robin Hood" terms. Others state if their competitors take the picture they will be unable to play to a gross equal to the rental charge. This of course takes in houses of limited capacity. Fairbanks invested in "Robin Hood" over \$1,000,000 in cash, without including in that what his own services would have been valued at in the making.

At Freeport, Long Island, a new theatre opened a few days ago. The house was financed partially with local capital. Before the opening the stock holders were informed "first run" pictures were to be shown at the house. On the opening bill the Paramount production "The Pride of Palomar" was shown. One of the stockholders with a few shares in the house immediately informed the manager he was going to the board of directors because of the misrepresentation in the matter of "first runs." He had seen the picture at the Rivoli, on Broadway, and didn't think Freeport should be second run to New York.

A report from Los Angeles says Thomas Patten, former postmaster of New York City, who is now a Will Hays employee and has been sent to the coast to establish a Western branch of the Producers and Distributors of America, is slighted and peeved because he wasn't met at the train by a brass band and all the stars of filmdom. In New York, however, it is denied that such is the case. In the Hays offices here it is said that Patten is out to work and didn't want any fanfare on his arrival or any dinners or lunches after it. In fact, that is going to be the new order of things as far as the Hays organization is concerned. The "General," on his arrival in Los Angeles this week, let it be known that the lunches and dinners were to be off, and Charles Pettibohn, who is shortly to start on a gumshoe trip on legislative matters in the West, is also off the feed thing.

There has been a radical change in the trading in film stock in the last year, ever since the distribution of the Famous Players issue of preferred. Dominick & Dominick were regarded as specialists in Famous Players, but the play has switched from that brokerage house to Loucheim & Minton, principally because they operate a branch in the Hotel Astor which makes a handy drop in place for players on the ticker. For the same reason speculators in the other amusements has drifted to the same firm and a coterie of stock players has grown up to such an extent that Delmonico's recognizes it sufficiently to reserve a table at luncheon time for those who want to talk Wall street shop. The ticker group is in competition with the film trade tables at Delmonico's nowadays for customers.

The decision of Famous Players not to renew the contract with Mary Miles Minter revived newspaper discussion of that star's part in the Taylor affair in Hollywood and several of the metropolitan journals discussed all phases of the occurrence. It was stated that Miss Minter's salary under the Famous Players agreement just expiring amounted to \$250,000 a year. Famous Players was the first organization in the picture industry to agitate the point that stars and star salaries were driving the business to ruin and the first to undertake a system of "deflation." But the Minter case was directly to the contrary. Miss Minter got her first momentum toward stardom under the Metro banner. It was with that organization she made her earliest features, such as "Barbara Fritchie", and during her entire time with Metro, was under a direct contract at a maximum of \$250,000 a year. The advertising campaign in her behalf by Famous Players gave her the name of "the screen's synthetic star".

Another picture scandal might have given the papers of the country an opportunity to use the name and features of a prominent screen star as the "woman in the case," had not the details been suppressed when the producing organization with whom the star holds a contract became aware of the case pending. An attorney for the company visited the attorney for the other side and suggested an amicable settlement of the matter if possible. It was still pending this week. Seemingly the star while making a series of personal appearances started an affair with one of the members of a male vaudeville team who was married. Long distance telephones, impassionate telegrams and endearing letters passed between the two and the wife secured a bundle of those written to her husband. The star, who within the last few months figured prominently in another family tangle of the same nature, would have undoubtedly been played up over the country over as a result, which would have likewise precipitated publicity in the other affair. The two combined would have made great copy for those pounding Hollywood, and its prominent screen folk, and it might have driven the woman star out of pictures.

The presiding genius of a Western circuit of picture theatres wrote recently to Variety complaining that in the previous week's estimates of the gross got by picture houses, and printed in the paper, the principal theatre of one city operated by the circuit had been cut down by Variety's report \$1,500 below what it actually had done. The letter, written in an injured tone, continued, stating that Variety's representative should get the figures nearer correct, but that his circuit would not give them out, as it did not intend to provide distributors with that detail of its business, since it might cost them more money for rental or in percentage terms, etc. In conclusion the letter stated that if Variety couldn't get any nearer the grosses of other theatres in other cities, how was his circuit to depend upon it to find out what pictures might be doing before they booked them?

The exhibitor was answered and asked why it was he expected other theatres to give out correct grosses for his information and other exhibitors if he did not want to in turn furnish that information for the benefit of his houses. He was also advised that whenever he played percentage his gross was no secret to the distributor, for the distributor shared and knew the gross, and would tell any other distributor that asked about it what the amount was his house or houses played to. Since the distributors appeared to work on a community of interest basis, the Western exhibitor was asked why should he not work in unison with other exhibitors, through making no secret of his receipts, which became known anyway, and place himself in a position, as all other exhibitors should do, to furnish one another with reliable information that they could rely upon and book accordingly.

Exhibitors who believe they are secretive about business and help themselves in terms through that method usually get the worst of it without knowing the fact, for a distributor can find out anything it wants to when more than one man knows it.

LONDON FILM NOTES

London, Dec. 2.

Close secrecy is being observed as to the new Hepworth film which Henry Edwards has just completed. In this film an innovation will be provided the story being told without a sub-title. Everyone, with the exception of sub-title writers, will admit that many sub-titles are superfluous as a mere padding, but it will have to be a remarkable story to get over without one at all. Anyhow, Edwards is optimistic as regards his new production's success. With him in the film are Chrissie White and Mary Brough. Incidentally the engagement of the producer and Chrissie White has just been announced.

A sign of the times is the return to the legitimate of many artists who deserted the stage for the screen. Jack Jarman, one of our best known "movie" people has gone to the Little to stage-manage "The Nine O'Clock Revue." Lionelle Howard, a Hepworth player has gone on tour, Alec Hunter is at the Strand in "The Balance," Dorothy Fane has been on tour, Mary Glynn is in "The company and the Canary" at the Shaftesbury, Mavis Clare is in "The Balance," and Madge Stuart, long a Stoll leading lady, is returning.

Frank H. Crane, one of the American producers here, has left for Torquay to begin work on his picture for Ideal. It is an adaptation from a popular novel and has for the working title "The Hawk." The cast is notable, headed by Charles Hutchison, "Hurricane" Hutchison, an American star with a big following here. He recently arrived. Supporting him are Malcolm Tod, Aubrey Fitzgerald, Gibson Gowland, Judd Green, Di Forbes, Christine Wilde, Koan Lockron, Joan Barry. Crane has made several other big pictures for the same company including "The Pauper Millionaire" and "The Paupers of Grosvenor Square."

George Dewhurst is about to make a screen version of "What the Butler Saw." This farce was very successful in London and is the work of Judge Parry, the Manchester County Court judge. Dewhurst has also in hand "The Uninvited Guest," an original story by himself. The pictures will be made in Germany. The cast is expected to include Stewart Rome as "star," Cecil Morton Yorke, Cameron Carr, Arthur Walcott, Olaf Hytten, Richard Lindsay, and Margaret Hope. The cameraman will be Pauli. The exteriors will be made at Ostend. Although he intends to employ something like 1,000 supers, Dewhurst declares he will use no Germans, but pick them from Russian and Polish refugees.

Gertrude McCoy will play Josephine in the Samuelson production of "A Royal Divorce." The Napoleon will be Gwilym Evans, an actor hitherto unknown in filmland, but who is said to be the living image of the Emperor, as far as the popular conceived idea goes. Robert Shaw will be the Talleyrand.

Following the New Oxford run of "Foolish Wives" 20 London kinneas are screening the picture during the first week of release. In the provinces it is not having such a good time, some Chief Constable and Watch Committees having warned exhibitors they will not be allowed to show the film.

The new Hepworth non-sub-title feature has now been given a name. It is "Lily in Our Alley," which seems somewhat reminiscent of a famous song. The usual main sub-title appears followed by an announcement that lapses of time are expressed by dark periods in the film but during the following six reels no word appears. Henry Edwards is the producer.

George Dewhurst has completed the first two comedies for Beehive Productions, following these a full series will be made. The leading people are James Reardon and Margaret Hope. Owing to conditions here it is more than probable the next productions will be made on the continent.

Harma-Clarendon, one of the oldest British producing combinations have done little for some time, but is at work again. Their last picture "Little Cuckoo Flower" has just been completed. The title does not seem to hold much "pull."

APPEALING HOLMES' DECISION

Justice Francis Martin in the Supreme Court handed down an opinion last week denying the application for an injunction against the Educational and the Stoll Films, Ltd., sought by William C. Gillette and Goldwyn to prevent them from using the name "Sherlock Holmes" in connection with a series of Sir Arthur Conan Doyle stories based on various Sherlock Holmes adventures, produced in short reels.

Nathan Burkan, who is representing Goldwyn, which is releasing the John Barrymore production of "Sherlock Holmes," gave notice of appeal on the decision and the matter is being taken to the Appellate Division.

COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, Dec. 13.

The Beverly Hills Realty Company announced the purchase of a site for a future home by Mrs. Charlotte Pickford, mother of Mary Pickford. Mrs. Pickford's home will adjoin Douglas Fairbanks' palatial home and will cost \$100,000.

A film laboratory to be built on the corner of McCaddon place and Santa Monica boulevard, by the De Luxe Building Company, is for the Chester Bennett Laboratories, which heretofore have been located at the Fine Arts Studios. It is to be of the modified Spanish style architecture, and will represent an investment of over \$100,000.

Edna Pennington, film actress, values her nose at \$25,500. She came to Judge Hahn's court as a plaintiff in a damage suit for this amount against Norman Manning, man about town and erstwhile film promoter. She alleges while riding with Manning in his automobile he turned a corner at 50 miles an hour and the car turned turtle. In the mix-up her nose was broken. Manning failed to appear. It was stated he was ill, and the case was continued until Feb. 3.

Ferdinand Earle, who made "The Rubaiyat of Omar Khayyam," has been selected to direct Theda Bara in her first picture for Selznick release.

Warner Baxter is to be featured by Robertson-Cole.

Claire Windsor spent a few days at Coronado recently.

Norma Talmadge starts filming "Within the Law." It is being made at the Metro studio, which will henceforth be the home of Connie and Norma, and also Buster Keaton.

The Conrad Bercevic story, "The Law of the Lawless," has been started at the Famous Players-Lasky studio. Victor Fleming is director and the principal players are Dorothy Dalton and Charles De Roche, the French actor.

Dale Fuller, known for her portrayal of the serving maid in "Foolish Wives," has been cast in the Rupert Hughes pictures, "Souls for Sale."

Alma Bennett has been loaned by Goldwyn to play the lead opposite Tom Mix in his latest production.

Willard Mack is directing rehearsals at Walker Auditorium for his new play, "Red Bulldogs," which will have its premiere at the Mason the week of Dec. 18.

Superba theatre, for the past several years leased by Universal and used as a first-run house, is closing next week.

John P. Goring, for several years exploitation manager for the local Famous Players exchange, left this week for New York, where he will assume the management of the Rivoli and Rialto theatres, serving under Hugo Riesenfeld. Goring is an old showman, having had his own companies on the road.

Judge Crail has taken under submission the demurrer to the \$25,000 slander suit brought by Mrs. Ethel Clark against Herbert Rawlinson, film star. Mrs. Clark alleges that the film star made remarks against her character in relation to a damage suit Dorothy Clark, her daughter, brought against him.

Frances Marion is the latest celebrity to be added to the Goldwyn fold. She will assist Marshall Neilan, who is at present producing "The Strangers Banquet." Miss Marion will write the sub-titles.

Lois Weber has arrived at Universal, where she will direct "Jewel," a story by Clara Louise Burnham.

According to announcements here the Paramount Producing Co. will spend \$10,000,000 next year for pictures. Los Angeles budget is to be \$8,000,000.

Louise Fazenda, screen comedienne, has been selected by Finn Haaken Frolch, sculptor, to pose for the statue of "Morning."

Harry Beaumont, lately directing for Metro, has been chosen by Warner Brothers to direct "Main Street."

Corinne Griffith, recently released from her Vitagraph contract, will begin work soon as the feminine lead in "The Common Law." Selznick is the producer. After this picture Miss Griffith is to go to New York, where she is to start work as the head of her own company.

E. W. Hammons, president of Educational Films, announced that his coming to Los Angeles had something to do with the increase of production the coming year. This is due to the success of the

various comedy companies who are making films for Educational.

Jack Hoxie, the cowboy star, was host to his troop of broncho busters at a big Thanksgiving dinner at his ranch near Burbank.

Col. W. N. Selig has made arrangements with a steamship company to charter a vessel for the expedition he is to send to South America to go up the Amazon to bring back native zoological specimens. The expedition will be started early in 1923 with Cy De Vry, veteran trainer and natural historian, in charge. The expedition will be gone several months and Selig expects to secure more than \$1,000,000 in valuable wild animals.

SECOND BLAST WRECKS HOME

Kansas City, Dec. 13.

For the second time within two years the Doric on Walnut street, was completely wrecked by an explosion early Friday morning. Loss to the theatre and adjoining property, over \$100,000, with the theatre damage practically covered by insurance. The Doric was under lease to Samuel Hardings, had been dark since last spring until Thanksgiving when it was opened with "Nanook of the North" for an indefinite run.

The explosion is supposed to have been caused by natural gas, and occurred soon after a negro janitor entered the place and struck a match to light a gas heater in the basement.

A similar explosion occurred in the house, shortly after it had been redecorated and remodeled, in January 1921, but the damage at that time was but \$20,000 with practically no loss to the adjoining property.

PYRAMID'S COAST PLAN OFF

William O. Hurst, for three years studio and general manager for the Whitman Bennett Productions, resigned last week and aligned himself with the Pyramid Pictures as general manager of production, taking charge of the studios of the company at Astoria, L. I.

At the last meeting of the Pyramid company directors Walter E. Greene was elected president and Arthur Smallwood treasurer.

The plan to start production on the west coast has been abandoned. Ray Smallwood is returning to New York to make the final picture under his present contract for the organization. George Terwilliger is now working on the production of "Wife in Name Only," based on the play of that title.

KESSEL LOSES SUIT

Justice Burr in the New York Supreme Court has decided against Adam Kessel in his \$90,000 suit against Triangle to recover a judgment secured in Virginia involving a stock sale.

The New York action was designed to enforce the judgment in this state, where the company has property. The concern had nothing in Virginia upon which the victor could levy. Justice Burr held that the claim could not stand under the New York corporation law.

STEREOSCOPIC PICTURES

Dr. Max Girsandsky, a prominent New York surgeon, has invented a stereoscopic motion picture device whereby the audience views the screen in three dimensions—length, breadth and depth—such as are visible to the human eye.

The new device is reported practical by those who have seen it.

Edna Purviance III

Los Angeles, Dec. 13.

Edna Purviance, leading woman for Charles Chaplin in practically all of his recent productions, is ill here. She is threatened with pneumonia.

FILM ITEMS

Willard Mack will appear in the Sawyer-Lubin picture (produced for Metro) "Your Friend and Mine," which he wrote and in which he appeared in vaudeville when it was done under the name of "The Eat."

After four years as manager of the Pathe office, New Orleans, Jack Auslet is now a special representative for the American Releasing.

John Stahl left New York Tuesday for Los Angeles to begin work on his next special for Louis B. Mayer. The title selected is "Love, Money and Women."

NEW YORK HOUSES, LIKE OTHERS, DROPPED IN GROSSES LAST WEEK

Capitol Ahead with \$37,000—Two Running Features Going Out—Picture Bills Are Changing Around

An Broadway suffered a slump at the box office last week. None of the houses registered anything at the box office that would indicate its attraction was actually proving a draw above anything else along the thoroughfare. The only reason for the dropping off in receipts was laid to the nearness of Christmas and that the weather was disagreeable.

Two of the pictures in for runs are about finishing. "Knighthood" will end next week and is slated for the Rivoli for two weeks starting Jan. 8, with a possibility of a third week at the Rialto. "Robin Hood" is nearing the end, with the Capitol, New York, slated for the picture for the latter part of January, one week being booked, with a second held open in the event the picture reaches a certain gross by Wednesday of the first week (\$25,000 being the figure mentioned).

The third in for a run to leave is "The Town That Forgot God," finishing at the Astor in another two weeks, and is to be followed by "The Third Alarm."

Last week there was considerable excitement about the revival for a week of "The Birth of a Nation" at the Selwyn. The pictures did not start at a pace that was startling, but the business grew to such an extent the biggest part of the box office gross was registered in the last couple of days, indicative if the run had been continued the interest would have continued to grow.

In the regular Broadway picture houses, Capitol, Strand, Rialto and Rivoli, there was just an even fair business, none of the quartet doing anything that was startling. The Capitol topped with \$37,000 on the week, and the Rivoli held second spot with \$22,400. The Strand with \$22,000 held the next point of honor.

Estimates for last week:
Astor—"The Town That Forgot God" (Fox). Seats, 1,131. Scale: Mats., \$1 top; evs., \$1.50. Sixth week. Another week to run, after which "The Third Alarm" for four weeks. Little under \$5,000 last week.

Ramero—"The Super Sex" (American Releasing). Seats, 550. Scale, 55-75. Even with unusual picture this house did not go above usual pace. Gross just over \$4,100 on week.

Capitol—"A Blind Bargain" (Goldwyn). Seats, 5,300. Scale: Mats., 35-50-\$1; evs., 55-85-\$1. Biggest house of street also felt effect of dropping business last week, with gross going to just under \$37,000. This week is about on par with last week's business.

Criterion—"Knighthood" (Cosmopolitan-Paramount). Seats, 886. Scale: Mats., \$1.50 top; evs., \$2. Eleventh week. For past few weeks policy has reverted to two shows day again. Next week will be final one, with Nazimova in "Salome" to go in New Year's Eve. Last week business dropped, just topping \$9,000.

Lyrio—"Robin Hood" (United Artists). Seats, 1,400. Scale: Mats., \$1.50 top; evs., \$2. Seventh week. Still plugging hard for this one, with date to follow run set for latter part of January at Capitol. Business last week dropped to under \$14,000.

Rialto—"Daughter of Luxury" (Paramount). Seats, 1,960. Scale, 55-85-99. \$19,500 last week.

Rivoli—"Outcast" (Paramount). Seats, 2,200. Scale, 55-85-99. Made fairly strong appeal, but did not overcome slump along street generally, getting \$22,400.

Selwyn—"Birth of a Nation" (Griffith). Did not play to terrific business, but averaged fairly well, with general depression considered.

Strand—"Lorna Doone" (First National). Seats, 2,900. Scale, 30-50-85. Registered as strong as expected. Played to \$22,000.

GOOD ENOUGH FOR DENVER

Denver, Dec. 13.
Denver was in for comedy last week, packing the Princess and Rialto, Paramount houses, to see Harold in his five-reel, "Dr. Jack." Business for both houses was as near capacity for the week as it is possible to get in Denver nowadays. Milton Sills in "The Forgotten Law" drew good business at the Colorado (Bishop-Fass) and "Hungry Hearts" at the America seems to have been reminiscent of other "heart" pictures which have packed that theatre in times past. "Hearts of the World" and "Hearts of Humanity" did big business in the old days. "Hungry Hearts" is a title which appeals to a certain class of Denver fans. The America did about as well as could be expected with the stores doing their darndest to bust the theatre and picture business wide open just now.

KICK GIVEN PHILLY FOLLOWING HOLIDAY

Special at Opera House Does Not Start Anything—Gloria Swanson Didn't Draw

Philadelphia, Dec. 13.
The expected after-Thanksgiving slump appears to have hit the film houses here, with one or two exceptions. Foremost is "Knighthood." It seems to have been put in at the Stanton at a most opportune time, and will likely tide this house over nicely until after new year. Much of the success has been due to the enormous advertising campaign which started with a half page, and in last Saturday's papers fooled 'em by coming back with two solid columns.

"Down to the Sea in Ships," the whaling picture which was exhibited independently at the Metropolitan opera house didn't get off to an auspicious start. Despite heavy advertising, this picture felt the general slump and Tuesday night, the audience looked lost in the huge opera house. Monday night looked better due to heavy papering, and occasionally during the week, there was a slight change for the better, but it never materialized. The picture was scaled a \$1 top, with best orchestra seats at 82c., and special emphasis on the "bargain matinees" at a 30c. top. Two shows daily. The notices in one or two of the papers were glowing, but in others hardly more than lukewarm, and so short the picture appeared in the category of program films. There is still the intimation that "Down to the Sea in Ships" will stick through the allotted two weeks, but if it does, the general belief is that it must have got the house for a song, in between the opera seasons.

A good outlay of pictures were given the cold shoulder by the fans in the other big downtown houses. The Aldine, with "Enter Madame" generally spoken of as one of the best features of the year here, lost out on the matinee audience which Clara Kimball Young was expected to attract, and which this house had been getting of late. Midweek matinees were terrible. Rain at the end of the week spoiled any hope of a comeback.

The Stanley, with Gloria Swanson in "The Impossible Mrs. Bellew" did little. This star's popularity has fallen woefully here, and there wasn't enough drawing power in "Rolling Down to Rio," the short film added attraction and the presence of a soprano soloist on the bill, to boost the business. Business had been a bit off at this house for several weeks. "East is West" this week's feature is being closely watched. Several recent Constance Talmadge pictures have flooded here of late.

The Karlton's feature was also given the glad hand by the critics, but failed to live up to their praise. This was "Ebb Tide" and a nice building power which began to develop was ruined by terrible weather Thursday and Friday nights.

Estimates for last week:
Stanley—"The Impossible Mrs. Bellew" (Paramount); also "Rolling Down to Rio," short film feature, and soloist. Business off from start and weather hurt too. "East is West" this week, with Elsie Ferguson's "Outcast" and Buster Keaton's "Electric House" much touted double bill next week; \$20,000. Capacity, 4,000; scale, 55c. and 50c.; matinees, 50c. and 75c. evenings.

Aldine—"Enter Madame" (Metro). Won some splendid notices and apparently liked, but business off after some good weeks with poor pictures. Less than \$9,000. Capacity, 1,500; scale, 50c. top.

Metropolitan—"Down to the Sea in Ships." Heavy papering and extensive advertising failed to show much. Rather ignored at opening because of other important films. May stay four weeks. Scale, matinees, 30c. top price; evening, 25c. to \$1.

Stanton—"Knighthood" (Paramount). Not quite up to expectations, but naturally responded to big play, and looks safe until after Christmas. Bad weather naturally hurt and gross is expected to jump this week. About \$18,000. Capacity, 1,700; scale, 35c. and 50c. matinees; 50c. and 75c. evenings.

Karlton—"Ebb Tide" (Paramount). Given wonderful notices, but didn't respond, although in no sense frost than other recent pictures at this house have been. Topped, \$6,500. "Pride of Palomar" this week. Capacity, 1,000; scale, 50c. top.

Williams Returns to Coast
J. D. Williams, former general manager as well as founder of the First National, started yesterday on his second trip to Los Angeles within a month. Williams will remain away for about three weeks, and on his return the chances are that he will make an announcement as to his future plans.

PICKFORD'S "TESS" DISAPPOINTS EXPECTATIONS AT NEWMAN, K. C.

Interval Too Long Between Star's Appearances—Generally Bad Week, With Neighborhood Houses Getting Best Business

MORE "PRESENTATIONS" ON TRIAL AT McVICKER'S

Two Stage Directors for Them—Business Wabbling But Expected to Pick Up

Chicago, Dec. 13.
The reported ending of presentations at the McVicker's seemed premature as the J. L. & S. firm will again attempt this knotty question. Charles A. Nieggenmeyer will be in charge of the new presentations and Boris Petroff, late of the Grannada, San Francisco, will do the ballets. It is understood with the presentations and ballets a feature act will also be given. Last week a band was the feature and this week Yvett was the underscored headliner, but for some unknown reason Yvett did not appear, nor was any explanation made of it.

As usual, all the picture theatres were hurt by the pre-holiday spirit, although this week it should take an added spurt owing to the many shoppers and school holidays. It is said that with the Chicago theatre alone, children make a difference of between two and three thousand dollars on the week, and that the gross jumps up accordingly.

Estimates for last week:
"Clarence" (Paramount). (McVicker's). (Seats 2,500; scale, mat., 49; nights, 59.) Proved among banner weeks for this new house. The band as added attraction was rated as one of the best musical organizations to have ever played at any one of the local houses. Around \$28,500.

"One Exciting Night" (Griffith). (Hilinois, 4th week.) (Seats 1,500; scale, \$1.75, 50.) With "nut" cut down in everything including advertising, picture held its own, with around \$10,000.

"All Night" (Universal). (Randolph). (Seats 686; scale, mat., 35; nights 50.) This theatre seems to be having run on "night" pictures, but this one fared better than any previously. Features Valentino and did close to \$7,200.

"Sherlock Holmes" (First National). (Chicago). (Seats 4,200; mat., 50; nights 65.) Voted "A" one hit, plus Barrymore's name, which grossed up to \$37,000.

"Manlaughter" (Roosevelt). (Seats 1,275; scale, mat. 30; nights 55; 3rd week.) Stayed one week too long. One of the most heavily exploited pictures ever in Chicago, but still failed to do anything out of the ordinary. Said to have touched between \$13,000 and \$14,000 on last week, which does not allow the house much of a margin.

BOSTON DULL

Before Holidays, Business Drops Below Normal

Boston, Dec. 13.
While not tough enough to cause any uneasiness and with the reason fairly evident, business at the picture houses last week was a little below normal. A brace is not anticipated before Christmas.

"Robin Hood" is due to open at the Park next Monday for eight weeks and an extensive advertising campaign has been launched for the film.

At the Selwyn, the legitimate theatre taken over for "Down to the Sea in Ships," business last week was not as good as the opening. It has a couple of more weeks to run at the house, when the theatre will again return to the legit.

Estimates for last week:
Loew's Stat. (Capacity 4,000; scale 25-50)—Juicy Adams Sawyer "this week" with Mack Sennett comedy. About \$13,000 last week with "The Impossible Mrs. Bellew."

Tremont Temple (Capacity 2,000; scale 50-\$1)—Jackie Coogan's "Olive Twist," second week, with business fair for first week.

Park (Capacity 2,400; scale 50-\$1.50)—"Knighthood" on final week at the house. "Robin Hood" due in. Did about \$8,500 last week. ON about \$1,500 from previous week.

Modern (Capacity 800; scale 28-40)—About \$6,500 last week with "The Headless Horseman." "Shadows" and "Affinities" this week.

Beacon—Capacity, scale and attraction same as Modern.

Selwyn—Less than \$3,000 last week with "Down to the Sea in Ships."

Kansas City, Dec. 13.
While not exactly a flop, Mary Pickford's "Tess" at the Newman last week, failed far from being the draw advance estimates promised. The picture and star were given strong notices by the local critics, but the fans failed to respond. It has been a year since this house offered a Pickford picture; "Little Lord Fauntleroy" being the last, at which time business was just about double that of last week. From the poor showing, it looks as though the film followers like to see their favorite at more frequent intervals, as a year's time gives them opportunity to find new stars.

At the other big downtown houses business was far from satisfactory. The matinees were badly off, explained probably by the rush of Christmas shopping, as the streets were thronged.

The Royal had Bebe Daniels in "Singed Wings," with dancers in a featured prolog as an added feature, and the Liberty gave 'em melodrama again with "The Kentucky Derby" and the minstrels featured for good measure, but business was not so good at either place.

The family houses, many with larger capacity than the so-called big downtowners, are continuing to get business with big pictures and names at from 10-35. The Isis this week is featuring "Rose o' the Sea," which has been running as a serial in one of the local papers.

Last week's estimates:
Newman—"Tess of the Storm Country" (United Artists). Seats 1,980. Scale, mats., 35; nights, 50.

Mary Pickford and her name given all prominence. Other entertainment units on bill. Started fairly well Sunday, but dropped badly and did not build enough towards latter part of the week to come up to expectations, getting around \$12,500.

Liberty—"The Kentucky Derby" (Universal). Seats 1,000. Scale, 35, 50. Reginald Denny and Lillian Rich leads. Neither mentioned in billing. Around \$6,000.

Twelfth Street—"The Face in the Fog" (Paramount). Seats 1,100. Scale, 10-25. Lionel Barrymore, Beena Owen, Lowell Sherman and Mary McLaren. Comedy also. The feature to the liking of patrons of this house. Neighborhood of \$2,250.

Royal—"Singed Wings" (Paramount). Seats 890. Scale 35, 50. Bebe Daniels. Roach comedy and prolog. Critics not so kind to the feature, but those who paid liked it. House, like most of the others, suffered by the public's apathy and takings fell to around \$6,500.

Competing pictures at the downtown vaudeville houses were "The Hound of the Baskervilles," Mainstreet; "The Alter Stairs," Globe, and "The Face Between," Pantages.

MOORE SECURES GARDEN

House Dark for Year—Picture Business as Expected

Washington, Dec. 13.
The usual pre-holiday slump.

The news of the week was the securing of Tom Moore's old Garden theatre on Ninth street by Harry Crandal. This house, which suggests in appearance the old style 5c. and 10c. picture house, has long been a white elephant of Moore's and has been dark for practically a year. Rumor said it was to be used as a stock theatre by Garry McGarry, who conducted the stock at the Garrick during the past summer.

Along with the announcement of the purchase of the Garden the Crandal offices gave out the completed plans for their new theatre at the corner of 14th street and Park road, on the site now occupied by the old Church of the Sacred Heart, the theatre to be rushed to an early completion.

Estimates for last week:
Loew's Columbia—"Trifling Women" (Metro). (Capacity, 1,200; scale, 20-35 mats., 35-50 nights). About \$13,000, and is held over.

Moore's Rialto—"Shadows." (Capacity, 1,900. Scale: mornings, 25; afternoons, 35; evenings, 50). About \$7,500.

Loew's Palace—Wallace Reid in "Clarence" (Paramount). (Capacity, 2,500. Seats: 20-35 mats., 30-40-50 nights.) Picture well put on. About \$8,000.

Crandall's Metropolitan—Charles Ray in "A Tailor-Made Man." (Capacity, 1,700. Scale: 20-35 mats., 35-50 nights.) Around \$3,000.

The Cameo, Newark, N. J., opened Thanksgiving evening. It is a straight picture house, seating 1,000 on one floor. It is owned by Louis Kramer and Max Gold.

WET WEATHER WALLOPS LOS ANGELES HOUSES

"Trifling Women" Despite Pan Tops Town's Business—Others All Off

Los Angeles, Dec. 13.
The rains played havoc with the box office last week, but even the elements didn't stop one or two of the houses piling up a goodly gross. Metro's "Trifling Women," which the critics didn't rave so much over, proved a money getter for Loew's State. "Knighthood" fell off slightly and the last week (next) is announced. "Tess" is doing fair at Miller's and "Robin Hood" manages to keep selling out nights at Grauman's Hollywood. Otherwise things cinematic are quiet, at least from the viewpoint of the "till." The estimates:

Grauman's—"Kick In" (Paramount). Betty Compson and Bert Lytell. Grauman's prolog, a weekly feature, changed with each program, also draw. Business not great, however. About \$14,400 on week.

California—"Hungry Hearts" (Goldwyn). Good companion features, though nothing especially advertised. \$13,900.

Grauman's Rialto—"Knighthood" (Cosmo). Marion Davies in the big type Hearst newspaper publicity holding up business. Several columns daily. Grossed \$12,350.

Grauman's Hollywood—"Robin Hood" (Fairbanks). "Doug" at his best. Got \$12,000.

Mission—"Dr. Jack" (Roach). Harold Lloyd always a draw. Business falling off slightly. Now in fifth week. Drew \$11,600.

Kihema—"East is West" (Schenck). Rated by some Constance Talmadge's best work. Takings \$13,600.

Loew's State—"Trifling Women" (Metro). Belcher dancing ballet also featured. \$16,800.

LOCAL AMATEUR ACT IS BUFFALO DRAW

50 Young People in Turn at Loew's—Other Houses Held Up

Buffalo, Dec. 13.
Business hit high spots at all picture houses here last week. Perfect weather brought heavy crowds into downtown section for holiday shopping, with all theatres experiencing a brace.

Loew's and Lafayette held lead last week. Former house developed a draw in "Buffalo Express Follies," made up of 50 local amateurs who were drilled for fortnight past. Act sized up favorably with any tabloid seen here on regular time. Other houses did nicely, Lafayette getting large share of Loew overflow in addition to the regular clientele.

Big grosses appear to be bidding up consistently and all downtown theatres getting excellent break in the face of keenest sort of competition.

Last week's estimates:

Loew's—"Buffalo Express Follies" and "Face in Fog." (Capacity, 3,400. Scale, mats., 20; nights, 30-40.) This double feature program crowded house from send-off. Film found favor. \$14,000.

Lafayette Square—"Evidence" and vaudeville. (Capacity, 3,400. Scale, mats., 20-25; nights, 30-50.) Bill will be rounded. Picture satisfactory. Keen competition in local field, forcing even this house into special play for feature acts and films. Probably between \$14,000 and \$15,000.

Hipp—"Burning Sands" first half, "Outcast" second half. (Capacity, 2,400. Scale, mats., 15-25; nights, 25-50.) Both features well liked, with latter coming in for greater share of praise. Ferguson film kept business up, even Friday night usually off here, going to standees. Well over \$13,000.

Olympic—"Lorna Doone." (Capacity, 1,500. Scale, mats., 15; nights, 20-25.) Continues to run along at medium speed, although business probably leaves good deal to be desired. Film was well talked of; but did not seem to catch on. Something over \$3,000.

N. Y. CENSOR REPEAL LIKELY; ELECTION ENLIGHTENS G. O. P.

Republicans Won't Oppose Liberal Legislation—
Fear Third Party—Hays Attitude Carries Weight
With Machine Leaders

Albany, Dec. 13.

The State Motion Picture Censorship law is likely to be repealed as one of the first acts of the newly elected Democratic administration. Political leaders of both parties have come to realize that the election of last month throughout the country represented more than anything else a popular protest against legislative interference with personal liberty.

Perhaps no one single act of the present administration in Albany did more to eliminate important business interests from the Republican party than did the censorship law and the exponents of free speech viewed it as a serious menace to the freedom of the press. The measure is now looked upon as a "white elephant" by the Republican party and many Republican legislators are expected to vote for the repeal of the law. The regular Republicans may be somewhat awayed in this by Will H. Hays' interest in the matter.

It is possible there will be an attempt from certain quarters to preserve a skeleton of the law, eliminating the tax provisions and transferring such duties as are left to the commission to the Department of Education. But those who demand the repeal of the law will not willingly agree to any compromise.

It is expected that the Mullan-Gage prohibition enforcement acts also will be repealed. There are two of these measures, one prescribing penalties for violations which is part of the penal law and one prescribing the course of action for prosecutions which is in the code of criminal procedure. Measures will be introduced, it is expected, calling for local option and a submission to the people of a referendum on light wines and beer.

A conference of the chief executives of the leading liberal states may be held to map out a plan of concerted action to influence Congress toward a realization of the country's attitude on Volsteadism.

There is something of a feeling that there will be considerable trading on the part of the political parties on certain measures, but in regard to the censorship repeal it seems a certainty that it will hardly be necessary to look for a trade of patronage. The repeal of the censorship law in New York coming atop of the decisive defeat censorship suffered in Massachusetts should lessen the chances of new censorship measures in other states where the matter was under consideration.

The Republicans have the lower house by a narrow margin but they will scarcely use obstructive tactics while there is a chance for a third party to develop.

SELECT MUST ANSWER SUIT

The Select Pictures Corp., and Lewis J. Selznick must file answer to the \$25,000 New York Supreme Court suit begun by Edward M. James, an attorney, according to Justice McGoldrick who refused to grant Select's motion to dismiss the complaint on the ground it does not state a cause for action.

The action revolves on an agreement between Select and the Kempton Pictures Corp., which James organized, for the purpose of distributing 16 Select releases on a percentage basis. James wants to restrain Select and Selznick from canceling the contract. The defendants contend the Kempton company breached it by not maintaining 40 salesmen in the field.

Amuel Schwartzberg is representing the defense.

MARY MILES MINTER BRIDE?

Los Angeles, Dec. 13.
Is Mary Miles Minter to become a bride of Louis Sherwin, dramatic critic, author and scenario writer? They have been seen together often of late in Hollywood.

It was not long ago that Miss Minter sold her palatial Hollywood home to Charles L. Bastian of Chicago, and it was then that dame rumor began to link her name with nuptials of the colony.

NOV. PROFITS BETTER THROUGH EXPENSE CUT

Detroit Exhibitors Say—Valentino Popular There, but Misses in Rest of State

Detroit, Dec. 13.

So far there has been no falling off in business at the picture houses despite the approach of the holiday season, although this is certain to come from now on. The downtown houses are more than holding their own while improvement is noted by the outskirt theatres. Comments from some are to the effect that while November receipts were not as good as the same month last year, the net profit was as great, if not greater, because of a readjustment in costs, general overhead, etc.

The hit of last week was "The Young Rajah" at the Adams, where business was exceedingly brisk. Detroit is one of the big cities of the country where Valentino can boast of an enormous following. His "Blood and Sand," which was such a big success when shown here, did a terrible "flop" all through Michigan, and despite "The Young Rajah" being an inferior picture, it drew almost as big as the first week of "Blood and Sand."

Adams—"Young Rajah." Around \$15,000.
Madison—"Woman Conquers." Katherine MacDonald has no following in Detroit, judging by the business last week. Fell off considerably. Below \$10,000.

Washington—"Under Two Flags." Business very profitable. Priscilla Dean well liked and gives great performance.

Broadway-Strand—"Shadows." second Al Lichtman production. Business better than expected. Picture splendidly produced. Around \$7,000.

Capitol—"Pride of Palomar." Excellent business.

McVICKER'S PUBLICITY

Kettering Got 480,000 Lines, Free For Opening

Chicago, Dec. 13.

All exploitation records in Chicago were smashed by Ralph T. Kettering on the opening of the New McVickers theatre. Previous to this accomplishment the high record for publicity on the opening of a new theatre was established by Balaban & Katz on the opening of the Chicago theatre a year before. The Balaban & Katz press force secured thousands of lines of free readers and topped it off with two special editions on the opening day in two daily papers. Kettering obtained 480,000 agate lines of free publicity in the eight weeks prior to the opening, and then put on four special editions in the "Evening American," "Herald-Examiner," "Evening Post" and "Daily Journal." Kettering directs the publicity for seven theatres, Rialto, McVicker's, Orpheum, Lyric, Rose, Alcazar and Star.

The Balaban and Katz theatres have three high priced publicists handling their houses.

1ST NATIONAL'S PRODUCTIONS

The plans for active entry into the production field by First National are to be laid at a meeting which is to be held by the executive committee of that organization shortly. The trip to the coast just concluded was for the purpose of giving the executives of the franchise holders an insight into actual production conditions as they now are on the coast and permit them to get a line on what they might expect in the line of big productions independently made in the future.

R. A. Rowland and H. O. Schwalbe returned to New York from the coast Monday, but there was no statement from either as to what steps had been taken toward the formation of a producing organization. It was intimated, however, that the January meeting would find some definite action in that direction.

CAMERON ARRESTED ON EMBEZZLEMENT CHARGE

In Kansas City Promoting Film Organization—Los Angeles Police Want Him

Kansas City, Dec. 13.

Norman E. Cameron, who has been here for a number of weeks, working on a promotion scheme to organize an educational film corporation, was arrested Dec. 6 at the request of the Los Angeles police department, which wired he was wanted there for embezzlement.

According to the police, Cameron has been here since last September working on the organization of a film company for the production of clean and educational films, and visited many of the leading ministers, seeking their moral and financial support. The ministers stated that Cameron approached them and explained the corporation would extend to the leading cities of the country and would pay 6 or 8 per cent on the money invested. One of the ministers said that Cameron told him his father was a Baptist minister and editor, living in Seattle.

The telegram from the Los Angeles police stated Cameron was wanted to stand trial for the embezzlement of approximately \$15,000 from the stockholders of the Educational Film Corporation there; also that he at one time was manager of the Los Angeles office of the corporation and had been found short in his accounts; that he had promised to make good the shortage, but left without keeping his word.

He was arrested on a fugitive warrant issued by a local justice of the peace, pleaded not guilty, and released on a \$2,000 bond to appear for a preliminary hearing Dec. 13.

Cameron says he is an attorney and has lived in Los Angeles 30 years. To an attorney from the prosecutor's office he said he had violated the California "blue laws," and explained: "We formed a corporation for better films in Los Angeles, selling \$100,000 in stock. I paid my salesman 10 per cent commission. Of course, when the corporation blew up, I paid back \$90,000. I did not have sufficient funds to pay back the remaining \$10,000, but told them I would get it, and left for my old home in North Carolina to obtain a loan. Unsuccessful, I came here to make some money." He refused to discuss the case after his release on bond, but stated he was going to visit his family in California during the holidays.

A message from Los Angeles states that Cameron was indicted Dec. 6 by the grand jury there on a charge of embezzlement, and the investigators for the county attorney said he was wanted at Mendota, Ill., and Chicago on felony charges.

TWO FILM DRAWS

Pittsburgh's Best Houses Last Week Did Business

Pittsburgh, Dec. 13.

"Oliver Twist" and "The Face in the Fog" waged a merry battle at the Grand and Olympic last week. The Coogan vehicle, though not as warmly received as it might have been by some of the critics, was good enough for the bulk of his admirers, with the result the Grand had no trouble in off-setting the unusually strong week at the Olympic. It was slightly better than average for both, and with a less popular attraction at either place, the other would undoubtedly have benefited greatly.

The picture of the week was "Forgotten Law." But the Blackstone, which presented it, had no particular success, though the week was better than average.

Estimates for last week:
Grand—"Oliver Twist" (First National). Seats 2,500. Scale, 25, 40, 55. Started off with snap, and attendance was lively practically all week. About \$15,300.

Olympic—"Face in the Fog" (Cosmopolitan). Seats 1,100. Scale, 25, 40. Week-end business in particular especially good, with long lines several nights. About \$9,000.

Liberty—"Oliver Twist" (First National). Seats 1,200. Scale, 25, 40, 55. Picture had good publicity throughout East Liberty. About \$8,600.

NEW STRAND OPENS

Schenectady, N. Y., Dec. 13.

The local Strand, a new theatre, seating 2,000 on one floor, opened here Saturday night with the first performance made a free one. Its exits lead to the main entrance of Proctor's theatre.

The Strand is of the circuit headed by the Strand, New York (Moe Mark).

FAIRBANKS MEETS DEFEAT IN QUESTION OF REISSUES

Supreme Court Denies His Injunction Application—
Old Triangle Subjects—No Deception Intended,
Says Court

HITS AND FLOPS LAST WEEK IN FRISCO

Animal Picture Continues—"Trifling Women" Big—"Rose of Sea" and "Baskervilles" Off

San Francisco, Dec. 13.

"Hunting Wild Animals," now in its second week at the Century, is the talk of the town. Appearances indicate that the four weeks' run will draw capacity throughout the engagement. Eugene Roth, who controls the film is planning to send out road companies under the direction of Jack Brehany, who is exploiting the feature. At the Curran "Knighthood" is now in its fourth week, but attendance has been dropping considerably.

Among the downtown first-run houses the Warfield led the field last week with "Trifling Women," and as an added feature the house presented the Sherwoods, a musical organization.

The Tivoli flopped with Anita Stewart in "Rose of the Sea."

At the Strand "The Hound of the Baskervilles" also proved a poor attraction and suffered accordingly.

California.—"Anna Ascends" (Paramount) (seats 2,700; scale, 50-75-90). Alice Brady. Did not make any special appeal and further handicapped by title. Got \$13,000.

Granada—"Glorious Adventure" (Vit.) (seats 2,940; scale, 50-75-90). Lady Diana Manners. First colored picture did not seem to meet with approval of public. Business did not hold up after usual good Saturday and Sunday business. Gross \$12,000.

Imperial—"To Have and to Hold" (Paramount) (seats 1,425; scale, 35-75). Betty Compson and Bert Lytell. Did very well. Drew \$9,000 on week.

Strand—"Hound of the Baskervilles" (F. B. O.) (seats 1,700; scale, 40-55). Following other Sherlock Holmes, with John Barrymore, suffered by comparison. "Riding with Death" also shown. Double feature did only fair. \$5,000 gross.

Tivoli—"Lorna Doone" (First National) (seats 1,800; scale 40-55). Business was off second week, dropping to \$6,000.

Loew's Warfield.—"Trifling Women" (Metro) (seats 2,800; scale, 35-75). With extraordinary advertising campaign and picture liked, did well. Week was \$12,000.

Frolic—"Broad Daylight" (Universal) (seats 1,000; scale, 10-30). Down to \$2,300.

"BLUE" LID ON FOR WABASH

Wabash, Ind., Dec. 13.

If you can buy a newspaper on Sunday or get sight of a ham sandwich, except at meal time, in this thriving city of 10,000 inhabitants you are a well informed Benny. For the dark blue lid is on, tighter than a drum head, as a direct result of the war on Sunday movies started three weeks ago.

William and P. H. Dickson, operators of the Eagles theatre were arrested for running a movie show on Sunday. They were fined \$5 and costs. They protested that it was not fair to prosecute one line of business and let others, such as football, newstands, pool rooms, cigar stores, saloon parlors, lunch rooms, etc., get by. So the police the last two Sundays enforced the Sunday closing law against everybody. Restaurants are allowed to serve food only at meal times.

Union City, Ind., Dec. 13.

Roll Wenger, owner of a movie house, appealed to circuit court from a city court fine of \$1 and costs for showing on Sunday.

PORTOLA, FRISCO, REOPENED

The Portola, belonging to the Herbert B. Rothchild Entertainment, Inc., reopens Dec. 16 as a first run film theatre. The first will be Lloyd's newest five-reeler, "Dr. Jack."

The house will be under the supervision of J. A. Partington and Eugene Roth, managing directors for the Rothchild interests, and Charles M. Pincus, assistant managing director, has been named to manage the new theatre.

A legal decision of importance as concerns the question of reissues has been handed down by Justice Wagner in the New York Supreme Court in a suit in which Douglas Fairbanks sought to restrain Hyman Winik and the Leader Film Corp. from releasing, distributing or marketing some of the old Triangle subjects he (Fairbanks) made under D. W. Griffith's direction in 1915. Fairbanks' application for a temporary injunction was denied.

The jurist's opinion in part concludes:—

"In addition it appears that the defendants intend in their advertising to announce, in conjunction with the subject of the play, that the same is reconstructed and re-edited from the original play in which plaintiff took part; that every part of the reconstructed play in which the plaintiff appears will be as originally taken. The papers submitted present no convincing proof that there is any intent of deception in defendant's contemplated acts. If the actual display of the pictures should be a garbled one, injurious to plaintiff's well-known reputation, a legal remedy exists to stop the exploitation. At this juncture, however, I can see no basis for such apprehension as would justify the issuance of a temporary injunction."

Fairbanks' contract in 1915 was with the Majestic Motion Picture Co., his releases being later acquired by the Triangle Film Corp., which in turn assigned to Winik. The latter has given the right to re-edit and reconstruct to the Leader Film Co., which intends to make short subjects of them. The defendants expressly deny they intend inserting scenes and pictures other than those actually "shot" in 1915, the idea merely being to bring the subjects up to date.

Fairbanks' prayer for protection under the Civil Rights law to restrain the use of his photographs for purposes of trade is refuted by Justice Wagner, who holds that he was but an employee of the Majestic company. Neither the scenarios nor the films belong to the actors but to the producers.

FIGHTING OVER BABY

Los Angeles, Dec. 13.

Ordered by a writ of habeas corpus to produce his seven months' old infant in Judge Weyls court, Will T. Gentz, publicity manager for the Robertson-Cole studios, is battling with his wife, Lillian M. Gentz, a chorus girl and former picture actress, for the possession of their baby.

According to papers filed in Superior court, the wife alleges that her infant son, Freeman Lincoln Gentz, was kidnapped Dec. 4 by Gentz and his sister, Mrs. J. W. Shay, from the home of Mrs. John H. Alexander, the petitioner's mother, at 1207 Cherokee avenue, Hollywood. The petitioner also declares that the whereabouts of the child is unknown to her and that she is the legal custodian of the youngster. She alleges that her husband held his mother-in-law while his sister made off with the child.

FRANK WOOD PROPOSAL

Frank Wood, former production manager for Famous Players, will go to the coast within a few days, there to start his producing organization, for which he proposes to line up a schedule of 12 productions a year with four directors, using the same studio unit in rotation. Each director will have the studio for 30 days, during which time he will be required to get his interiors out of the way. When the director has completed this phase of his picture he will move into the open for location work.

Bebe Daniels South

Famous Players are to make at least one Bebe Daniels production in Florida while the star is east. In the east supporting her will be Huby de Kramer, the two having started for the south last week.

EXHIBITORS SUBSCRIBE TO \$5,000,000 FOR BATTLING PARAMOUNT-ZUKOR CHAINS

**Met in Chicago This Week—75 Exhibitors Present—
Scale of Subscriptions from \$50 in Small Towns
to \$5,000 in Large Cities—Sidney S. Cohen Calls
Meeting to Order—Judge True's Address**

Chicago, Dec. 13.

The Paramount-Zukor theatre chains around the country were utilized as the flag waving material here yesterday at a meeting of exhibitors to obtain subscriptions for an exhibitor-owned and controlled distributing organization, to be sponsored by a number of executives in the Motion Picture Theatre Owners of America.

About 100 exhibitors were invited to the meeting with about 75 attending, with the statement made after the meeting each one who was there had subscribed to their quota of the \$5,000,000 capitalization the distributing company has. The quotas running from as low as \$50 for the smaller towns to \$5,000 for cities of the size of Chicago and New York.

The meeting was called by Sidney S. Cohen, president of the M.P.T.O.A. and those present included, besides Cohen, W. A. True of Connecticut, Sam Burford of Illinois, John P. Harris of Pittsburgh, and O. B. Dittmar of Louisville. All are members of the Board of Directors of the Theatre Owners Distributing Corp. as the new organization which has been incorporated under the laws of Delaware is known.

According to statement made here the corporation is to have 29 distributing exchanges and it is claimed that arrangements have already been completed with certain stars to appear in the productions which the organization is to handle.

Judge W. A. True in addressing the meeting stated in part that the object of the formation of the distributing organization was at the behest of his brother exhibitors, saying:

"I have called this meeting at the request of several men, brother exhibitors, who with myself have long since arrived at the conclusion that the entry of a new and independent distributing company into the motion picture field was essential to the safety and prosperity of the thousands of exhibitors who at present are not allied with any of the large chains of producer, owned and controlled motion picture theatres or with any of the distributing companies. This matter has been discussed by exhibitors to such an extent that any presentation by me at this time of the reasons impelling us to our present action must be unnecessary.

"It will be sufficient for me to state at this time that my associates have become so convinced of the necessity for the organization of a new distributing company that we have caused a company to be organized under the laws of the State of Delaware known as 'Theatre Owners Distributing Corporation' with an authorized capital of Five Million Dollars. The stock of the company is all common stock and consists of one hundred thousand shares of the par value of Fifty Dollars each. We have completed the organization of this company to the extent of subscribing for some of the stock and electing a board of directors in order to accelerate progress. The board of directors will consist of seven men, five of whom have been elected. Their names are as follows:

William D. Burford, Aurora, Ill.
Harry Davis, Louisville, Ky.
L. J. Dittmar, Louisville, Ky.
Sydney S. Cohen, N. Y. City
Wm. A. True, Hartford, Conn.

"It is the desire of this company to arrange for obtaining and distributing to motion picture exhibitors, stockholders of this company, a grade of pictures of consistent quality which can be supplied to exhibitors at a price that will enable them to realize a profit on their investments.

Enterprise for Protection

"My associates have undertaken this gigantic enterprise for the purpose of affording protection to the independent exhibitors throughout the United States, and with this

purpose in mind it is the fundamental idea of the incorporators to make the company strictly co-operative. This meeting is, therefore, called for the purpose of inviting all independent exhibitors of the United States to become stockholders of this company and aid in the advancement and perfection of this enterprise so essential to the business welfare of all independent exhibitors.

"You can realize how many problems have already forced themselves upon the attention of the incorporators calling for solution and how many more problems will arise from time to time as the organization and operation of the company progresses. We cannot submit, and I feel that you do not expect, a statement in detail of all these problems that have arisen and of the disposition of the same by the incorporators.

"One of these problems, however, was to insure equality of interest in the company to the exhibitors. We have felt that it would be unjust to allow a majority of stock of this company to be owned by a few large exhibitors and that it would be equally unjust to permit a large and well-to-do exhibitor to obtain the benefits of this co-operative company without contributing a fair portion of the capital. We, therefore, have concluded that the allotment of stock to the subscribers must be based upon a schedule of minimum and maximum requirements so that a theatre owner in a town of a given size will be required to subscribe for at least a certain minimum of stock for each theatre and that he will not be permitted to subscribe for more than the maximum limits fixed.

"It has also been determined, in order to secure absolute equality of representation and in order to insure the company from attacks without or disturbances within, that all subscribers for stock must be required to enter into a voting trust agreement and pursuant to the terms thereof assign all of their stock to the voting trustees therein named. The incorporators have decided that a board of seven voting trustees is best adapted to the needs of the company, five of whom have been elected.

Company's Hopes

The company hopes to maintain direct and constant relations with all of its stockholders who will also be the customers of the company, by causing to be organized a national advisory committee consisting of one man from each of the twenty-nine, more or less, distributing zones in the United States, each of said men to be selected by the subscribers for stock. The company also hopes to cause to be established a local committee of seven exhibitors selected by the stockholders themselves in each zone through whom the company will adjust disputes and from whom the company will obtain information and suggestions for the betterment of the service it intends to furnish.

Each subscribing stockholder will also be obligated to exhibit the pictures released by the company upon the terms and conditions that will be incorporated in a standard form of contract. It is the hope of the company to prepare a standard form of contract which will be fair and equitable in all its terms and which will insure to the exhibitors the opportunity for exhibiting pictures for which they have contracted and will insure to the company the absolute fulfillment of these contracts by the exhibitors.

It is our hope that we will be able to have our product ready for release beginning with September 1923, and prior to that time the company will be engaged in organizing exchanges in all of the principal exchange centres in the United States or acquiring exchanges now in existence, contracting with producers, directors and stars for the distribution of material suitable for exhibition by the exhibitor and at

PUBLISHER INDICTED

Edward Roberts Surrenders—Editor of 'It'

Los Angeles, Dec. 13.

Edward Roberts, former publisher and editor of the film weekly 'It', which was published here, surrendered to the federal authorities in connection with a grand jury indictment charging him with the use of the mails for sending obscene literature. He has been released on bail of \$5,000.

Roberts, it is alleged, is the author of 'The Sins of Hollywood,' which told by innuendo of various scandals in which film personages were involved.

DISCARDS 'DRY' TITLE WITH WET ELECTION

"Curse of Drink" Out—Sentiment Has Been Reversed

Robby North is looking for a new title for his film melodrama made from the old Charles E. Blaney drama, 'The Curse of Drink.' He paid \$1,500 for the title, which was all he got, for under examination the old piece was deemed too old-fashioned for screen use.

Accordingly an entirely new scenario was evolved and the five-reeler was turned out. It was marketed on a state right basis, and in most of the territories did nicely. It played three weeks at the Globe in Boston to returns that seemed to assure its future.

Then came election, and the returns from the polls in New Jersey, Illinois and other states gave the distinct impression of a revolt against strict 'dry' rule. Thereafter the exhibitor and state-right buyer sentiment reversed itself. They got the mistaken impression the picture was prohibition propaganda and would have none of it.

As a matter of fact, the picture is just a straight melodrama and preaches no specific sermon, but the prejudice against the title is so strong in the light of the election that they propose to change it.

A. B. C. WIRES CROSS

Inside Co-operation Lacking—Slow Closing Material

The Associated Booking Corp. got its wires crossed last week. Two opposite statements emanated from its officials regarding the attitude noted on the part of independent producers in offering material.

One statement indicated the pool bookers were entirely satisfied with the stand of producers, the other, a formal communication distributed to the newspapers, complained of "an absolute lack of co-operation," which makes it necessary to change their plan from a non-distributing organization to a system of state right purchase for New York and Northern New Jersey.

The fact is that offers already made and now under consideration on the original basis are sufficient for present requirements and the independent producers maintain that the change of attitude was not forced by any backwardness in tenders of outright releases.

The procedure in handling business is cumbersome. Communications are handled by Paul Swift and relayed by Swift to the executive committee, which calls together the members for conference. Meetings have been frequent, but the conferences have not yet resulted in any definite booking beyond the first deal for the Pickford production 'Tess.'

Frank Newman Looking Over Frisco

San Francisco, Dec. 13.
Frank L. Newman, owner of three leading picture theatres in Kansas City is here looking over some theatre property. It is rumored he will take over some house in this city.

prices consistent with the general purpose of the company and with the desires and hopes of the exhibitors throughout the United States.

FOX TAKES SPECIALS

AFTER B'WAY RUNS

Steals March on Other Greater New York Circuits—Trade Speculating

William Fox has stolen a march on both the Loew and Keith, Proctor, Moss circuits and the A. B. C. as well through the securing of 'Knighthood,' 'Robin Hood,' 'On Exciting Night' and several other specials for his circuit to play first run after the Broadway showing in the regular picture theatres following the long legitimate house runs of the productions. Just what is behind the move on the part of Fox securing the big pictures has led to speculation in the trade.

A few weeks ago it was stated that there was a possibility Fox would be in with Loew and Keith, Proctor, Moss combination for co-operative renting of pictures, so that the three circuits would be in a position to better combat the newly-formed A. B. C. Atop of that Fox secured the bigger pictures all were supposed to be bidding for. The third, 'One Exciting Night,' he is to play day and date with Loew.

The big pictures are to play the Fox circuit for a complete week in each one, this being true of the suburban as well as the houses on Manhattan. He will get 'Knighthood' following the runs the picture is to have at the Rivoli and Rialto in New York and the Strand, Brooklyn. In New York it is to open at the Rivoli Jan. 8, with two weeks booked, and the possibility of an additional two at the Rialto, but certain of one week at that house at least. In Brooklyn the picture opens at the Strand, playing two weeks, Jan. 15-22, after which it is released to the Fox houses in that section. The deal on 'Knighthood' was made direct with the Cosmopolitan, and after closed the Paramount people were notified of the arrangement.

'Robin Hood' is to be played after it plays at the Capitol, where it will open either Jan. 15 or 22, and staying either one or two weeks as the business may warrant.

The dates that 'One Exciting Night' is to play will probably be in the early part of next month, although the picture has not as yet had a Broadway date lined up other than the pre-release extended run it had at the Apollo.

ABOUT "BEN-HUR"

Details Not Yet Settled About Film Production

Los Angeles, Dec. 13.

It is still unsettled as to who will play the lead in the Goldwyn production of 'Ben-Hur,' although A. L. Erlanger, who was here attending conferences which were to have brought about a decision in the matter, left for the east Monday. Erlanger on leaving refused to discuss the question of the cast for the picture.

The Goldwyn people are known to have Valentino under consideration for the role, likewise William Desmond, with the latter believed to have the edge. It is set that neither Eric von Stroheim nor Marshall Neilan will direct the picture.

In the matter of a player's name for the title role it is pointed out that 'Ben-Hur' is so big in itself that no star is needed to carry it.

Just what the status of Valentino is at this time in regard to Famous Players is rather definitely set forth by Lasky, who says that Valentino would have to make the first move to get his job back with the organization. In the event that he did that there might be a deal whereby he might be loaned to Goldwyn for the 'Ben-Hur' production.

30 MUSICAL ACTIONS

The suits against 30 Philadelphia exhibitors brought by the American Society of Authors and Composers for infringement of the copyright law came up for hearing in the U. S. Court yesterday (Friday) before Special Master Douglas. The actions are being tried by Nathan Burkan.

CHAPMAN, OF DETROIT, TALKS OF MICH. ASS'N

State Exhibitors May Antagonize Masonic Order, Manager Says

Detroit, Dec. 13.

N. C. Chapman, manager of the Orpheum, which has a working agreement with Charles H. Miles that runs until June 1, has asked a clearance of some of the phases of the controversy between the exhibitor's association and Fairbanks. Mr. Chapman is in New York this week to secure several big special pictures and incidentally to consult with leading New York attorneys as to whether or not he can bring action against the Michigan association which is seeking to keep first-run pictures out of the Orpheum by a persuasive boycott.

"You can say, first of all, that the Shadukian Grotto has not leased the Orpheum theatre," he declared. "We simply are the producers; we buy the attractions and put them into the Orpheum on a percentage basis. C. H. Miles, who owns the Orpheum, pays all of the house help except the stage and has just as much to say regarding the house as we have. It is purely a working agreement whereby he is relieved of selecting the attractions.

"The engagement of 'Robin Hood' at the Orpheum has been very profitable, this being our sixth week. We may keep it on longer, depending on what happens while I am in New York. But this you can say emphatically—that all my dealings were with John Fairbanks. I never was solicited to buy the picture. I went into the United Artists' Office, told them I wanted to buy 'Robin Hood,' and they referred me to John Fairbanks in another building. I was then told another Detroit exhibitor had first chance—that he would first want to hear from him. Mr. Fairbanks called this exhibitor on the long distance, gave him an hour and a half to decide, informing him I was after the picture. As for the United Artists being boycotted because of 'Robin Hood' being sold to me, it is about as unfair a bit of action as I have seen in my entire theatrical experience.

"I laid my cards on the table before the board of directors of the Michigan exhibitors, even offered to join their organization, but they ignored everything. I told them and never even acted on my verbal application. If it is a fight they want, they can surely get it, not only from the Shadukian Grotto, representing a good many thousands of Masons, but from the Masonic orders all over Michigan.

"The Michigan Exhibitors' Association is not going to dictate the policy of the Orpheum theatre while the Grotto is buying the attractions. It steps beyond its rights and jurisdiction when it gets meddling into such matters. Let it stick to censorship, legislation, Sunday closing, music tax matters, etc., but not to telling the producer who it shall sell and the exhibitor from whom it shall buy."

PEEKSKILL CASE ON TRIAL

The action in the Supreme Court, New York, brought by the Peekskill Theatre, Inc., against the Advance Theatrical Company, which conducts the Colonial, Peekskill, N. Y., in which Marcus Loew, the Loew Circuit, Inc., Fred Mitchell and a number of the distributors of pictures and exchanges in New York City are named as co-defendants, comes up for trial Monday in Special Term, Part I.

The management of the Peekskill theatre alleges that the booking power of the Loew circuit was utilized to intimidate the exchanges and made it impossible for their house to secure film service.

MEIGHAN'S 'NE'ER DO WELL'

Thomas Meighan is returning to the coast, to start on Rex Beach's 'Ne'er Do Well,' in which Lila Lee will be his chief support.

Meighan's following picture, probably after his speaking stage period, will be a special script now being written by Booth Tarkington.

In Africa for Annual Pictures

San Francisco, Dec. 13.
Jerry Bolton, director of the Jerry Bolton Travelog with his cameraman Floyd Logan and five others left here last week for Portuguese Africa to film wild animal pictures.

Friday, December 15, 1922

**NO MUSIC COMPLAINT
IN FEDERAL OFFICES****Cohen, et al., Reported In-
formed Music Tax Matter
Settled by Courts**

Washington, Dec. 13.

At the office of the attorney general and likewise at the Federal Trade Commission, it was stated today there had been no formal complaint entered against the American Society of Authors, Composers and Publishers by either Sidney S. Cohen or any others connected with the M. P. T. O. A., as claimed in a statement published in the picture trade press last week.

It was stated here that Cohen had made an appearance and that he had tried to interest both offices mentioned, but that he was informed the matter was one of law that stood on the federal statute books and the question of the right to levy music tax had been adjudicated time and again in the federal court. In New York this week it was ascertained that while the story had been sent out from Washington to the effect that Sydney S. Cohen and several other of the M. P. T. O. A. had been in Washington, there was nothing in the way of a signature to the press matter which would enable the trade papers that had been imposed upon to pin the origin of the story to any single person, but the consensus of opinion among the editors and publishers seemed to indicate they knew its source.

Seemingly the beginning of a campaign against the music tax which Frank Rembush launched in Indianapolis just ahead of the M. P. T. O. A. outburst led that organization to become active, with a possible idea that Rembush was taking the step as the opening gun of a campaign for the leadership of the exhibitor organization at the convention which is to be held in Chicago next spring.

**GOLDWYN IS REPORTED
AFTER AFFILIATIONS****Warner Bros. in Rumor—
Other Connections for
Goldwyn**

Goldwyn is largely connected nowadays with film stories of new affiliations. Two or three such are mentioned, the most openly spoken of being the Warner Brothers. It is not stated, however, with what favor the Warners are looking upon the Goldwyn proposals. Other connections Goldwyn may be seeking are merely rumored, although one possible affiliation is mentioned with some degree of certainty. That will be an influential connection, if made. It is said the deal has been hanging fire for some weeks, with the details settled upon. That affiliation is aside from the one reported wanted by Goldwyn with the Warners.

The Warners are more in prominence just now through having taken the Strand, New York, for five consecutive weeks, to exhibit in pictures on Broadway, with the Warners, according to report, guaranteeing the Strand \$25,000 weekly. The Strand has been averaging in its regular business around \$23,000.

TEXAS GUINAN'S CABARET

The floor above the Beaux Arts, a Sixth avenue restaurant, opened Wednesday night as Texas Guinan's Room, a cabaret, with Miss Guinan presiding.

The guest of honor at the premiere was Pearl White the affair becoming a farewell party for Miss White, who is sailing tomorrow (Saturday) for the other side.

RICHARDSON WINS POINT

Frank H. Richardson, a picture trade paper editor, won another point in the separation suit Mrs. Bertha L. Richardson has begun against him when the Appellate Division affirmed the lower court's decision denying her temporary alimony and counsel fees.

Although Mrs. Richardson made some sensational charges against her husband, the court would not consider them because of lack of evidence.

**"SPECIAL" PRODUCERS CRYING
OVER SMART EXHIBITORS****Michiganders Follow New Yorkers by Buying Special Pictures Through Friendly
Communion with Each Other—Termed Deliberate and Malicious
Scheme to "Rob" Producers and Distributors—Exhibitors in Return
Smile and Inquire**

Detroit, Dec. 13.

A situation arising in Michigan, somewhat along the lines of what is going on in New York, is the friendship growing between competitors, particularly in the so-called key towns in which the Butterfield circuit operates. This friendship has developed to the point where the owners of the competing first-run houses keep each other posted as to what they pay for film and confer on what pictures each wants. For instance, if one house has Paramount it agrees to let the other have First National; if some producer brings out a big picture they decide themselves who shall get it and then agree to make a certain offer and to go higher.

There is no competitive bidding. So, naturally, the better exhibitor is able to buy his first-run big pictures at better prices. A recent case came up where an exchange asked

\$1,000 for a big special and finally had to sell it for \$300. This news spread all over the key towns and those exhibitors who paid a bigger price are awaiting the opportunity to retaliate.

W. E. Wilkinson, secretary of the F. I. L. M. Club of Detroit, said to Variety's correspondent:—

"This situation is more serious than anything confronting the picture industry because it is a deliberate and malicious scheme to rob the producers and distributors. If kept up it is going to force the producers and distributors into retaliation. After all is said and done they (the producers and distributors) held the key to the whole situation because what would happen if they in turn decided to establish a minimum price for each town and then to stand steadfastly by it. It is unfair for exhibitors in any town or community to get together and agree what they shall pay because pictures have different values in

different cities and in different houses. Would the exhibitor think it fair if the leading distributors should get together and agree that every picture that goes into their houses shall bring a certain price—take it or leave it?"

The practice of exhibitors setting their prices on big specials is resulting in a loss of thousands of dollars annually to the producers and especially to the independent producer who has no club to use in getting his occasional picture sold to the exhibitor.

For their side of it the exhibitors merely smile and inquire:—When did a producer or distributor ever consider the exhibitor? The producer and distributor for years have played one exhibitor against the other, they state, and now for the men who handle the specials and try to make the rates to cry because the theatre has found one way to protect itself is every reason for the exhibitor to gloat.

**'INCORPORATION' STUNT
FOOLS DAILY PAPERS****"Brothers Under the Skin"
Bows Into Kansas City
On Front Pages**

Kansas City, Dec. 13.

Four employees of the Goldwyn Distributing Corporation's Kansas City office framed and put over a sweet publicity stunt that got front page spreads in the local papers before the editors tumbled. At the cost of \$2.50 they filed incorporation papers with the county recorder, for the "Association of Brothers Under the Skin." The papers stated the purpose of the association was to "stem the onrush of feminism."

Among the things specified were prevention of the wife making purchases without husband's permission, to protect the husband from involuntary performance of household duties; to compel the serving of home-cooked meals; to prevent the entrance into the home of any of wife's relatives against husband's objections, etc.

The papers played it up strong with headings, such as "Brothers Join for War" and "Husbands Act to End Home Rule by Women." Upon investigation the press learned the truth and one admitted it in a short story under the heading, "A Cheap Bid for Publicity," that the affair was done for the purpose of getting advertising for a picture which had not been shown in any local theatre.

The articles of incorporation named the directors and officers as follows: William H. Branch, president; W. C. Haynes, vice-president; C. M. Gregory, treasurer, and C. H. Jones, secretary and auditor. In the order named the incorporators' connection with the Goldwyn office are press agent, city salesman, traveling salesman and booker. The picture, "Brothers Under the Skin," had its first showing in this city at the Royal Sunday. It was planned to use the picture "Minnie" for this date, but the "Brothers" film was substituted after the incorporation story broke, which gives another angle to the story. It is understood the "Brothers" film had been booked for the Mainstreet by Ascher Levy of Chicago, who was induced to release his interest in the film, and it was given to the Newmans for their Royal.

GRACE DARMOND'S PIANO

Los Angeles, Dec. 13.

Grace Darmond, who was up in court for a failure to meet a mortgage on her piano, received a rebuke from the judge and had her fine suspended for calling a witness in the case "a liar."

JUANITA HANSEN BACK**Returns to New York, Weighing
145 Pounds, After Illness**

Juanita Hansen is surprising her friends along Broadway with a rejuvenated appearance, added to by a present weight of 145 pounds, following a lengthy illness.

Miss Hansen has appeared in pictures and vaudeville, starring in both. She intends returning to pictures.

**THREE FILM "SALOMES"
READY FOR SHOWING****Metro's at Criterion, and
Strauss' at Lyric, May Bring
Fox's Reissue**

Three picturizations of "Salome" are due for simultaneous showing shortly after the first of the year. Metro's production with Nazimova is listed to succeed "Knighthood," which has two weeks more at the Criterion, and Malcolm Strauss has a "Salome," said to have cost \$350,000 to make. The latter has been mentioned to succeed "Robin Hood" at the Lyric, though the date has not been set.

William Fox, with the Theda Bara "Salome," is waiting action on the part of the newer pictures and will again offer the feature for general release when the others start Broadway exhibition.

The Fox "Salome" played at the 44th Street a season or so ago, but failed to draw, the showing netting a \$4,000 loss.

GRIFFITH'S "WHITE ROSE"**Begins Work Next Week on In-
teriors—Company Going South**

D. W. Griffith will begin next week to shoot interiors for his next picture in Marmaroneck, N. Y., using about a month in the north, then taking his company to the Carolinas and Florida, where the exteriors will be taken.

The picture will have the working title "The White Rose," the authorship of which is not disclosed. In the cast will be Mae Marsh, Carol Dempster and Ivor Novello, the English actor and song writer, due on this side shortly.

"FATTY" HIERS TO MARRY

Syracuse, N. Y., Dec. 13.

Arrangements for the marriage of Walter Hiers, film comedian, and Adah Lavina McWilliams of this city will be completed during the Christmas holidays when Hiers pays a visit to the McWilliams' home here.

**VALENTINO RESTRAINED;
HIGHER COURT DECIDES****Screen Actor's Suit Will Not Be
Tried for Three Months—
Offer from London**

The Appellate Division's decision on Rodolph Valentino's appeal from the injunctive order in favor of the Famous Players-Lasky Corp. came down sooner than expected. It affirms the order restraining the screen star from appearing elsewhere other than under the F. P. banner. No opinion with the decision other than the affirmation.

The trial of the issues is not due for three months, and with the contract to run until January, 1924, which does not include renewal options, the actor may have to resort to foreign employment without the jurisdiction of the U. S. courts. An offer from C. B. Cochran, the British producer, has been made.

If Valentino decides to return to the F. P. fold his salary will have by now increased to \$2,000 a week from the \$1,250 beginning, expiring Feb. 7, 1924. Option renewals graduates it higher.

Meantime, Allan Dwan, who was signed to direct Valentino in "The Spanish Cavalier," is idle on the coast, drawing full salary.

The Valentino injunction is that drastic that should he decide to accept a foreign offer he may do so only on the summary decision he will continue in exile from all United States territory permanently. Any time he sets foot on American soil he would become liable to contempt of court proceedings. The injunction is a personal restraining order against himself.

Arthur Butler Graham, counsel for Valentino, as spokesman for his client, states it is not the actor's idea to prolong matters unduly or in any wise "stall" out the period of his contract in the courts. If anything, a speedy trial is desired.

\$30,000 FOR "MEANEST MAN"

Film rights to the stage play, "Meanest Man in the World," passed this week to Sol Lesser for \$30,000. Dividing the amount were Augustus McHugh, author of the play, and George M. Cohan, its producer.

PEARL WHITE SAILING

Pearl White is sailing for the other side this Saturday, after a short trip to an Indiana health resort.

It is said she intends working in a film serial, to be made abroad.

**INGENIOUS PICTURE MAN
RAISED \$1,000,000 EASY****Wouldn't Consider Accepting
More While Occupying Riv-
erside Drive Residence**

The setting was a handsome residence in New York. Automatic elevators to the upper floors. Rugs and paintings—everything. Incidental were silverware, linen and servants—everything.

Finally the scene shifted to the library, with charged water and ice on the side. In the center stood a picture man. Surrounding him and the glasses were a coterie of bankers from the south.

The southern bankers had been invited north to talk over the picture prospects outlined by the picture man. He told them about the investment they were going to be let in on. With a certain condescension in manner, befitting the elegance of the mansion and neighborhood, the picture man said to the bankers, they must understand he would not consider accepting over \$1,000,000 on this proposition; one million, not another penny over it. And they subscribed the one million, to the penny, on the spot.

Prolog and Epilog

A picture man one day met a tobacco man. The picture man wanted money badly. He knew the tobacco man and talked to him in a friendly way. Both men's names start with the same letter. The picture man wanted to rent the tobacco man's house for one week—everything, and wanted to know if the tobacco man would give it to him, and how much? The tobacco man said \$5,000. Sold, said the picture man, and therewith proceeded to set the stage on the fashionable thoroughfare for a certain coterie of southern bankers he knew were coming north, so he wouldn't have to go south.

**EXHIBITOR ARRESTED
FOR INDECENT SHOW****Immoral Film After Regular
Show—Investigating Wife
Broke Up "Stag"**

Minneapolis, Dec. 13.

Quiet tips given out that following the regular picture performance at the Blue Bird theatre, St. Paul, Sunday night, there would be a for-men-only exhibition brought a crowd of the local males at 50c. each, packing the theatre.

Mrs. Raymond Flushing along about 11 missed her husband and got a hunch. Procuring another man as an escort, she left her home, stealthily visiting the theatre and got the thrill of her community life upon glimpsing what the Blue Bird was showing. Rushing to the cops, she gasped out what her husband was looking at, when the police raided the theatre, arresting Hillard E. Hoffman, its manager, and charging him with exhibiting an obscene picture.

Chief of Police Frank Sommers says that recently the Minneapolis police raided a stag party and confiscated indecent films. He believes the source can be located and the chief is going after it.

Last accounts about the Blue Bird were that Mrs. Flushing, still flushed, is doing as well as could be expected.

MEMORIAL FOR EWAN JUSTICE

A memorial mass for the late Ewan Justice, former press representative for William Fox and the North German Steamship Line, who died in Berlin, Germany, Oct. 16, is to be celebrated tomorrow morning (Saturday) at the Church of St. Paul the Apostle.

Friends of the former newspaper man are invited to the ceremony.

Art Acord Makes Rescue

Los Angeles, Dec. 13.

Art Acord proved himself worthy of being a screen hero when in real life he made a thrilling rescue of Louise Lorraine, who was drowning in Arrowhead Lake.

Miss Lorraine was appearing in a picture in which she is being starved, being made in the mountains, and she fell into the deep lake.

3 PRIZE SONGS 3

EVERYBODY'S SINGING THEM - HOW 'BOUT YOU?

For the Sake of AULD LANG SYNE



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ERNEST R. BALL'S

LATEST AND GREATEST "WALTZ" BALLAD WITH ONE OF HIS WONDERFUL CLIMAXES

Lyric by GEO. GRAFF, JR. and ANNE LU BURNS

Carry Me Back To My CAROLINA HOME

Lyrics by BENNY DAVIS

Music by ABNER SILVER



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by BENNY DAVIS and ABNER SILVER

Writers of "ANGEL CHILD" "SAY IT WHILE DANCING" ETC.

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21 East 6th Street MERRELL SCHWARZ

808 Pentagon Bldg. JACK HURLEY

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VARIETY

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BUSINESS BUILDING CHATS

SWITCHING OF UNIT DATES MAY LEAD TO INJUNCTION

Butler Estate Reported Refusing to Play Shuberts' Belasco, Washington, Next Week, Claiming Route Called It to Central, New York

A report among Shubert unit producers in New York Wednesday was to the effect that the Butler estate of St. Louis might apply for an injunction restraining the Affiliated Theatres Corp. from playing the Arthur Klein Shubert unit vaudeville show, "Hello Everybody" (Gertrude Hoffman), at the Central, New York, next week, for which it has been billed.

The Butler estate alleges its own unit show, "Echoes of Broadway," according to the regular unit route, should be at the Central next week. The following week (January 1) Weber & Friedlander's "Main Street Follies" is due in the same house, although it is reported the Klein unit production now intends to remain two weeks at the Central if next week's gross justifies its being held over. It is estimated that the Klein show, if doing business next week, through the Christmas Day performances at \$3 top, with Saturday and three performances on Sunday before New Year's at the same scale, will take the house record.

The Butler estate, through its representatives, Eddie Butler, son of the late James J. Butler, and Forrest Trelles, attorney for the estate, has notified, it is reported, the Shubert booking office (Affiliated) it will not play the Shubert-Belasco, Washington, next week, where it has been assigned, to permit the Hoffman show to play the Central. The "Echoes of Broadway" unit is reported to have been jumped by

(Continued on Page 7)

MARRIAGE NO RELEASE

Alice McNally Held to Contract by Burlesque Show

St. Louis, Dec. 20. After Alice McNally of "Wine, Women and Song"—a burlesque show at the Gayety, last week, had married William A. R. Traband, a business man of this city, she asked the management of the show for a release of her contract, to remain at home with her husband.

The management declined to release Mrs. Traband, and she will travel with the company until the end of its season.

RHINOCK AND GROUP BIDDING FOR YANKS

May Need \$5,000,000 if Consummated—New Stadium to Be Included

The withdrawal of Col. Til Houston as half owner of the New York Yankees, the American League baseball club, who is said to have accepted \$1,000,000 from Col. Jacob Ruppert for his share, may have a sequence of another deal whereby the ownership of the team may pass to new control entirely. Former Congressman Joseph Rhinock, who is heavily interested in the Shubert theatrical enterprises, among other activities, is the head of a coterie of capitalists willing to buy the Yanks and before the winter fanning season is over, the deal may be consummated.

Mr. Rhinock said this week that such a proposition was pending, but that it would take some time, as \$5,000,000 was involved. From that it is inferred the costly new stadium across the Harlem, which will be ready next April, will pass with title to the ball club.

It is reported the Shuberts might also be included in the deal.

The American League already has a theatrical man conducting one club (Boston's Red Sox), H. H. Frazee, whose interests are coupled with Sport Hermann of Chicago.

If the Yanks are purchased by the Rhinock interests the use of the new stadium may enter prominently, as the field will be idle when the team is on tour. That applies also to the Polo Grounds which, for the past half a dozen years has been jointly used by the Giants and Yanks. The arrangement was entered into when the latter's plant was destroyed by fire. Showmen having the control of such a plant as the new Yankee stadium will probably book it for big outdoor events, probably including boxing shows. The latter could be held at night during the summer even when the team is at home.

THEATRE LEADERS IN APPEAL TO EDUCATORS

William A. Brady Talks on Honor of Theatre to School Lecturers and Catholic Guild—Channing Pollock Active in Movement—Used to Boom Moscow Art Theatre as Well

AGENT BOOKS BRADY

One of the most novel forms of business boosting for Broadway attractions, though perhaps not strictly new, has been an interesting fall development. It is public speaking or lectures before audiences which may be said not to be particularly well informed on the theatre, but anxious to be interested. William A. Brady, producer, and Channing Pollock, playwright, are both making a number of such addresses weekly, and though competing as to the number of talks given, they are reciprocal in the

(Continued on page 3)

LOCAL DRAWING CARD SMALL TIME SAVING

"Local Follies" at Meagre Expense and Two Acts Replace Loew Bills

The independent circuits are booked solid until after the first of the year. The condition is due to the number of acts available through the closing of the Shubert vaudeville units augmented by the natural supply.

Another factor that has resulted in the using of lesser number of acts is the "Local Follies." The Loew circuit reports unusual business through the "Follies." The "Follies" and two acts replace the regular bill.

The houses save the salaries of two or more acts in addition to getting a business maker for a headline, with a very moderate investment and no salary list.

MANY AMATEUR-PROFESSIONALS FROM "NEIGHBORHOOD ACTS"

Responsible for Large Over-Supply to Small Time Turns—Increasing Weekly—Business Getting Plan Extended Over Country

HOLLYWOOD FACTIONS IN REID'S NOTORIETY

Some With Wife, Others Against Her—Salary Reported Cut Off

Los Angeles, Dec. 20. Hollywood, as far as the folk in film circles are concerned at least, is divided into two factions over the Wallace Reid drug exposure. There are some who are approving Mrs. Reid's step as a last resort to alienate the friendships which caused her husband's downfall, and others who are severely criticizing her, stating she made the exposure in revenge for snubs which certain stars of the film colony dealt her.

Reid is reported as improved, though still critically ill, and his friends say that he will never appear in public again. The star, it is reported, was receiving half salary from Famous Players during his illness, but since the exposure of the drug addiction, this is reported to have been discontinued.

Will H. Hays here has been taking a hand in the affair, but he denies that he will make war on the dope ring. Hays, however, it is known, is going to his utmost to clean up Hollywood and rid the industry of the series of scandals which have broken out during the last year.

WALKING 50,000 MILES

Mr. and Mrs. R. E. Baxter Hiking on Bet—Seven Years' Time

Memphis, Dec. 20. A 50,000-mile hike, to be completed within seven years, on a wager of \$10,000, is the statement made here by Mr. and Mrs. R. E. Baxter, who walked in and out of Memphis.

The Baxters were tight-wire performers until Mr. Baxter was ordered to walk to regain his health, with the inspiration through the wager to keep going for seven years.

A factor that is very largely responsible for an unusually large over-supply of small time acts at present according to a consensus of opinion among agents handling that class of turns and booking pop houses, is the craze for amateur "neighborhood frolics," "follies," "minstrels," etc., that has swept the small time houses throughout the country for the last six months.

These "neighborhood" turns are composed of amateurs who are patrons of the houses, and as a business proposition have proved very effective for the theatres using them. The majority of the amateurs quickly turn their thoughts to be-

(Continued on page 3)

VALENTINO'S RIVAL

Norvello Expected to Supplant Spanish Role Actor

The highly spoken of Harley Knowles production of "The Bohemian Girl," which Knowles produced in England with practically an all-American cast, has been secured for release in the United States by the American Releasing Corporation. It is to be placed on the market early next month.

In the cast are Ivor Norvello, the English leading man, who arrived in this country this week under contract to D. W. Griffith for several pictures; Gladys Cooper, who will return to America in about five weeks; Constance Collier, Ellen Terry and C. Aubrey Smith.

Norvello it is believed will turn the hearts of the American flapper when his pictures are shown and under the direction of Griffith it is predicted that he will almost immediately replace Valentino in the affections of the younger screen fans.

COSTUMES

"EVERYTHING"

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REPRISAL OF "TAX AT SOURCE" BEING AGITATED IN ENGLAND

V. A. F. Sponsoring Movement Against Foreign Artists Appearing Over There—Also Continuing "Blacklist" Against Enemy Alien Acts

London, Dec. 20.

A movement that sounds as though agitated in reprisal is sponsored by the Variety Artists Federation, to have all foreign acts playing in England taxed (income at the source, i. e., at the theatre paying salaries).

The report recently published in Variety that foreign acts in American vaudeville were having eight per cent. of their salary withheld at the source, as the income taxable amount for foreigners, started the movement.

It is not positive what the result of the V. A. F. promotion will be. So far Americans with taxable incomes over here having filed their returns in due process and at the proper times.

Another matter the V. A. F. is concerned in is its "blacklist" on enemy alien acts, (German, Austrian, etc.). They are now permitted to enter England, since Dec. 23, but it is said the artists' association has no intention of lifting the ban and the "blacklist" against enemy alien professionals may endure for years to come.

As previously announced by the Federation, there is no animosity in its attitude toward the Germans, but the step was made necessary, and continues so, it says, through native economic conditions.

PALLADIUM'S BILL OF ALL OLD-TIME ACTS

Chas. Gulliver Resumes Vaudeville—Turns Played in West End Years Ago

London, Dec. 20.

Charles Gulliver, managing director of the London Theatres of Varieties, in restoring vaudeville to the Palladium, Dec. 26, put on a program of veteran variety artists, most of whom had almost continuously played in the West End in the olden days.

The bill includes Louie Frear, Charles Bignell, Jake Friedman, Sable Fern, Joe Tabrar, Marguerite Cornielle.

PARIS SPECTACLE FAIR

Paris, Dec. 20.

Fontaines produced at the Chatelet Dec. 16 a new spectacular play for children, young and old, under the title, "Capoulade a Marseilles," by Mouzey Eon. It was but fairly received. The piece has Louis Dean, Carjol and Hamilton, besides Pierette Caillol and Rita Sangette, the dancer.

The daughter of a rich manufacturer loves a poor engineer, detesting her father's wicked secretary whom she is being urged to marry. The secretary has the girl spirited away to Mexico. The engineer goes to her rescue, accompanied and aided by Capoulade, a tourist agent. They bring the girl home after many adventures, including a fire aboard ship.

Metcalfe on "Wall Street Journal"

James Metcalfe, formerly dramatic critic of "Life," has been appointed to the post of reviewer for the "Wall Street Journal." Heretofore the only financial publications that have devoted any space to dramatics have been the "Journal of Commerce" and the "Commercial," with the "Journal" holding aloof.

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THE TILLER SCHOOLS OF DANCING
143 Charing Cross Road
LONDON
Director, JOHN TILLER

MANAGERS TURN DOWN STANDARD CONTRACT

Break Off Negotiations With Actors' Association—Latter Asks Aid of Unions

London, Dec. 20.

The Touring Managers' Association (legit) has broken off negotiations with the Actors' Association over the standard contract form demanded by the A. A. Negotiations have been pending for three months.

Further conferences desired by the Actors' Association were declined by the managers. Some managers already have abandoned the use of the standard form.

The A. A. is seeking help from the Variety Artists' Federation, the musicians' union and the National Association of Theatrical Employees.

It is unlikely there will be further developments until after the holidays.

FARCE MISSES

Trouble Is Gout and Coquettish Ma in Law—Also Flirtation

Paris, Dec. 20.

The three-act farce, "La Sonnette d'Alarme," by Romaine Coelus and Hennequin, produced Dec. 15 at the Athenae, is set down as an indifferent success. The title refers to a sudden attack of gout, from which Bobby suffers from time to time.

During one of these painful seizures Bobby's mistress, the wife of a politician, summons his family to Paris from the country to nurse him. Bobby's niece, Suzanne, accompanied by her simple husband and her coquettish mother-in-law, arrives to care for the suffering bachelor.

Suzanne and her uncle plunge into a flirtation, going about to the fashionable resorts, and they plan to elope, but the canny Bobby recants in time, pretending another attack of gout as an alibi. He counsels Suzanne's husband to take her back to the country, while the musical and flirtatious mother-in-law married Bobby's best friend, Augustine LaRiche is splendid as the mother-in-law, the comedy hit of the piece.

WALSKA'S THEATRE

Paris, Dec. 20.

Ganna Walska, grand opera aspirant and now the wife of Harold McCormick, the American multimillionaire, has purchased a controlling interest in the Theatre des Champs Elysees.

Whether the house is to serve as the vehicle of her own artistic endeavors or not does not appear at this writing, but Jacques Hebertot will remain with the title and functions of managing lessee.

"GREAT WELL" FAIR

London, Dec. 20.

Jerky melodrama, alternately good and poor, but favorably received and with an uncertain future, is "The Great Well," opening last night at the New theatre.

The piece is by Alfred Sutro and stars Matheson Lang.

FILMING TWO HITS

London, Dec. 20.

The picture rights to "Chu Chin Chow" and "Loyalties" have been secured by Graham Wilcox.

Picturizing of both will commence early in the new year.

Galipaux in Vaudeville

Paris, Dec. 20.

Felix Galipaux, the French comedian, has been signed to open late this month at the Alhambra in a new sketch, "Octave."

Henson's Six Two-Reelers

London, Dec. 20.

Six two-reelers, to be directed by Percy Nash, will be produced by Leslie Henson.



This week (Dec. 19), Maryland, Baltimore; next week (Dec. 25), Keith's, Philadelphia, and doing fairly well. Dave Chasen and Frank Van Hoven and Frank Van Hoven and Dave Chasen and

FRANK VAN HOVEN

BERNHARDT'S ILLNESS HALTS GUTTRY PLAY

Reported Sarah Had Suffered Stroke—Merely Fainted from Exhaustion

Paris, Dec. 20.

The premiere of Sacha Guitry's four-act play, "Le Sujet de Roman," with Lucien Guitry and Sarah Bernhardt, set for last night (Tuesday) at the Theatre Eduard VII, was indefinitely postponed, owing to the sudden illness of Mme. Bernhardt Monday.

When guests invited to attend the dress rehearsal Monday evening appeared at the theatre they found the doors closed. The report spread that Bernhardt had suffered a stroke of apoplexy, but the explanation was made that she had had a fainting fit after her arrival at the theatre Monday evening consequent upon exhaustion from the rehearsals.

The latest news is that the great emotional actress is progressing favorably, but is still ill as a result of undertaking a new production immediately upon her return from an Italian tour. However, she hopes to reappear shortly in the Guitry play according to plan.

GUILBERT'S SONG CYCLE

Program by American Pupils at Paris Theatre Albert

Paris, Dec. 20.

Yvette Guilbert opened Dec. 16 at the Theatre Albert with her American pupils presenting a song cycle of numbers of ancient and modern inspiration. The first part consists of a group of tableaux reproducing famous stained glass windows in European cathedrals. Elizabeth Moffat impersonates the figure of the Virgin in the world famous art work of the Chartres cathedral.

The second part has a group of 13th century ballads, led by the tenor, Godard. The finale is an animated doll march by a troupe of young people, including Eugenia Buyko and Sibyl Mandell.

PUT ON "DORIAN GRAY"

Paris, Dec. 20.

Constance Lounsbury and Noziere at the Comedie Champs Elysees to night with their own dramatic version of Oscar Wilde's novel, "The Story of Dorian Gray."

The play is to be enacted by Georges Pitouss and his company.

GUILD'S WEST END HOUSE

London, Dec. 20.

A West End, London, theatre has been secured by Lawrence Langner of the Theatre Guild, with possession in March, when "The Golden Calf" will be presented.

WOMEN CO-PRODUCERS

London, Dec. 20.

Lady Wyndham and Sybil Thorndike, as associated producers, are considering the advisability of presenting shortly a powerful melodrama of the middle ages in France.

"CHARLEY'S AUNT" CREEKS

London, Dec. 20.

"Charley's Aunt," revived last night at the Regatta, has a number that creeps with its age.

AGENTS PAY RAISE

Fosters Boost Arnaut's Salary, Then Play Them

London, Dec. 20.

The vaudeville contingent here are giving George and Harry Foster the laugh these days when the Messrs. Foster scowl whenever the matter is referred to.

Some time ago the Foster Agency succeeded in getting the Arnaut Brothers a material increase in salary for a number of provincial dates. The Fosters have a road show called "All in One," the book of which permits the introduction of almost any kind of specialty. By this means they are enabled to take over a completely booked variety program and incorporate it in their revue show.

It so happens that some of the dates they took over had on their program the Arnaut Brothers' act, with the result the Fosters are compelled to pay the increased salary themselves.

BUILDING ACTIVITY IN NEW LONDON THEATRES

Picture Houses of Large Capacities Proposed—One New Legitimate House

London, Dec. 20.

A site at Jermyn and Regent streets has been cleared for the erection of a picture theatre to seat 2,000. Sir Walter Gibbons is the promoter and expects the theatre to be in readiness to open by next September.

Another picture theatre, at Jermyn and Haymarket, is proposed by an American syndicate, it is said, and the site there has been cleared.

Sydney Hyman is at the head of another syndicate which will build a theatre for legitimate attractions on a site adjacent to the Criterion in Piccadilly Circus. It will seat 1,500. Building is to start immediately.

The picture theatre on the old Tivoli site, with James White behind it, is nearing completion and it should open during the summer.

Building operations have been suspended on the picture house in Oxford street that was to have had a seating capacity of 10,000.

Marie Tempest's "Annabelle"

London, Dec. 20.

"Goodness Gracious Annabelle" will be produced by Marie Tempest. It will open Jan. 14 at the Duke of York's.

Divorce and Birthday Together

London, Dec. 20.

An undefended divorce was granted Gladys Cooper Dec. 14, the date of her 33d birthday.

British Opera at Covent Gardens

London, Dec. 20.

The British National Opera company will take Covent Gardens Dec. 26 for a run of one month.

WAR MELO SCORES WITH FINALE THRILL

"La Terre Inhumaine" at Arta, Paris, Would Make Good Picture Scenario

Paris, Dec. 20.

"La Terre Inhumaine," produced December 13, at the Theatre des Arts, is a strong war melodrama and has been well received. It is the work of Francois de Curel and introduces Louis Gautier as a French aviator caught behind the German lines on a mission of espionage. It would make a thrilling picture scenario.

Paul is a native of Lorraine, who has joined the French secret service. He is required to fly behind the German lines in search of military information. He kills a peasant who sees him alight and tries to give the alarm, and then wearing the peasant's clothes as a disguise, goes to visit his mother's home in Lorraine.

Here he is confronted by the Princess Victoria, wife of a German general, who is about to join her husband. She recognizes Paul from a photograph in his mother's possession. Paul, fearing she will denounce him as a spy, determines to get rid of her. He makes love to the neglected princess and tries to coax her to take a stroll. Victoria is suspicious and declines the invitation, but agrees to receive the young man in her bedroom.

The next morning, after an amorous night, Paul hesitates to kill the woman, but the patriotic mother takes the situation into her own hands and shoots Victoria when she is about to give the aviator up to the German authorities. Paul escapes, leaving his mother to her doom.

Mme. Kerwick plays the mother, and Eve Francis is cast as Victoria.

COHAN IN "TAVERN"

Expected to Personally Appear in His First London Production

London, Dec. 20.

The first production George M. Cohan will make in London under his own direction will be "The Tavern." It is expected that Cohan will personally appear in it.

He is now in Nice and will tour the Continent before reaching London to start rehearsals.

Boxer's Debut at Alhambra

Paris, Dec. 20.

Billy Matthews, the English boxer, made his debut in the theatre at the Alhambra Dec. 15 with a boxing exhibition. He is engaged for a fortnight.

IN LONDON

London, Dec. 8.

After a career more or less as a theatre for Shakespearean revivals and somewhat "high-brow" shows, the Court is now to have a chance of making good with revue. Andre Chaslot will be the new tenant.

An innovation in English theatrical advertising was worked this week with the return engagement to the Coliseum of Charles Withers. Co-operating with the press department of the Stoll Circuit. Withers engaged about a score of windows in prominent shops throughout the West End, into which were built scenes reproducing the set used by him on the stage, and in the center of each "oply house" set was seated a midget made up as a facsimile of Withers' "tube" manager. These shows attracted so much attention that in many instances the police were compelled to withdraw the midget from time to time to aid them in dispersing the crowds.

Following "Mary Stuart," Norman Macdermott will produce a revival of "Twelfth Night" at the Everyman, with "Erer Rabbit" as a holiday matinee attraction.

Albert de Courville has engaged (Continued on page 26)

NOW TOURING EUROPE

The Most Spectacular Exhibition of Aerial Daring Ever Attempted on the Stage

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"BLUE SUNDAY" CAMPAIGN OUTLINED FOR CALIFORNIA

**Managers' Association Prepared to Oppose It—
Lord's Day Alliance Fostering Movement—Battle
Began Last Week**

San Francisco, Dec. 20. An organization calling itself the Lord's Day Alliance is preparing to launch a campaign for "blue" Sundays in California. With the announcement officials of the Allied Amusement Industries of San Francisco are preparing for an equally strenuous campaign of opposition.

Mrs. Stella D. Whippy, national field secretary of the alliance, opened the battle here last week with a meeting at which she said: "It took us 34 years to plant the alliance in California, but now it is here to stay. Our board of managers is outlining a program of anti-Sunday commercialized amusement of every kind—movies, baseball, carnivals, amusement parks, circus parades, theatres and everything."

The headquarters of the alliance, which was formed in 1889, are in New York.

In speaking of this campaign, Irving Ackerman, head of the Allied Amusement Industries of San Francisco, said:

"This organization (Allied Amusement Industries) was formed to resist unreasonable censorship, Sunday closing and other freak legislation that is always coming and on which the people need enlightenment."

"We have been fighting this same movement for a long time. It cropped up at the last session of the Legislature, but never got out of committee, and the movement was never able to get sufficient votes to make it a menace."

"The movement is losing ground, and in other places where they have such legislation there is a tendency to let down the bars."

"The theatres offer a clean source of recreation, especially for the middle classes and those who cannot afford other forms of entertainment on their one day of freedom. Moreover, the theatres and other places of amusement keep the patrons of such places away from other forms of entertainment far more vicious."

LECTURES ON THEATRE

(Continued from page 1)

mention of each other's interests. The lecture idea is also one of the forms of promotion being done for the forthcoming season of the Moscow Art Theatre.

Brady has engaged a lecture manager, who is booking him for his talks, though a considerable number have been at invitation of the meetings. That applies particularly to Pollock. The latter has been working in mention of "The World We Live In" (the insect play) as typical of a newer form of the drama, also discussing somewhat on his own "The Fool" while Brady has touched on the latter drama as one of the strongest appeals of its kind ever shown to Broadway.

The addresses, however, are not merely play-plugging chats, but cover a wide field. Brady's repertory includes five different lectures. Some concern his travels in Europe and the foreign productions. One entire lecture is on the Capek brothers, Czech playwrights, who have contributed two of the current Broadway plays, "R. U. R." and "The World We Live In."

Another angle to some of the Brady lectures considers the relation of the theatrical profession here to its standing in England. The manager touches on the manner in which American newspapers make unfortunate players the center of scandals but leave out the affairs of other professions, such as the clergy. In one talk last week he mentioned the honors conferred on an English actor who was given a degree by an American university, the artist in the case having been knighted by the British crown, as many other English players have been. He demanded to know when American colleges would at least give American stars equal recognition, and wondered when John Barrymore would receive such signal honors.

An idea of the new promotion work may be gained from the program followed by Brady last week, when he addressed 500 school lec-

turers, the Catholic Guild and two women's club meetings. His talks consume about three-quarters of an hour. Mr. Brady stated this week he expected to lecture as often as three times a day next week, when many club and organization meetings are scheduled.

For the Moscow Art Theatre, which completes its second week in Paris Saturday and sails immediately for New York, there have been three or four women speakers making addresses. The other exceptional promotion work is being handled by Morris Gest, who, with F. Ray Comstock, will present the foreign players. It is claimed the Russians will remain but eight weeks, then return immediately to Moscow. That is said to have been a provision in the agreement made between the organization and the Soviet government.

RELIGIOUS PLAYS

Epidemic Threatens in the English Theatres

London, Dec. 20.

There is likely to be a wave of religious drama, always providing the Lord Chamberlain will grant the necessary licenses.

Sir John Martin Harvey opened with his new version of "Everyman," which is entitled "Via Crucis," at the Memorial theatre, Stratford-on-Avon, Dec. 15, himself playing Everyman. Other plays of this type are Temple Thurston's "Judas Iscariot," and "Pontius Pilate," recently produced by a stock company in the provinces.

There are others and should the first succeed many touring managers will doubtless break out.

AMATEUR—PROS

(Continued from page 1)

coming professionals as soon as they get within the atmosphere of a vaudeville theatre.

Matters of booking and how work is secured are picked up by association with the professionals the amateurs appear with. The germ of stage life is firmly implanted with the amateurs in many instances convinced through having made good before a paid audience that they have equal chances of success with the professionals who are established.

Estimates place the number of



DEAR SANTA CLAUS:

We don't know of anything we want. We're always well and happy and that makes the act hit on all six. This efficient performance makes us still happier, so you can understand that business is real pleasure for us and we haven't much time for anything else. However, we could use a bunch of bananas.

Yours truly,

ROCKWELL and FOX

new acts that have been created by the amateurs played by the pop houses at from 250 to 500, with the list including whole jazz bands, singing and dancing singles, sketches, quartets and so on.

Many of the requests for professional bookings come by mail to the small time agents, it being easily discernible from the correspondence, the act seeking work is a novice as far as experience goes. Salary in most instances means nothing to the act if an opportunity to get started can be secured.

Another factor affecting the oversupply of small time turns is the number of standard acts of the high salary class that refuse to take a big time route at a cut salary, but play from week to week in and around New York, filling in while sparing with the big time bookers. With the better class of standard turns available the regular small timers are crowded into the background to a considerable extent.

The ex-amateur turns increasing in number weekly as a result of "neighborhood acts" serve to aggravate the situation for the recognized small time acts. While few if any phenoms have been "discovered" in the amateur class, a number of the stage struck ones have a certain degree of talent, sufficient to qualify them for the lesser grade pop shows.

It was expected and predicted the amateur acts would have the effect of creating many new turns some time ago, when the idea began to spread from the New York houses to the smaller cities.

At first the amateur acts were only put in the show for a performance or two, but gradually the "engagements" extended into half and recently full weeks.



THE UNIQUE AMERICAN STAR JULIAN ELTINGE

Who opened at the Palace, Chicago, this week (Dec. 18), with his customary howling success, playing a limited engagement of vaudeville for the Keith Circuit previous to sailing for a London appearance in "The Fascinating Widow." During his stay in London Mr. Eltinge will make two pictures for an English firm.

BED-SIDE CHATS

BY NELLIE REVELL

A CHRISTMAS INVITATION

Dear Nellie:—

We are writing this because we want to see if you will be our Christmas guest. What will your answer be? On second thought we shall not wait for you to make it known; We're bound that on this Christmas Day you'll mingle with your own.

And some of us will dine in town, eleven stories high;
And some in country where the folks don't live so near the sky,
And some will have their dinners in the middle of the day,
And others in the evening, just because it's recherche.

The tables will abound in—well, about the usual things;
You know the turkey crisp and brown, and all that Christmas brings—
The turnips, mashed potatoes, and, standing snugly by,
The thing Lucullus never ate—the Yankees' loved mince pie.

Above the table, streaming down from chandelier overhead,
Will hang festoons of holly, with their berries, cheery red,
And the music of the kiddies' voices, too, we mustn't miss,
For, of course, there must be children there at such a time as this.

So, Nellie, dear, you see you really can't refuse to come;
We won't accept a "No" from you, although we might from some;
Your place is set, you'll find yourself with old friends not a few,
So early wake on Christmas morn, for we're expecting you.

What's that you whisper? You can't come? The doctors say you nay?
St. Vincent's holds your body while your soul would fly away?
And are those tears, Oh, Nellie, brave, that down your cheeks now creep?
Your eyes are wet, dear, Bonnie Nell—those eyes that rarely weep.

But let them be just drops of joy, and, Nellie, weep no more;
For you're to be our guest that day, as in those days of yore;
Your place will be in every heart; your chair—our tenderest thought;
Your gift—our long, enduring love, just as the Christ child taught.

So, Nellie, know on Christmas day, no matter what we do,
We'll really be together, dear; we feel like that, don't you?

THE ENTIRE THEATRICAL AND NEWSPAPER PROFESSIONS.
Per Roland Burke Hennessy.

THE ACCEPTANCE

If I get the wishbone next Monday, and all of my wishes come true,
I'll prove worthy of that splendid tribute as penned in those verses by you;

I accept your invite with great pleasure; in spirit I'll surely be there,
All dolled up in "best go-to-meetin'," and even a rose in my hair.
I'll dance, eat, drink and be merry, and defy Doctors Stewart and Sayre,
Though in reality I'm on a strict diet and "haven't a thing fit to wear."
I'll pretend that I'm at your party; my nurse will play hostess so fair;
I'll laugh and forget I'm a cripple and, like Eva, I'll sing "I don't care."
My songbird will furnish the music—thank God he can't sing "Home, Sweet Home."

My guests will be memories of Christmases past and fond hopes of others to come.

I'll merit that halo you've painted around me of lustrous hue
If I get the wishbone next Monday and all of my wishes come true.

If I get the wishbone next Monday and all of my wishes come true,
You'll all have a wonderful Yuletide, and spend it with whom you want to;

You'll have a full route for the season, be happy and fine in the part;
Short jumps, good hotels, life and laughter, and the critics will all have a heart.

Ben and Molly will regain their eyesight; Molly's sketch will more than make good;
Dorothy Antell, who lies three years helpless, will walk like she always could;

Mary Moore will dance every number at the next Actors' Equity Ball;
Emma Frances forget she was injured, and don the grease paint ere fall.

Ether Ingham and Connie O'Donnell will win back their health while out West;

Betty Rutland will drop casts and braces and step back in line with the rest;

Preachers will quit knocking actors; from defaming the stage they'll eschew.

If I get the wishbone next Monday and all of my wishes come true.

If I get the wishbone next Monday and all of my wishes come true,
Your loved ones will never neglect you; you'll never have cause to be blue;

Aching hearts will find peace and comfort, broken homes will be mended like new,

Wounded soldiers will not find us ingrates, and their bonus bill will go through.

A brave little girl up in Saranac, whose daddy helped many of you,
Will come back to him well and happy, if half of my prayers come true;
Old grudges wiped out and forgiven; your enemies all forgive you,
If I get the wishbone next Monday and all of my wishes come true.

Christmas again! This makes four of them for me here. It could be worse. I am not complaining. Many of my fellow patients are preparing to go home. That is, all of those who have a home.

Appreciating the great happiness your remembrances have brought me, and knowing how our people like to make others happy, I have a suggestion to offer. In making out your Christmas lists be sure to include the men and women of our own profession who are sick and need encouragement. Knowing as well as I do what it means to need it and the joy of receiving it, I earnestly suggest that you write, wire, send cards or anything else you care to to those of our profession whose Christmas must be spent in bed or far away from the former scenes of activity. Among whom are:

Dorothy Antell, 612 West 178th street. (Three years in bed.)
Betty Rutland, 5 Kearsarge avenue, Boston, Mass. (Spine trouble—one year.)

Esther Ingham, Leecompton, Kan. (Breakdown—one year.)
Connie O'Donnell, ex-soldier and vaudeville actor, General Fitzsimmons Hospital, Denver, Colo. (Six months.)

A reader of my column who was formerly a "single woman" in vaudeville writes me that she imagined she was clever until she read my review of her act; then she left the stage, and now has the best husband in the world—a luxurious home and two beautiful children. And that she has forgiven my criticism of her act. She will have to admit that subsequent developments proved that at least in her case it was constructive criticism.

In the public ward of this hospital lies a human derelict who is being treated for the drug habit. He has no visitors, he has no money, but he has a friend. Day and night for the past 11 weeks a yellow creature, (Continued on page 15)

LOEW AT PREMIUM ON ORPHEUM; FAMOUS PLAYERS AGAIN CLIMBS

Dull Week in Stock Market—Technicolor Drops Further to 10—Goldwyn Gets Into New Low Ground—Loew Touted for Advance

The feature of dealings in amusement securities was the reversal of the usual relations of Orpheum and Loew. Orpheum has sold at a premium of from \$2 to \$5 over Loew ever since the issues were listed, but this week for the first time Loew sold at almost \$2 above Orpheum at times and generally maintained a higher value. This situation occurred once before, but lasted only for a few trades. This time it lasted for six consecutive sessions. Orpheum during most of this time was at a brand new low near or below 18, its bottom since its advance from around 15.

The behavior of both stocks appears to hang on dividend rumors. Ticker students take it from Orpheum's movements that the directors will vote against a payment in the near future. The stock has gone off steadily and persistently since it jumped to 28 last month and there has been comparatively heavy selling, the source of which has occasioned the usual guessing. Even the Orpheum preferred is weak. It has sold around \$5 in the few recorded transactions, but of late there has not even been a technical bid upon which to base a calculation of its probable sale value.

Loew Dividend Rumors

The Stock Exchange table giving bid and asked prices daily for stocks in which there has not been any transaction lists Orpheum as "no bid, 90 asked." An asked price is far from a fixed value, the bid price customarily being quoted where a value is sought. Both bid and asked prices of course are theoretical, an actual price being fixed only when a transaction has been consummated. The quotations are merely to indicate an approximate idea of trading ideas, in the absence of a completed trade.

Loew dividend prospects are indefinite. The Wall Street rumor factory in the last few days has been busy with intimations which have crept into the financial columns. What substance is behind these rumors is a matter of guesswork. Sometimes these indirect hints work out, sometimes they don't. The theatrical opinion is at sea. It is admitted that business in the New York Loew houses has been steady and moderately good, but whether the company is in a position to resume payments is another matter. From the behavior of the stock, nothing can be learned. It seems to be blown hither and yon by waves of optimism and pessimism. Late last week the price jumped to 20%, but gradually receded below the 19 level, which appears now to be its established point of resistance.

Famous Advances

Famous returned its advance, interrupted by the closing of the books for the \$2 quarterly dividend Dec. 15. As usual, after the payment there was selling, the stock registering a net loss of 1/2 on its ex-dividend day, after having lost around 2 points at its worst for the day (Friday of last week). It went quiet after this period of readjustment, but on Tuesday took a sudden spurt for a net gain of nearly 3, making a new top at 92 1/2, which is equal to its former peak of 94 1/2, minus the \$2 dividend. Partisans of the issue declare the pool is active again and predict that during the spring advance it will better its former peak of 107. Dealings over the week were extremely moderate.

Goldwyn came in for some pretty severe pressure. It was at a new low of 5 1/2 from Saturday on, with dealings around 4,000 a day early in the week. This flurry revived old stories of the stock being in the hands of more than one faction and the possibility of the groups selling against each other. There was another sale of 100 Griffith at its former low of 2 1/2.

The summary of transactions Dec. 14 to 20, inclusive:—

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L.	3,500	94 1/2	92 1/2	93 1/2	-1 1/2
Do. pfd.	100	97 1/2	97 1/2	97 1/2	0
Goldwyn	900	5 1/2	5 1/2	5 1/2	0
Loew, Inc.	9,100	26 1/2	18 1/2	20 1/2	+1 1/2
Orpheum	800	19 1/2	18 1/2	19 1/2	+1 1/2
Boston sold	25	Orpheum	at 19.		

Friday—					
Fam. Play-L.	1,200	90 1/2	88	90 1/2	- 1/2
Goldwyn	1,000	5 1/2	5 1/2	5 1/2	0
Loew, Inc.	2,600	20 1/2	19 1/2	19 1/2	+ 1/2
Orpheum	300	18 1/2	18	18 1/2	- 1/2
Boston sold	no	Orpheum	at 18 1/2.		
Saturday—					
Fam. Play-L.	200	90 1/2	90 1/2	90 1/2	- 1 1/2
Goldwyn	3,200	5 1/2	5 1/2	5 1/2	- 1/2
Loew, Inc.	2,100	19 1/2	18 1/2	19 1/2	- 1/2
Boston sold	50	Orpheum	at 18 1/2.		
Monday—					
Fam. Play-L.	1,000	91 1/2	89 1/2	89 1/2	- 1/2
Do. pfd.	300	97 1/2	97	97	- 1/2
Goldwyn	4,400	5 1/2	5 1/2	5 1/2	+ 1/2
Loew, Inc.	1,900	19 1/2	18 1/2	18 1/2	- 1/2
Orpheum	400	18 1/2	17 1/2	17 1/2	- 1/2
Boston sold	250	Orpheum	at 17 1/2@17 1/4.		
Tuesday—					
Fam. Play-L.	1,400	92 1/2	89 1/2	92 1/2	+ 2 1/2
Do. pfd.	300	98	98	98	+ 1/2
Goldwyn	900	5 1/2	5 1/2	5 1/2	+ 1/2
Loew, Inc.	400	19 1/2	18 1/2	19 1/2	+ 1/2
Orpheum	500	17 1/2	17 1/2	17 1/2	- 1/2
Boston sold	100	Orpheum	at 17 1/2@17 1/4.		
Wednesday—					
Fam. Play-L.	500	91 1/2	90 1/2	91 1/2	- 1
Goldwyn	3,100	5 1/2	5 1/2	5 1/2	- 1/2
Loew, Inc.	1,700	19 1/2	18 1/2	19 1/2	+ 1/2
Orpheum	200	18 1/2	17 1/2	17 1/2	- 1/2
Thursday—					
No sale.					
Friday—					
No sale.					
Saturday—					
No sale.					
Monday—					
Technical, w. l.	100	10	10	10	- 3
D. W. Griffith.	100	2 1/2	2 1/2	2 1/2	- 1/2
Wednesday—					
No sale.					
*Ex. div.					

THE CURB
Sales High Low Last Chg.

UNIT REDUCING

Reid's "Funmakers" Scaling to \$3,000 Weekly Overhead

Jack Reid's "Funmakers" will be recast before reopening next week at Fall River, Mass., on the Shubert circuit. The new line-up is expected to reduce the weekly overhead to about \$3,000. The present overhead is about \$5,000 weekly, including salaries and extras.

Principal members of the present cast who will hold over are De Wolf Sisters, Alfred Latell, Eddie Clark and the Tomas Troupe. An entire new chorus will be engaged.

"The Funmakers" has been reported as closing, but the producer was induced to continue with a reduced salary list. The unit is laying off this week.

HARRY SINGER COAST REP.
Chicago, Dec. 20.

Harry Singer will be in charge of the coast office for the Western Vaudeville Managers' Association when the association extends its bookings that far westward.

It will be in addition to Mr. Singer's present post of directing the two Orpheum, Jr., theatres in San Francisco and Los Angeles.



E. K. NADEL OBJECTS

To being confused with another person by the same name whose wife reported him missing last week, through the daily newspapers. "E. K." says there are three reasons why it could not possibly refer to him. In the first place the producing department of the Pat Casey Agency could not spare him at this time; in the second place, Paul Gerard Smith wouldn't give him a leave of absence, and, in the third place, he is not married in the first place.



CAMBRIA DAILY LEADER, ENG.
Aug. 15th, 1922
CHARLES ALTHOFF
comes from "across the pond." Judging from the quality of his work and the warmth of its reception, he should stay in this country for a long time. One cannot describe his turn; it must be seen.

Direction
WILLIAM MORRIS, England
EDW. S. KELLER, America

PROTECTING AUTHORS TO PROTECT HOUSES

V. M. P. A. Decides Act Must Settle—Can't Use Unauthorized Material

Major William Donovan of the Vaudeville Managers' Protective Association, in arbitrating a two years' royalty claim by Andy Rice, the vaudeville author, against Cook and Vernon, decided for Rice and made a few remarks about all acts that pay royalty for special material.

The arbitrator stated that the V. M. P. A. office is anything but a collection agency for authors' royalties, but for their own protection each theatre becomes liable under the copyright law. If an act continues using unauthorized material without paying royalty thereon, the theatre in which they present the act becomes equally liable to the extent of \$50 per day damages.

Cook and Vernon agreed to settle with the author.

MOLLIE FULLER'S ACT OPENS

The act for Mollie Fuller, written by Blanche Merrill, opened Monday at Paterson, N. J., for its break in. It was reported as a decided success, with Miss Fuller very happy upon her return to the stage.

Mollie Fuller, who is blind, is reappearing in vaudeville in an especially constructed playlet, adapted to her infirmity.

LIBEL CHARGE
Gallagher and Shean Intend Suing Bryan Foy

Ed Gallagher and Al Shean sued last week for a second time by Bryan Foy, this time asking \$25,000 as his share of the royalties alleged due on the "Mister Gallagher and Mister Shean" song, have instructed Tobias A. Keppler, their attorney, to bring a counter action against Foy for malicious prosecution and libel. Keppler states that papers cannot be served on Foy because of the latter's absence on the coast, where he is engaged in writing film scenarios.

Foy claims he collaborated, on the song and wants one-third of the \$75,000 it is estimated to have earned in sheet music and record and roll royalties. Keppler states that although Judge Knox dismissed the application for an injunction in the U. S. District Court, in the first action, Aug. 10, Foy has been circulating the report he collaborated on the song. Later Foy withdrew his suit.

Gallagher and Shean generally deny all allegations in this new suit.

ORPHEUM'S THIRD ACT

Engages Monks, Formerly on Shubert Time

The Orpheum circuit has signed "Max and Moritz," the monks that played several weeks with the Shubert vaudeville units, acting as "strengtheners" for the shows. The act will open Sunday, Dec. 24, at the Palace, Chicago.

Negotiations for the services of the act have been in progress for several weeks, although denied by all concerned following Variety's story of two weeks ago.

The signing of "Max and Moritz" makes three former Shubert turns that have since played for the Orpheum. The other two are Irene Castle and Adele Rowland.

LOEW'S CONCESSION FOR BAND

The Loew Circuit has agreed to allow the Alex Hyde Band, which is playing full week stands on the Loew Circuit, using the "Paul Whiteman presents" billing, the privilege of booking social and dance engagements after theatre hours.

The "territorial clause" in the Loew contracts would prevent the musicians from doing this unless receiving special permission from J. H. Lubin, the Loew booking chief.

The Hyde musicians are the only orchestra under Paul Whiteman's direction that have played vaudeville. Whiteman's only personal vaudeville appearance has been for the Keith office.

REGAYS' CHILD IN HOME

By court order the eight-year-old daughter Catherine of Pearl Regay and John Regay will be placed in a Catholic institution up-State with permission to the parents to see the child whenever they choose. The former, in private life John Yager (Regay reversed), instituted a Supreme Court action against his former wife to secure custody of the child on the ground the mother is incapable of properly caring for it. Justice Van Sicken compromised.

Miss Regay's sister, of McCormick and Regay, testified for the defendant.

The Regays were divorced in Chicago, May, 1920, he charging desertion. Later that year Miss Regay married Ward de Wolf, dancer. They now live in Beechhurst.

"FACTS AND FIGURES" CLOSING

"Facts and Figures," one of Weber & Friedlander's Shubert unit shows, closes tomorrow (Saturday) at Keeney's, Newark, N. J. It is the second of the four units Weber & Friedlander started the season with.

"Stepping Around" and "Main Street Follies" are the remaining two of the firm's shows playing Shubert vaudeville.

ROSE'S MIDGETS BOOKED

Like Rose's troupe of foreign midgets, which played Loew's Metropolitan, Brooklyn, last week, have been given 12 weeks on the Loew circuit, covering the remainder of the circuit in the east.

The act starts its tour next week at Loew's Victoria, Harlem.

TWO-FOR-ONE SYSTEM WITH BANDS AND ACTS

Vaudeville Bookings Take Advantage of Prevailing Condition

The "two-for-one" system has entered the booking field. The practice of having an act double into a band or musical turn is now being used by most of the big and small-time vaudeville bookers.

The numerous bands playing the vaudeville bills make it easy for the booking men to use an act that has appeared on the bill ahead of the band—preferably a comedy turn—having the act "walk in" on the musicians for some clowning or to sing a number.

The practice became popular following the development of "The Wager," from an ad lib. bit into a genuine comedy wow. That act is a travesty on the turn of Owen McGivney, the protean actor, by several artists on the same bill. They are booked intact.

If the craze continues considerable rearranging of bills will be necessary.

AUDIENCE RECORDS

New Stunt Tried by Frisco in Frisco

San Francisco, Dec. 20.

A special stunt was offered at the Orpheum last Thursday night when Signor Frisco on the bill announced that after the final act he would make records of voices by persons from audience.

The entire house remained and some records were made and played immediately after.

The event created quite some interest and Frisco announced he will include that feature in his act in the future.

LINTON BROS.' FATHER KILLED

Denver, Dec. 20.

Charles Linton, the U. S. Mint guard, who was killed Monday during a raid on the mint by hold-up men, was the father of Harry and Tom Linton, both vaudeville performers of years' standing.

Mr. Linton was closing the door of an auto truck which was in process of being loaded and which was to transport a large shipment of money from the mint to a bank, when an automobile drew up to the door of the mint and three men leaped out, opening fire with sawed off shotguns, a fourth man remaining in the car. Mr. Linton dropped at the first volley and died two hours later.

The highwaymen got away with \$200,000 and had not been caught up to Wednesday.

SABINI FRACTURES LEG

Frank Sabini (Frank and Teddie Sabini) fractured a bone in his right foot Monday night in performing his wing dance and had to cancel the week. The Sabinis were showing their new act, written by Paul Gerard Smith. An X-ray has become necessary and Sabini is confined home under doctor's care.

Murray and Maddox played in their stead the balance of the week.

James Gallagher Loses Two Fingers
Chicago, Dec. 20.

James Gallagher, formerly of the Dancing Gallaghers in vaudeville, who is now associated in an auto shop on Upper Michigan avenue, was shot by some hunter unknown and lost two fingers.

Gallagher was changing a tire, had just finished, and started to smoke his cigar when the shot nipped off two fingers.

Anna Held, Jr., Has Returned

Liane Carrera (Anna Held, Jr.) has returned from Paris. She is a candidate for the forthcoming Winter Garden show, dickering over terms with the management this week.

Hussey, Extra Attraction

Jimmy Hussey extra attraction with "Plenty of Pep" at the Garrick Chicago, last week remains with the show for the next two weeks. Hussey is receiving \$1,500 weekly.

SPIEGEL'S COMPLICATED AFFAIRS REACH BANKRUPTCY COURTS

Thousands of Shares Pledged as Collateral of Doubtful Value—Spiegel Reported in Connecticut Sanitarium and Insanity Alleged

The complicated business affairs of Max Spiegel, which have occupied Broadway attention throughout the week, through the many reports concerning them, take in many show people among the 124 creditors of the managers, whose liabilities total over \$1,000,000 with assets unknown. A receivership petition in involuntary bankruptcy, filed Tuesday before U. S. District Court Judge Julian W. Mack, lists the liabilities at \$750,000, and assets at \$300,000. The petitioners are Morris C. Rosenbaum, claiming \$20,000; Edwin Monett \$8,000, and Charles Mohr \$2,223.

Spiegel is said to be in a sanitarium near Stamford, Conn., and is alleged to be insane, but reports do not agree on the insanity plea. It is said that such a plea in another state could prevent questioning of Spiegel regarding his financial transactions.

Among the latter is reported the doubtful value of 3,250 shares of stock in a theatrical enterprise, pledged by Spiegel as collateral for loans or sold outright. The question of value is said to arise through the doubt existing whether the stock held by the buyers or lenders upon it is the genuine stock of the actual theatrical enterprise represented.

Sol Brill and E. B. Hynes were appointed receivers by Judge Mack, under \$25,000 bonds each. Brill is interested in the Spiegel mess to the extent of \$20,000. He is a showman and was formerly of Moss (B. S.) & Brill, Hynes, the co-receiver, is an attorney.

The Columbia Bank, New York, is said to be a creditor of \$100,000, secured by collateral. Other creditors are:

Spiegel's wife, the daughter of the late Mitchell H. Mark, is also in a sanitarium, placed there, it is said, by her husband some months ago. At the time she was reported by Spiegel as suffering from melancholia. The Mitchell Mark estate is reported greatly concerned in the Spiegel operations. Mitchell Mark's brother, Moe Mark, is president of the Mark-Strand theatrical enterprises.

Spiegel is said to have been active in the operations of the Mark-Strand Enterprises, also the Mitchell H. Mark Realty Co. Theatres controlled by both corporations, all playing pictures, are the Strands of New York (Broadway), Brooklyn, Albany, Hartford and Schenectady, the latter lately opening.

Spiegel's system, it is said, in borrowing on the stock certificates from banks and private bankers was to redeem the stock as the notes fell due, pledging the stock for another loan in the same place or placing it elsewhere. His failure to follow up the system recently is reported to have led to the question of the value of the stock certificates. The common stock pledged has a market value of \$125 per share. That accounts for the number of bankers among the creditors.

A creditors' meeting at the Hotel Pennsylvania Monday decided for the petitioning the following day for the appointment of a receiver for the purpose of conserving assets and protecting their interests. While Spiegel is an officer and director in a number of corporations, the assets are believed to have been considerably reduced by the showman's various ventures. He is estimated to have lost \$50,000 on the flop Nora Bayes' "Queen o' Hearts" show. His two Shubert units, "Success" and "Plenty of Pep," are liabilities. He is president of the Adeline Amusement Corp.; president of the Allentown Theatre Co., Inc.; president and director of the Hartford Grand Theatre; vice-president and director in the Mark-Spiegel Realty Corp.; director of the Mitchell H. Mark Realty Corp.; president and director of the Sheridan Theatre Co.

Spiegel was at first reported as seriously ill with pneumonia. Later it was said he was ill at home with no one permitted to see him. Following that it was stated Spiegel had become insane and was in an institution, outside the State. Con-

nected with that report was another report spread by creditors that the insanity statement was believed to be a subterfuge to prevent close questioning or force extradition proceedings if the creditors desired to bring Spiegel back to New York, following the bankruptcy proceeding that was then foreseen.

For years Spiegel appeared content to dabble in burlesque productions. Some years ago he became interested in the picture field and through this grew to know Mitchell Mark, with his marriage to Mark's daughter subsequent. Last summer Spiegel switched his burlesque allegiance to Shubert vaudeville and about the same time obtained a lease upon the Cohan theatre, New York, in which lease Joe Lebling is said to have joined. Late last week Lebling was trying to adjust Spiegel's affairs, particularly when it was rumored a trust company on Broadway had seized the bank balance then held in Spiegel's name, applying it to a loan.

In recent years Spiegel had been reported living at a costly rate annually. His associates believed he was making plenty of money and secured that impression mostly through his expensive mode of living.

Edwin M. Outterbourg, of Outterbourg, Steindler & Houston, counsel for the petitioning creditors issued the following statement: "His (Spiegel's) affairs are in a chaotic state at present, due to his having been committed to a sanitarium by order of the Probate Court of Stamford, Conn., last week, as an insane person. Whether or not he is in fact insane is a matter which may be tested later. Among the alienists who have passed upon his condition, and who have found that he should be in a sanitarium, are Drs. Graeme Hammond, and Carlos F. MacDonald."

Burlington, Vt., Dec. 20.

A motion was made Saturday at the special term of Supreme court held by Justice J. C. Crasner in the city hall in Plattsburg, N. Y., to continue the temporary injunctions pending in the action of Frederick F. Proctor of the Proctor vaudeville circuit against Max

Spiegel, manager of another chain of theatres. The parties own theatres in Schenectady, which adjoin each other. The motion was granted pending the trial of the action, which will take place at the Schenectady term in January.

Spiegel is connected with the Mark Strand theatres, located in several cities in the east. The contention is over a brick wall separating the two Schenectady theatres. A portion of the wall already has been taken down and the injunction was applied to restrain the defendant from removing the rest of the wall. It is claimed that through the removal of the wall an open arcade is formed between the buildings so that crowds passing through the arcade are now directed to either theatre, instead of only to the one of the plaintiff. The defendant has another entrance to his theatre, (Strand). It opened about two weeks ago.

Judge Daniel Naylor and Chetfield T. Bates of Schenectady appeared for Proctor, and Maurice B. Flinn appeared for Spiegel.

NORA BAYES HURT

St. Louis, Dec. 20.

Nora Bayes and Dudley Wilkinson, her pianist, were painfully injured early Friday morning (4 a.m.) in an automobile accident. She and Wilkinson were returning from a party given by a St. Louis family, when the machine owned by Julius Walsh Jr., in which she and Dudley were in, collided with a milk truck.

The machine was demolished, and Miss Bayes was thrown through the windshield. An ambulance was summoned, and at a hospital she had eight stitches taken in the side of her head. Two fingers on the right hand of Dudley Wilkinson were nearly severed.

Miss Bayes finished her engagement at the Empress, singing three songs instead of the usual six. Wilkinson managed at the piano with the aid of the orchestra.

"BUSTER" JOHNSON'S ACT

"Buster" Johnson is reported rehearsing a dancing act with a feminine partner who is not his wife, Peggy Marsh.

Mr. Johnson and Miss Marsh received extensive publicity some months ago through Johnson being shot while he and his wife were at the Jack Clifford camp in the Adirondacks.

Miss Marsh is reported having gone abroad.



TOM MARTELLE

Playing the leading role in "The Fascinating Widow" with the representative stock companies throughout the country and establishing new records everywhere.

FOUGHT OFF ROBBER

James Travers Breaks Leg in Tussle with Stick-Up Man

James Travers, assistant manager of Proctor's Fifth Avenue, was held up Monday night at the corner of 28th street and Seventh avenue. The manager and his wife were returning home after the night performance when he was accosted by the "stick-up" man, who presented a gun and demanded Travers' belongings.

The latter began fumbling at his diamond tie-pin as though to unloose it, but surprised the hold-up man by planting a punch on his jaw and struggling with him. The two wrestled around, with Travers falling and breaking his leg during the melee.

The screams of Mrs. Travers frightened the robber, who dropped his gun and ran. Travers, dragging his maimed leg after him, pursued him for a short distance and then fell. He will be laid up for months. The hold-up man escaped.

Academy, Charlotte, Burned

Charlotte, N. C., Dec. 20.

The Academy of Music, booked by Jules Delmar, of the Keith office, was partially destroyed by fire here, Sunday morning at 3.

The theatre is situated in a theatre and office building, which also suffered severely from the blaze. The house is a split week, and will be closed for some time, necessitating a three-day lay off on the Keith's southern route, until another town is lined up.

BUCKNER GOES AGAIN; TWO YEARS THIS TIME

Progressive Selling Cabaret Producer Pleaded Guilty—Mania for Money

Pleading guilty to second degree attempted grand larceny, Arthur P. Buckner, the cabaret producer, was sentenced by Judge Rosalsky in the Court of General Sessions to two years' imprisonment in Sing Sing. Buckner was held in \$10,000 bail in the Tombs awaiting trial on three indictments. Efforts to reduce the bail to \$3,000 proved unsuccessful in view of the prisoner's past criminal record.

Buckner's method in securing investors of percentage interest partnerships was selling more than four quarter-interests in any one of his theatrical enterprises. He sold as many as eight quarter-interests in one company, all of which had the Buckner name prominent in the corporate title. He ran afoul of the New York authorities through an advertisement in a metropolitan daily for new investors.

Buckner is estimated to have duped about a score of such people to the extent of \$500 to \$1,000 each. The practical working out of the sentence totals only 11½ months, deducting the 4½ spent in the Tombs and eight off for good behavior.

Buckner's mania for money, however gotten, secured his previous sentences of one year each in federal penitentiaries South and West.

While in the Tombs, New York, awaiting trial Buckner sent appeals, generally by letters, securing names weekly from Variety, for contributions toward what he stated was a fund for bail for \$3,000, if he could secure a reduction from the \$10,000 bail set, although his application was refused. It was estimated he procured between \$500 and \$1,000 in that manner.

Twice weekly or more often he wrote Variety, asking his appeal be published. Buckner was finally informed it would only be published on the understanding all moneys collected be turned over to his attorney. Thereupon he induced a religious visitor to the Tombs to call upon Variety and tell it he had no longer an attorney. That same day the attorney for Buckner made application to have a commission appointed to pass upon his sanity. They pronounced him sane.

Buckner's religious adviser was informed at Variety's office as to Buckner, and it was suggested he tell Buckner no money received through any publicity in Variety could be diverted to other than legal use and would have to go to his attorney. After that Buckner was not again heard from.

Coming from an estimable family in the Northwest, Buckner started in vaudeville as a daring bicycle trick rider. Later he commenced his production career and boasted that money came to him so easy from that source he could not refrain from taking it. When leaving New York for Atlanta under a sentence of a year, Buckner offered to wager that before his term expired he would have the warden of the prison interested in some scheme to be devised by him while in jail. It is said he did have an officer of the prison about to invest with him just before his release, but that Buckner spoiled it through becoming involved in another "jam" that led at the time to the promoter writing to Washington.

Writing under date of Dec. 17 from the Tombs, Buckner again asked publication of his letter, part of which is quoted: "Feel so badly can hardly write, sick in bed two days. On plea of guilty attempted grand larceny second degree, covering three charges grand in the first (I didn't steal anyone's money), understand things were fixed. Advised not to talk in court."

Buckner continues in typical fashion with a plea to showpeople to petition for a reduction of the sentence, even to the extent of writing out a form letter, concluding "If anyone cares to and will send me a few dollars care of Sing Sing (Ossining), New York, (only a loan) it will sure be appreciated and enable me to get little necessary things while there, making my ordeal much easier. . . . Maybe you (Variety) will start a subscription for me."

IN AND OUT

Bard and Pearl stepped into the "Whirl of New York" Shubert unit at the Harlem opera house Monday, replacing Roy Cummings, out through illness.



TO BERT LEVY,
FROM HIS FRIEND P. T. RICHARDS,
PHILADELPHIA NORTH AMERICAN.

BERT LEVY'S 83rd "KIDDIES' STORY HOUR"

"Saturday morning (Dec. 9), at Keith's Riverside, Bert Levy gave his eighty-third 'Kiddies' Story Hour' to an overpacked house. Both Mr. E. F. Albee and J. J. Murdoch left their busy desks to attend, and watched with evident delight, the keen enjoyment of the little ones. Mrs. William Randolph Hearst occupied a box and acted as hostess. Father Currie, the beloved rector of the Catholic children of the neighborhood, also attended, bringing with him one thousand of his charges. The affair was the biggest event the Riverside has ever known."—THE NEW YORK AMERICAN.

AGENTS WILL BE DROPPED OUT BY CHICAGO'S ASSOCIATION

Number of Artists' Representatives May Be Reduced to 10 From Present 22—Notice March 1—Leave June 1—Thoroughness of Investigation of Unfitness

Chicago, Dec. 20.

The elimination of certain artists' representatives (agents) now doing business with the Western Vaudeville Managers' Association, looking to a reduction of the number of agents from twenty-one, as at present, to possibly as few as ten, is moving along slowly, but definite steps are in progress which assure ultimate accomplishment of the object of C. E. Bray, head of the association.

The last sixty days have been spent in going over the acts of the various artists' representatives with a view of determining the value to the association of each and every agent. This work is being done so thoroughly it is evident the reduction of the number of agents is to be handled on a strict business basis and without regard to personal affiliations.

The work of the various artists' representatives is being studied with a view of ascertaining practical knowledge of their workings. Among the matters deemed important are:

1. The amount of new material brought to the mid-west by the agents.
2. The relations of the agents with producers of new material.
3. The influence of the agents with the acts on their lists, especially regarding accepting cuts where it is necessary to place the acts at smaller money than the accepted salary and accepting longer railroad jumps than generally expected in connection with a route.
4. The conduct of the detail business of the office, as regards activities day and night and probable speed in accomplishing what may be asked of the agent.

Those who have insight into the tabulated reports which have been prepared intimate that some surprising results are being encountered. For instance, some of the comparatively new agents are showing up better than some which have been in the field for years and some of the agencies which have been looked upon as of minor importance are making a better showing than others which have been viewed as well established in the field.

The plan of the association will not work a hardship on any of the agents who may fail to meet the tests set forth, as the plan at present is to serve notice on those no longer wanted on March 1 that their services will be dispensed with June 1, 1923. The determination of the association to go after all the business in its territory requires the putting of the artists' representatives' activities on a strict business basis, it is said, and the progress to date has been marked by a cool and calculating thoroughness, rather than by any attempt at haste.

UNIT CLAIM ADJUSTED

Chicago, Dec. 20.

Mabel Shearer's claim against the Finkelstein & Rubin unit, now known as the Marx Brothers show, was adjusted by Mayer C. Goldman, a New York attorney, and the costumes which Miss Shearer had rented to James O'Neill and Clarence Morganstern were purchased outright by Marx Brothers and Kranz & White, the present controllers of the company.

It is understood that O'Neill and Morganstern still retain a 60 per cent. interest in the organization and have signed an agreement to pay all outstanding indebtedness, which will give the new management a chance.

Rath Bros. "Farmed" to Orpheum
Rath Brothers leave the "Music Box Revue" Dec. 30, opening on the Orpheum circuit. The booking is through an arrangement between Sam H. Harris and the Orpheum circuit, the latter taking over the unexpired term of the Rath Brothers' contract with Sam H. Harris.

KLEIN'S "PLUM"

Lands Central for Hoffman Show Xmas Week

Arthur Klein's "Hello Everybody" will make its metropolitan debut at the Central, New York, Xmas week, Dec. 25. The Gertrude Hoffman unit gets the "plum" date from the Butler Estate unit, "Echos of Broadway," which was originally booked for the Central and has been laying off three weeks.

"Hello Everybody," according to the producer, was being kept out of New York with the intention of landing in a legitimate house on Broadway for a local run. The Central booking will not change these plans, according to Arthur Klein.

The Dec. 25 date at the house was looked upon as one of the "softest" weeks of the season. Mr. Klein is the booking manager of the Shubert Advanced Vaudeville circuit.

SHEEDY-FAY AT ARLINGTON

The Sheedy office will book 10 acts of vaudeville and a local "Follies" into the Arlington, Boston, at 10-20-30, beginning next week. This marks the invasion of Boston by the Sheedy-Fay combination with a pop vaudeville policy.

The Arlington, formerly the old Castle Square, is a large capacity house belonging to Harry Prazee that has housed about every kind of attraction extant during its career. Lately the house has been playing traveling attractions.

It is reported that a profit-sharing leasing arrangement between the three principals is the understanding with which the house is going on the Sheedy books.

"Hayseed" as Vaudeville Act

"Hayseed" is coming to vaudeville. Rose & Curtis are to produce it. Harry C. Greene originally wrote the piece for them under that title, but when Ray Goetz came along with a legitimate production with the same title, they were forced to postpone their vaudeville production. "Hayseed" was renamed "Our Nell" and taken over by Davidow & LeMaire, presented legitimately on the Bayes Roof.

PASSPART'S ORPHEUM-BECK SUITS SOON DUE

\$600,000 Damages Asked—Motion Denied to Join Causes

William L. Passpart, who is suing Martin Beck and the Orpheum Theatre & Realty Co., Inc., in two New York Supreme Court suits for \$300,000 damages each, was denied his motion to consolidate both causes. Passpart, European representative for the Orpheum circuit since 1905 on a 5 per cent. basis of all acts' salaries signed abroad for the Orpheum circuit, alleges a breach of contract through summary dismissal in December, 1914. He alleges he earned an annual income of upward \$15,000.

Passpart's suits were started in 1920, the Beck action, a few months before the one against the Orpheum. In the former, he alleges Beck employed him. In the latter the Orpheum corporation is mentioned as his employer. Beck's suit carries with it, in addition to the general denial, a counter-claim for \$5,269.34, alleged overpaid to Passpart.

Passpart recently returned to New York from Berlin. His actions will not be reached for trial before February or March next.

JOE ERBER WITH ASS'N.

Chicago, Dec. 20.

Joe Erber has been selected to manage the branch office of the Western Vaudeville Managers' Association, to be opened at St. Louis.

Harry Miller has been named as field man for the association and assumed his new duties last week.

SAM THALL BETTER

Chicago, Dec. 20.

Sam Thall, traffic director for the Orpheum and Western Vaudeville Association, is on the way to recovery from his recent automobile accident. There were 28 stitches taken in Thall's head, with a scar running from his left eye almost to his ear.

REED AND TUCKER SEPARATE

Chicago, Dec. 20.

The vaudeville act of Reed and Tucker broke up at Fort Worth, Texas, according to reports which reach Chicago.



ACT DIDN'T SIGN; TOLD IT MUST PLAY

Contested Case in Chicago Over "Assn. Time"—Agent Not Authorized

Chicago, Dec. 20.

Eldridge, Barlow and Eldridge have placed a case in the hands of attorneys, Fred Lowenthal and Harry Munns, in which the Western Vaudeville Managers' Association may seek liquidated damages from the act on the ground that Bert Cortelyou signed contracts with Andy Talbott, booker, for the appearance of the turn at the Majestic, Milwaukee, last week.

Eldridge, Barlow and Eldridge say that they never gave Cortelyou or anyone else authority to sign their names to a contract for association time and that they were "penciled in" means nothing to them. They insist that the threatened legal proceedings arose through their attitude in regard to association time which they refused when offered less salary than asked, after making two try-outs at a very low salary for Sam Kahl.

It seems that Charles E. Hodki stepped in at the psychological moment and the act was offered four weeks of Pantages time, which it accepted. Talbott insisted on the Milwaukee date being played and when C. Eldridge, manager of the act, refused, in saucy words, the booker is said by the act to have muttered: "I'll make you eat those words."

WINKLER RESIGNING

Leaving Office as President of Chicago's Musical Union

Chicago, Dec. 20.

Joe F. Winkler will retire next month from the presidency of the Chicago Federation of Musicians after 18 years in that office. He has been active in the interests of unionizing music for a quarter of a century.

The musicians' union when Winkler became president had 1,800 members. Due largely to Winkler's efforts, the membership has increased to 4,500 and includes every professional orchestra and practically every professional instrumentalist in the city. The average income of musicians in Chicago has tripled in that time.

Winkler also is a member of the national executive board of the American Federation of Musicians, which position he has held for seven years.

Several years ago he organized the Musicians' Club with a beginning fund of \$27,000. The property and fund of the club now is valued at \$400,000.

HIRSCH TRIAL

Opened Wednesday at Mineola—Closed Thursday or Friday

The prosecution in the indictment against Hazel Hirsch for first degree assault upon her husband, Wallie Hirsch, in Freeport, L. I., last summer, presented its case Wednesday. About eight witnesses testified.

The defense was expected to take up most of Thursday with its 10 witnesses, when the jury would be given the case.

Hirsch was shot in the mouth by his wife, the prosecution sought to establish. It was expected the defendant would plead self-defense.

Among the witnesses Wednesday was the policeman who took Wallie Hirsch into custody following the shooting. The policeman stated he had asked Hirsch who shot him, and Hirsch replied, "A tall man." "What was his name?" the policeman inquired. "Luke McGuilke" answered Hirsch.

Another of the prosecutions' witnesses was a colored chauffeur, Joe Quash. During his testimony the district attorney asked him how he felt, and Quash answered, "I'm a nervous wreck and hope I don't have to work tonight."

"RITZ GIRLS" MAY GO BACK

The "Ritz Girls of 19 and 22" are undergoing reorganization and is slated to return to the Shubert Vaudeville circuit as a unit within a couple of weeks. "Ritz Girls" left the Shubert circuit three weeks ago, wildcatting for a week or so in the middle west on "nights."

Low Fields operated the "Ritz Girls" in association with Henry Sofranski.

A UNIQUE EXPERIENCE

Although previously associated with "Janet of France" for three years, Charles W. Hamp got his first glimpse of her work from "out front" while he was playing at the Royal last week. Mr. Hamp had just returned from a visit with his family in California and "caught" his substitute, before re-opening with the act this week.

PICKETING PAN

Independent Agents Ass'n. of Chicago Watching Its Members

Chicago, Dec. 20.

The Independent agents of Chicago, who recently formed an association to fight the local Pantages officers, have elected the following officers:

Sam Roberts, president; Sidney Schallman, secretary; Louis Holleb, treasurer; Henry Santry, chairman of social committee. The arbitration board consists of Sam Roberts, chairman; Earl Girdeller, Jack Pine, Eddie Morris and Elmer Jerome.

One of the matters taken up at the last meeting was a banquet, which will be given to Sam Kramer, who is resigning as president and will shortly leave Chicago for a trip to Honolulu. The banquet will be held Dec. 28 at the Randolph hotel.

The association continues in its position of boycotting the local Pantages office. It has established a system of picketing which will enable the association to know whether or not any of its members are violating the restrictions in existence against visiting or telephoning to the Chicago Pantages office.

COLORED ACTOR DISCHARGED

Magistrate Sweetser in the Washington Heights Court, discharged Jules Foxworth, colored actor, who was arrested in Syracuse, on a New York warrant, on the charge of felonious assault. His brother, George Foxworth was complainant, but the defendant protested his innocence in court.

Kendler & Goldstein, counsel for the defense, argued it was a brotherly difference, and although the plaintiff was in court the judge dismissed the case.

Jules Foxworth, immediately after his dismissal, left for Chicago, to resume a tour with his wife.

JACK POTSDAM'S SIGHT

Jack Potsdam, the vaudeville agent who has been blind for several months, may have his sight restored.

An operation for cataracts is reported successful and early this week he was able to see with one eye through a testing device used by physicians.

MENLO MOORE IN MAINE

Menlo Moore, who was recently operated on for stomach trouble and was returned to the hospital after several weeks at home, left for the Maine woods last week. He will remain there all winter in the company of two guides, having taken a cabin in the snow country.

Boro Park Stopping Units

The Shubert units will not play the Boro Park, Brooklyn, after Jan. 7. Next week the Marx Bros. unit is there and the final week sees "The Whirl of New York." The house will then revert to a straight picture policy with a change of feature either twice or three times weekly.

The units have been playing this house the last half of each week splitting with the Astoria (L. I.) because of the steadily falling receipts on the last half of the week with the units, the house management called off future booking with the Shuberts.



MARGUERITE

JOHN

MacCARTON and MORRONE "WHIRLWIND AND APACHE DANCERS"

This Week (Dec. 18), B. F. Keith's Colonial, New York
Next Week (Dec. 25), B. F. Keith's Alhambra, New York
Week of (Jan. 1), B. F. Keith's Royal, New York
Week of (Jan. 8), B. F. Keith's Riverside, New York
Direction FRANK DONNELLY, NORMAN JEFFRIES OFFICE

BURLESQUE REVIEWS

AMERICAN GIRLS

(Columbia Wheel)

Dora Murphy.....Hilda Leroy
Harry Sheehan.....Chas. Raymond
Nora Reilly.....Rose Hemley
Charlie McKenna.....Jimmie Hazard
Pat McKenna.....James Lee
Mrs. Pat McKenna.....Alma Bauer
Mina Reilly.....Dan Coleman
Mrs. Dan Reilly.....Jeanette Buckley
Jack Doyle.....Billy Rector
Dr. Plantem Undertaker.....Eddie Van
Pierre Le Duc.....Jack Spellman

Dan Coleman's "American Girls" is a likable burlesque show. It has a good deal of production class and first-rate comedy value. Turning toward the burlesque style of a former day, with plenty of noise and roughhouse, but always effective and always pulling the laughs. All the fun centers in Coleman, and nobody else has much of a chance, but the chief comic has a suave and moderately quiet method that saves him from seeming to monopolize the stage.

The surrounding company is adequate without achieving any individual eminence. It's a well-balanced organization depending upon teamwork surrounding Coleman. The bits are mostly fresh adaptations of familiar material, but the new twists give them quality. The woman policeman with a badge on her garter seems an original angle and is worked for an extended bit full of laughs, and worked without any noise. Other bits deliberately introduce uproar and knockabout, such as the Irish reel bit and the safe table stuff, but this time the table is set in a country club lawn for new atmosphere. So it goes. The old stuff is brightened by novel incidentals.

The show has settings of excellent taste and is full of sprightly costumes. Most of the outfits are new and the full-stage sets look new as well, but some of the material probably has done service before. Coleman features the song "Doublin' Back to Dublin," and does an encore in "one" before a Pulman car drop conspicuously labeled "The Marion Special," apparently a purchase from Dave Marion, who comes to the Columbia next week. The comedy frameup hangs on the scheme of two Irishmen, partners, but peppery, fighting rivals, in itself a return to a familiar scheme of other times in burlesque. James Lee plays the second Irishman, a mild type of character type mostly useful for feeding and having little of his own.

Although there are five or six other men in the company, none of them does any comedy. Charles Raymond plays the wise-guy straight and the others merely fill in for bits and make up a male quartet for the shortest of specialties. They would have been welcome in more singing numbers. Jimmie Hazard and Jack Spellman put over a neat dancing turn and Hazard's stepping is introduced from time to time either alone or in combination with one or the other of the women.

Of the four principal women only one was the singing and dancing type of burlesque good fellow. She was Hilda Leroy, an agreeable figure in tights and a lively number leader, with a sensational high kick and a jolly way of handling numbers. She carried the dancing responsibility for the feminine division, and the show was rather (Continued on page 19)

SINGER WITH FINNEY'S SHOW

Jack Singer has been engaged by Charles Waldron to take charge of the Frank Finney Show (Columbia) for the next three weeks. Singer joins it in Chicago the latter part of this week.

George Belfrage, manager of the Finney show, will retire for a rest. Anna Propp and the All-American Trio were added to the Finney cast this week.

Duquesne Opening for Mutual

Pittsburgh, Dec. 20. The Duquesne will revert to the policy begun earlier in the season, beginning next week, by presenting Mutual wheel burlesque. Opening attraction will be "The Bandbox Revue."

The Duquesne stock closes this week, and is presenting "The Rosary" as its final bill.

Dressing Room Dispute

Walter Brown, comedian, with Ed Daley's "Broadway Brevities" (Columbia), stepped out of the show Monday in Montreal, following a dispute over the matter of dressing rooms.

Mutual's New Year's Eve Shows

Every Mutual wheel house on the circuit will give an extra performance shortly after midnight Monday, Jan. 1, 1923.

BURLESQUE ROUTES

WILL BE FOUND ON PAGE
Twenty-nine in This Issue

LONDON GAYETY GIRLS

(MUTUAL BURLESQUE)

Mike Hardin.....Bennie Small
Hess Chatter.....Ed Welch
George Brown.....Harry Francis
Jack Waite.....Jack Wolf
Margaret Harder.....Dolly Webb
V. Chatter.....Clara Gray
Dora Brown.....Jeanette Buckley
Baahful Betty.....Sue Milford

"London Gayety Girls" is presented by Griff Williams, Inc., and it's at the Olympia this week. Composed of a collection of threadbare gags, stupid attempts at humor, half-baked bits and talentless specialties in the main, the show just drags itself out for the conventional two and a half hours or so of running time.

When these Mutual shows are bad it's remarkable how bad they can be, although "London Gayety Girls" isn't the worst. It ranks as a mediocre entertainment—and the word entertainment is quite complimentary when used in relation to it. The "Mischievous Makers" and one or two others were considerably worse than the "London Gayety Girls," so the latter, while making a hard fight for the bad honors, must be content with being just bad through having some real competition.

Bennie Small and Ed Welch are the comics. Small does "Dutch" and Welch a tramp. Larry Francis is the straight, with a tuneful voice, which is one of the redeeming features of the show. Jack Wolf, the juvenile, dances well, but is shy on voice. Dolly Webb, prima, is strong on looks—a pretty brunet with an ample figure—Sue Milford the soubrette and Clara Gray the ingenue.

Analysis of the cast makes it a matter of wonderment what makes the show so tiresome, for Miss Milford is a good number leader and Miss Gray also handles a song competently. It's probably the ensemble effect, and principally the lack of comedy and the comedy that isn't, that makes the show limp, drop and wobble as it does.

Scientifically and as to costumes it's a Mutual show, which means the production doesn't mean a thing. What is probably intended as a try for novelty is the carrying through the show of a female impersonator as an end chorister. Usual claim for book is programmed, also one for music. There's more humor in those two claims than in all the rest of the "London Gayety Girls." BCU.

MUTUAL STOCKHOLDERS DON'T INCLUDE JERMON

Six Holding Shares — One Cannot Sell Without Consent of All

A list of the stockholders of the Mutual Burlesque Association seems to bear out the contention of the Columbia burlesque officials that the Columbia is not interested in the smaller circuit.

The list doesn't include the name of John Jermon (Jacobs & Jermon), the Columbia producer and director, reported as holding stock in the Mutual.

Al Singer, a relative by marriage of Jermon, is secretary of the Mutual and holds five Mutual shares. According to information, none of the outstanding stock of the Mutual, which is divided among six men, can be sold without the unanimous consent of the six. This rule is said to have effectually blocked the Herk faction from buying in on the Mutual circuit, which is said to have been recently attempted. The negotiations had reached the stage where an auditor's report had been submitted to the Herk people. The balance of the Mutual stockholders are reported to have brought up the clause in question and blocked the negotiations.

The Mutual is incorporated for \$100,000. The stock, par \$100, is divided between George E. Lathrop, Jr., 18 shares; Dave Krause, president, 9 shares; S. W. Mannheim, 18 shares; James McGrath, 10 shares; Dr. Tunison, 18 shares, and Al Singer, 5. The remaining 22 shares are held in the treasury in escrow.

Billy Vail, a former Jacobs & Jermon manager, is a partner of S. W. Mannheim in the operation of the four Mannheim-Vail Mutual attractions, but isn't a stockholder of record.

SINGER'S STOCK CHAIN

Jack Singer is organizing a four week stock burlesque circuit, with houses scheduled for Montreal, New York, Boston and Syracuse. Singer's idea is to have the shows stay a couple of weeks in each city, with a weekly program change. In New York, Boston and Montreal, and a bi-weekly change in Syracuse, the shows rotating in regular order thereafter around the other three houses.

COOPER'S INJUNCTION DENIED BY COURT

Matter of Gorcey's Contract — Manager Delayed in Asserting Rights

In denying James C. Cooper's motion for an injunction against Bernard Gorcey of the "Able's Irish Rose" cast, Justice Gavegan in the New York Supreme Court said: "I am not satisfied on this preliminary application that the equities are with plaintiff. His delay in asserting his alleged rights apparently encouraged defendant to develop his subsequent engagement. It also seems to indicate that plaintiff was not much concerned until success came to defendant, not so much concerned with protecting plaintiff as with interfering with defendant's success."

This officially corroborated Gorcey's defense that Cooper was not as anxious to secure his services as a comedian as to force him to buy his peace.

Cooper claimed a previous contract for the season of 1922-23 with Gorcey for his "Maids of America" (Columbia burlesque) for 30 weeks at \$125, with a year's renewal at \$150. Gorcey signed for "Able's Irish Rose" May 5 last. The Cooper contract was closed April 11. Cooper claimed part ownership of the show with J. Herbert Mack.

Gorcey refuted the allegations of "unique and extraordinary" with the statement he was signed for 35 weeks at \$100 a week the preceding season, and is not commensurate with a showman's estimation of such qualities. Of the 35, Gorcey claims he worked only 31, and of this, one week at a 25 per cent. salary cut.

Arthur F. Driscoll (O'Brien, Malevinsky & Driscoll) represented Gorcey.

N. Y.'S OFFICIAL BAND ON TOUR FOR 1ST TIME

Starts in Summer at Philadelphia — Composed of Sixty Pieces

The Goldman Band, the official band of the City of New York, will go on tour for the first time in the spring, the opening engagement being Villa Grove Park, outside of Philadelphia. The organization has been giving several concerts weekly at Columbia University during the summer for the past five years. Next summer the Goldman band will play in Central Park, the city erecting a \$100,000 band stand and seating accommodations for 30,000 persons.

Edwin Franko Goldman is the conductor. His organization has many soloists who are connected with other notable metropolitan musical units, including the Metropolitan Opera orchestra. There are 60 players, all receiving over the union scale, the average being \$100 weekly. Because of the high salaries there has been no attempt to book the band outside of New York before now.

MUTUAL AND CHI

Chicago, Dec. 20.

The Mutual burlesque wheel may invade Chicago, and it is said that the Empire on the west side and the Victoria on the north side are considered. There has even been a linking of the State-Congress, now playing stock burlesque, with the report.

James McGrath, understood to be financially interested in the Mannheim circuit, and Billy Vail, manager of the Empire, Cleveland, were in New York city last week for the purpose, it is said, of making booking arrangements with the Mutual for western cities.

BURLESQUE ENGAGEMENTS

Ricky Craig has placed Pauline Courtney, ingenue, and Madge Stewart, soubrette, with the Gayety, Philadelphia. Joe West, straight, and Joe Markey, tramp comedian, will also report at the Gayety.

George Hart, comedian, and Grace Howard, soubrette, are slated for Minsky's National Wintergarden. To the Trocadero, Philadelphia, Craig will send Della Wade, soubrette, and Moe Earle, ingenue.

A sister of Ed Davidson, (Davidow & Le Maire), died suddenly, Dec. 19, at her home in Brooklyn.

"STRAIGHT" DESERTED

Stock Burlesque Paid Transportation, Then Lost Player

A late tale of the anger of Max Cohen of the stock burlesque at the Star, Cleveland, came out this week, when he gave the details of how a "straight man," after receiving \$25 for transportation to Cleveland and rehearsing for the stock, left without notice, to join the Al Reeves show.

Nothing of Al Marks' intention had been heard about the theatre. Marks was the straight man, who received the \$25 in New York. He was to have opened on a Sunday afternoon after rehearsing. At 2:20 the producer for the house, Jake Gerard, stepped into his role, while Cohen, on Monday, heard Marks had left Sunday with the wheel company.

BURLESQUE NEW YEAR'S EVE

The only Columbia wheel show that will give an extra performance New Year's Eve, in Greater New York, is "Folly Town." At Miner's Bronx. The Bronx, Dec. 31, will have two Sunday vaudeville shows, matinee and night as usual, with the burlesque show going on after midnight.

The Columbia, New York, Casino and Empire, Brooklyn, will give extra vaudeville shows after midnight, Jan. 1, with the two Sunday vaudeville concerts as customarily.

REID'S SHUBERT UNIT ON COLUMBIA WHEEL

"Carnival of Fun" Leaving Shubert Circuit—Former Wheel Producer

What appears to be the first indication of a change in the attitude of the Columbia people toward Shubert unit producers is contained in the definite announcement Jack Reid and his "Carnival of Fun" unit will become a Columbia attraction around Feb. 1.

Reid was an American wheel producer for a number of years. "Carnival of Fun" will play Worcester-Fall River and Boston a week each for the Shubert vaudeville circuit during the next two weeks.

Whether the Reid show will carry the "Carnival of Fun" title as a Columbia show has not been decided. It seems likely the title will be changed.

Several weeks ago the Columbia took the stand it did not need unit producers at present, several of the unit producers making overtures receiving a cold reception. These were mostly ex-Columbia wheel people, however.

BAD WEEK FOR BURLESQUE

The pre-holiday slump affecting show business last week hit the Columbia shows generally throughout the circuit, low grosses being the rule rather than the exception.

OBITUARY

MRS. HARRY MASON

Mrs. Harry Mason, who played with her husband in the sketch, "Getting the Money," died Dec. 10 in Los Angeles, where the couple had gone four months before, seeking to restore Mrs. Mason's health.

She was 30 years old and had been on the stage from childhood, playing the "Little Mother" in "The Fatal Wedding," following Mary Pickford in that role. Mrs. Mason

Died, 19, at his home in New York, aged 82. Death resulted from an automobile accident about Dec. 10. The deceased was the father of 14 children.

The father of Frederick E. Goldsmith, the theatrical attorney, died December 19, aged 81.

H. MASON

H. Mason died at his home in Denver after residing there for 30 years, following his retirement from

IN MEMORY

of my darling mother

MRS. PAULINE BERTON

who passed away December 18th, 1922

Her loving daughter

HILDA BERTON (NAOMI RAY)

became ill following the birth of a daughter last August and the doctors ordered her to California.

The act closed and the couple went out to the coast. When Mrs. Mason died the family was in tightened circumstances, but by telegraphic direction of the secretary, Manager Ben Piazzoli of the Hill street, the Los Angeles Orpheum, advanced the amount of the N. V. A. death benefit and Mr. Mason returned to New York with his baby daughter and the body of his wife.

EDWARD BURKE

Edward Burke, member of the New York local of the I. A. T. S. E., died in Detroit late last week of pneumonia. The stage hands' organization took charge of the body.

MRS. HARRY MASON

Died December 10th, 1922.

SHE LIVED TO SERVE OTHERS

God Rest Her Soul.

HER HUSBAND

HARRY MASON

which was sent to the family in Springfield, Mass., where funeral services were held Sunday.

ROBERT S. ENTWISTLE

Robert S. Entwistle died in the Prospect Heights Hospital, Brooklyn, Dec. 19, from injuries received election day, when he was struck by an automobile. He was formerly an actor, and later stage manager for Charles Frohman. He is survived by three motherless children, who will be taken care of by his brother. His age was placed at about 50.

The father of Frederick E. Goldsmith, the theatrical attorney, died

IN MEMORY

of my beloved husband

Lloyd Melville Bingham

who died in Christiania, Norway,

December 22d, 1916

AMELIA BINGHAM

the professional stage, where he had been a magician of repute. Many of the appliances in use by magicians and illusionists were invented by him.

The deceased was born in England 72 years ago. In his early manhood he lived in India, where he studied the occult and mystic. Many of the better known magicians of the old school were his associates.

EDWARD DOYLE

Edward Doyle, electrician, formerly on tour with "Lilliom," died of pneumonia Dec. 13 at Detroit.

IN LOVING MEMORY

of my father

DR. W. H. JOHNSON

who passed away Nov. 25th, 1922

O never from the memory of my heart your image shall depart.

ADELAIDE BELL

where he was working on a new theatre. He was buried Sunday at Springfield, Mass., where he was a member of the local I. A. T. S. E.

FRANK A. SHINABROOK

Frank A. Shinabrook died Dec. 11, aged 52, at Chambersburg, Pa. He had managed theatres and acts for many years, while connected with the Charles W. Boyer's Enterprises. Until shortly before his death the deceased managed the Palace theatre, Hagerstown, Md.

The mother of Mr. and Mrs. Bryan Wolfe and Eddie Noel (Noel and Fay) died Nov. 27, after a lingering illness, at her home in Chicago.

The mother, aged 67, of Hilda Berlin (Naomi Ray) and Jack Berlin, died at Asbury Park, Dec. 17. Death was due to heart disease.

Mrs. Michael Schoenherr, wife of the manager of the Columbia theatre in Detroit, died December 13.

COMPLAINT WITH DISTRICT ATTY. FILED AGAINST BERNSTEIN

Fraud Charged in Connection with Carnival Venture in San Domingo—Bernstein Alleged to Have Left Company of 31 People (10 Girls) Stranded

Louis Candee has entered a complaint in the district attorney's office with Assistant District Attorney Lehman against Freeman Bernstein as a result of a carnival venture in San Domingo, charging fraud in inducing him (Candee) to invest \$500 in a proposed carnival tour in the West Indies. The office is investigating in the usual fashion and will take action according to its findings.

Candee has a contract for the chuck, dice, red and black and P. C.'s concessions in the carnival company, where he agreed to pay 15 per cent. to Bernstein for marine money to cover all fixing and 50 per cent. of the net profits. Candee states he invested the money, but was left behind when Bernstein embarked with a company of 31 people, including 10 girls.

The company is reported to have been stranded in San Domingo, as a result of which the following cable, signed "Morran, consul," was sent to Robert Morgan McGauley, attorney, New York: "If interested prepare warrant, arrest Bernstein and Fox aboard Clyde steamer Iroquois, arriving New York Dec. 13." Joseph Walter Fox was Bernstein's associate. He is now in New York and states he was Bernstein's dupe, averring he lost \$2,000 on the venture, which he gave to Bernstein.

Mr. McGauley formerly handled some legal work for Bernstein, the latter also occupying part of his office suite, although the attorney states he is no longer representing him. He claims that Bernstein rang up long distance and local phone calls exceeding \$300 in total cost, which has not been satisfied; also two months' rent.

Candee's grievance is that after selling him this privilege Bernstein sold it all over again to Metz & Bestank for \$1,200. The latter, according to a letter in Candee's possession, are reported to have lost \$10,000 on the venture. Candee has a check for \$500 signed by Bernstein on the Clitham & Phoenix National Bank, New York, which was returned marked no funds.

Fox's grievance is that Bernstein refused to let him on the lot in Hayti, which statement is supplemented by an allegation of being threatened with corporal punishment by the showman's henchman. Fox came in on the Iroquois with Bernstein a day later than scheduled, Dec. 14.

Mark McCormick, who is with the show as manager of his wife, Alla Zaza, Oriental dancer, is reported having invested \$165 also. Ben Rosenthal, who had charge of Bernstein's office, is also interested, stating that Bernstein left him behind to shoulder responsibility he disclaims.

The assistant district attorney's summons was returnable Wednesday morning, but Bernstein appeared before Mr. Lehman asking for a postponement until Thursday because of a marriage ceremony he had to attend that day.

JUDGMENT FOR ACCIDENT

Chicago, Dec. 20. The awarding of judgment against Ed Ward for \$3,750 in an action brought against him by the family of one of the boys in his act, who was killed during the Sells-Floto circus engagement at the Coliseum, Chicago, last spring, is the first case where judgment has been awarded under the workmen's compensation law, where the employee waived all claims for injury when engaged.

The case will be appealed to the Supreme Court.

CARNIVAL OR CIRCUS?

Kansas City, Dec. 20. The members of the board of directors of the Missouri state fair are considering the plan of engaging a circus in lieu of a carnival to furnish the amusement next fall.

Should the plan be accepted the circus would give its performances nightly in front of the grand stand, in which event the horse show would be held in the Coliseum.

FAIRS AND CIRCUSES GETTING TOGETHER

Smaller Shows in Demand for County Events—Figure Economies

Following on the successful engagement of the Walter L. Main circus at several fairs in the east last season, fair managers all over the country are figuring on contracts for the coming year. The Sparks circus wintering in the south has received a score of requests to negotiate dates, but nothing has been closed principally because the circus man cannot undertake an engagement until his route has been sufficiently developed to indicate where his show will be playing.

The Walter L. Main fair dates were not closed until the tour of the top had progressed well along and fair contracts kept Downey out of desirable territory, although it is said the arrangement worked out profitably, even if it did cause an early closing due to routing difficulties.

The fair men are attracted to the circus proposition for several reasons. Animal shows and other individual exhibits can be set up in separate fronts and serve as side-shows, while an important economy is promised where features of the big top entertainment can be used for the free show before the grand stand and thus cut down an important item of expense.

Detroit's Indoor Circus

Detroit, Dec. 20. The annual indoor circus of the Moslem Temple of the Mystic Shrine will be held here Feb. 5-17. The proceeds are to be devoted to the building fund formed to defray the cost of a \$6,000,000 temple now being built.

The Fred Barnes in Florida

Chicago, Dec. 20. Mr. and Mrs. Fred M. Barnes of F. M. Barnes, Inc., a fair agency which has long been prominent in the outdoor field, left for Florida, where they will have an extended vacation.

Norfolk Fair, Sept. 3

The date of the Norfolk, Va., fair is set for Sept. 3-8 (Labor Day), and J. N. Montgomery, secretary and general manager, is in New York for a couple of weeks in the interest of the event.

FAIR SECRETARIES' POSITION: "CAN TAKE CARE OF THEMSELVES"

Resent Disposition of Outsiders to "Horn In"—Summing Up Net Results of Toronto Convention—State Big Fairs Do Not Permit "Blow Offs"

Chicago, Dec. 20. After the flurry of the excitement developed in connection with the Toronto gathering of fair men, it is possible to sum up the net results of the meeting and to epitomize the opinion of fair men interviewed here as follows:

1. The International Association of Fair Secretaries and Expositions is able and in its own judgment qualified to look after its own affairs.

2. The International Association resents the disposition to "horn in" on the part of outsiders.

It develops that the big state fairs have not permitted any of the "blow-offs" and "indecent shows"

TREVELLICK IN CHARGE

Chicago, Dec. 20. R. F. Trevellick is reported to have been engaged to take charge of the Gus Sun fair agency at Springfield, O., and Charles Marsh, now there, will be transferred to Chicago, where the main activities of the agency will center.

Trevellick is known as one of the best "grinders" among the salesmen of fair attractions. He has made Minnesota and neighboring States his stronghold for some years, where he has been able to dispose of more attractions to smaller fairs than seemed reasonable. Trevellick's value has been mainly in placing attractions for the full time contracted, in which he has shown genius, according to fair men. Instead of putting acts under contract for a certain period and disposing of them for a part of this time and having a couple of weeks open for which the attraction drew salary, Trevellick is said to have been remarkably successful in disposing of the open time of such attractions in smaller places.

BRUNEN MURDER CASE REACHES JURY'S HANDS

Court Refuses to Order Dismissal—Last Minute Testimony Offered

Mount Holly, N. J., Dec. 20. In the last minutes of the trial of Mrs. Doris Brunen and Harry C. Mohr, her brother, charged with the murder of "Honest John" Brunen, the state sprang a surprise by the introduction of last-minute testimony to establish the fact that Mohr was in the vicinity of the crime on the night of the murder instead of in Philadelphia, as he testified. The case went into the hands of the jury today after Supreme Court Justice Kallisch denied the motion by the defense to have the jury instructed to acquit the defendants.

Charles Powell, a concessionaire with the Mighty Doris and Ferrari Shows, confessed to the commission of the crime, testifying that he had been employed to do the shooting by the dead showman's brother-in-law, Mohr. The defense attacked Powell's sanity, but the court admitted his testimony.

The prosecution asked that a verdict of guilty be rendered against the defendants so that a message would "go forth to the world showing that women can no longer kill their husbands and go free."

Up to late Wednesday night no verdict had been reached by the jurors.

ILL AND INJURED

Arthur Stewart DeLong (Stewart and Keely), manager, Star, Chicago, broke his arm and is recovering at the American Theatrical Hospital.

Sylvia De Frankie has gone to California to recover from injuries received when struck by an auto in Minneapolis. The "Just Married" company Miss De Frankie was with has closed.

STATE FAIR ASSOCIATIONS RENEW CARNIVAL TALK

Virginia and North Carolina Bodies to Go Over Subject at Winter Meeting—Virginia Convention in Richmond, Jan. 15

DOPE INVESTIGATORS SUSPECT CARNIVALS

Newspaper Men Believe Some Traveling Organizations Act as Distributors

The dope disclosures within the week in the Hollywood colony and the seizure of narcotics in a raid in New York when was found a letter asking for morphine and signed Evelyn Nesbit, came right on top of an impending investigation by newspaper men in New York city, preparatory to a magazine series of articles leading up to the source through which drugs in quantity are brought into this country.

The director of the dope investigation on behalf of the magazine is a former dramatic critic. He conceived the idea that traveling carnivals carried dope peddlers with them. A couple of the investigators called at Variety's New York office in quest of information along that line. They were informed carnivals were not reputed to have coke peddlers with them, that traveling shows limited to a week's stand could hardly build up a transient trade of that sort, and that a carnival of the class which might follow it would have no one with it financially in a position to be a wholesaler in the traffic with the drugs averaging \$700 a pound at the present time.

The reasons why trafficking in drugs with carnivals is unlikely to exist did not appear to impress the investigators, who stated their director felt so certain the carnivals were a means of distributing dope throughout the country that one investigator or more would be detailed to look over carnivals now showing (mostly in the south), remaining with the outfits for a week or longer to definitely ascertain if drugs are on sale.

SWITCHING UNIT DATES

(Continued from page 1)

The Affiliated from St. Louis to Toronto, to make that stand, and is laying off this week through Hartford on the unit circuit having closed. Contrary to this routing, it is stated that the Klein unit is also laying off this week, although according to its route it should be at Toronto with Buffalo next week. Klein, however, is said to have brought the company into New York from Detroit, where it played last week, laying the show off for the current term, with the Central plumb held out for it next week.

The unit producers say Toronto has not been a profitable stand this season, while it is commonly known among them that if Buffalo does full capacity with a unit attraction the show can not make any money at the showing terms.

Arthur Klein is the general booking manager for Shubert vaudeville. The Affiliated is the circuit's operator and has the routing of the unit attractions. I. H. Herk, president of the Affiliated, is said to have informed the Butler estate of the change in its route, and Herk is reported to have been advised in turn by the estate it would not accept the assignment. The Butler estate formerly played attractions in burlesque and its representatives know Herk from that field. Through Herk the Butler estate is reported to have invested \$50,000 in Shubert vaudeville (or Affiliated) stock, other than the production investment for its unit.

Producers connected with the Shubert vaudeville circuit seemed worried up over the shift in routing, including those producers who have left the circuit using it as an argument for themselves as displaying the disregard in which unit producers are held by those in charge of the circuit, and also by producers still actively playing their shows in the Shubert unit houses.

Although the attempt of the fair secretaries failed Toronto to get anywhere with the campaign to regulate the carnivals, the agitation refuses to die.

The first of the winter conventions of state bodies, that of the Virginia association, is set for Jan. 15 at Murphy's hotel, Richmond. The announcement of the annual get-together and the call to the members contains a broad intimation that the whole subject will be reopened as far as Virginia is concerned. Other state associations will meet during January and February, and the Richmond gathering will be watched with interest. It is expected 250 fair officials will be on hand in Richmond.

The carnival situation in Virginia is typical of the south. A large number of important towns are closed to traveling carnivals, which are permitted only when they come in under the auspices of a local fair association. The visiting shows have been the source of much annoyance with their girl shows and money wheels, but the fair men have not been able to devise any substitute that will bring in the same revenue.

Announcement of the Virginia convention says: "This meeting (Jan. 15-16) will be the most important that has ever been held by this organization, as there are many matters of importance that will come before the sessions on account of the unusual developments in the fair world."

An urgent request is being sent out by C. B. Ralston, secretary of the Virginia association, to attend.

OLYMPIA'S XMAS CIRCUS OF MANY FOREIGN ACTS

London, Dec. 20. Bertram W. Mills at Olympia is preparing for the opening of his yearly Christmas circus, Dec. 22. It is scheduled to run a month.

The seating accommodation has been entirely remodelled and the arena will be enclosed, 10,000 yards of strong silken material being used for the canopy.

During the past year acts have been sought for and engaged in every quarter of the world. Among these is Baptista Schreiber with her school-horse, "Manalick," presented to her by her admirers in the presence of Queen Alexandra to replace her favorite Arab which died mysteriously during the circus in January, 1914.

The circus Schumann returns with an act in which 30 horses are running wild at one time, Rastelli, the juggler, is another re-engagement. Mijaros and brother are Mexican wire-walkers, while a French troupe, Five Aleximes, will provide aerial feats.

The rest of the acts include six performing elephants, sea-lions, cockatoos and parrots, cyclists, tumblers, acrobats and gymnasts. The clowns are exceptionally strong and include the veteran Whimsical Walker who is out of his usual place in Drury Lane pantomime owing to the continued run of "Decameron Nights." The "free" shows in the mile long Xmas Fair include "Motors Which Pass in the Air" and "The Human Torpedo."

JUDGMENTS

(First name is judgment debtor; creditor and amount follow.)
Howard E. Rogers; P. Leone; \$137.36.
S. & G. Amuse. Co., Inc.; City of N. Y.; \$46.68.
Adeline Amus. Co. and Max Spiegel; J. Wener; \$15,022.04.
Reginald Short; H. E. Short; costs, \$32.30.
Eddie Polo Serial Corp.; Film Library, Inc.; \$1,081.70.
Bud Fisher; C. Goldman; \$83.28.
A. & S. Amus. Corp.; Van Buren & N. Y. Billposting Co.; \$331.70.
Rodolph Valentino; J. W. Amey; \$691.60.
Mollie King Alexander; Fitzgerald Mfg. Co.; costs, \$124.17.

INSIDE STUFF

ON VAUDEVILLE

The Gertrude Hoffman unit show plays at the Central, New York, next week its first local appearance since starting out. It's Arthur Klein's unit production. Klein is the general booking manager for Shubert vaudeville. It is now reported if the show does well, it may hold over for a second week. It will probably do well through the holiday week, winding the term up Sunday, December 31, with three performances, the house giving a third show New Year's Eve at midnight. The plum fell into Klein through having held out the show from a New York engagement so far, on the plea he didn't want to have it appear on Broadway, in case it might be elaborated for next summer at the Winter Garden.

Cut rates for vaudeville are quite unusual, but they seem to have helped the business at the Central, New York, somewhat, judging by the gross there last week when the house did \$9,400, with an extra attraction at a salary of \$1,500. Besides the cut rates considerable business came in with the two-for-one tickets issued by the theatre for the Shubert unit house. Figuring that the gross was \$9,500 with the cut rates and the doubles for one admission, what the theatre may have done for actual gross at the regular box office scale is problematical. It could not have done a great deal since it is reported the Central save at the cut rates' half price had been quite some. It may have been with the intention of going into cut rates that the Shuberts increased the week-day scale of the Central to \$2.20 top, giving the house a play at \$1.10 for cut rates, although the cut rate offices generally pays to the theatres for 2 tickets but 90 cents. As the cut rates are also selling for the Central's matinees, the house is drawing that class of business twice daily at present. It is not looked upon as a permanent business getter since the cut rate customers are of the once only sort, who take the tickets at the bargain price and seldom think again of that theatre until something new opens at it. In the case of the Central the newness might have to be a new policy.

When exhausting the cut rate supply of patrons, just what the Central expects to follow that with, unless it is the two-for-one to continue, doesn't appear to have been considered.

The entrance of the Central into cut rates seems something of an admission that the unit shows can't do business at their scale, since big time vaudeville (Keith's) in New York not only fights speculators to keep their tickets away from the scalping gentry, but has a sliding scale upward for holidays and Sundays instead of looking to ticket agencies to aid business through selling what is considered a popular scaled Broadway entertainment at half price.

Should local papers throughout the country print that Shuberts' Central, New York, is selling tickets at half the admission charge at the box office, the hinterland that harbors the unit shows or Shuberts' straight vaudeville might expect that a reduction be placed into effect out there, either directly or by the two-for-one process.

Cut rates may be profitable for a short while but they never have established anything for a theatre and never can, mainly through the quality and calibre of the cut rate buyers.

"The Shuberts' acts", those playing or having played in Shubert vaudeville (including the unit shows) are going through a process of "salary cutting" when applying elsewhere for engagements. "Cutting" as applied to the Shubert acts, is not limited to any booking office. All are trying it, those making any offers for the Shubert turns. The salary cutting depends upon what the act received when last appearing on the time it is again applying for. What the acts received from Shubert vaudeville does not enter.

Even the independent vaudeville managers booking through the independent agencies have instructed the booking men to pay less to Shubert acts. It might not be imagined the independent managers could afford to assume that attitude since their bills demand the best that may be obtained, but they nevertheless are doing so, believing they will make a little money by the cutting. One booking office in New York that should know better has been making ridiculous offers to Shubert acts, it thinking the acts were broke and would have to accept.

The acts however, playing for the Shubert time and unusually at a very decided advance over what they previously received in big time vaudeville have not as yet accepted the drastic cut offers. They seem dependent though more or less upon time in the middle West, and West, which, while not offering the turns full salary, have so far submitted moderate cuts and left the matter open for further negotiations.

While the Orpheum Circuit has taken two or three of the larger salaried acts the Shuberts' circuit, the Orpheum is not looking for them, and the Keith offices seem altogether indifferent.

Somewhere in the mid-section of Manhattan is rather a swift little poker game for girls to play. It is a "blind tiger" dollar limit, but to accelerate the action, the ante is put up one dollar each by the first three players, that giving the "pot" \$3 before the fourth player bets. The girls think it is high and enjoy it, although their losses run as high as \$300 to \$400 a sitting, when luck is badly against them. Among the losers so far are one or two young women professionals not internationally notorious as spendthrifts.

The Fuller Circuit of Australia intends next summer to reopen its American office (agency), when one of the Fuller brothers (Ben or John) will visit this side once again. The office, last at San Francisco, was lately closed. Following its closing, said Ben Fuller in a letter to a member of Variety's staff, and while the circuit's advertisement continued in Variety, so many letters came to the main office of the Circuit in Sydney, with nearly all calling for the payment by the Fuller headquarters of deficiency postage, that the matter became an annoyance and the advertisement was withdrawn. The Fullers are now the leading theatrical firm in the Antipodes, with Hugh J. Ward directing the legitimate operations in which they are interested with him. Hugh McIntosh, formerly the big time vaudeville manager of Australia, has several all theatrical connections, now devoting himself entirely over there to his publishing and sporting interests.

A Chicago report this week stated that one of a two-men act lately separating in the South was said to have eloped with and married the former member of a mixed vaudeville team, who lately secured a divorce, after her marital troubles also had started in the Southland.

The increase in business at the Colonial, New York, is a shining example of what modern resuscitating methods can do for a theatre suffering from light attendance. J. DeWald, the manager, and Johnnie Collins, the booker of the house, with the aid of the Keith publicity bureau, get the credit for the planting of "heralds" in all of the daily papers sold in the neighborhood, in addition to a distribution of the literature around the different clubs, etc. The latest stunt has been the distribution of admission tickets to poor children of the neighborhood, admitting them to the matinees free when accompanied by an adult. An essay contest was tied up with the engagement of the "Stars of the Future" turn. Cash prizes were announced for essays on the most popular member of the sextette and the reasons why. This is to be followed up with an "essay" on "Why I think the Colonial shows are best." A local talent "Follies" is also to be staged, and other interest grabbers and business builders. The business at the house jumped over \$2,000 last week.

Cissie Hayden, owner of the "English Daisies" dancing act of 16 English girls, with Jack Singer's Shubert vaudeville unit, "Hello New York," states she paid the fares of the girls from St. Louis (where the unit show stranded) to Chicago, and adds that she has neither received the \$1,400 salary due from Singer, nor has she heard when any of it will be paid to her. Otherwise Miss Hayden bitterly complains of her treatment by the management shortly before, and at the time of the show's finish.

CABARET

A cabaret around New York, famous for the amount of "cheating" it has gotten away with, has added a new wrinkle to the restaurant routine of getting away with something. The recent clamping down of the lid by the police department on all the dance places in town, has resulted in this establishment drawing a prize edition from the force looking for promotion. It means the officer not only walks around the place during his duty tour but hovers over the tables until the parties subjected to the scrutiny simply pay their check and walk out. Business has fallen away to almost nothing since this lad was detailed as a supervisor. The "out" the management has found comes on Sunday nights, when the blue uniformed Simon Legree is off, and another policeman is in. After one o'clock a master of ceremonies steps to the middle of the floor, and asks, "Who wants to dance?" If anyone answers in the affirmative, and it's invariably the rule, the announcer replies, "See the cop." After which the orchestra comes out and the panic is on.

Harry Rose and his own bill of specialists opened Saturday night at the Slide Show restaurant. Rose proved his popularity by giving the cabaret the largest crowd ever pushing their way into that place, and jammed it again Sunday night. His personal success was emphatic, and a couple of his associates on the program also scored. The best known of the two girl singles is Isabella Jason, a strong favorite in Chicago. Miss Jason brought east her "dummy dance," altogether new in New York. Dressed in men's evening clothes, she dances a jazzing bit with a female dummy figure strapped to her. She makes it picturesque and oft times amusing. It was an instantaneous score for her, also her previous turn (two shows nightly, after midnight), a straight jazz dance. The other young woman was Muriel Stryker in striking dances of her own, variously costumed. A comedy girl for this style of dancing and with youth, Miss Stryker easily walked or danced into favor. Mr. Rose ad libbed, while acting as master of ceremonies in no uncertain manner, doing his own turn to big results, and holding the crowd (without public dancing) almost intact for the second show.

Lee Morrison has instituted two actions against the Knickerbocker Grill, Inc. (Joe Pan's) for \$1,000, on breach of contract, and the other for \$288, as onewek's salary balance due. The suit is on assigned claim of Ned Wayburn, who staged the Princess Nyoka-Nyoki revue, with four girls, on a half of the cover charge agreement. A minimum of \$1,000 a week was guaranteed. The cover also had the orchestra salaries charged against it. Nov. 18, the management gave Wayburn two weeks' notice, according to contract, but refused to permit the show to fulfill the last week.

The Club Gallant (Barney) will open Dec. 26. It is located at Washington square south and MacDougal street, New York. It will have a seating capacity of but 112. An orchestra of 12 pieces will play. Plays of short duration are to be presented by a cast of 20.

George Grossmith, J. A. E. Malone, Andre Charlot and Paul Murray produced a new cabaret show at the Hotel Metropole, London, December 5, which is a new edition of its trade mark name, "The Midnight Follies." It was staged by Carl Hyson, who appears in two of the numbers. In the first he is assisted by Vera Lennox and Cecile Maule-Cole, and in the second by Marjorie Spers. The leading lady is Gertrude Lawrence, who made a name for herself in several of the recent Charlot revues. Tex McCleod does rope tricks and tells stories in the closest kind of imitation of Will Rogers. The London County Council does not permit over six people to appear in a cabaret show, but the management secured a special dispensation on for one month to permit of the introduction of half a dozen extra girls, who have been well selected, and add materially. The audience is permitted to dance before and after the professional entertainment. Tickets, including supper, are 20 shillings, and on extension nights (Tuesdays and Fridays), when they are allowed to remain open until 2 a. m., the charge

(Continued on page 31)

SPORTS

"Left Hook" Chicago Charley White came into his own at last before a New York boxing crowd at Madison Square Garden Friday night when he won from Ritchie Mitchell, who has kept the rep of Milwaukee brightened since the beer that made the burg famous took the air. Mitchell's light went out in the 10th of a 15-round bout. He kissed the canvas three times, and was struggling to his feet when the Boxing Commission physician signaled the bout stopped.

It was the same Mitchell who last winter frenzied the Garden when, after being dropped three times in the first round by Benny Leonard, he sent the champion flat on his haunches, but Leonard knocked him out in the seventh round. For gameness put Ritchie among the gamest.

All the Broadway thrillers and mystery plays combined could not provide the intensity of excitement that rolled over the Garden in waves. The star bout was a hair-raiser, put the semi-final with Elino Flores and Johnny Shugrue electrified the fans in almost every one of the 12 rounds, with the decision awarded Joe Shugrue's likely brother. Either one of these boys would supply a draw at the Garden against Dundee. Shugrue recently gave the "Scotch Wop" a trimming down New England way. Johnny says he was then "hog-fat." There is one way to prove it, and that is to meet the young Jerseyman again. The Manila youth, too, would give Dundee as good an argument. On his second scrap at the Garden, Flores impressed even more than at his debut with the walloping Jack Bernstein, when the judges' decision was booed. But Elino can take it and give back plenty. Like Ritchie Mitchell, his flaccid rating is right with those born to fight.

The veteran White is touted as on his way for another crack at Leonard's lightweight championship, with his win of last week placing him in line. But before that match is made, the logical bout should be Lew Tendler and White. That's a mill that would hang 'em on the Garden rafters. If Nate Lewis saw the White-Mitchell mix-up he must have been both surprised and sore. He pleaded with Charley to let go with those powerful arms countless times when under his management. White should have been champion before Leonard's star started to glow, according to the fight experts, and the many who say the Chicagoan is prone to "dog it." These were moments last week when White looked ready to quit. He sent Mitchell down for the count in the first round, the result of a left hook while in a clinch. Ritchie arose and out-gamed White until the bell sounded, and in the second round came back so strongly that Charley was certainly in distress. White was always edging in, Mitchell nervously dancing clock-wise around the burly White because of that old left mauler until the ninth round. By then Mitchell had a clear lead on points. He crossed with his right any number of times and White was hurt. The crowd was on its feet expecting a knockdown.

The ninth was a whirlwind, with either man liable to connect. Mitchell jabbed White repeatedly and crossed with the right. It made Charley desperate, and he pumped with both arms, one wallop reaching Ritchie's glass jaw, and he went down. Even then, when it looked like curtains for Mitchell, he arose to throw punches into White's face and Charley almost wilted. In the next frame, however, White waded in with both hands and the admirable Mitchell went out.

The Shugrue - Flores thriller started the "seventh inning" stuff in the first round, too. Backers of the Jersey kid were chattering at his speed and the snap of his punches, when in a flash the Filipino caught him on the button and Johnny went down, making attempts to rise before the full count, which he did. Flores entered the ring with his right ear in plasters, probably the result of a too recent match. When the cotton was rubbed off about the middle of the fight the wound bled profusely. Shugrue displayed class and championship promise, rising from that solid knockdown and carrying the fighting to Elino. Both boys are possessed of the splendid speed of youth. Shugrue, perhaps, is faster in short jabs, but Flores is quicker in taking advantage of openings.

The milling was furious in every round. One and then the other was raggy. In the fifth Shugrue evened up these score by felling the brown-skinned kid, who turned toward the counting judge and calmly wait-

ed out his time. In the eighth it was apparent Flores had hurt his right hand. It was held in position, but only at times during the next three rounds did he make any pretense of using it. Flores actually fought the doughty Shugrue with one hand until the 12th round, and then it was a question if he tried to punch with it. A wonder of an exhibition. Shugrue got the decision and maybe earned it, but a draw would have been fairer.

The Garden was well filled, though not capacity. The come-back attendance was certainly helped by the ringside top of \$5. The two shows prior to the six-day bike interrupting the weekly exhibitions were woefully off, and it was freely commented the reason was in the watery-eyed decisions. Fight fans have short memories. Last week's big show will mean big business for some time.

At a meeting of the members of the International Skating Union of America at Montreal last Sunday dates for the international outdoor amateur speed skating circuit events for the season were definitely fixed. The international championships scheduled for St. John, N. B., will take place Feb. 14-16; the Canadian national events will be staged at Montreal, Feb. 2-3; the American national events will be decided at Chicago, Jan. 26-28; the Adirondack gold cup championships will be staged at Johnson City, N. Y., Jan. 12-14. Three meets will be staged in the Adirondacks during the winter, at Plattsburgh, Jan. 17-19; at Lake Placid, Feb. 8-10, and at Saranac Lake, Jan. 30-31-Feb. 1. The amateur racers listed on the circuit include Wheeler of Montreal, Gorman and Garnett of St. John, Donovan, Nuhfer and Cochran of Johnson City, William and Julian Steinmetz, McWhirter, Bungen and Kasky of Chicago, Ploster and Stephenson of Toronto, Ferrelberg of Cleveland, Moore, Murphy and Hern of New York, Pickering of New Jersey, Jewtraw and Blais of Lake Placid and Green of Saranac Lake.

Basketball trouble appears in the offing as a result of the action of the Jasper (Eastern League) club in suspending Harry Riconda, Barney Sedran and Marty Friedman for refusing to play an exhibition game and the decision of the Albany team in the New York State League to use them in the holiday games. When the Eastern and New York State circuits adopted their working agreement a month ago it was stipulated that the three stars of the Albany five would be available for all holiday games with Jasper. The players, as a result of their suspension by Jasper, apparently lose little, because Albany, instead of remaining idle on the holidays, as decided at the time of the agreement, will now play two games Christmas day and probably two more on New Year's. The trio will fill in their off nights by appearing with professional teams elsewhere. Whether the action of the Albany club in deciding to use them next Monday is to be considered a violation of the agreement with the Eastern League remains to be seen.

Although on the verge of a knock-out in the tenth round, Jack McFarland of New York came back strong in the last two rounds and earned a draw with Vince Coffey, the Kingston brawler, at the Collar City A. C. of Troy, N. Y., Monday night. McFarland hammered Coffey to a fare-thee-well in the 11th and 12th sessions, and his good work in these rounds accounted for the decision of the judges, although some fans were of the opinion that Coffey should have been given the decision. In the last round, apparently realizing the decision would be given against him if he did not spring a Garrison finish, McFarland leaped after Coffey like a Bengal tiger at the sound of the bell and never let up for a minute until the final gong. He let go a barrage of rights and lefts to the jaw and soon had the Kingston brawler in a bad way. He was whaling Coffey at will when the gong rang, ending the fight.

Sporting writers have picked Princeton to win the intercollegiate basketball championship again this season. The Tigers have the same quintet with which they won the pennant last year, and Coach Zahn is confident his crew will repeat. The squad includes Captain Jack Jeffries, John Kless, Tiny Gaines, Art Loeb, Murray Foster and Al Seldonsicker. Speaking of the season's prospects, Coach Zahn says: "They have plenty of ability, but

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VARIETY

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Merry Christmas

A benefit will be held Sunday evening, Feb. 11, at the Lexington, New York, for the welfare work at the Manhattan State hospital, Ward's Island, and the King's Park State hospital. Nat Sobel of the Keith office will be in charge, with the benefit given under the direction of E. F. Albee and the Keith office will supply the program. Mr. Sobel, who is a Keith booking agent, has given much attention to the inmates of these institutions, especially unfortunate professionals in them, and it was he who suggested a benefit performance to promote the funds.

H. S. Kraft, musical agent, has started action against Leo Ornstein, concert pianist, asking damages to the extent of \$10,000, the suit being based on the allegation by Kraft that Ornstein failed to play several engagements booked for him by Kraft on a 30 weeks' contract. One of the dates Ornstein is alleged to have not played in accordance with the contract claimed by Kraft is the Capitol, New York, week Nov. 12.

The trial of Blanchette and Devere vs. Keystone, Philadelphia, has been postponed until the February term. The postponement was granted last Monday following the sudden illness of Miss Blanchette. The suit is a result of alleged injuries when Miss Blanchette was struck by an olio drop at the Keystone, June 12, 1920. The plaintiff asks \$15,000 damages.

John J. Scholl's new musical comedy, "Elsie," opens in Cincinnati next week. Noble Sissle and Eubie Blake composed it and Walter Brooks did the staging. Producer, composers and stagers were all interested in the "Shuffle Along" show, but "Elsie" is not of the dusky type of entertainment.

Cohen's, Poughkeepsie, N. Y., heretofore playing pictures the first half with the Columbia shows the second half, starts with six vaudeville acts the first half next week. Fally Markus is booking the house. The Columbia shows continue on the second part of the split.

The testimonial dinner to E. C. Lauder, Keith executive, by his associates in the booking office in December, has been postponed until Jan. 20, at the Plaza hotel.

Tom Kennedy, the independent agent and booker, has taken Irving Sherman into his office to book the club department. In addition they will book acts with all of the independent circuits.

The act billing of Hal and Hazel Langton, reviewed at the 23d Street, New York, last week is "Marketing," not "Shopping."

Vivian Holt, (formerly Holt and Rosedale), left the McIntyre and Heath show this week. It is booked for a long tour to the coast.

Cleo and Thomas (vaudeville) have announced the dissolution of their stage partnership.

The Criterion, Buffalo (Shubert vaudeville), will play vaudeville next week, returning the following week to the unit booking.

Harry Collins, whose Collins Inn, Pittsburgh, gained a certain popularity in the last couple of years as a chief black-and-tan resort was committed in Criminal Court here last week on dope selling charges.

While dry agents in Pittsburgh have announced intensive activity around the holidays, especially getting after the cafes, yet cafe proprietors are taking heart as a result of the announced resignation of Director McCandless, who has been a keen public safety director. No successor has been named; his resignation to take effect Jan. 1.

"BROADWAY PRESTIGE"

"Broadway Prestige" isn't "prestiging" to profit along the highways this season. The reports of "Broadway hits" closing on the road are so numerous it must cause Broadway producers to reason out what a Broadway hit means nowadays.

Perhaps the peer is "The Hairy Ape," but that appears to have been more a matter of critical opinion than longevity on the big alley. Though the New York critics wildly enthused over that blasphemous effort of O'Neill's, the New Yorkers did not respond to the extolled merits, but went to hear the swearing they would not speak themselves in a polite parlor.

The New York critics have not been guessing so well this season. Their Chicago brethren of the typewriter are doing better. The Chicagoans turned "The Hairy Ape," and it remained turned, closing in that burg. The Chicago pickers said "A Texas Nightingale" (then called "Greatness") and first shown in Chi, wasn't there. It wasn't. Then it moved to New York, at the Empire, a theatre credited with having a clientele sufficient to support any play for eight weeks at least. Again the New York crowd of play experts fell down. They raved over "A Texas Nightingale," said it was the greatest comedy of current times, and it lasted four weeks at the Empire.

The argument might arise, what is "Broadway Prestige," home-made, critic-made or manufactured. The home-made brand would be the best. If critic-made, new plays might better open in Chicago, where the critics seem to be more in tune with their reading public, or perhaps they understand more about what the public will pay for than the New Yorkers with their Broadway dreams.

It all may conclude by a producer eventually opening on Broadway, to let 'er run, and stopping her when she won't run any longer. Because the road knows, and it doesn't believe Broadway, nor the Broadway critics who so ably stand by their friends, a newspaper species not uncommon and not to be railed at—but still, there is the reading public, and even a critic must hang onto his job.

THE DREAD OF THE DAILIES

If there was a little less dread of the dailies among theatre people, there wouldn't be so much about theatre people in some of the dailies.

Running a newspaper isn't much different from any other business, as a business. With some dailies it's getting to be a cold-blooded business, about as brutal as it could be, not against those whom the papers attack, but brutal in their methods of maintaining sensationalism to hold readers.

The law provides two forms of redress against newspapers—civil and criminal actions for libel. But the show people don't want to attack the papers that attack them. They rather seem to want to forget it and have the papers forget it.

In this day, when notoriety in the sensational sheets may ruin the commercial value of a player who is capable of earning thousands yearly, it's about time someone connected with the theatre took hold of this onslaught by the dailies against theatricals and its people, if the people themselves will not or are afraid to.

The professionals attacked so far may have had no grounds to legally reply, according to their notion, but there were several mentioned in connection with the Taylor murder on the coast who could have successfully maintained libel actions, we believe, against every sensational paper in the country which printed the libelous matter.

That is in the past, however. It's the future that calls for preventive action. These sensational dailies are publishing their sensational stories and libels with the utmost caution, not as to persons they involve, but in their efforts to dodge the libel laws. They have writers who are believed to be skillful libel dodgers and lawyers to pass upon stories before they are published. It isn't a concern any more with a sensational daily whether the subject matter is libelous; it's how to avoid the libel it may contain as a straight news story. Thus you will read if you read with understanding in the sensational stories of the stage and its people in those papers how the stories are worded in a manner to lead the newspaper publishers to believe they escape the libel laws. But they don't. Libel holds by implication or by reference or by identification. These libel dodging dailies are about on a par with what the public understands as "shyster lawyers," the lowest of their class, the scavengers of their profession.

The writers who have grown to be specialists in the infamous practice within recent years, developing among sensational dailies which must have new sensations continuously, have in part become unscrupulous. They have reached the point where they must make sensations and hang to the opinion the easiest sensational story obtained is with the show people, theatricals having the most widely known personalities through advertising and publicity. If a minister commits a crime, that is news and of the record. If a layman does the same, the record is there for the news story, with such embellishment as the reporter may add. But with theatrical people stories are made.

Concurrent with the Reid disclosures on the coast, a vicious scheme was hatched by some of these special writers. It appears to have been suggested by "the letter with the name 'E. Nesbit' signed to it." There was a libel dodging line printed in more than one daily within the past weeks. That line doesn't identify Evelyn Nesbit as the letter writer, on the theory there could be more than one "E. Nesbit." Following that thought, the writers or the diggers for the sensational press conceived the plan of "discovering" other letters in disreputable places, signed by initials of various prominent theatrical professionals, using that as a lead to follow up in a yellow story. It made no difference whether it was or was not the person the reading public would believe it to be. In any event the intent was to detail such matter as might be made to read scandalously in connection with their career or others.

Notoriety of that nature might drive anyone out of the show business, and, if not actually accomplishing that end, reduce value to an extent their earning capacity would be woefully curtailed. If the initial scheme is not continued, something else will be devised unless the show business

and its people straighten out the curvatures that are now in their spines and do something to prevent the dailies from printing scandal, real or imaginary, unless it is coupled with a fact.

Will H. Hays might talk against the dailies instead of with them. Most of the attacks are directed against picture people. Mr. Hays is presumed to be their guardian director, their protector, as well as the "czar" of the film industry. He has been acting for a year now. That's almost time enough to find out who is who in any business as limited in scope and persons as the picture business. If the executives who engaged Hays have the same dread of the dailies as the picture people attacked, why can't Hays clean out the whole bunch of undesirable, players and executives in pictures, then protect the remainder, whom he can personally. It seems to be wholly up to Hays, at least this phase of it, and it appears to be up to him to attempt to stop this outburst of sensational "news" against the picture people which even more injures the industry he represents as a whole. These things were among the Hays declarations when he assumed office.

As to Wally Reid, that's a joke; the publicity or notoriety attending his illness just now. Hays knew about Reid within two months after he assumed office; Reid's employers and their staffs knew all about it, yet 10 months after Hays is talking to the newspapers for them to make more "news" out of it about Reid and dope. And yet Reid was allowed to make "Thirty Days," his last picture, which told the whole Reid personal story right in it.

Maybe some day some attacked player will turn, start something and go through with it, but until someone does the dailies will keep right on, those dailies that live on this kind of stuff, and must have it to live, until no one knows who will be the next.

And that newspaper which calls itself "The World's Greatest Newspaper," with its bathroom located as a branch in New York! Why doesn't it follow the example of its ugly child? It can't be half clean, West or East, and it isn't, and what either of them could say about their connections! But all dailies are not in the journalistic sewer—not yet. It's a wonder some of the regular dailies don't attempt to divide the classification, say, a paper like the New York "World," which is really the greatest daily newspaper of them all.

TOMMY'S TATTLES

By THOMAS J. GRAY

The Christmas Number season will soon be on us. Think of the thousands of people who are now trying to think up a new way to say "Merry Christmas."

What has become of the old-fashioned act that used to advertise "Booked solid"?

Lost, Strayed or Stolen—That oldtime saying, "Other good time to follow."

Things are so tough for stage people that we heard of an acrobat who was down to his last handkerchief.

People are spending a lot of time trying to think up new ways to sell theatre tickets. Why not go back and try the old way?

There is a novelty in the way of a show due on Broadway in the near future. Someone has written a mystery play.

Isn't it odd? Just when you think about everything anyone could think of has been done, someone comes along with something new.

Electric sign on downtown New York theatre reads, "Happiness Week. The Prisoner of Zenda."

It is almost time for those two famous old headliners, "Anniversary Week" and "Vaudeville Festival" to come around again.

Mike Spelser, a Philadelphia clothing manufacturer, is working on a plan to sell the owners of picture theatres overcoats to loan to the patrons in the lobby who wait for the second show. If you don't like the coat, you don't have to wait.

Snappy lines with advertising value for Christmas cards—Free—Free!
A merry Xmas day to you;
We hope you're not a number two.

Season's greetings, ice and snow,
We're the act that stops the show.

May Christmas on you merrily prance;
You want to catch our brand new dance.

The best Christmas in all your life;
This card is from me and the wife.

May Santa Claus be all about;
On us the crowd does not walk out.

Smile all day Xmas—go on, try it;
Book us quickly if you want a riot.

A joyous peal from the Xmas bell,
From one who can play all parts well.

Now of all the Xmas cards you get,
This one is from the public's pet.

At this cheap Xmas card don't scoff;
For six months we've been laying off.

A card in the hand is worth two in Santa Claus' bushes.

CHICAGO GETS "CUT RATES" THROUGH COUTHOUT AGENCY

"Queen of Scalpers" Sell "Village Follies" at \$1.75—Hard Hit by Several Shows This Season

Chicago, Dec. 20.

Florence Couthout, Chicago's own queen of the ticket scalpers, is engaged in the cut-rate ticket business, according to disclosures here which have rocked the theatrical world bounded by the loop. Tickets for "Greenwich Village Follies" have been offered to employees of one of the big electric companies here at as low as \$1.75. This branching out of the Couthout activities has caused surprise for the reason that previous rumors of this nature have been successfully killed.

When the "Queen" was "stuck" with at least 200 tickets a night on "The Circle" at the Selwyn on a 400-tickets-a-night buy, there were reports of cut-rating on the part of Couthout agencies which were denied. At that time it was explained sales were being made to concerns seeking buys of over 100 tickets at reduced rates.

But when Mrs. Couthout made an outright buy of "Greenwich Village Follies" and found a slow market she is reported to have started cut rates to recoup. It seems that the original plan was to bring this show to Chicago for \$2.30 but "the Queen" manipulated and demanded a percentage which led to raising the admission to \$3.85. There is a dull demand at this figure. When people showed inclination to buy at cut rates they have been referred to the Couthout office at 63 West Randolph. It is also said that tickets have been sold at the cut rates in barber shops. Among the buyers for the Couthout agency to date have been:

- Pauline Frederick in "The Guilty One."
- "Good Morning Dearie."
- "The Circle."
- "Six-Cylinder Love."
- "Bombo" (first half of week).
- "The Green Goddess."
- "Bull Dog Drummond."

The Community Ticket Club died a-borning. Mrs. Couthout mustered sufficient backing and exerted enough influence with theatre managers and treasurers whom she is reported to control to prevent the new organization from securing tickets.

It is believed the purpose of Mrs. Couthout is to control the cut-rate field as well as the ticket agency business in order to be able to get from under when stuck with outright buys.

The situation in Chicago is giving the "Queen" extraordinary trouble for the reason that more legitimate theatres are independently owned now than in the past and the actual managers have sufficient confidence in the acting managers to prevent efforts of Mrs. Couthout to go over the heads of acting managers, which she frequently has attempted.

"GENEVIEVE" PARTY

100 Friars, Unofficially, Attending Opening of New Play

The first public performance at New Haven, December 29, of "Genevieve," the new Jack Lait musical comedy, will be witnessed by a party of 100 Friars, who have unofficially decided to see the premiere.

Interested in the production are George Whiting, Jack Curtis and Jack Lait, all Friars, with Lait, the author, as well.

The party will leave in special cars the afternoon of the 29th. "Genevieve" is the tentative title of the piece.

"OUR NELL'S" "CUT" CHANGES

Arthur West replaced Olin Howland in "Our Nell" Monday. Richard Keene also joined the same night.

Howland's departure is reported to have been because of the 50 per cent. cut in salary the management wished to make during the holidays.

FIRST CLOSING IN 10 YEARS

For the first time in 10 years the Bronx opera house, New York, is closed (week before Christmas).

YOHE'S EX-HUSBAND GETS LIFE INCOME

Actress Reported to Hold Alimony Claim Against Him

Putnam, Bradlee Strong, former husband of May Yohe, actress, and who inherits part of the estate of his mother, Mary Uralia Strong, widow of William L. Strong, one-time Mayor of New York, is to receive a life interest in \$192,881.84, after which \$25,000 is to go to his wife, Norma Strong, with the remainder to his issue, and in default of such to his sister, or to her issue. It was disclosed in the Surrogate's Court, New York, last week, through the filing of a transfer tax State appraisal of Mrs. Strong's property. Under her will and three codicils, Mary Strong Shattuck, her daughter, of 19 North Washington Square, New York, is entitled to \$267,831.84, absolutely. Mr. Strong, the son, who is now 46 years old, resides at Culpeper, Va., and has no issue. He served with distinction in the Spanish-American war, and shortly after his father's death, eloped with Miss Yohe, then the wife of Lord Francis Hope. He met her when she had appeared as Lady Hope on the stage in New York City. Much scandal followed when it was learned that he and the actress were living in a hotel at San Francisco. Both sailed for Yokohama. They lived extravagantly on what was said to have been the proceeds of a successful Wall street speculation on the young man's part.

In July, 1902, a police alarm was issued in New York City, for the arrest of Strong, on a charge of grand larceny. Miss Yohe was the complainant. She made an affidavit to the criminal authorities that on April 30, 1902, she had placed on deposit at the Knickerbocker safety vaults jewelry valued at about \$250,000. She charged that some time between April 30 and July 15, of that year the jewelry was taken from the safety deposit box, and was pawned or otherwise disposed of by Strong, without her knowledge and consent. She demanded his arrest.

The arrest of Mr. Strong, which was called off the next day, because, it was reported at that time, of a settlement made by his mother, was ordered in the following bulletin issued from Police Headquarters to all station houses:

"Look out for and arrest Putnam Bradlee Strong, who is charged with grand larceny. Strong is about 27 years old, five feet nine inches in height, weighs about 183 pounds, is of dark complexion, has dark wavy hair, is clean shaven, has a military bearing, and has an air of importance in his walk."

By this time Lord Francis Hope began divorce proceedings against his wife in England. He obtained a decree, which became effective Oct. 3, 1902.

On that day Mr. Strong and Mrs. Yohe were married at Buenos Ayres, Argentine Republic. About 10 years ago they were divorced, but Miss Yohe is said to still hold an alimony claim.

Miss Yohe was born in 1869, in a small town in Pennsylvania, where her father was a saloon keeper. She first attracted attention in the chorus of David Henderson productions in Chicago, and was subsequently seen in several musical comedies. She then went to London, and while in the cast of "Little Christopher Columbus," was married to Lord Hope, a brother and heir to the Duke of Newcastle. After retiring for some time, she returned to the stage, and was seen in several musical comedies, including "The Magic Opal," and "The Lady Slavey," in London.

Prior to her marriage to Mr. Strong, he had held a major's commission in the United States Army, but he was subsequently dismissed from the service.

With Mr. Strong, she resided for some time in Japan, but returned to this country in 1906, and went into vaudeville. After several unsuccessful ventures, theatrical and otherwise, May Yohe was last heard from in the northwest.

"For Goodness Sake" Paying Off

Chicago, Dec. 20. The backers of "For Goodness Sake" are making an adjustment of all claims for salaries, railroad fares, etc., and are paying off all valid claims.

INDEFINITENESS OF TICKET PLAN WORKING OUT IN COMMITTEES

Intracacies Allow Agencies to Remain as Before, With Double Selling System—No Abolition of Cut Rate—\$1 Yearly Card Scheme, Dubious

THOMASHEFSKY'S SON MAROONED IN JERSEY

Alimony and Marriage Two Reasons—Entry Day Into New York Sunday

Harry Thomashefsky, son of Boris Thomashefsky, the Yiddish actor-manager, has exiled himself in Newark, N. J., as a strategic way out of alimony obligations to his wife, Ida. After paying \$25 weekly for six years, first as a result of a separation decree and later for divorce, he secured a stay of alimony obligations from April to November of this year pending an appeal.

Just before the appeal was due for argument, Thomashefsky committed matrimony for a second time and that automatically squashed his chances on appeal. As a result, he has decided to stay without the bounds of New York state, only commuting in once a week, on Sundays. Under the law he is immune on the Sabbath.

Meantime, his parents' court tilt on divorce and counter actions is pending. Bessie Thomashefsky has asked to have her case preferred in her suit against Boris Thomashefsky, but this was denied. She did not ask for temporary alimony and although currently starting at the People's theatre, New York, requested immediate adjudication because of alleged lack of funds.

NEW YEAR'S EVE SHOWS TURNED DOWN BY P.M.A.

Would Have Yielded \$60,000 for Actors' Fund—New Year's Day Monday

A proposal made by Daniel Frohman that all legitimate attractions give performances on the night of Dec. 31 (New Year's eve) and net profits be turned over to the Actors' Fund failed to be accepted, although the managers were in accord with the idea.

New Year's day falls on Monday and the usual theatre celebration of the night before will be missing because of it being Sunday.

The net profits expected would have amounted to over \$60,000. Criticism as to the legal entanglements which might ensue caused an abandonment of the proposal. It was intended that all players receive salary and the usual theatre expenses be paid. Suggestions that midnight performances be given New Year's eve in the legitimate theatres were not adopted either, as all Broadway attractions will hold a matinee New Year's day.

GADSKI CANCELS

Did Not Brave American Legion in 'Frisco

San Francisco, Dec. 20.

Although she first announced that she intended to defy the American Legion in its disapproval of her appearance in Los Angeles, Mme. Johanna Gadski, accused by members of the American Legion of pro-German activity during the war, finally changed her mind and failed to make the scheduled appearances.

In preparation for her coming, the American Legion issued a circular of protest which was distributed broadcast.

"BULLDOG DRUMMOND" CLOSES

Boston, Dec. 20. The Charles Dillingham production of "Bulldog Drummond" will close, it is reported here, after playing the Subway circuit around New York.

Following last week's meeting of the Producing Managers' Association, the first general session since the appointment of Augustus Thomas as the executive chairman, and the most active meeting in a year, three P. M. A. committees started daily sessions.

The committeemen were charged with working out ways and means for the establishment of a central theatre ticket agency, a resolution in favor of which was passed by the P. M. A. last week. It was stated officially this week that though it might take two or three months before the new ticket idea could be put into practice, the executive committee expected to be able to complete the details shortly after the holidays. That it might be deemed advisable to place the central ticket agency into operation early next fall instead of this season was intimated.

The P. M. A. board of directors constitutes the executive committee, of which there are three working committees, each considering a phase of the proposed ticket office. The committee on finance, which is considering the cost of operation and the revenue possibilities, consists of Sam H. Harris (chairman), John Golden, Lawrence Weber and A. H. Woods. The committee on real estate, which is to select the site, or sites required, is Lawrence Weber (chairman), Winthrop Ames, William Harris and H. W. Savage.

The third committee, on "the box offices," has W. A. Brady (chairman), Edgar Selwyn, Arthur Hopkins and Ben Roeder. It is this committee that is covering the practical side of the central ticket agency plan. The session Monday was devoted to "punching holes" in the proposition, and it is expected showmen and ticket experts will be asked to some meetings to submit ideas and criticism. It is expected by such procedure the apparent weaknesses will be discovered and the way found to evolve a system thoroughly workable.

The first understanding of the central agency proposal, that all theatre box offices would be closed in the daytime and that no tickets would be sold except at the central office, is erroneous. The central agency is to be the key to the entire system, but selling at the box office will go on much the same as at present. The only change will be that the box offices will call the theatre's booth at the central agency, which will be in instant phone communication, and o. k. the locations. If the locations wanted already have not been disposed of by the central office, the box office will complete the sale. There will either be a du-

(Continued on page 15)

ASK "GUARANTEES"

Shuberts Demand \$500 for New Haven Performance

The Shubert booking office is asking guarantees from producers who are not among the regular managers allied with their forces.

This week a small musical show was handed a contract guaranteeing the Shubert theatre, New Haven, \$500 per performance for its share (35 per cent), meaning about \$1,500 gross per show.

The contract was returned unsigned, the company preferring to lay off and pay salaries.

CHI'S HEAVY RESERVATIONS

Chicago, Dec. 20. Tremendous reservations, the largest in years, have been entered for the legit houses on New Year's eve, as Sunday night performances here are a part of the playing policy.

Reasonable box office prices prevail, from \$3.30 to \$5.50, although the Johnson show may charge \$11 and the "Music Box Revue" \$8.80.

The advance sale for "Partners Again," opening at the Selwyn Dec. 24, has reached \$10,000 through mail orders to the theatre, without brokers' assistance.

"HOSPITALITY'S" GROSS WORST ON BROADWAY

Closing This Week—"Why Not" Next—O'Shaughnessy Sends in Resignation

Louis B. O'Shaughnessy resigned as press agent for Equity Players last week. He was more or less disguised while agenting the productions at the 48th Street, using his middle name of Bondurant and dropping the first name entirely. It is said O'Shaughnessy quit because of too many bosses and committees offering criticism, which was the same reason ascribed to the withdrawal of Augustin Duncan, who started as Equity's stage director.

Equity appears to have decided on making short cast productions. There were 10 players in "Malvalocha," the current "Hospitality" has eight, while "Why Not," the third Equity try, announced a cast of six players. The size of the casts may be a reaction of the two failures.

"Hospitality" holds its record, reports on business indicating the gross being equal to the worst on Broadway. The show will close Friday night, "Why Not" opening cold here, like "Hospitality," and listed with the Christmas night premieres. A private showing of "Why Not" will be given Saturday night.

A DESOLATE MONDAY FOR ALL THEATRES

Four Chicago Legit Houses Did Less Than \$2,000 Between Them—Bad on Orpheum

Chicago, Dec. 20. The desolate Monday of all theatrical times is claimed by old timers around here for Dec. 18.

The Cort, Powers, Selwyn and Harris theatres grossed less than \$2,000 among the entire four that evening. "The Music Box Revue" played to \$2,200; Al Jolson got \$1,800 and the remainder of the list was in comparison.

Reports from Orpheum Circuit (vaudeville) houses, big and small time, on Tuesday classed Monday as the poorest day in years on the circuit.

Local department stores report the biggest holiday trade since the war.

JEFFERSON SOLD

Only Legit House in Portland, Me., to Become Catholic School

Portland, Me., Dec. 20. After serving for twenty-five years as the only legit theatre here, the Jefferson has been sold and the transfer will be made in March. Until then the house may play an occasional attraction. M. J. Garrity, in charge of the theatre for years, may consent to resume its management until the finish.

The purchaser is the Catholic church of Portland. It will remodel the Jefferson into a school and chapel for religious and educational purposes.

With the passing of the local historic house, the legit will have no theatre left for it in this city.

New Production for Garden

It is claimed the production opening at the remodeled Winter Garden during the latter end of January will have but one scene from the former Shuberts' show, "Hitchy Koo," in it. Otherwise the piece will be all new, according to the story.

The new Garden show is to be called "Fashions of 1923," the "Fashions" title to be retained as an annual one for a Shubert production.

INSIDE STUFF

ON LEGIT

The Chicago "Tribune" makes the suggestion that half of the legitimate theatres in Chicago close Monday evenings and the other half Tuesday evenings, so that actors will only be forced to labor six days out of seven. The suggestion is made in an editorial headed "Six Days Shall Thou Labor." It says "It would be a simple matter to close half the legitimate theatres in Chicago on Monday evenings and the other half on Tuesday evenings, if the managers would agree," continuing, "That would drive no one away from the theatres, but would fill those which are open, with equal profit to all. And it would give theatre folks one day's rest out of seven. Even a horse is accorded that." The "Tribune" editorial intimates that Frank Bacon would have still been alive but for Sunday shows, putting it: "Witness the recent death of Frank Bacon in Chicago after more than a year of effort without a single day of relaxation until the final two or three weeks, when the strain had broken his health. That is not good policy. It sacrifices much for little. The fact that the actor may be paid for extra performances does not compensate either him or the public which pays him and demands his best efforts."

William A. Pinkerton has returned to his acknowledged position as head of the Chicago theatrical colony after a visit to London and Paris. Mr. Pinkerton is considered the representative "first-nighter" in the loop, and usually where he goes for an opening the critics saunter. It is reported that Pinkerton is heavily interested financially in the Twin theatres, and his presence at the Selwyn is noted nightly. From the Selwyn the luminary usually makes a round of the theatres, using the Harris, Woods and Cohan's Grand in the order named. At Cohan's Grand he is president of the Harry Ridings Club. There is no individual in Chicago with a greater acquaintance with visiting stars than Pinkerton. The newspapers carried a story, on Pinkerton's return, that he believes Liane De'Ve, French actress, will soon visit America on a special tour.

"He Who Gets Slapped" on tour is not under the sole management of Jos. M. Gaite. At the opening of the season Sam H. Harris directed the drama in association with Gaite, but under the pressure of new productions, Harris sold his interest to Gaite. "He" was produced by the Theatre Guild last season. The Guild has a set policy of not managing its own productions outside of the New York runs. "He," like former Guild shows sent to the road, is under an arrangement whereby the original producers receive a percentage of the earnings.

The David Belasco production of David Warfield's "Merchant of Venice," opening last night (Thursday), at the Lyceum, New York, at \$4.40 top, can do \$24,000 weekly in that house at the scale. Playing capacity all of the time the show will be fortunate to break even, with nothing possible of recovery against the production cost, which amounted to \$275,000 up to the time of the New York premiere. The cost of the show weekly is \$17,000. With the Frohman half interest in the theatre, Belasco can not pool show and attraction for a net profit. Warfield is said to be in on a 50-50 basis with the production, meanwhile drawing salary as its star. That this might be Belasco's final production is dispelled by the fact that he intends to start rehearsals for the new Lionel Atwill play next week.

The recent publicity accorded Evelyn Nesbit in the dailies through a dope connection made out for her by one of them has helped, if it has done nothing else, the business of the Atlantic City cabaret where Miss Nesbit is engaged as hostess. Miss Nesbit is reported to have become a real hostess in the cabaret, through seating herself with the patrons at their tables, evidencing a certain brightness in conversation she always has had, and including in her remarks, if nothing else could serve, incidents in connection with her life that have become notorious. According to the accounts Miss Nesbit has not been backward in revealing any of the details, even to the actual shooting of Stanford White on the Madison Square roof years ago by her former husband, Harry Thaw.

Early this week Miss Nesbit jumped into the publicity light once again by giving out a statement as to where she picked up the dope habit. The statement blamed Hollywood for it, but those who know Miss Nesbit do not credit her with being the author of the statement though she admitted to it. They think rather the newspaper may have "staked" Miss Nesbit to write its own interview, to throw discredit on Hollywood in conjunction with the Wally Reid expose, and to serve its own sensational purpose. It's no secret among the cronies of Miss Nesbit as to her experience with dope, and through that, it was not believed she asked only for morphine of a New York dealer or wanted morphine only. When they reach the other stage of dope taking, morphine is like a gum drop to the users. Whether Miss Nesbit was taught to take dope in Hollywood is also open to question. There was dope in New York years before Hollywood got its name, and Miss Nesbit among others were in the sections where the peddlers had their strongest play. Several years ago Miss Nesbit while taking a rest cure in a New Jersey sanitarium, and another girl, for the same reason, to ease off dope, both etherized themselves so thoroughly while locked in their room, and probably unconscious from the mixed drugs that until the effects had passed off and the odor of the ether had wafted away from the corridors, the attendants could not get to them.

It may be a means of remuneration for Miss Nesbit to give out "statements" about dope but she has been too long in the show business and has gone through too much, to blame it upon Hollywood that must stand for enough from the sort of dailies that are bringing people to give out stories about the show business. That has grown to be a new path of endeavor in "journalism" and will continue until some of the show people who are assailed start something and will be willing to go through with it without believing "it's best to let it die" in fear that the papers will keep up their attacks.

Not all of the New York dailies have taken part in the Hollywood attack. Those that did are like the show business that uses a freak attraction; the papers must have a new sensation every week. When their reading public tires of them, as they do with the theatre using freaks, they will walk out on the papers as they have in the past walked out on the freak-using theatres.

Recently one of the biggest executives in the amusement world engaged the assistant city editor of a New York daily as his secretary. The appointment came to the ears of the publication's executives in an odd way, and followed the invoking of a rule in the daily's offices that anyone caught having liquor must take a week off. It is said the rule was made necessary because of the number of bootleggers who made the rounds, the natural result being handy bottles in the desks. The assistant editor in question was told to take a week for a week. He immediately called on the amusement director. The latter's answer was in the form of a phone call to the daily's office, saying the job was his, the showman not knowing the scribe was on "vacation." Thereupon the city editor was bawled out for laying the assistant off. Incidentally the latter's salary in his new job is \$250 a week, about double the Park Row envelope.

Newspaper men knowing of the incident recalled the change in times at the newspaper office in question. Formerly waiters went through the city room taking orders for cigars, food and liquor, there being a cafe in the building at one time. One Park Row sporting editor is known to love his liquor, but he won't stand for anyone working with him getting "wet." He "canned" his assistant and, when the latter called attention that the editor himself was generally "stewed," the latter replied: "One of us must keep sober."

Seldom does it happen a Broadway manager will close a legit show making at its lowest \$1,500 weekly, net, while on a run and going as high as \$2,000 or more a week. Yet that is, what A. J. Woods did to "East

of Suez," closing it Saturday, after finding Florence Reed was becoming unmanageable as its star. Miss Reed received 10 per cent. on the gross, her salary not having fallen below \$900 any week during the run of "Suez" at the Eltinge, New York. Miss Reed drew as high as \$1,000 in a week for salary. While "East of Suez" has closed for good as a stage play, its stock and picture rights have value which will duly be divided among those interested when sold. From accounts there seem to have been several interested, if the criterion is the 10 per cent share held in the production by an author. He bought his "piece" after the show was first put off. It could be suspected that Woods welcomed the opportunity to change plays at his Eltinge with another production he had retained a larger interest in, succeeding.

The stories published with more or less detail in "scandal sheets" concerning members of colored shows, stage and cabaret, have failed to identify the principal "John" among the white chasers. He is said to be a wealthy downtowner, who is not unfamiliar with the stage through a marriage his brother contracted with a former musical comedy star. Some of the stories told and vouched for are unbelievable, considering the mixing of the colors. The story most relished by its hearers is that of a colored principal in one of the all-colored shows being denied an apartment in a Park avenue building, whereupon her "John" purchased the building and installed her in it. Others not so common are of people better known along Broadway who seem to like to hang around somewhere until the finish of the second show at night to escort the young colored women home and elsewhere. Reports that colored choristers may be seen walking away from their place of engagement wearing the costliest of fur garments have been going around, and the general air of prosperity that started with the "Shuffle Along" hit, appears to have extended itself among a certain few up to the present time.

With some New York dailies always on the watch for a "story" that will involve show people as well as picture players, there are some white young men of the speaking stage profession who could afford more discretion in their present actions and frankness than they are just now displaying.

The Thomson Twins are not appearing in vaudeville over here, to take up their six weeks with the Henry W. Savage office. The Twins are boys, but were booked by Mr. Savage, from England, under the impression they were girls and could be utilized in Savage's new production of "The Clinging Vine". Reaching here their sex kept them out of the show which held no roles for male twins, and they are now watching each performance, though they may be placed with a musical production before the six weeks expire.

W. A. Brady has announced he will regularly produce musical comedies. Starting next fall, either the Playhouse or the 48th Street will be permanently devoted to that style of attraction. The manager stated he would adhere to the policy as long as he remains in the professional field. He took occasion to outline his plans as an answer to comment from younger showmen following his production of "Up She Goes" (musical version of "Too Many Cooks"). It appears the newer showmen were unacquainted with Brady's activities in the musical field prior to his long spell of dramatic productions. As managing director of Koster & Bial's, years ago, he staged the first American revue type of entertainment. It was "Around the World in 80 Days." He was associated with F. Ziegfeld, Jr., at the Manhattan, and credits his revue with inspiring Ziegfeld's initial "Follies." Brady directed "Vera Violeta" at the Winter Garden, with Gaby Deslys and Al Jolson, for the Shuberts. He produced the "Balkan Princess," "The Gypsy Baron" and all the Gilbert and Sullivan operas. Brady has started on the musical versions of "Forever After" and "Little Miss Brown," which are to be done next season. "Up She Goes" is expected to remain at the Playhouse until a spring. Early this week Gloria Foy, the feminine lead, worked with a sprained ankle, as the result of rehearsals with Frederic Santley, who entered the show Monday.

Business in Canada has started promisingly for the De Wolf Hopper opera company. Its first week at Montreal went for a profit of almost \$1,200. The attraction is in for two weeks (ending Saturday). There were few holdover bookings for that stand. The company has been out 25 weeks, including the 10 weeks played at Baltimore. There has not been one change in the personnel, including the chorus.

Most of the Russian players who came here with the "Revue Russe," which failed, are still in New York. Some have secured engagements with American companies because of their remarkable absorption of the English language. Eight of the feminine players of the Russe bunch are with the number three "Blossom Time," which opens at Syracuse next Monday (Christmas). J. J. Shubert berthed the foreigners.

A managerial secret relates to "Polly Preferred," the Guy Bolton comedy which Comstock & Gest are producing and Winchell Smith directing. The idea of the play was used for "Paradise Alley," a musical comedy tried out of town early in the season and failed. It appears that Bolton explained the idea of "Polly" while on a motor ride. The play then was in synopsis form, but it is alleged to have been used as the plot of the musical show. Reports are that legal steps were taken, but "Polly" was not then copyrighted, and when the musical show closed no further action was taken.

An alleged "beetle race" was staged at Jolson's 59th Street last week as a press stunt for "The World We Live In." Cards of invitation were sent out, with the lure that there would be music by the "Haig and Haig orchestra." That was a tip-off of the newspaper men passed up as bunk. Most remained away from the "contest." The next day, however, their error came out. The scribes were right in one respect, for the beetles were mechanical toys, which went for a pictorial yarn in one daily.

"Spice of 1922" seems to have had more inside stuff connected with its operation than any show out this season. Not one-tenth of it has been printed. The latest worth knowing, though, is through its abrupt closing at the Studebaker, Chicago, last Friday night, when money was refunded, as its people refused to play. At that time some of the principals had a week's salary (not the current week) due them, and \$3,000 in cash would have straightened out the situation. Ordinarily this amount would have been at once forthcoming, as the theatre management could have safely advanced it, through the ensuing Saturday and Sunday receipts being the guarantee.

But it seems that A. H. Woods held the LaSalle for "The Demi-Virgin," opening Dec. 24, and William Hodge, in his new piece, at the LaSalle had started to shoot up in the gross, looking like a certain Chicago hit. Hodge (a Shubert show) had to vacate the LaSalle to let in the Woods piece. Nothing else was available for Hodge to move into except the Studebaker, and only then if "Spice" left. With the blow-off approaching for the "Spice" show, Frank Gazzalo, manager of the Studebaker, viewed the in-coming of the Hodge hit Dec. 24 (when it will open there) in preference to "Spice" remaining at the house the week before Xmas with uncertain receipts, besides the surety that if Hodge did not go in the Studebaker immediately, he wouldn't appear there at all, with the next attraction a bigger hazard. The Shuberts may have figured it out similarly.

It is claimed on behalf of the Shuberts they advanced \$30,000 to carry "Spice" along while it was on tour. Lee Shubert had 25 per cent. of that production, originally putting up \$5,000 in cash. It is now talked about to make "Spice" into a Shubert unit attraction.

Observers will watch the arrangements Flo Ziegfeld will sanction for the engagement of "Sally" at the Colonial, Chicago, Jan. 8. Ziegfeld's stand against the ticket system used in Chicago in other visits of the "Follies" is recalled, and now, with the Chicago situation bubbling for a change, it won't surprise some to hear of an unusual new system of ticket selling for "Sally" at the Colonial.

As Variety predicted several weeks ago, outright "buys" are finished (Continued on page 15)

STOCKS

The Imperial, on the West Side, Chicago, which tried Columbia burlesque early this season, opened Saturday with a dramatic stock installed by Cliff Hastings, who has another stock at the Warrington, Oak Park. Herbert Lewis and Loretta Tolson have the leads. Ben Thompson, Flo Griffin, Howard Walsh, Earl Ross and Margerie Hays are other players. The opening bill, "East Side, West Side," will be used for eight days, and after this one bill a week. It makes two dramatic stock houses in Chicago. The other is the National, doing fairly well. Jack Boyle and Patti McKinley, who were with a stock which recently closed at the Victoria, have joined the National company. Jack Lowery is another new face in that organization.

Clyde Waddell, who is a leading man, opens with stock at the Rockford, Rockford, Ill., Xmas day. O. H. Johnstone, Chicago agent, has gotten together the following company: Dollie Daye, leads; Hugo Miller, John C. Dailey, Gene McDonald, E. M. Johnstone, Bessie Bennett, Richard Pollette, Gavin Harris, Fred Gordon, Ethel Lorraine. Eskell Gifford, another leading man, opens a stock at the Broadway, Superior, Wis., Xmas day. Mabel Carle, Jack King Davis, Leland B. Ward and Tom Ryan will be added to a cast which has supported him in repertoire.

The touring stock companies have fared better in Wisconsin so far this season than in other states. Three Winniger shows up there, the Beach Jones stock company and other organizations. Beach Jones concluded an eight-day stay at the Orpheum, Green Bay, Sunday, where it crowded out vaudeville. Eloda Slizer is featured. The opening bill was "East is West." Admission 40-55, including tax. The John Winniger company was at Watertown last week and charged the same price of admission, playing the old Turner opera house, where the ordinary attraction would starve.

A stock opening at the Grand, Regina, Can., will have Dell McDermid as leading man, and include Ethel Van Orden, Marshall Chapel, Walt Williams, Bessie Dainty, William Edwards, Frad Bamper, James C. Carroll and Grace Whitchee.

Frank and Sport North have gone to Wichita, Kan., where they are to install a stock company at the Princess, which will have Carl Way as leading man.

Jack Ball and Frank Hawkins, who have a stock at Portsmouth, Ohio, have recently added Vera Reno and Lella Hill to the cast, securing them from the American Theatrical Agency in Chicago. The company moved to Portsmouth from the Rex at Wheeling, W. Va.

Dorothy LaVern, who heads a stock at the Rialto at Sioux City, Iowa, is doing nicely this season, according to advices which reach Chicago.

Robert Sherman has a stock at the Grand, Evansville, Ind., which opened Labor day.

Thomas Wilkes, upon his return to San Francisco last week from New York, announced the engagement of Holbrook Blinn as the first of a number of stars to be brought to the San Francisco Alcazar stock. Blinn will open some time in February.

Marjorie Foster is the new lead of the Poli Players at the Hyperion, New Haven, Conn. In private life she is Mrs. Arthur Holman, wife of the company's director.

The Wilkes Players at the Denham, Denver, scored the biggest hit of the present season in "The Triumph of X." Ivan Miller and Gladys George extended themselves in fat parts. The critics were unanimous in praising the production, and the business done by the house would probably have broken a record or two, save for the imminence of the holidays. Fanchon Everhart, character woman with the Wilkes Players, left for Los Angeles last week to play with the Wilkes company there. Her transfer was the outcome of a visit to Denver last week of Tom Wilkes. Jane Gillan, ingenue, joined the Denver company about the same time.

SHAKESPEAREAN RUSH ON B'WAY NOW FULLY UNDER WAY

"Times" Giving Special Attention to Belasco-Warfield's "Merchant"—Hits Held Up Last Week—Xmas Day Openings Divided by Special Shows

Broadway's epoch of Shakespeare, the most prolific production of the immortal bard's plays in America, is to be dated with the arrival of the Christmas holidays, though the John Barrymore "Hamlet" has been running for six weeks. "The Merchant of Venice" opened Thursday night, or several days before the holidays; Ethel Barrymore's "Juliet" is dated for next week (two days after Christmas), while Jane Cowl also in "Romeo and Juliet" will arrive on the field the middle of January. They are the four major Shakespearean presentations and in the wake of them is expected the deluge of Shakespeare in the spring.

The debut of the "Merchant" under the guidance of David Belasco and with David Warfield starred is expected to arouse the most exceptional interest and comment.

It was stated this week that the New York "Times" would run four full columns on the premiere. The fullest kind of review is to be given the production and acting in Friday morning's edition and interviews with the star and producer will occupy the balance of the space.

Though first understood to be presented at \$5 top, "The Merchant of Venice" will play at a \$4 top scale at the Lyceum. That will make it possible to gross between \$23,000

and \$24,000 if the attraction plays to capacity. The opening night prices will be at the regular scale.

The interest manifested by the "Times" publisher is believed partly in anticipation of the manner in which the Jewish play-goers of the metropolis will accept the "Merchant." Belasco is reputed to have offered the entire house Friday gratis to a Jewish organization, which refused. Estimates of the production's cost and the size of the operating expenses indicates the attraction will be unable to show at profit, for its New York run, in any event.

The other outstanding pre-holiday production is "Johannes Kreisler," the German novelty drama which was dated for Wednesday premiere at the Apollo, but forced to wait until Saturday. That attraction also is priced at \$4 top, with the Selwyns claiming it necessary to draw close to capacity in order to "get out" on the production expense. "The Masked Woman," a new A. H. Woods drama, is carded for Friday (tonight) debut at the Eltinge, left dark this week by the sudden closing of "East of Suez."

"The Red Poppy" was listed for Wednesday opening at the Greenwich Village theatre, which gave (Continued on page 16)

OPERATIC SINGER'S SON IN JAIL IN ST. LOUIS

Passed Bad Checks—Lost Job as Pianist—Mother Killed in Moscow in 1918

St. Louis, Dec. 20.

Joshua Menzies Van Zant, a musician and son of Marie Van Zant, former grand opera singer, is being held by the police on a charge of passing worthless checks. He confessed to the police that the two checks which he cashed were worthless—one for \$35 and one for \$10. He explained that he was educated by his mother, who sang at the Metropolitan with Caruso and in London, Paris and Rome. His mother and her second husband, Petrovich Technoff, conductor, Royal Opera at Moscow, were murdered there in 1918 by the Bolsheviks, according to Van Zant. He arrived in St. Louis about two months ago, when he tried to establish himself as an operatic coach, having been advised there was an opportunity here.

Shortly after his arrival he purchased a \$2,000 piano on which he made a small initial payment. The instrument was later claimed by the piano concern. Van Zant says he will make good the checks as soon as he realizes on certain "large contracts"; he deplored the fact that the case had been given so much publicity and he hoped that theatrical papers would not get hold of the story.

A man giving his name as Petrovich Technoff applied to Manager Edward Sullivan, Orpheum, for a job. He suggested Sullivan put him on as an extra added feature and pay him \$15 for the week. Sullivan didn't think much of the idea, but the man impressed him as being something more than the ordinary. Mr. Sullivan then remembered that Edith Clifford, on the bill last week, had told him her pianist was leaving the act and he sent for Miss Clifford. While waiting for her Technoff told Sullivan he had had nothing to eat for two days. Sullivan was about ready to stake him when Miss Clifford entered, Sullivan exiting.

It is understood Miss Clifford, after hearing Technoff play, engaged him. The musician then asked that he be given money for transportation immediately, and was told to return later. He did not return and Manager Sullivan and Miss Clifford wondered what became of their "find," not knowing that Petrovich Technoff, alias Joshua Van Zant, was in jail.

SHONTOP'S BAIL

Hebrew Actors' Union Secretary Charged with Grand Larceny

Sholon Shontop, financial secretary of the Hebrew Actors' Union, who was arrested on a charge of grand larceny, was held in \$5,000 bail by Magistrate Levine in Essex Market Court. Hearing is scheduled for this (Friday) morning.

Samuel Greenfeld, president of the union, charged Shontop with a shortage of \$4,065. Race horse betting allegations figure in the complaint.

Over a year ago another officer of the same organization, S. Giltman, committed suicide by illuminating gas as an aftermath of a question of financial accounts. It was practically decided thereafter to bond all responsible officers but no such action evidently was taken as concerned Shontop.

HAYAKAWA'S "TIGER LILY"

"The Tiger Lily," which marks Sessue Hayakawa's debut as a legit star, opens Dec. 27 at the DuPont, Wilmington, Del. The Shuberts are sponsoring the show, which is a three-act melodrama written by Fred de Gresac, heretofore associated mostly with musical comedy writing. The cast includes William Holden, Arvid Paulsen and Frank Thomas.

Hayakawa will play the part of an Americanized Chinaman. He is Japanese and has been a picture star for a number of years.

"SPICE" STOPS SHORT; COMPANY DISBANDS

Players Refused to Give Performance During Winning Week

Chicago, Dec. 20.

"Spice of 1922" closed abruptly at the Studebaker Friday night without a performance. More than \$900 was refunded to the audience after an argument back stage came to a deadlock between Stanley Sharpe, treasurer and manager of the company, and several of the minor principals, who refused to go on until a guarantee was placed in the hands of a third party that they would be paid.

The chorus was paid in full and the principals received the pro rata share for the receipts of the week, in accordance with an agreement they had made, which agreement some of the smaller artists refused to abide by, although the sale for Saturday and Sunday was heavy and the receipts for the three performances at the week-end would have been about \$6,500; with the money return Friday the amount would have been \$7,500, making about \$14,000 on the week, a profit for everyone.

Bad business in St. Louis had thrown the company behind, though not heavily. Sharpe left shortly after the Chicago opening, and some members of the company spread word that he had stranded the troupe. This proved entirely unfounded, as Ed. L. Bloom came on to run the affairs during his absence.

Friday Sharpe returned from New York after Bloom had left town. Some of the principals assembled and demanded a cash guarantee. This Sharpe was not immediately in position to post, and they refused to budge. The performance was then called off. By their action the actors waived the return transportation and notice.

The Shuberts, who are interested in the show, refused to stand back of any responsibilities, and the company was so informed by Bloom, who, however, had offered to see that the difficulties were kept from sinking the company until the year-end business; with two New Year's Eve shows Sunday night and a holiday matinee would have put them on velvet. This promise evidently was not unanimously accepted as assurance.

The Shuberts had attached the (Continued on page 15)

CAN'T UNDERSTAND WHY DIPPEL WENT BROKE

Opera Company Stranded—Refused Benefit—"Not Objects of Charity"

Detroit, Dec. 20.

The Dippel Opera Company stranded here last week after giving a performance at Orchestra Hall. The local engagement was under the auspices of the Detroit Grand Opera Club, headed by Mrs. Charles F. Hammond. When the news came the Dippel company had stranded and that its people had no money to get back to New York, Mrs. Hammond announced a benefit performance comprising the best local talent to take place today, Dec. 20.

The 22 members of the opera company announced a few days later they were unwilling to be "objects of charity" and refused the aid offered by Mrs. Hammond and her associates. "I have succeeded in getting other help through individuals in New York and we can thus avoid the stigma of being objects of charity" remarked Howard Taylor, the Dippel company manager.

Mrs. Hammond said she was through with musical management after the experience of the Dippel Orchestra hall affair, when she somehow had to get the performance started in spite of the presence of several constables with attachments, on top of which Julia Clausen refused to go on for the second act unless \$500 was paid her, which necessitated some feverish financing.

The Detroit Grand Opera Club, under whose auspices the Dippel company came here, consisted of several hundred persons who had subscribed for season tickets and paid dues into the club which entitled them to a discount on the tickets they later would purchase. The ticket sale for the performance of "Die Walkure" at Orchestra hall grossed some \$4,000 which together with the \$2,000 in the club's bank account was turned over to the company.

The Detroit unit is at a loss to understand why the Dippel company should "be broke", and intimate "something is wrong somewhere with the finances."

The Detroit unit was organized last summer when Dippel came to Detroit and appeared before the Board of Commerce and leading club women interested in music urging that an association be formed to bring his opera company for a series of performances.

COMPOSERS WILL OPPOSE MANAGERS' ROYALTY DEMAND

Committee of Six Appointed to Take Action—J. C. Rosenthal, of Composers' Society, Issues Statement

A meeting of the board of governors of the American Society of Composers, Authors and Publishers was held Tuesday to discuss the producing managers' request for a cut-in on the music royalties. Although the society had not been accorded a formal notification of the managers' request, it decided to take action to investigate on the strength of the reports in Variety. William Klein, acting for the managers, formally advised Nathan Burkan, representing the music men, of the P. M. A. decision. The meeting followed.

J. C. Rosenthal, general manager of the society, issued the following statement:

In the first place this organization has received no official notice whatever of the reported intention of the Producing Managers' Association to demand that they be "cut in" on the earnings of the society, or as an alternative will not produce any shows written by our members.

When such official notice is received we shall take appropriate action, and if the demands are presented will render promptly our decision thereupon.

In the meantime, however, assuming that the report of their intentions and their resolutions on the subject, as printed in the theatrical press, is in accordance with the facts, I might say that (Continued on page 16)

PLAYED ALL SHOWS

Shelley Attends Mother's Funeral Without Losing a Performance

Albany, N. Y., Dec. 20.

Although his mother died at her home in Syracuse Sunday night, William Shelley, leading man of the Proctor Players at Harmanus Bleecker Hall, did not lose a performance of "Ladies Night," the current production of the stock this week. Shelley appeared in the opening performance Monday night, attended the funeral of his parent Tuesday morning and returned to Albany in time for the matinee.

All the local dailies carried stories about the death of the actor's mother, stating a telegram notifying him of his mother's death was delivered at the hall Sunday night and did not reach him until he appeared at the theatre for usual Monday morning rehearsal. One paper, however, said he did not get the telegram until shortly before the performance Monday night.

JOHN CROMWELL'S NEXT

John Cromwell will produce another show on his own after the first of the year. He has accepted "Turnish," a drama by Gilbert Emery, whose last contribution was "The Hero."

LIBEL CASE DISMISSED

Shuberts Fail to Appear in Action Against Chicago "Post"

Chicago, Dec. 20.

The suit dating from 1919, started by the Garrick Theatre Co. (Shuberts) against the Chicago "Post," was dismissed when called last week. The plaintiff or its representatives failed to appear. Another suit of similar character was likewise dismissed last spring.

In reporting the dismissals, the "Post" said:

The Post regrets the failure of these suits to come to trial, as the newspaper was desirous of presenting its evidence in court, so that the public might have the verified facts in the case, but apparently the Messrs. Shubert did not care to have the conditions as they existed at the Garrick theatre in 1918 exposed in open court, as would have been done in the Post's effort to prove that the theatre was not in fit condition for public use at the time of the publication of the articles sued on.

In order that the public may be given an opportunity to determine whether the statements published by the Post concerning the dangerous conditions at the Garrick theatre in 1918 were correct, the Post will continue to seek a legal and proper way of submitting its evidence to the public, despite the refusal of the Messrs. Shubert to proceed with the suits they instituted.

"CZARINA" CLOSING

Kansas City, Dec. 20.

It was announced here the "Czarina" company, headed by Doris Keane, will close its season at St. Louis Dec. 23.

It is said that the working crew has had two weeks' notice for several weeks, but that the company has been playing from week to week hoping for a better break.

"CHU CHIN CHOW" CLOSING

"Chu Chin Chow" is closing this Saturday (tomorrow). Comstock & Gest don't know or care where it is closing. They are just thankful that it is.

Cop's Opinion of Duncan Show

Memphis, Dec. 20.

Police Captain Mike Kehoe, when asked what he thought of the Isadora Duncan dancing performance, replied:

"I wouldn't have been there if the chief had not sent me to see if there was any reason for stopping it, but I've never yet stopped a funeral procession."

"R. & J." CASTS

Ethel Barrymore and Jane Cowl to Open in Shakespeare's Romance

The first of the "Romeo and Juliet" productions for this season of Shakespearean spurling is that of Arthur Hopkins' presentation, starring Ethel Barrymore at the Longacre, New York, starting next Wednesday. Miss Barrymore will offer her "Juliet" eight weeks, with another production due in the early spring. That is according to the Hopkins program of three productions this season for Miss Barrymore.

Jane Cowl, also in "Romeo and Juliet," will open out of town, at Toledo, Dec. 29. The Cowl "Juliet" will be under the direction of the Selwyns, with Adolph Klaber associated. She will remain out about three weeks, but the presentation will be partly concurrent with the Hopkins production, and is due into New York some time in January.

The supporting cast for Miss Barrymore will be McKay Morris, Basil Sydney, Russ Whytal, Charlotte Granville, Jerome Lawler, Kenneth Hunter, William Kelghey, Barry Macollum, Frank Howson, Albert Reed, Edwin Brandt, Howard Merling, Basil West, Lenore Chippendale, Alice John, Barlowe Borland.

The company supporting Miss Cowl is Rollo Peters, Dennis King, Robert Ayrton, Jessie Ralph, Milton Pope, John Parrish, Lallie Brownell, John Cralley, Lionel Hogarth, Grace Hampton, Morgan Burby, Louis Hector, Vernon Kelso, Richard Boler, Bailey Hick, Frank Davis, Edward Broadley, Frank Relcher is directing the play.

MARITAL BREAK REPORTED

Syracuse, N. Y., Dec. 20.

Information received here and in northern New York by friends of both say that a break has occurred between Pauline Frederick and her latest husband, Dr. Charles Alton Rutherford. They were married last spring, as the culmination of a kid romance.

Miss Frederick is now appearing in "The Guilty One," an A. H. Woods' stage play.

MRS. SHORT'S SEPARATION

Mrs. Harriet Evelyn Short has been granted a decree of separation by Justice McGoldrick in her suit against Reginald Carrington Short. Mrs. Short has been under the Belasco management. She was awarded \$50 weekly alimony and custody of their 17-year old daughter.

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 (31st week). One of best money makers on Broadway. Gross consistently good for attraction of kind and cast not costly. Although off with most of last week, has been bettering \$10,000 and should regain pace after holidays.

"Better Times," Hippodrome (16th week). Primed for big holiday trade. Grosses this season ahead of last, but present scale is higher, \$2.50 top. Over \$80,000 expected next week.

"Blossom Time," Century (60th week). Shuberts' operetta winner holding over from last season will play daily matinees all next week. Attraction is real money maker and until last week bettered \$16,000. Cast of moderate salaries here also.

"Bunch and Judy," Globe (4th week). Newest Charles Dillingham attraction now running in excellent form. Business for holidays ought to be big and afterward should steady show for run. Pace to date under normal.

"Chauve-Souris," Century Roof (47th week). Fourth program prepared for the Russian show, final bill and expected to keep novelty attraction going until Easter.

"Fashions for Men," National (3d week). Molnar comedy accorded particular attention by reviewers in Sunday comment. True draw of attraction can not be determined until after holidays, but notice given by house, and "Will Shakespeare" listed to succeed Jan. 1.

"Follies," New Amsterdam (29th week). About two months more anticipated for Ziegfeld show, which continues to lead Broadway and is musical demand leader along with "Little Nellie Kelly." Based off another \$2,000 last week for a total of about \$31,700.

"Greenwich Village Follies," Shubert (15th week). Has drawn bigger money than any other of "Village Follies" series and scaled at bigger top. Should run until Easter. Last week lowest gross to date, takings being under \$19,500.

"Gringo," Comedy (2d week). New comedy by a new author and comparatively new producer. Opened Thursday last week. Drawing power also not to be registered until after New Year's. Fair prospects, critics not rating play highly.

"Hamlet," Sam Harris (6th week). Several attractions that actually bettered normal gross last week considered exceptional. This was one, drawing over \$19,500, top money of non-musicals.

"It Is the Law," Ritz (4th week). New mystery thriller very well spoken of and with good chance to land for run. Pace to date about \$7,500, but came in between holidays and has not enjoyed break yet.

"Johannes Kreisler," Apollo (1st week). Foreign novelty drama which aroused managerial interest abroad last summer. Produced by Selwyns. Opens Saturday (Wednesday premiere set back) night at \$10 top; \$4 top regular show night. Advance sale strong.

"Kiki," Belasco (56th week). Belasco's sensational dramatic success of last season still among best of non-musical money getters. Trade now is largely at box office. Gross last week nearly \$14,000.

"Lady in Ermine," Ambassador (12th week). Best of operettas this season to date; although not at pace of "Blossom Time," housed here last season, it has been a money maker by means of lower floor patronage. Around \$11,500 last week, lowest gross to date.

"Last Warning," Klaw (9th week). Mystery play, highly regarded at opening, and may stick balance of season. Draw not capacity, but consistently big for house and attraction. Last week around \$10,000, pace showing drop of another \$1,000.

"Listening In," Bijou (3d week). Another mystery play kindly greeted, but came in during in-between holiday lull. Under \$5,000 last week, but management hopes for improvement after first of year.

"Little Nellie Kelly," Liberty (6th week). Cohan musical success upholding great pace of attraction during four months' run in Boston. One of best in agency call and strong at box office. Nearly \$22,000.

"Liza," Daly's 63d St. (4th week). Only colored show bidding for Broadway patronage. In same house as "Shuffle Along," but not getting equality business.

"Loyalties," Gaity (13th week). One of Broadway's strongest dramas and likely to beat London production. Doing capacity business right along, takings around \$14,000.

"Merchant of Venice," Lyceum (1st week). Belasco brings in the second of special Shakespearean productions of season. Opened Thursday night, with David Warfield. Scale, \$4 top; same for premiere performance.

"Merton of the Movies," Cort (6th week). With others of Broadway's hits, business did not fall off after Thanksgiving, as expected. One more fine Cort theatre success, with takings last week \$15,200.

"Music Box Revue," Music Box (9th week). Sole \$5 top musical in town. Business last week about \$1,000 under previous week, takings being around \$27,000. Attendance early in week slightly off.

"Our Nell," Bayes (3d week). Rural satire with music which came in at wrong time. Management will try with it until after holidays. Around \$5,000.

"Rain," Maxine Elliott (7th week). Leader of street, call for drama topping everything else on list and going to standing room for all performances and all floors. \$15,000.

"R. U. R.," Frazee (11th week). Business off for last two weeks, but indications are for run. Foreign novelty drama which moved up from Garrick last month. Business around \$9,000.

"Sally, Irene and Mary," Casino (16th week). Dipped under \$10,000 last week, but ought to leap upward with arrival of holidays. Pace after first of year will indicate length of run, and new musical likely in another month.

"Seventh Heaven," Booth (8th week). After two weeks of moderate business this drama jumped to rating with best draws on Broadway, and looks in for season. Not much under \$13,000, capacity here.

"Six Characters in Search of an Author," Princess (18th week). Made longest stay this 299-seater has enjoyed for several seasons. Takings can only be moderate, but profit at \$5,000.

"So This Is London!" Hudson (17th week). Cohan's other hit contribution this season, with nothing beating it except "Hamlet" in non-musical division. Gross last week little under \$16,000, excellent for this stage of run.

"Spite Corner," Little (13th week). Business surprise last week, picking up to over \$7,000 and better. That beat previous week, though not much profit for attraction, which was so well thought of at opening.

"The Awful Truth," Henry Miller (14th week). Pre-holiday slump responsible for lowest gross since opening, takings last week going to around \$9,000. Bright comedy, which ought to recover in January.

"Springtime of Youth," Broadhurst (9th week). Final week for foreign adapted operetta. Never drew big business, average takings being around \$8,000, and considerably less last week. Fay Bainter will succeed next week in "The Lady Sittindina," which has been waiting berth.

"The Bootleggers," 39th Street (4th week). Final week for comedy-drama, supposed to be expose of bootlegging methods. Leo Dittichstein will succeed Christmas day with "The Egotist." "Bootleggers" missed \$4,000 last week.

"The Fool," Times Square (9th week). Selwyns' surprising dramatic contribution, which built up to big proportions within three weeks and good for balance of season. Played to \$14,600 last week, putting it well among leading dramas.

"The Gingham Girl," Earl Carroll (17th week). Has held to profit from start and outfooted other \$2.50 top musicals. Ought to last until spring and maybe longer. \$13,000 to \$14,000 last week.

"The Love Child," Cohan (6th week). Business here last week held up much better than expected, dropping but \$400 and getting close to \$9,000. Looks good until Washington's Birthday.

"The Old Soak," Plymouth (18th week). Like most other attractions which have made money, last week's business lowest of season. Gross went under \$10,000. Reaction sure with arrival of holidays.

"The Masked Woman," Eltinge (1st week). New Woods dramatic production which opened out of town last week encouraging and was quickly booked in to succeed "East of Suez," that was hastily ordered closed last Saturday. New show opened Friday.

"The Texas Nightingale," Empire. Closed suddenly Saturday last, management deciding not to play pre-Christmas week without another house to berth it. "Rose Liza" succeeds next week.

PHILLY'S OFF WEEK IS MARKED BY 'TANGERINE'

Dropped to \$14,000 at Finish
After High of \$25,000

on Run

Philadelphia, Dec. 20.

Legitimate business took another toboggan here last week. The shows hit were "Tangerine" at the Shubert and "Blossom Time" at the Lyric. The Carlton musical comedy fell way to the rear in its closing performances, and in its last week, ending last Saturday, turned in a gross of around \$14,000 as compared with its high water mark of \$25,000.

"Good Morning Dearie" prospered at the Forrest far better than indications at the opening led the wisacres here to believe. The tendency to weakness upstairs continued, but business was big downstairs even on the worst nights last week, and the gross again passed \$20,000 by a comfortable margin, with every indication that it will do approximately as well in this—its final week. It will have ticked off five weeks at a nice, if not remarkable, profit.

"Blossom Time" continued to tumble in a distressing fashion, but it has now been decided definitely to keep this Shubert operetta in Christmas week, and probably New Year's week. It is now in its ninth week, and when it concludes will have turned in the best record any musical comedy has recorded in several years here. A pick-up Friday and Saturday nights of last week kept the bottom from dropping completely out of the business here.

"Anna Christie" was the only show which picked up, beating its first week's gross by over \$2,000, and clearing the \$10,000 mark by a comfortable margin.

This week saw the annual engagement of Robert B. Mantell. Contrary to his former custom, this star is playing three weeks at the Broad in Shakespearean and classic repertoire. The advance sale was weak, and this week's business will probably be low, but Christmas and New Year's week there should be enough to counter-balance this weakness.

Monday four shows came in, two giving matinee performances, "The Passing Show of 1922," Shubert, for three weeks, and "The Gully One," with Pauline Frederick, Adelphi, for three or four weeks.

"To the Ladies" starts two weeks at the Garrick and White's "Scandals" for a like period at the Forrest. Both shows will give extra matinee Christmas week.

These short engagements mean a piling up of openings for around the New Year. "The Monster" comes to the Walnut Jan. 1, apparently without opposition, and Jan. 4, "The Torchbearers" comes to the Garrick for two weeks, and Ed Wynn to the Forrest for a short stay. The same date will see a new show at the Broad—probably William Gillette in a new play, and perhaps an opening at the Lyric, where "Blossom Time" will be about ready to step out. An underliner at the Walnut is "The Dover Road" for Jan. 29. Of all houses, the Broad is probably at the present time the most uncertain in bookings, though the Shubert houses are also in a chaotic state in regard to coming attractions.

Estimates for last week:

Mantell in repertoire (Broad, 1st week). Not promising for this week, but better things expected. First time in recent years three-week engagement of Shakespeare attempted here. "Abraham Lincoln" neither gained nor lost much ground last week. Gross of about \$7,500.

"Good Morning Dearie" (Forrest, 5th week). Held up splendidly despite mournful prophecies. Weakness in balcony offset by strength (Continued on page 16)

"Nightingale" got around \$6,000 last week. It stayed four weeks. "The World We Live In," Jolson's 59th St. (8th week). The "Insect Comedy" more than held its own last week, getting close to \$10,000. Increase gives promise of run downtown. Moves to 44th Street after two weeks more.

"Thin Ice," Belmont (12th week). Moderate draw, which ought to stay another month or so. Takings under \$5,000 last week, when first loss claimed. Figures to be good money maker.

"Up She Goes," Playhouse (7th week). Intimate musical show builded upward lately on sheer merit, and now expected to remain all season. Nearly \$9,000 last week, which equalled previous week. Fine sign for that week in season.

"Whispering Wires," 49th St. (20th week). Went to \$6,000 last week. This mystery drama has fared well up to now and may run into February, depending on business after the first of year.

"Why Men Leave Home," Morosco (15th week). Live'y comedy that should have secured bigger slice of business than got thus far. But still on right side. Around \$7,000 last week. Figures to improve after holidays and may stay until Easter.

CHICAGO'S RECORD WEEK; WORSE RECEIPTS EVER

Everything Down Last Week—This Week May Drop
Lower—Next Two Weeks Depended Upon for
Business Recovery

Chicago, Dec. 20.

Gather around the fireplace and listen to the saddest of all week's business ever compiled two weeks in advance of Christmas in this metropolis.

Conditions made breathless those whose duty it is to broadcast the news. So let's become intimate by gathering around and whispering the business.

It was sad, Yea, brutal! Considerable anxiety is expressed here in learning just what sort of restoratives the magnates in New York used when they received the morning wire with the nightly trade.

Chronic gloom-promoters gleefully paraded their own backyards. It was their hour. The happenings brought them overflowing measures of their own delights. But theirs will be an early knock-out for while the business of the past week was dreadful (this week promises to be even worse) the playgoers were just active enough to have this report predict plenty of new records for the approaching Yuletide period. Advance reservations are tremendous.

Where this year's lull hits the stiffest is the fact the blow was delivered earlier than usual. Instead of getting one bad week before Xmas, the attractions will now have to withstand two weeks of red ink marking. And it's not a delicate drop of the red ink this season. Some of the books will have to be smothered with the marks of huge deficits.

Last week's lull wasn't bashful in asserting itself. It landed with both feet Sunday night. Monday night it had planted itself squarely in every boxoffice in town. Nothing could chase it away with the result there were no sell-outs during the week, not even for the "smash-hits." Saturday's matinee around the loop was way "off." There were plenty of empty seats Saturday night. This best tells the story.

For a general slump the week's trade had anything of its kind beaten that Chicago has ever recorded, according to veteran show managers. Its spectacular angle was the fact it will be of two weeks' duration. If added impetus is given the slump this week, there'll be unbelievable nightly business in many of the houses. When a gross hits as low as \$200 for shows that have been averaging \$1,200 at other times on equivalent nights, the full force of the slump can be estimated.

"Music Box Revue" and "Bombo" were both caught in the slump. The former has to do around \$25,000 to break even and the loss of a week will have to be held until the tremendous Xmas and New Year's profits shoot it away. There is every indication for the Colonial attraction to hold around \$35,000 for the final two weeks. If it wasn't so expensive for the management to add extra matinees the crack business of "The Follies" (reported at \$40,000) would get a good jolting judging from the call for the Harris-Berlin entertainment for the time starting with Christmas Eve. Al Jolson is doing the shrewd thing by refusing to stay longer than Jan. 6. His is the grabbing of every possible record within command of the Apollo theatre, and the holiday weeks will give the big engagement the fitting farewell climax. It is known the Shuberts wanted Jolson to remain longer but Al is a good showman, and that's why he made the record in Chicago. His personal campaign cleverly functioned makes the name of Jolson a monument in Chicago among those who are seeking good entertainment from a comedian who isn't afraid of work.

Two premieres, one a new play for Chicago, attracted the critics. Henry Miller and Ruth Chatterton drew their respective local following to the Blackstone for "La Tendresse." The staff at the Blackstone, under Guy Hardy's direction, hardly knew housing "Lightnin'" for such a long period. It was an opening that attracted society. Otis Skinner returned "Mr. Antonio" to the Powers, but the limited engagement of two weeks is making Mr. Skinner's loyal admirers here hurry to renew the gladness—this star's every visit brings to them. Of course Leo Flynn was with Mr. Skinner as company manager, holding true the trademark surrounding Mr. Skinner's every company.

"Six Cylinder Love" has run its call at the Harris, beginning that at Jan. 13 when "Captain Applejack" arrives for the Jan. 14 opening. "Kempy" was lost in the general slump and the fact the advance interest over "Partners Again" has flooded the Selwyn with mail orders. "Kempy" was kept in suspense be-

cause of booking uncertainties, but now goes to Kansas City for Xmas week with New Year's week in St. Louis.

"The First Year" and "Thank-U," while bringing profits to the Golden office, were far below previous trade. Common sense organization of Golden shows places this firm in a better way to withstand slumps than the average producer. "The First Year" would have sunk further if it hadn't been for the fact the "specs" have just so many tickets that they can't return. The real drawing power of "The First Year" at the box office is far from being satisfactory so far. Perhaps this is another instance of where a "buy" is going to kill a show that ought to stay in Chicago for a whole year.

William Hodge doesn't leave town with "For All of Us." He moves to the Studebaker, made vacant with the flop of "Spice of 1922." This change comes Xmas Eve, when "Demi-Virgin" comes to the LaSalle. Few insiders know that several self-appointed play censors quietly went up to Milwaukee the past week to witness "The Demi-Virgin." If the original version of the Woods piece is given here expect a campaign of "stop-the-piece" nature. It is known that a try will be made to give the original version on the opening night and thereon until interference is offered. If the newspapers which went after "Ladies Night" don't take notice of the Woods play this time, the LaSalle won't suffer the unfortunate situation that took away the Hodge play.

George Cohan needn't worry over his Chicago production of "So This Is London!" It's bettering itself at every performance, and the Cohan atmosphere is returning to Cohan's Grand after the rest it received via booking of pictures.

Joseph Galtes made a visit here to see "He Who Gets Slapped" and was convinced that the prospects at the Playhouse assure the piece at least a 10 week run. Allow the Bonnet play to jump just a little bit more and Bryant will have a long-run card on his hands—something that his efforts will be deserving of. The word-of-mouth advertising "He" will receive from the holiday audiences may give the attraction this necessary boosting to hold it longer than 10 weeks.

"Shuffle Along," while slumping, held the atmosphere that promises many more big weeks. The company all excited over the London tour, although there is a chance of this long trip being deferred until the Pacific coast gets a glimpse at the colored organization. M. A. Manton continues to do excellent work in supervising the publicity for "Shuffle Along."

Scarcity of playgoers made the week's search for news uninteresting. The calendar will be changed on Xmas Eve, with premieres at the Selwyn and the LaSalle. The Powers gets an Xmas night opening with "Partners Again" in "Shore Leave." Allan Pollock will continue to house himself at the Central—this time with a new play, "Why, Certainly." "Partners Again" will be a clean-up at the Selwyn, being the first real "break" the house has received in a booking since opening.

It's a splendid Xmas week bill that the playgoers here have this year to select from. As low as will be the business before Xmas, as high will it be when the holiday theatrical-going starts. Don't be surprised to hear of several records going by the boards—the advance sales indicate these records, with nobody complaining about the increased prices for New Year's Eve if the rush of mail orders are any criterion.

Last week's estimates:

"La Tendresse" (Blackstone, 1st week).—Got help to reach \$8,000 by one house being sold outright to social leaders. Promises big society call during holidays.

"Mr. Antonio" (Powers, 1st week).—Otis Skinner's return netted \$7,500 on the first of a two weeks' limited stay. Frances Starr in "Shore Leave" opens Xmas night.

"The First Year" (Woods, 6th week).—Just went over \$11,000, wholly gained from the "buy." Plenty of pasteboards in the hands of street "specs."

"Kempy" (Selwyn, 5th week).—Crept around \$5,000. "Partners Again" opens Xmas Eve.

"Six Cylinder Love" (Harris, 11th week).—Yanked \$6,500 out of week's debris. Goes out Jan. 13 with "Captain Applejack" following.

"Bombo" (Apollo, 13th week).—(Continued on page 16)

BEDSIDE CHATS

(Continued from page 3)

commonly referred to as "pup," "cayoodle," "mongrel" or "cur," has been giving a marvelous exhibition of loyalty while pawing a living out of the garbage cans beneath the window of the hospital where his owner is confined.

"Pete"—I understand that is the dog's name—has never left the sidewalk, excepting when he was chased away, since the day he arrived, following the patrol wagon in which his friend was brought in. Once he eluded the doorman and gained admittance to the hospital and found his way to a cot and heard "his master's voice." Whatever understanding they have between them seems to satisfy "Pete," for he went out and resumed his vigil at the door.

There's a dear, patient old soul whose room is on this same floor, who has been here for seven years. She has no visitors; no one ever sends anything to her. She is helpless; has to be lifted into the chair where she sits alone. Sometimes she reads, but usually prays all day long and waits for the summons to the Great Beyond. She has never had a Christmas present in the years she has been here, nor a caller; never had seen a movie until last winter, when I had the picture which Nick Schenck so kindly sent me run off in her room. She had a wonderful time watching it. Sometimes I send my victrola in, and I thank my friends for helping me put a little joy into the last days of the dear old lady.

Eddie Jacoby, one of my favorite stage electricians, who co-operated so beautifully with me in putting my shows over, writes me from the road, where he is with "Shuffle Along":

"I just can't seem to make myself believe that you are still on your back. I have been so used to seeing you jump over footlights while photographing a new show, and I can just hear you yet calling to me to 'put some more lights on the foots or flies,' so that the picture will look just right.

"Hurry up and get your own apartment, and I'll come from Hong-kong or hell to wire it for you. Just to see you up on your feet giving orders again would be a treat.

"When you join the office force again I will be back on the job to run the buzzers into your office."

Eddie, I don't have to be on my feet to give orders. I may have to be in that perpendicular position to make anybody carry them out, but I can still give them.

It's just such letters as this that make me know that life is worth while. You don't know how happy it makes me when even the stage hands who used to work with me still remember me kindly enough to write me in these terms.

The first package that came in had a tag on it, "Do not open until Christmas." I took the tag off and pinned it on the corner of my bed as an admonishment for the doctors to let me alone.

INSIDE STUFF LEGIT

(Continued from page 12)

In the loop theatres. Managers are finding it more agreeable to restore considerable of the lost confidence of the public in the box offices. The filling of mail orders for large New Year's Eve parties, after the check signers are investigated and not found to be go-betweens for the "specs" to get the tickets, will deprive the "stands" of much stock for the "big price" night of the year. This system, however, is going to return the "diggers" to the loop theatrical life.

The Couthoul order for "Partners Again" in Chicago, opening next week, was held down to 250 nightly, with no commissions, although Mrs. Couthoul had asked, almost demanded, 400 a night. At first Archie Selwyn informed Mrs. Couthoul she could have but 150 nightly for that show, but later it was increased to 250 on the condition there would be no return privilege. It appears to be the desire of the Selwyns to establish their Selwyn, Chicago, as a box office theatre, to avoid getting enmeshed again with such a "buy" as embarrassed its opening attraction, "The Circle." For "The Circle" the Couthoul agency overstocked itself, and jammed the box office as well, through having a nightly surplus of unsold tickets.

Sam H. Harris may also change attitude in Chicago on allotting Couthoul tickets for "Captain Applejack," opening Jan. 14 at the Harris, following "Six Cylinder Love." Harris had to use the "Music Box Revue" in Chicago, from the report, to make the Couthoul stands support "Six Cylinder Love" after "The First Year" opened in Chi. That is the reason, it is said, Harris may get down to cases with Mrs. Couthoul for his next show.

TICKET STATUS INDEFINITE

(Continued from page 11)

plicate set of tickets of different color at the box office, or the treasurer there will make the locations on a blank ticket and the original will be put aside by the central office. The system is akin to that used by the Pullman company in the way parlor car seats and sleeping berths are sold. The Pullman office at each railroad terminal verifies by 'phone the location of each ticket sold.

Another impression conveyed by the P. M. A. announcement was that all the present ticket agencies would be eliminated, as there would be no buy-outs and the 10-cent premium of the central agency would force the others out of business. It was stated by a showman close to the committees working out the new system that it was quite likely several ticket agencies established on a strict 50-cent premium basis would continue to operate, but that the gyp class of ticket speculators would be frozen out.

The managers appear to recognize that the few legitimate 50-cent premium offices have been performing a distinct service, and it is well grounded that to eliminate them also would be harmful. Such offices do a large volume of business on order, tickets being charged to patrons and delivered. That that class of patronage could not be forced to purchase at a central office and without the privilege of charge accounts is considered remote. It was stated, however, that no such agency

or agencies would have a monopoly of choice locations and that the central office would have the bulk of the better seats. Provisions to prevent tickets from reaching the hands of speculators via "diggers" have not been considered as yet, but it is assumed a number of tickets always will reach the gyps.

Another mistaken idea is that with the establishment of a central agency cut rates would go by the board. It was stated by Joe Leblang, whose proposal of a centralized selling system was accepted in principle if not in toto, that cut rates will exist as long as theatres are open. His views on the topic are perfectly logical. There will always be a certain number of weak attractions, and the volume of business drawn through the box office or the central agency or both will likely not be enough to keep the shows operating. Tickets for such attractions will necessarily reach the cut rates, else the weak shows will close and houses go dark. No attraction or not a majority of productions can be said to be successes or failures until presented on Broadway. When a play is being produced its success cannot be guaranteed. Theatre owners will not keep houses dark waiting for new productions if they can keep open by selling at cut rates.

All businesses have outlets for by-products and shop-worn or old goods. That applies to plays in a number of ways. When there were but 20 theatres on Broadway half

CHICAGO TREASURERS WANT TO AFFILIATE

Spill Desire at Dinner to Max Hirsch—Chicago Reorganizing

Chicago, Dec. 20.

Foremost treasurers in Chicago started off the enthusiasm for the reorganization of the Treasurers' Club of Chicago by tending Max Hirsch a midnight smoker at the Cluff Dwellers' clubrooms Saturday night. The affair was a huge success.

Hirsch, charter member of the Treasurers' Club of New York, is here as manager for the "Music Box Revue." The idea of the smoker was to promote a closer relationship between the New York and Chicago treasurers' clubs, but it developed into a big boom for a reorganization of the local club with a view of elevating the ideas of the club and making it more important in the everyday life of Chicago's theatrical colony.

Carl Randolph, treasurer at Cohan's Grand, revealed the desire of the treasurers to extend Hirsch the good thoughts the local box office men fostered for having him in their midst. His was a keynote for the spirit of reorganization and proceeding hereafter in a more progressive way than the local organization has done in the past few years despite the fact plenty of funds have been at the disposal of the club through having conducted annual dances.

Hirsch responded with a speech on the growth of the Treasurers' Club of New York and the big accomplishments it has registered in a social way, not overlooking angles that protected treasurers out of employment. The former treasurer (now Beau Brummel of managers) was given an ovation.

Other speeches were made by Ashton Stevens, dramatic editor of the "Herald-Examiner"; Walter Duggan, manager of the Selwyn; Rollo Timponi, manager of the Colonial; James Wingfield, local booking agent; Frank Scott, close pal of Hirsch's, and Ray West, former local treasurer, now in the insurance business.

Entertainment was supplied by Sissie and Blake from "Shuffle Along." Some 100 invited guests were present for what was voted the first actual demonstration of real enthusiasm for the right kind of a treasurers' club here.

"ABIE'S" ROAD COMPANY

Washington, Dec. 20.

A road company of "Abie's Irish Rose" is being rehearsed here under the direction of Harry Manners, director of the local stock company which is presenting the piece, in its fourth week at the President.

The cast assembled in New York and brought here for rehearsing consists of Ethel Dwyer, Graham Velsey, Henry Frankel, John Weber, Edward Forrester and Frank R. Wood.

The company opens at the Academy, Baltimore, Christmas day at \$2. The tentative plans for the new company call for a run in Baltimore, with Philadelphia and Boston to follow.

Henry Duffy, husband of Anne Nichols, the author, who, with Arthur Leslie Smith, is presenting the local stock organization, will return to the character of "Abie," he having opened in the part, to relinquish it to Graham Velsey, who now goes with the newer company.

the attractions were failures or could attract but moderate business. The number of houses have almost trebled and the theatre attendance has increased similarly, but the percentage of failures is the same.

As regards the system to be employed whereby patrons of the central agency will be required to purchase membership cards costing \$1 yearly for the privilege of buying tickets for 10 cents over the box office price, the method to be pursued is far from completion. How a check-up on the ticket sellers in the central office could be made is an obstacle. Those with a card would not have to pay the dime and there is no way to tell who had a card or who didn't, when the count up at night arrived. The proposer of the plan, however, states a way will be found, and that the idea to limit the central agency selling to a 10-cent premium will be held.

LITTLE THEATRES

A new society for the study and presentation of one-act plays has been formed at Buffalo, N. Y., with Mrs. William A. Knight as the moving spirit. The purpose of the organization is unique in that it will devote itself exclusively to single act pieces.

The Players' Club opened its season in San Francisco last week with "The School for Scandal." In the cast are Marie Tebeau, Verna Mercereau, Helen Saunders, Miriam Elkus, Frederick McNulty and Benjamin Furrington.

George S. Swartz of Denver, who several years ago built a new bungalow with a miniature theatre in the basement, and who up to the spring of 1920 had given more than 400 performances of Shakespeare alone, is staging another Shakespearean repertoire. "King John" is his current offering in Denver, put on with amateur players who hope some day to make a professional debut. "The Bungalow Players" are unique. Never do they essay anything but poetic drama, usually Shakespeare, of which Swartz is a devotee. The little theatre will seat about 150 persons, besides a dozen or so in the boxes. They get space regularly in the dramatic columns of the local dailies. Among Bungalow Players of the past who have actually become professional actors and actresses are Randall O'Neil, Clifton Mudge, Olga Fish, Hope Landon and Anne Lee Fowler, all of whom have since appeared on Broadway.

Swartz happened to see Edwin Booth in "Hamlet" when he was 13 years old, and promptly became a "nut" on Shakespeare. In his youth—he is now approaching 60—he saw Booth, Lawrence Barrett, John McCullough, Mary Anderson, Margaret Miller and many of the other old stars of the drama.

Sardou's "Diplomacy" was produced by amateurs for the first time when the Players' Club of Louisville presented it at Macaulay's and "got away with it." The production of "Diplomacy" marked a departure by the Louisville players from their usual bill of one-act plays.

LEGIT ITEMS

Paul Dickey has instituted his threatened action against Michael Goldreyer, Michael Mindlin and the Mingold Productions, Inc., producers of "The Last Warning." Dickey wants an accounting rendered of the sensational mystery meller's gross earnings, to determine a three per cent. royalty interest he alleges is due him for services rendered as "play doctor." Through Joseph P. Bickerton, Jr., Dickey sets forth that Sept. 12 last he was consulted to doctor Thomas B. Fallon's script in Hartford, Conn., and that he traveled with the show to Springfield, Mass., on the break-in tour, rewriting the script. He alleges an oral agreement for the three per cent. royalty interest.

Edward Royce denies the report that with "Secrets" opening at the Fulton Christmas Royce would present his productions in another house. The director-producer states he will ready another musical show for the theatre when the length of the "Secrets" run is determined.

'BARNUM,' ALL NEW, REOPENS

"Barnum Was Right," the Louis F. Werba farce comedy which was tried out several weeks ago, is being restaged in record time. But two weeks between rehearsals with an entirely new cast. The show is by Philip Bartholomae, but was rewritten by John Meehan, who is now directing it.

The cast now has Donald Brian Marlon Coakley, Will Deming, Enid Markey, Elwood Bostwick, Suzanne Willa, Spencer Charters, Nell Martin, Robert Adams and John Sharkey. "Barnum" will open at the National, Washington, Dec. 31, and is due in New York in January.

BETTER SHOWS FOR A. C.

Atlantic City, Dec. 20.

A meeting was held here last week on the subject of procuring more and better amusements to entertain Atlantic City's ever-increasing army of winter visitors. The establishing of a symphony concert on the Steel Pier was conceded to be the best solution for the present, as the Boardwalk theatres are keeping open at a loss during the winter months.

NEW OPERETTAS

Rep. in Montreal, With Parisian Principals

Montreal, Dec. 20.

Operettas that have not been heard in Montreal in many years will be included in the repertoire of the Societe Canadienne d'Operette, which begins its public career in the St. Denis Theatre on January 15. The prospectus announces "La Mascotte," "La Fille de Madame Angot," "Veronique," "La Belle Helene," "Le Grand Mogul," "Le Petit Duc" and "Les Cloches de Corneville," which will be sung by a chorus of Montreal singers, with 12 principals brought from the Opera Comique in Paris.

Eight Canadian singers will be given secondary roles, and the conductors will be M. Jacquet, of Paris, and Albert Roberval, of Montreal. After two weeks in Montreal the company will go to Quebec for a week, then will divide a week between Ottawa and Toronto, returning to Montreal for two more weeks, and going on to Boston and New York for one week each. Smaller places may also be visited for a few performances.

MARIE CAHILL'S "MRS. PEP"

Norfolk, Va., Dec. 20.

Marie Cahill in "Mrs. Pep," by Edward A. Paulton, is billed to appear here the last half of next week, at the Colonial.

Third Director for Kalisch Play

Bertha Kalisch's "Jitta's Atone-ment," the Shaw translation from the Austrian, has had its third change in director. Lester Lonergan is now staging. B. Iden Payne was slated for the job originally but gave way to John Harwood.

Paderewski Cancels Concert

Montreal, Dec. 20.

The Paderewski concert scheduled here for today was cancelled by the pianist through the assassination of the President of Poland.

SPICE STOPS SHORT

(Continued from page 13)

physical properties of the production, and two sheriffs were on the stage. Word reached here this week that most of the scenery was surrendered in New York to H. Robert Law, who owned it and had an interest in the company for it.

Valeska Suratt remains here and may start on an Orpheum tour. Arman Kaliz has been booked in the "Je Vous Aime" act from the show, opening in Peoria, Ill., next week with some of the "Spice" troupers in his support. The entire company either had or was provided with funds for return to New York in instances where they wanted to return, and at no time was any of the chorus in distress.

A round robin signed by all members of the "Spice" company was sent to Variety from Chicago, stating Valeska Suratt had made no complaint regarding the management of the show. From other sources it was learned Miss Suratt had waived all claims against the show in an effort to prolong its life.

"Spice" was organized by Arman Kaliz. Jack Lait wrote the book and was given 25 per cent. of the stock. The other holders were Kaliz, Law and Sharpe, each with 25 per cent. Sharpe acted for Lee Shubert, who advanced \$3,000 before opening. Ed Davidow advanced \$2,000 and got a piece of the profits, but not of the ownership. All principals joined on a percentage basis at first.

The show was a sensational hit before and during the Winter Garden engagement, and paid off about \$30,000 in investment debts, though playing on 50-50 terms in New York. The Philadelphia run that followed turned a profit also. Meanwhile the company was shifting, as some of the performers had prior contracts and others had difficulties over billing and salaries.

The percentage plan had been called off except in the instance of Valeska Suratt, who received 6 per cent. with a guarantee of \$1,000. The expense of operation, which had started at about \$12,000 a week, dwindled to about \$7,500. But Newark, Boston and Buffalo threw the finances behind, and Cleveland turned out to be a murderous week, the worst of all. St. Louis, a bad jump, did not come up to expectations. Chicago rose to the show, however; notices and advance interest were good, and healthy receipts seemed assured for the Chicago run when the tangle came.

OUT OF TOWN REVIEWS

RED BULLDOGS

Los Angeles, Dec. 20.

Melodrama of the Northwest by Willard Mack, who plays the leading part. Title is reference to the red-coated Northwest Mounted Police. Produced at the Mason, Los Angeles, Dec. 18.

Willard Mack's new play has the same atmosphere and much the same quality as his "Tiger Rose." But this time the Canadian police are the unqualified heroes of the event.

It has four stimulating acts of swift action involving many great dramatic situations. The dialog sparkles with Mack's wit, with occasional shadings of the playwright-actor's peculiar philosophy to give it variety. Between the thrills there are amusing sidelights on women and prohibition reflected in Mack's own style of humor.

These personal touches were appreciated by an audience largely of professional people at the premiere. But there is no question of the play's strong appeal for the public. It does hold interest from first to last. The dramatic suspense begins to build up from the very start and the auditors remain on edge until the curtain. The play will require pruning, for it ran until midnight at the first performance.

The Los Angeles newspaper reviewers are enthusiastic in their praise. Mack is splendid in the leading role, that of a sergeant in the Northwest Mounted service. In the cast are Phillips Connard, Gus B. Thomas, Claude Boardman, Beatrice Ranyard, Clark Marshall, George Morrell, George Sherwood, Sanford Dodge, Forest Creighton and Almee Torriana. James B. Bayham is the producer. Kreig.

THE LAST CARD

Buffalo, Dec. 20.

This latest for Minnie Maddern Fiske demonstrates with more than a reasonable degree of certainty, at least two things—first that Mrs. Fiske stands as one of the consummate artists of the English speaking stage and second, that "Paddy" is as poor dramatic stuff as has graced the local boards in many moons. It is because the latter proposition is so apparent that the former becomes all the more conclusive. In her hands, the role of Paddy evolves from a literary nonentity into a living, breathing study of the character of an erratic woman. True, no such woman ever could or ever did exist, but for that very reason there will be few who will dare to cast the critical stone. The play is Mrs. Fiske and Mrs. Fiske is the play. There is nothing more.

"Paddy," by Lillian Barrett, is under the Bazaar banner. Miss Barrett is said to be a writer of short stories for the magazines and an incipient novelist. The play is in three not-over-elaborate acts and employs a cast of 21 persons. Outside of the star, there is scarcely one of any particular importance or worthy of any special mention. The play opened a fortnight ago showing through the central part of the state where it is said to have been enthusiastically received. The Buffalo reviewers handled it with mixed sentiments.

In story and construction, "Paddy" is a novelistic drama. It proceeds so leisurely that one feels certain the story must originally have been meant for a novella. Dramatically it is one of those things in which the author artfully keeps anything at all from happening. The average spectator is in the position of watching the man on the proverbial river bank—he is always just about to make the leap but never quite does. Something really should be done about this type of play. Some day some constrained spectator will rise convulsively in the midst of the conversation and shout, "For Heaven's Sake, Jump."

If it is anything, "Paddy" is a character study. The leading role is that of an erratic, high-strung creature, addicted to morphine, jealous, crafty and by turns sad, glad and even perhaps a bit mad. The role is at times incoherent and obtuse, sometimes becoming dense enough to be unintelligible. The same may be said of the play. Its weaknesses, incongruities and inconsistencies are legion and are best passed over lightly. Paddy's dope addition verges on the ludicrous—she takes it three times, twice in water and once in the arm. The prop man should see that the pills dissolve better.

The story concerns Paddy's effort to induce her daughter, whom Paddy describes as a "good woman" and consequently "an abomination," to wed a wealthy widower thus saving mother and daughter from the last refuge of perplexed playwrights—poverty. The daughter prefers a poor, struggling but ambitious artist, Roger Winthrop Canby, whom Paddy of course dislikes. When the girl refuses to go through with the wealthy marriage, Paddy for no reason at all drags her off to Florence, where a little later the mother sacrifices herself on the altar of her daughter's love for Canby and gives her up, deliberately taking an overdose of morphine—

whole gobs of it—while festival gaiety goes on off stage. It is all very sad, but it doesn't mean anything.

Ernita Lascelles played the daughter as well as the author permitted. The other players and roles were inconsequential and frequently unnecessary. Mrs. Fiske was the life and soul of the play. The part gives her an opportunity to show every gift she has. She played on every string in the emotional gamut. In her interpretation of the piece she was, as always, the sure deft master musician. To her admirers the play may mean something, to others it may mean anything or nothing.

The title "Paddy" was changed during the week here to "The Last Card."

Burton.

OH LOOK

San Francisco, Dec. 20.

"Oh, Look," starring Harry Fox, produced for a coast tour by Nat Goldstein, opened at the Curran Sunday, after having played a four-week preliminary season in Southern California towns. The Curran engagement is for one week only, after which the piece is to take to the road and eventually travel to the middle west.

The opening performance was smooth and the production showed no economy in either scenery or costuming. There is a corking chorus of 12 girls and they are beautiful. Several changes have been made in the musical score, with several numbers of Goldstein's replacing those of the original.

The local critics lauded the production and stated it was far superior to many of the attractions sent to San Francisco this season from the east. If the show doesn't do business it won't be because of either production or cast. Considering that this is the week before Christmas, the returns Sunday and Monday were very good.

The David Belasco production, "The Gold-diggers," opened at the Columbia Sunday to a good house on the lower floor.

Josephs.

FOREIGN REVIEWS

HAWLEY'S OF THE HIGH ST.

London, Dec. 6.

"Hawley's of the High Street," produced at the Apollo last night by the author, Walter W. Ellis, is described on the program as an eccentric comedy. A more specific description would be a conventional farce.

A wealthy parvenu has made his pile running a little shop, and is residing with his wife and daughter at a summer resort. The girl falls overboard, and is rescued by a rich viscount, who falls in love with her and proposes marriage. The girl realizes her parents will never be able to mingle in aristocratic society, and although she loves the titled young man, rejects his offer rather than cut herself off from her parents. It took a full hour to develop this, with the obvious development that in the end she will yield.

The plot will not stand analysis. In that a shopkeeper who had grown wealthy would have been more worldly than to bow and scrape continually before a man of title, and the mother could not possibly have been so ignorant as to constantly refer to the viscount as a "viking."

A group of "provincial" players was recruited to portray the respective roles, and contributed a performance that would be expected of a medium sized village stock company. Ellis is the author of "A Little Bit of Fluff," which made him a fortune in England, and is still touring in the country. "Hawley's of the High Street" is not likely to increase his bank roll.

Joio.

SHOWS IN CHICAGO

(Continued from page 14)

Around \$24,000, best indication of how week hit everybody. Finally decided for Jolson to depart Jan. 6. "Music Box Revue" (Colonial, 5th week).—Figured \$25,000 on hard check-up. "Sally" underlined for Jan. 8.

"Thank-You" (Cort, 16th week).—Had ar-und \$6,800, receiving share of "bump" that went to small town plot plays. Promises to gain house week's gross record with five matinees scheduled for Xmas week.

"So This Is London" (Cohan's Grand, 4th week).—Town has caught Cohan idea. Perked up again, giving full promise of developing into tremendous hit. Harry Ridings figures were \$11,500.

"For All of Us" (LaSalle, 4th week).—Drew unusually good Saturday matinee, continuing its winning call, and sticks in town, moving to Storchmer with arrival of "Demi-Virgin" Xmas Eve. Checked at \$8,500.

"Cat and Canary" (Princess, 15th week).—Fell to lowest mark yet,

\$12,000, showed play's drawing power even during lull.

"Greenwich Village Follies" (Great Northern, 3d week).—Week-end trade pulled gross over \$12,000. Being nursed for two big holiday weeks when show should set new mark for this house.

"Bill of Divorcement" (Central, 7th and final week).—Allan Pollock didn't wait for the two weeks' notice closing. Settled Saturday, devoting this week to rehearsals for "Why Certainly" opening at this house Xmas night; \$3,000 final gross for Pollock.

"He Who Gets Slapped" (Playhouse, 2d week).—The \$7,800 meant more for future chances of this play here than ordinarily would be gleaned. Big boosting continues for Sam Harris, Joe Gaites and Lester Bryant.

"Spice of 1922" (Studebaker, 2d week).—With sudden exit Friday night.—Internal troubles brought sudden closing before curtain time Friday night. Would have been tougher for all than it was if local bunch had known Jack Laiz was "off" show. Had gone to \$6,000 when closing.

"Shuffle Along" (Olympic, 5th week).—Held nicely around \$14,000. Prediction made that "Shuffle" will do \$25,000 Xmas week.

SHOWS IN PHILA.

(Continued from page 14)

downstairs. Gross about \$20,500. "Scandals" Monday for two weeks.

"Anna Christie" (Walnut, 3d week). Real improvement shown last week and both house and company are elated. Gross went to about \$10,500, with indications of little change this week. Word of mouth advertising seems to have turned the trick and offset bad influence of "Fairy Ape" and "Emperor Jones," both of which flopped here. "Monster" Jan. 1.

"Blossom Time" (Lyric, 9th week). Success has amazed everyone here, and slump last two weeks expected. Considered good enough to hold over through holidays, however. May have grazed \$11,000.

"Molly Darling" (Garrick, 4th week). Not world-beater, but has done quite well and without expensive cast and show probably turned in nice profit. About \$14,000 last week. "The Ladies" Monday.

Dark (Adelphi). Decision to close house came after "To Love" flopped start. Last week's gross of Grace George show was around \$5,000. "The Guilty One" comes in Monday and may try for a month's run.

Dark (Shubert). "Tangerine" faded after bully start and last week's gross was a trifle under \$14,000. "Passing Show" in Monday for three weeks.

MANAGERS' MUSIC ROYALTIES

(Continued from page 13)

our position would be to immediately deny any such demand.

Already it is the custom of these managers to demand precedent to producing a musical show, a very substantial cash advance from the music publisher; already in some cases they are "cut in" on the mechanical royalties, and they now receive a greater share than is actually fair in the potential profits of the musical compositions of the shows which they produce.

As far as any threat that they will not produce shows unless the composers, authors and publishers assent to these demands is concerned, they may suit themselves. If the managers, whose sole and entire profits flow from the creations of the brains of playwrights, composers and authors take any such position, it will be simple and easy enough for these men upon whom they seek to impose such an injustice to place their case before the public, and we haven't the slightest fear of what the popular verdict would be.

We are, therefore, entirely willing to await developments, and should there be any disposition upon the part of these people, or any others, in their or any other line of business, to unjustly encroach upon the rights of the men whose brains make their businesses possible and profitable, we will know how to act.

A committee of six, Victor Herbert, Gene Buck, Jerome Kern, Joe McCarthy, Max Dreyfus and E. C. Mills, was appointed to consider the matter. The consensus of opinion was that outside of a dozen foremost writers and composers, the average songsmith did not earn more than \$5,000 annually on the average, and it would be unfair to further minimize that as proposed by the managers.

In view of the \$3 prices charged for admissions and the \$15,000 weekly grosses of musical comedy successes—which naturally makes the sheet music amount to something worth while—music division of royalties is counted upon as unfair. The publisher contends that 90 per cent of the musical shows do not earn money for the publisher. Where formerly a show played

BROADWAY STORY

(Continued from page 13)

up the struggle with a "Fantastic Fricassee," a sort of revue that has ambled along most of the fall to poor business.

The octet of new productions for Christmas day will open as scheduled, but special performances will lessen the problem of the critics. "Why Not," the 48th Street's new try, will be given Saturday night, but collides with "Kreiser." Sunday afternoon "The Clinging Vine" will be shown by H. W. Savage at the Knickerbocker. Sunday night (Christmas eve) a special performance of "Rose Briar" at the Empire and "The Tidings Brought to Mary" at the Garrick will be held. That leaves the other four new ones for Monday night (Christmas) for the reviewers to choose from.

"Secrets" lights up the Fulton. "Glory" will unfold at the Vanderbilt (playing in Brooklyn this week). "The Lady Crisillinda" comes to the Broadhurst and "The Egotist" starts at the 39th Street.

The pre-holiday slump started last week, with business away off this week, though expected. There were a number of exceptions, however, last week, when the outstanding dramatic hits not only held their own, but climbed.

"Hamlet" moved up several hundreds at the Harris and beat \$19,600 (it can play to about \$24,000 with the \$3 scale). "Rain" again got \$15,000 at the Elliott. "Merton of the Movies" reached \$15,300 at the Cort. "The Fool" was close to \$15,000 at the Times Square. "Loy-

three and four years in every town of importance in the United States it now has a short life of a year in New York, Chicago, Boston, Philadelphia, San Francisco and other important cities.

Following the action of the Producing Managers' Association last week aimed to secure for the producers of musical comedies a share in the royalties on production numbers as gained from publishing, mechanical and radiophone, a committee was appointed to work out the details. Arthur Hammerstein is chairman, Lee Shubert and Sam H. Harris, associates.

Two resolutions covered the matter. One conveyed the power to employ counsel to present claims to the American Society of Composers, Authors and Publishers for a share of the fees already collected from orchestras, cafes and radio broadcasting stations. The committee, through counsel, will endeavor to learn just how much the society has collected and that is to be the basis of the claim.

The other resolution calls for a uniform contract as regards royalties which all musical comedy producers will use in engaging authors and composers of production song numbers. The contract form is now being devised. It calls for one-half of all royalties paid the composers and lyricists by publishers. That takes in the royalties from "canned music" and the dividends from the composers' society. Although the contracts are to be between producer and composers, it is to be agreed that the amounts due managers be paid them direct by the publishers and the American Society of Composers, Authors and Publishers.

The managers took action after reports of the big sums collected by the society. Their contention is that song numbers are "made" by the attractions and are a part of the production property. Managers at present receive royalties from music publishers and are interested too in the mechanical music, but the share is not what the producers claim is rightful. It is the custom of producers to secure advance payments on royalties from publishers, which will probably continue, as there will be no change from the competitive bidding for music publishing rights for productions.

Musical comedy managers forecast the growth of radio and believe big profits possible for rights to broadcast. One producer in discussing the matter pointed out that many showmen overlooked moving pictures and not being able to visualize the possibilities never grasped the opportunities for profit. That radio is proportionately as big a field is growing in belief among the managers.

Although the American Society of Composers, Authors and Publishers established the right to collect fees where published music is given for profit, the Stanley Company of Philadelphia is contesting the charging of fees in the courts, and the matter may again reach the Supreme Court.

alties" at the Gaiety held to form of nearly \$14,000. "So This Is London" got close to \$16,000 in its 17th week at the Hudson and "Seventh Heaven" was near capacity, \$13,000, at the Booth.

All the musicals dropped off, though Ziegfeld's "Follies" with over \$31,500, "Music Box Revue" with \$26,000 and "Little Nellie Kelly" with \$22,000 held their spots as the money leaders.

With the many extra matinees carded for next week—Christmas to New Year's—the annual show harvest is expected, while the automobile show in early January gives promise of more big trade. Some attractions are to try daily matinees, but only a few, the others playing one or two extra matinees and many sticking to the eight-performance limit. To make way for some of the new arrivals, this will be the final week for "The Bootleggers" at the 39th Street. "In Springtime of Youth" at the Broadhurst and "Hospitality." Only the "Youth" operetta will go on tour, the other two going to the storehouse. "The Texas Nightingale" was withdrawn from the Empire last Saturday, the house going dark and no other berth in sight for the Akins comedy.

Bookings for the first week of '33 have "Will Shakespeare," under the direction of Winthrop Ames, opening at the National, which may mean the closing of "Fashions for Men." The holiday week will be the finale, too, for the current bill of "Chauve-Souris," the Russians being carded for a new program at the Century roof Jan. 4.

"The Cat and Canary" was the leader last week in the subway houses, it getting nearly \$13,000 at the Majestic, Brooklyn. Walter Hampden at the Montauk, Brooklyn, could not beat \$7,000 with his Shakespearean rep, which he moved on to Boston this week. Teller's Shubert the other house over the bridge, was weak at \$5,000 with "The Goldfish." "Partners Again" drew \$11,800 at the Broad Street, Newark, and is laying off this week, jumping to Chicago where it bows in Sunday night. "Make It Snappy" got about \$12,300 at the Riviera and "The Monster" a little under \$6,500 at the Bronx opera house.

Three Big Buys Added

The theatre ticket brokers, not daunted by the Producing Managers' proposal to put them out of business with a consolidated ticket office, made three heavy advance buys for new shows this week. The three attractions are "Johannes Kreisler" at the Apollo, for which they have taken 600 seats a night at \$4.40 top; 40 for David Warfield in "The Merchant of Venice" at the Lyceum, and \$50 for "The Masked Woman" at the Eltinge, making a total of a buy of 1,350 seats a night for those three attractions.

Even with the addition of these three buys the total number of attractions held outright by the agencies fell to 20 this week. The list comprised "Johannes Kreisler," Apollo; "Our Nell," Bayes; "Kiki," Belasco; "Seventh Heaven," Booth; "Springtime of Youth," Broadhurst; "Merton of the Movies," Cort; "Rain," Elliott; "The Masked Woman," Eltinge; "R. U. R.," Frazee; "Loyalties," Gaiety; "Bunch and Judy," Globe; "So This Is London," Hudson; "Little Nellie Kelly," Liberty; "Spite Corner," Little; "Merchant of Venice," Lyceum; "The Awful Truth," Miller; "Music Box Revue," Music Box; "Ziegfeld Follies," Amsterdam; "The Old Soak," Plymouth, and "The Fool," Times Square.

The agency men were letting out a squawk this week on their buy for "Our Nell," which they cannot manage to push over the counters. They had hoped that the show would close last week, but the management decided to continue after they had effected a half-salary arrangement with the cast.

Cut-Rate List Grows

There were 18 attractions listed in the cut-rate agency on Wednesday. This was several more attractions in number than were on sale at bargain prices last week. The shows offered were "Our Nell" (Bayes), "Thin Ice" (Belmont), "Listening In" (Bijou), "Springtime of Youth" (Broadhurst), Shubert vaudeville (Central), "Blossom Time" (Century), "The Love Child" (Cohan), "Gringo" (Comely), "Liza" (Daly's), "Hospitality" (48th St.), "World We Live In" (Jolson), "Spite Corner" (Little), "Why Men Leave Home" (Morosco), "Fashions for Men" (National), "Up She Goes" (Playhouse), "Able's Irish Rose" (Republic), "It Is the Law" (Ritz) and "The Bootleggers" (39th St.).

"TAXIE"

Trained Dog
15 Mins.; Five (Parlor)
5th Ave.

"Taxie" is a fine-looking good-sized bulldog. It is now featured alone in a turn that, while bearing its name only, has Ed Allen and a young woman in it. The act may have been formerly billed as Ed Allen and "Taxie," or something to that effect. There is a remembrance of this, but no record appears in Variety's New Acts files.

While not a new turn in people, the present act-skeleton may be new. Now there is a procession of cues for the dog, making up a story and concluding with a dramatic bit in which the dog takes part. The dramatics through the business involved do not run smoothly, but they suffice with the finale, wherein the bulldog returns to its master a revolver taken by it from a thief who was about to rob the apartment, also the purse of money the thief had taken before the dog got it away from him, hiding it in a safe until his master's return.

The act opens with a maid mentioning no dogs are allowed in the apartment. This later leads to one of the best bits of dog training shown in some time, and a laugh as well, although a similar bit not so completely worked, however, was once performed in a trained horse act (with the horse in bed). The maid rings the bell to denote she is returning, when Allen tells "Taxie" to be careful and hide securely or it will be put out, as the maid isn't fond of dogs. "Taxie" walks over to a rug on the floor, after thinking it over, apparently, and then rolls himself into and under it.

The animal works with little instruction other than to hear the mention of the articles. Mr. Allen enters with the dog playfully frisking about him as the maid departs, following the opening. He is in evening clothes. As he removes his hat, coat and cane, the dog places them away, returning to his master with a dressing robe. Other articles are found as mentioned during the run of the natural conversation of a man speaking absent-mindedly to his brute friend, in this case Mr. Allen mentioning having gambled at the club and losing, but that he will return later on to recover the losses, also speaking of oil stock, all incidental but required for the cueing to the dog and story.

"Taxie," in the midst of jazz bands, singing singles and dancing doubles, is totally different in vaudeville. It's amusing to look at, interesting to study as to the possible manner of training, and the dressing of the turn in its clothes and effects is another point. It's as much different from the old familiar dog turns as the present drapes are away from the former olio drops.

And besides, if vaudeville today ever considers children, which seems doubtful as the brokers continue on their placid and self-same way week after week, here is an act for the children. And hadn't the bookers better commence to think about the children once in a while for vaudeville? Before there was so much useless "class" to this present-day vaudeville, children were considered for, according to all statistics, children do grow up, and what better to get them as regulars when they are young? *Sims.*

ZENO, MOLL and CARL

Casting
5 Mins.; Full Stage
58th St.

All three members of this combination have been long in the aerial field, with the possible exception of the comic, although he is no newcomer. Sport Zeno, formerly of Zeno, Jordan and Zeno, is still catching, with the flying mostly done by Moll, an excellent performer.

A triple bar apparatus is used, with one perch. Moll during stunts rests mostly on the far bar, with Carl doing nut stuff in between. The best of the tricks is a twisting somersault over the center bar. Never a sign of a slip. The trio closed the show, a spot it is worthy of for the three-a-day bills. *Ibec.*

FOX and SARNO

Hand to Hand Lifts
10 Mins.; Full Stage
23d St.

Two men in athletic garb in hand to hand lifts. Routine is marked with speed and contains several tricks that look new. One is bridge formed by underlander, who lifts mounter from standing position to two-high formation. Underlander swings mounter around in another trick similar to way Arabs manipulate guns.

Standard opening or closing turn for any type of house. *Bel.*

MASTER GABRIEL and CO. (2)

"Captain Kiddo" (Comedy)
20 Mins.; Two and Full Stage
58th St.

This is the first vaudeville showing of Master Gabriel since the passing of Al Lamar. Last season Gabriel was in the cast of "Letty Pepper" and a bright spot in it. For his return Jack Lait has supplied him "Captain Kiddo," something of an idea for the little man.

In "two" a painted drop pictures the exterior of a small town school. Gabriel in black velvet and tam emerges, pleading his love for a schoolgirl playmate who happens to be "in love" with Jumbo, a boy her own size. In defense of her comment as to his stature he declares he might be only two feet six in height but has "six-foot-two" ideas. Gabriel further pursues his suit by calling attention to history, wherein "his said little guys always beat the big gophers. He swaggers about, becoming "Captain Kiddo," avenger of the Spanish Main, and brags about the things he will do to the Jumbo boy. The latter, however, changes everything, puts the K. O. over on the little fellow, who while "out" dreams of being Kiddo the pirate himself.

The act goes into full stage, the hangings picturing the interior of a cave. Jumbo is now "Cannibal Cal," and he enters dragging a maiden, whom he ties to a stake, promising to eat her, among other things. In then struts Gabriel as "Captain Kiddo," who razes Cal and saves the girl. She falls wildly in love with the little hero, but he's "off women," so he says. Then lights out, for it's just knockout dream stuff.

To afford time for the changes a drop upon which are painted the several characters which Gabriel created is displayed, with attention called by means of a slide. Gabriel comes to again in his 'niggers and ponders on the tales in his book. For one thing, he says the story of David slaying Goliath is a lie.

"Captain Kiddo" got some laughs Monday night. Perhaps in other neighborhoods it will show to better advantage. The act looks several minutes too long, but it's quite a novel vehicle for Gabriel. What it needs is laughs, which should be easily inserted, for Gabriel can handle lines and material as no other one his size ever could. *Ibec.*

AL and MURRAY HOWARD

Songs and Talk
16 Mins.; one
City

Al and Murray Howard appear to be twins, a marked general resemblance being heightened by both wearing the same style of comedy garb, derby hats, green neckties, etc. Both do eccentric boob types.

It looks as if the team took a good squint at Lewis and Dody when they came to framing up their turn, the Howards' act running along the same general lines as that of the team mentioned.

They open with a double. "He's Me—I'm Him," suggested the Lewis and Dody opening in theme. They walk through a slow dance bit, do a comedy number, bringing in parodied versions of "Come Back to Erin" and a suggestion of "Mazeltov" ("Hebrew Wedding March") and close with a double nut song, introducing old gags, such as the "Chera Bocha" song does, as done by Lewis and Dody. The Howards' finishing song even has the tag lines at the end of each chorus with quips such as "Yes, we don't sell bananas."

There is a bit of talk in the act and one of the men does a ballad during the running. The turn classes as a good small time double with the comedy song at the finish insuring numberless encores. The general likeness to the Lewis and Dody style of act, although none of Lewis and Dody's material is infringed upon, will be immediately noticeable to any one familiar. *Bel.*

BOSTON BROS.

Hand Balancers
6 Mins.; full stage
58th St.

Two male acrobats in neat attire. The act opens with both lounging at a table. A conventional series of hand-to-hand lifts is followed by a "heel lift" to a hand stand. The trick is difficult looking on account of the support. The "underlander" balancing himself by the knees only. The closing trick is a running dive from a "take off board" over two flower baskets to a hand-to-hand catch.

The men work slowly and with exaggerated dignity reminiscent of the old school. This will have to be corrected when they will be acceptable for the pop bills at either end. *Con.*

"YOUTH AND MELODY" (8)

Band, Songs and Dancing
18 Mins.; Full Stage (Special)
23d St.

A boy singing, another for Russian stepping and the finale, and a girl, also a dancer, comprise the cast for the offering that carries a five-piece orchestra. Five dances, three songs, selections by the violinist and pianist make up the turn. A feminine member is an added starter to the lineup when she sings from an upper box for a chorus. The encore, called for, resulted in another melody from the front of the house and sent the actual running time to 20 minutes.

The orchestra (Dinty Moore's) at no time steps forth to deliver a number ensemble but contents itself with two of the boys soloing. The remainder of their work is playing the schedule.

Popular ditties are offered by the singer, who is in a dinner coat, besides which he does a bit of jazz dancing. The girl appears twice, singly, her initial effort being on her toes, the next of the acrobatic type. She makes two changes of costume. The dancing seems to reach its high mark with the entrance of the second boy, who appears to be just a youngster, and his undersung footwork. The trio combine for the finale.

The act is suitable as to appearance, being set in special drapes with a pink and blue light effect. The orchestra, consisting of a violin, piano, saxophone, cornet and drums, are in evening dress, which aids the general illusion. Careful manipulating of the knife in cutting down should be of assistance and the girl singer out front might be done away with. It offsets any effort the company may be making for class.

The house took kindly to the turn at a matinee and the applause was deserving of an encore. But it is evident that if a "plant" is an act's choice as the means of supplying an aftermath there is some touching up to be done somewhere. *Skig.*

LaVINE and RITZ

Songs, Piano and Dances
11 Mins.; one
Fifth Avenue

Two men of neat appearance, formerly of LaVine, Ritz and Aubrey, on pop time. LaVine is again at the piano, the routine opening with a snappy lyric by Ritz. A duet number following, Ritz then going into an eccentric dance. During it, LaVine supplied jazz via a phoney sax. The latter singled with an impression of a moving picture pianist to fair purpose.

The best of the work was imitation bits coming at the close of the turn; Ritz announcing the impressions were of famous names, none being mentioned. It was easy enough to recognize the artists meant. Ritz did a couple of dances and LaVine imitated the Creole Fashion Plate, using a falsetto, and Ritz concluded with speed stepping.

The boys got over nicely in the No. 2 spot. They can make that position easily in the better three-a-day and can be moved down on some bills. *Ibec.*

LaFRANCE and BYRON

Talk
13 Mins.; One (Special)
23d St.

Two men depicting a "pork and beans" representative of the fistic art and his manager. Both in blackface before a drop of the exterior of the scene of the fight, supposedly taking place as the act opens.

The situation allows for an abundance of conversation concluding in a song which provides a finish. The cross-chatter contains little that might bring this couple up to the average mark. It has mostly to do with the manager using a superfluous vocabulary to trim his "leather pusher" out of the coin.

The general idea of the act appears as giving promise, though it is going to take much revamping of the dialog to make it suitable for the larger houses. *Skig.*

CORRELL, WESTON and GARDNER

Singing and Comedy
18 Mins.; Two (Special)
23d St.

Two men and woman—straight man, soubrette and comic—in singing and talking skit. Special set showing deck of boat backs up talk and specialties. Comic does modified Dutch character without a facial make-up and with light dialect. Straight sings pleasantly. Act appears to have been put together with small time audiences as objective.

It's hoke of the conventional sort that can't fail in the pop houses. *Bel.*

MADELINE COLLINS

Soprano
14 Mins.; Full Stage
Riverside

Madeline Collins is billed as "Prima Donna at the Royal Opera, Covent Garden, London." She carries a leader in the pit and no pianist, a system rare in this country. She works in a house interior, full, for no reason, the stage decked with the conventional prop flower baskets, etc. Monday night she drew bouquets over the footlights and considerable applause, but was not a marked sensation.

Miss Collins appears to be at the prime of her physical life, but as a great artist she has either worn herself out or hasn't yet arrived. Her voice sounded weary and powerless except in a few soprano throat notes. The very high ones were thin and the low ones were weak. As to pitch, her throat was true; but as to charming vocalization, it was frequently neutral.

She wore a shimmering dress of silver bead stuff and looked a likable, wholesome young woman with a good smile and reddish hair. Her makeup was heavy, too much rouge and eye blue. She sang a song that no one paid any attention to because it had no color or character; and then did the heavy aria from "Travata," announcing it. This has been sung by the most famous sopranos in operatic history. Miss Collins gave it considerable feeling, but her voice failed to register the extremities. "Annie Laurie" with coloratura interpolations followed, and was scarcely worthy of a Covent Garden prima donna, as it failed of any important moments. The flowers then arrived and Miss Collins essayed a light popular ballad, only fair—the singing and the song.

Spotted fourth: on the Riverside bill, Miss Collins was welcome and got by. But she will have to develop or reveal a great deal that was absent Monday night before she can carve a niche in American vaudeville. *Latt.*

BARONESS VON KOPPEN

Violinist
11 Mins.; One
23d St.

Tall middle aged woman whose bearing comports well with titled billing. She is an excellent musician, displaying a mastery of the violin that denotes years of study and application. Three selections given were varied, but a bit too heavy for vaudeville. Operatic standard first, played with strings muted and unmuted; second, a number giving opportunity for pyrotechnical finger gymnastics. Number with double stops and more display of technique for encore, encore incidentally insisted on by house. Each of three numbers seemed a bit too long. One pop piece or medley should replace one of classical trio. If woman is really a baroness, that could be utilized for publicity to advantage. With revision of repertoire should be easily possible to frame a turn around woman's violin playing that would qualify for early position in minor circuits. *Bel.*

BEGGE and QUPEE

Roller Skaters
8 Mins.; Full Stage
Fifth Ave.

Boy and girl, the latter a blonde who looks well in the several costume changes. A special skating surface is carried, as usual, and hangings of gray material supply a bit of stage dressing.

The stunt skating is done by the boy. One of his tricks is the lighting of match and cigarette while rapidly whirling. A duet clog dance on skates on the apron was a change of pace, the boy then getting something with speedy one-foot spinning. The finale trick is exceptional, the boy strapping a device on his chest. The girl's skates are locked in it and as she is spun around she also revolves—a sort of double-action angle spin. It's an effective bit and the apparent darling sent the team off to strong returns in the opening spot. *Ibec.*

PISANO and LANDAUER

Talk and Songs
15 Mins.; One
5th Ave.

Two men, one a "wop" and the other in Swede character and accent, although the accent is made strong only at times. The couple contrast in appearance, the smaller man being the Italian immigrant and the other a tall, boohish looking Swede.

Nothing marked about songs or singing, nothing to equip this act with its present material for better than the three-a-day, where it is certain for entertainment, including laughs. *Sims.*

PAUL REESE and O'CONNOR TWINS

Piano and Songs
14 Mins.; One
Golden Gate, San Francisco

San Francisco, Dec. 20. Paul Reese, at the piano, sings an introductory number, after which the twins make their entrance. The girls have dark bobbed hair and present a charming appearance. They start with a Dixie melody which entals some nice harmony.

All three then combine on a comedy lyric which registers for laughs. Another comic number is offered by Reese while the girls are changing, after which the sisters return in overalls for another song. A ballad, announced as being a composition of the pianist, sufficed for an encore.

The act did nicely here and should prove capable of holding an early spot when some improvements are made. The twins would do well to have another number, and a change of costume following the overall, bit would not be without its advantages. Reese at the piano is on a par with the girls and shares honors with them. *Josephs.*

"H D Q" (4)

Dramatic Sketch
22 Min.; One and Full Stage
Grand, Albany, N. Y.

Two Albany newspaper men, Thomas C. Stowell and Jacob Golden, are pioneers in writing a vaudeville playlet centered about radio. The hero is a radio instrument, and it showed acting ability by holding tense interest every time it spoke.

The collaborators have written a playlet, "H D Q" by name, that appears to be the season's real novelty. The play is a well constructed fiction of a murder case being thrashed out in a police station. It manipulates the various turns of dramatic surprises with effectiveness. Radio is really the fourth actor (or the first actor) in the cast—a new arm of the law, invisible and inexorable, woven quite naturally into the story.

A police captain, a private detective and a woman tell the tale of a murder committed within the shadow of the police station; of the web of circumstantial evidence that weaves itself around the woman and then the dramatic twist that gives the play the stirring climax. And the climax is brought about by the voice of the radio. The fourth character works off stage throughout the sketch.

The authors have written good stage dialog and the plot moves easily, with little that is forced by dramatic license. Many a full grown crook drama has less meat than this vivid playlet. *Burke.*

DOROTHY WATERS

Songs and Dancing
15 Mins.; one
Maryland, Baltimore

Baltimore, Dec. 20.

Here is a perfectly good kid act spoiled by the injection of a hint of "rough-stuff." For those who may enjoy witnessing a child, of about 12 or 13, walking through an audience patting bald men on the head, twisting the hair of others and finally kissing one before she returns to the stage, the act will probably satisfy. But there's a difference between "cute" and "fresh."

This little girl can dance like a sprite, works in the most difficult eccentric steps with ease and then tops it off with a clatrap routine that embodies almost anything to gain applause.

The opening song is below par, though her delivery is sufficient and the dance steps register. Follows a jazz piece and the ramble through the audience. A return to the stage allows for several flip sayings in the midst of a dance which, in turn, is succeeded by a Scotch number. The concluding episode is the wallop in the form of a Russian dance, exceptionally well done.

The girl undoubtedly has possibilities and though, seemingly, not quite ready to enter the larger theatres she should have no trouble in gaining recognition throughout the three daily houses. Though it's always questionable how the vulgar bits of mannerisms will be received by various audiences. *Sick.*

"COSMOPOLITAN DANCERS" (7)

15 Mins.; Three (Special Drop)
State

Four girls and three men in a Russian-Spanish dance revue that includes some corking ballet stuff in addition to the vodka and fandango terps. The costuming is conventionally appropriate and the routine smooth but familiar.

The act is an excellent dash for the big three-a-day. *Abel.*

The regular vaudeville bill held five other acts in addition to the amateurs. Fox and Sarno (New Acts) opened. Carlita and Lewis were second with operatic and jazz singing, and Boyle and Bennett third with their standard dancing turn. The team wowed 'em without difficulty. There wasn't much competition. Correll, Weston and Gardner (New Acts) fourth and Princeton and Watson next to closing, with a dance classic that should keep them

playing the best much more than they do. Princeton's method of handling slang keeps the turn at a 100-miles-an-hour gait all the way, and each time around there is always a new nifty or two in the routine. Greenwich Village Minstrels closed. Fry trout turns, with the six regular acts, made a fact bill. "Brothers Under the Skin" was the feature picture.

Be 1.

58TH ST.

Only moderate attendance in Monday night, and the first-half show then registered but fairly. The gate may have been the usual opening night house, but all the near-by shops were open through the pre-Christmas week, including Bloomingdale's, the upper East Side's main department store.

Master Gabriel was on for a first New York showing in his Jack Lait written "Captain Kiddo" (New Act), the little chap being in the middle of the six-act bill and supplying a dash of novelty. Olive Briscoe and Al Raugh were given the topline honors, and appeared fourth. For some reason there was a minute wait, though the turn opens in "one," with no lengthy preparation needed for the dentist bit in "two." Miss Briscoe and her pearly teeth would be an ad. for any dentist. She chatted brightly, and had several songs, of which "Clue" stood out. The team could not rouse the gathering to more than the desultory applause. Perhaps the routine isn't well suited for audiences of the kind.

It took McGrath and Deeds, next to closing, some time to get anything like liberal returns. Here is a two-man act that should before long be made a name. Both men can sing, but they seem to be devoting more attention to comedy efforts than warbling. They form a bass and tenor combination which can produce excellent harmony results, as proved in the "Sweet Adeline" bit, even though that is mostly kidding. McGrath is a little chap with tenor pipes quite apart from the ordinary. That was indicated despite the absence of no straight vocal effort.

Deeds, described as "the pride of Yandis Court," aired a very good bass. It was a good idea, perhaps, to interrupt his specialty with McGrath's aside kidding, and at its conclusion the boys earned enough for an encore. Instead a kid, said to be a stagehand, went through an endurance dance which was nothing more than a collection of clumsy stepping, the "steps" constantly repeated. The spot was right for McGrath and Deeds to display a straight harmony number, but they didn't.

Ross and Foss, on second with their musical comedy, were well suited for the spot. The man displayed his ability on half a dozen instruments. His solo with a bass horn was the best playing, a tiny lamp on the horn lighting his face and making it different.

Zeno, Moll and Carl (New Acts) closed the show. Gillette and Co. opened with illusions, more or less standard in dimension, but a magical flash for pop.

Bee.

BROADWAY

This is K. K. K. week at the Broadway, but the show is no cluck. The Keith Comedy Carnival should do considerable business for the house all week, for it is the toppest laugh show seen in many a moon and a Korking Klown Convention that guarantees a consistent draw for any house.

Will Mahoney scintillated as the Kleagle Klomic, nutting and clowning all over the place. His three extra encores with the Harry Stoddard band were smooth to the beat, and he hardly rehearsed, and is explained by the fact both acts played together at the Hamilton a week preceding. The laugh returns would warrant joint booking. Mahoney evidently was "framed" by the band for one of the encores. He is up front torturing his diminutive slide trombone when the boys sneak off in pairs. Mahoney's discovery of the desert in his own feigned sham, the comedian also figured in every act ensuing, the sum total of which made for comedy plus.

A brace of three twin-reel comedies constitutes the film section—Chaplin, Keaton and Semon reissues—a departure in itself. A clever animated Aesop topped off, preceding the overture of "Mister Gallagher and Mister Shean" (announced). A baby spot hung from the right stage box was focused on the orchestra, the trombonist as "Gallagher" standing up for the instrumental duet.

Foris and West opened with an interesting hand-to-hand routine, with comedy spicing via a mutual cigar which the men alternate in smoking. Smooth but not spectacular, the tricks command attention, although more or less conventional. The distinction lies in their immaculate performance and the immaculate dressing of the performers. They look English, which accounts for their wearing the dude clothes unlike most dumb acts.

Donovan and Lee twined with their w. k. Hibernian routine. Rolland and Ray (New Acts).

Mahoney is a nut comedian of a familiar-school, but with material undeniably fresh. He has the advantage also of being a "new face" locally, being unknown in the me-

ropolis until a year ago, when he came east.

Harry Stoddard and Orchestra (the boys formerly at Shanley's) would have been a sensation at the fore instead of the vanguard of the band craze. As is, vaudeville has a niche for them. Stoddard is a judicious know-how, who knows how to mix the violinist's legitimate instrumentalization with the comedy jazzing, although the "Sidewalks of New York" really is the act. Following a rendition of the number, lights out and a Pell street sign is disclosed on a prop lamp post. That cues for an Oriental number in chink dressing. Lights out and Mulberry street for pop song; 135th street discovers the boys adorned with blackface masks throwing a natural on the "blues". Tenth avenue ramps off with the burglar's pizzicato, the boys in appropriate Hell's Kitchen trappings. The Broadway number has a neat idea with the saxophonist doing stew and the copper feeding for a "Don't Blame It All on Broadway" vocal solo. The act tied it up after that with a flock of encores, Mahoney doing one of "John McCormack in his latest success, 'Wild About Harry' from 'Shuffle Along'." (Colored show). Stoddard was at this house three weeks ago and will be held over next week again, according to the house manager.

Jimmy Lucas was the second nut comic on the layout, he getting in a corking bit with a "fairy" rose. Mahoney took one whiff and he became a "Nancy." Rolland did too and he was to kiss his sister, even the orchestra leader succumbed, and waved his handkerchief flirtatiously. The Dancing McDonalds closed with a fast ballroom dance routine.

Abel.

AMERICAN

About as good a bill as any this reporter has seen in a Loew house in months lined up at the American the first half. There were no show-stoppers and no sensations, but the program buzzed along to almost uninterrupted snappy entertainment. Business, for the pre-holiday week, was good.

Several of the turns could have moved into the best houses as they stood and gotten away with it. Others were of intermediate calibre but sturdy stuff for the prices and the quantity.

The roof is a comfortable, chummy place to spend two hours, and the acts look about as good as ever as they do anywhere on the time. The smoking and the spirit of tolerant good nature seem to lend it the music hall atmosphere that was originally designed for it, despite the homespun classes that now frequent it and the comparatively unpretentious amusement offered them.

One may stretch a pair of legs in a shoe box, see the show, puff a fragrant cigarette, and have as easy and the gang take it heartily. Nothing is "over the heads" of the roof patrons, who are wise crackers and shrewd pickers. They know silk from balbriggan and they know quality from fourth-class. Some of the comments are nifties, and if the professionals who think they can cheat because they're a whole block off Broadway could hear a few, it might make their heads spin.

However, there wasn't a soldiering in this show, and the above is just by way of unpunctuated comment. Everybody hustled and the bill didn't have a real flop in it, with several pronounced hits on the other side to overbalance in case of an argument.

"Poor Old Jim," a sane and sensible comedy sketch, extraordinarily well acted by two men and a woman and written by someone who knew vaudeville and laugh-stuff of the best, yet the most spontaneous sort, held the house between yells and gasps. Leon and Mitzel, closing, scored. This is a man and woman turn, both strong and lithe yet slender and not athletic looking, who did a series of miraculous hand-balances on perches and finished with the man hopping on one hand to five perches while balancing himself upon the single hand.

Al Raymond, with his Cliff Gordon style of routine, made them scream until a couple of women went into hysterics and he had to hold while they recovered their wind. The Gordon reference does not mean that he has taken the material or imitated the delivery of that great comedian sacred to memory—but there is no better or briefer way to classify a monogamous character. Raymond works with a remarkable straightforwardness, hammering away to punch after punch. Whoever writes his stuff can give Aaron Hoffman a run—if, indeed, Hoffman himself isn't guilty.

Four Queens and a Joker (revival of the title of an old act in vaudeville, but not the same act) went for a musical, hokum and girl-act knockout. The four girls were contrasting types and very one a performer, especially the ingenue and the vamp, both striking lookers and players. The comedian, however, was the main cause of the hit. He is the next thing to Jack Donahue (without Donahue's genius for ad lib material) that this commentator has seen lately. The turn is fleet and the stuff is harmless and frothy—perfect for the Loew houses and fit for any.

Telaak and Dean knocked in a winner. Telaak is a big, wholesome comedian who talks wild falls and is neither too grotesque nor too

neat. Miss Dean fiddles, he lifts her up until she balances on her back on the upraised palm of his hand, she continues fiddling, he accompanies her at the piano with his left—and the house goes off its nut. Telaak comes back with some straight ballad fiddling and ragtime dancing, fiddling for a closer—snappy and bull's-eye act this. Miss Carroll, a very blonde single woman with a Sophie Tucker routine of semi-blue songs, caught the gang and got away warmly. Wheeler and Dixon deuced. This spot at the American is usually a horror. While this man and girl are scarcely ready to take the world by storm, they still deliver a smooth and pleasant little mix-up of song and stepping and get by. Willa and Harry Brown, ragtime, comedy and not applause on every picture, not forgetting the President Harding finish, of course.

Lait.

STATE

Probably because of the "Boys of Long Ago" act on the first half bill, that tedious overture, a medley of "Songs from the Old Folks," was included. It started off mildly. The Pickfords accelerated the pace considerably. The mixed team has a juggling-equilibristic novelty in which the man bears the brunt of the work, the woman assisting with the props. The male Pickford has some legitimately difficult tricks that are fully as hard to accomplish as they appear to be, and accordingly were acknowledged sincere appreciation. A first-rate first or last act for anybody in the theatre.

McCormack and Regay, song and dance couple, were spotty in their sales arguments. McCormack's "Where Do the Skaters Go in the Wintertime?" got about as much as any British-made alleged comedy song usually does before a native audience. It doesn't belong. The Bowers flapper by the gal was the highlight of a weak routine. Miss Regay seems to have in the role of an acrobatic dance proclivities of Sister Pearl, but they are by no means taken advantage of to their fullest. The retention of such mildewed quips as "I never wash," "Oh, you dirty thing" and puns as "Rudy Vaseline" and "She's one of the Four Horsemen" do not help things any.

Robey and Gould, straight and Dutch comic, passed muster with an antiquated gag routine. The team's personal ability is responsible for the response they were accorded. The material should be rejuvenated if the ambition to graduate from the minor leagues is present.

Gordon and Healy, just married bride and groom, enter in wedding veil and other props vowing never to quarrel and immediately enter into the chorus of the great battle hymn of the republic. That makes for some laughs, Gordon's affecting a wise-cracking style. That bon mot about "Go west, but keep away from Hollywood by Evelyn Nesbit," is unkind coming from a showman, and does nobody any good.

Milo was the ace of the show. He is topping all week as the "name" attraction and scored his usual work with his falsetto pipes, whistling and imitations. "The Boys of Long Ago" an old-timers' quiet closer. The act also includes a young woman, announced as one of the old boy's daughter. The ages range from 61 to 70. The step work, as always, surprises on its agility and tabasco. Another highlight was Happy Allen's bones specialty in barbering a customer and was a real novelty to the present-day fans. Dave Marion and James Madison are programmed as sponsors of the act. Programmed Fred Mack was credited as being interested.

"Outcast" feature film. Abel.

SAY IT WITH LAUGHS

"Say It with Laughs" is a disappointment considering the possibilities of the cast. Roger Imhoff is the featured comedian. Imhoff's vaudeville act, "The Pest House," does the vaudeville portion, consisting of five acts, the comedy section Imhoff doesn't help the comedy end, appearing in but one scene, although programmed for two. Bobbie Barry from burlesque, assisted by Dick Lancaster, carries the principal comedy burden and saves the second part from flatness. Barry and Lancaster do a corking vaudeville talking turn that isn't in evidence anywhere in the show and which could be utilized in the olio position, a comedy blank down to "The Pest House."

The Haystack Brothers started this section speedily with their sure-fire opener, followed by White and Beck, who did well enough with song doubles. This pair work hard for laughs—too hard, in fact—and qualify as a good small-time team.

The Barr Twins in graceful dance doubles, with Billy Griffith at the piano, did No. 3, a picture of the girls having costumes, their dances presenting pretty pictures in each change. It is a smooth, classy, pleasing offering.

Bob Nelson, a young clean-cut chap with an over-assurance of manner that isn't necessary, followed in a cycle of popular numbers mostly running to comedy, with "blue" punch lines. Herbert Hewson at the piano was the accompanist. They liked Nelson and the singer, dragging him back for two encores.

ry Herzel followed in "The Pest House," getting their usual safe returns with Imhoff's Sterling Irish characterization. They yelled all through the sketch.

After intermission the revue "Say It with Laughs" opened with a full stage set, "At the Pier." The chorus, 14 in number, were a nice-looking bunch in sailor and appropriate costumes. Their ensemble singing would require proficiency in the art of lip reading, but they danced acceptably and often.

Imhoff and Barry had a few comedy moments as two smugglers who are appointed custom inspectors and told to search all passengers, including the women. The dialog contained mostly familiar junk that has seen service in burlesque for seasons.

Mae Meyers, a vivacious blonde soubret, led an Irish number, the girls looking cute in green pants and jackets. A jazzing song followed, led by Mae Meyers and Daisy Harris, a good-looking brunet. Both principals and chorus were in kidlike attire backed by a special drop with a practical blackboard on it. The board has probably seen some comedy business in the early day of the unit, but a few writings of girls names was its only excuse for being present.

"Spooks," a full stage comedy scene, with a double deck set showing the living room of a "medium" and a cellar beneath, followed. It was a wild hodge podge of "ghost comedy," with Barry as the recipient of most of it in the role of an "spiritualist." Billy Griffith as a plumber was splendid. A pair of breakaway stairs and a trick furnace which catapults a deceased husband up through the floor to his astonished wife during a seance are some of the props. It was far fetched, extremely farcical, but funny through Barry's handling.

Margaret Merle, a "find" of a prima donna, was next. This girl possesses a voice of powerful range. Coupled with her sweet personality and appearance it should take her far in legitimate productions. They were hungry when she departed.

The other comedy scenes were a restaurant set with a table bit between Barry as a comedy waiter and Lancaster and Coreene as diners. All of the old boys were worked in, but the Lancaster-Barry combo milked it for all it was worth. The other was a bit in "one." Barry leaves one of the Barr Twins to procure a marriage license. He returns to find the other Twin in the arms of Lancaster. The ensuing complications gleaned a few laughs. The girls and Barry then staged a show stopping song and dance. Barry stepped into a "Yoddy" number of Mae Meyers and hoofed the thing over to encore proportions.

An Oriental number with the choruses in costume and a fashion parade of the girls were the high lights. The show as a whole is as conventional as a Sunday on Main Street. It needs a book and new comedy bits before it can compare with the several burlesque shows from which the principal comedy scenes have been plucked.

Con.

AMERICAN GIRLS

(Continued from page 7)

light in this particular. Rose Hemley was rather polite in long skirts as the ingenue, but an agreeable person and a pleasing singer. Jeanette Buckley never let it be known she could dance until near the finish, when she did a bit of slow step that suggested she could go if she tried. She also was inclined to do the heavy polka.

Alma Bauer is the prima donna—a big jolly woman with a knack for delivering mild comic songs in a quiet manner. All the time she was dressed attractively. The choristers are an especially good-looking lot and all young and active, and this gives the whole show a likable front. Nothing does so much for a wheel outfit as a dozen and a half of animated damsels. The show has no especially memorable high lights unless a three-round boxing exhibition, nicely played up for comedy, and with a special scene to itself, the boxers being set down as "the Logan sisters," who swing the mitts with more abandon than skill. Miss Buckley decorated the stage in this scene in a one-piece bathing suit that got a gasp from the admiring Columbians.

The evening has a capital start in a well-staged number done rather quietly at the rise of the curtain, and the two main sets are uncommonly slightly, one being a drawing-room and the other the lawn of the country club. A clever stage manager has attended to the staging of numbers. Several of the chorus evolutions get away from the cut-and-dried arrangements, one in particular being the formations for the "Jabberwocky" number by the leaderless chorus.

Rush.

ENGAGEMENTS

Doyle and Cavanaugh, for Hammerstein's "Wildflower."

Sagor Midgely in vaudeville, in "Hello Wife."

Hunter, Cole and Hunter, with Sam Howe's burlesque show for three years.

DISC REVIEWS

THE YOUNG RAJAH (Fox Trot)—Kaplan's Melodists
COCK-A-DOODLE-DOO — Harry Raderman's Orchestra—Edison No. 51084

"The Young Rajah" (Aubrey Stauffer) is an oriental fox trot inspired by the Valentino picture of the same name, but, unlike most picture songs, is a surprisingly intriguing dance number. It is on the straight oriental fox rhythm with some snappy banjo and sax duet work. The "Cock-a-doodle-doo" (Friend-Conrad) composition naturally permits for the farmyard interludes in the arrangement, with a "Turkey in the Straw" chorus for good measure.

THE TALE OF FAN (Fox Trot)—Hagay Natzy Orchestra
TEMPTING—Same—Pathe Disk

The "Fan" (R. H. Burnside-Raymond Hubbell) song is the outstanding number of this year's Hipodrome score and has "Poor Butterfly" possibilities if properly exploited. It is a majestic dance tune, as Natzy's orchestra does it under the direction of Jack Green.

"Tempting" (Monaco-Gamble) vamps off with a suggestion of the "Sextette" from "Lucia di Lammermoor," and gives the sax a chance to shine. The brasses are intriguingly arranged in an echo effect.

THE OKEH LAUGHING RECORD THE GYPSY BARON—Okeh No. 4678

This Okeh laughing record is a big seller. It is a laugh marathon by two people at the efforts of a cornetist in rendering a solo. The instrumentalist, like the listeners, cannot resist the infectious laughter and is moved to guffaws. The reverse side has a legitimate cornet solo, which sort of balances the ridiculous with a serious effort.

HOMESICK (Fox Trot)—Carl Fenton's Orchestra
JI-JI-BOO—Same—Brunswick No. 2325

Fenton's bunch does the popular and almost overly familiar "Homesick" (Irving Berlin) with distinction in orchestra effects that makes it sound fetchingly nascent. "JI-JI-Boo" (Meyer) is a popular blues that cannot miss for dance purposes.

TWO LITTLE RUBY RINGS (Fox Trot)—Ray Miller and Orchestra
I CAME, I SAW, I FELL—Same—Columbia No. 3710

Both selections have a charmingly fresh musical comedy snap and swing. They are a relief for dance purposes from the overly familiar pop tunes. "Ruby Rings" introduces "I'll Build a Bungalow" from "Raffy Dill." The other number is from the Passing Show.

CAROLINA IN THE MORNING (Fox Trot)—Majestic Dance Orchestra
WHERE THE BAMBOO BABIES GROW—Same—Pathe No. 3710

The bass sax has been novelty featured in the arrangements of these two popular dance tunes. The croaking of the reed instrument contrasts snappily with the falsetto piping of the dulcet instruments. The Majestic orchestra sounds like a new combination and does fairly well in accepted fashion.

TOMORROW (Fox Trot)—Arnold Johnson's Orchestra
I WISH I KNEW—Same—Brunswick No. 2326

Arnold Johnson at one time was under Paul Whitman's direction with his Vernon County Club Orchestra at one of the Broadway cabarets a year or two back. Since then he has been playing in Miami, Detroit and elsewhere and in that wise gathered an idea of the popular dance tastes. It is excellently demonstrated with this dance couplet. The instrument switching for novelty effects speaks for itself. Incidentally "Tomorrow," locally familiar, is happily contrasted with "I Wish I Knew," a California product which grows on one with rejection.

I WISH I COULD SHIMMY LIKE MY SISTER KATE (Fox Trot)—Okeh Syncopators
THE BROADWAY STRUT—Same—Okeh No. 4694

Some syncopators—those Okeh jazz boys! They extract considerable from the "Kate" (A. J. Piron) blues, a New Orleans indigo product. The clarinet gets in some wicked work in the number. "The Broadway Strut" (Robinson-Turk) is the hit of the Boardwalk (New York cabaret revue). It has a "Wild About Harry" dash in the chorus that is probably used by permission.

BILLS NEXT WEEK (DEC. 25)

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
Segal & Carroll
Irene Franklin
Moanoni Bros. Co.
Lola Bennett
Casino Bros Co
Vera Gordon Co
Lewis & Dody
Palenb's Animals
Gus Fowler

Keith's Riverside
Thos. E. Shea Co
P. Granados Co
Dolly Sis
Naah & O'Donnell
Chief Cappelton
Flick & Ryan
Jack Wilson
Canova
(One to fill)

Keith's Royal
Franklin Ardell Co
Rae E. Hall
Wm. S. Shaw
Shaw & Lee
Ted Lorraine Co
Bargert & Sheldon
Ruth Royce
When Love's Young
Van Cleve & Pete

Keith's Colonial
Raymond A. & H.
Rooney & Bent Rev
Kidda & Pella
Jack Joyce
Roth Kids
McLaughlin & E.
Walsh & Ellis
Flick Bros & Sis
(One to fill)

Keith's Alhambra
Al Herman
Willie Schenck
50 Miles from B'way
Kellam & O'Dare
The Bantals
Dixie Four
Mary Haynes
Leavitt & Lockwood
Kiddie Judge & Hope

Keith's Broadway
Harry Stoddard Co
Richard Keane

Stanley & Wilson
Smythe & James
Innes & Ryan
Grace T. Wina
Albert's Dogs
(One to fill)

Wm. H. Turner Co
J. M. O'Neary
Randall & Marat'n
(Others to fill)

Proctor's 5th St.
Arthur & Peggy
Conroy & Howard
Eastman & Moore
E. M. Capes Co
A. & P. Stepan
(One to fill)

1st half (25-27)
Burns & Wilson
Max's Circus
Piano & Landauer
(Others to fill)

2nd half (28-31)
Kennedy & Kramer
Fates & Carson
Piano & Landauer
(Others to fill)

Proctor's 5th Ave.
2d half (21-24)
Bob LaSalle
China Blue Plate
Jimmy Savo Co
E. M. Capes Co
M. Montgomery
G. Valentine Co
Ward Sis Co
Winifred & Br'wn
1st half (25-27)
Ellnor & Williams
A Night in Spain
Combs & Nevins
Briscos & Rauh
Original Piano 3
Allman & Harvey
(Two to fill)

2d half (28-31)
Bobby McLean Co
B. C. Hillman Co
Melody & Steps
(One to fill)

ALLEN TOWN, PA.
Orpheum
Joe St. Onge Co
F. T. Hayden
Henry Vorton Co
Polly & Os
Rose of Harem
2d half
Alex Sparks Co
Helen Kennedy
Grey & Old Rose
Texas Four
Ella Bradna Co

AMSTERDAM, N. Y.
Rialto
Fondell Four
Carol Girls
Little Cinderella
Landon's Orchestra
2d half
Adonis & Dog

CHESTER, PA.
Agement
Silva Brown Co
Alf Grant
Burke Walsh & N.
Snow & Narine

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DR. JULIAN SIEGEL
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Knapp & Cornelia
Oscar Lorraine
Dave Schooler Co
(One to fill)

ASBURY PARK
Main Street
Taxi
Jean Sothern
Howard & Ross
2d half
Kelly & Drake
Smith & Nash
(Two to fill)

ASHVILLE
(Columbia)
2d half (25-26)
Ford & Price
Fields & Pink
Brown & Barrows
Gene Greene
Gossler & Lauby

ALTOONA, PA.
Orpheum
Shower Mann
Joe St. Onge Co
Allman & Howard
The Movie Masque
(One to fill)

Edith Clasper Co
Trovitto
(Others to fill)

ATLANTA
Lyric
(Birmingham split)
1st half
Roberts & Demont
Will J. Ward
Fisher & Hurst
Morton Jewell Co

AUBURN, N. Y.
Jefferson
Francis & Day
Napp & Connelley
Dolly Dimpin
Bobby Jarvis Co
2d half
Naynon's Birds
Haley Sisters

COUNTY
Perrone and Oliver
in a "Song Symphony"
ORPHEUM CIRCUIT

BALTIMORE
Maryland
Madeline Collins
The Harvelles
Murray & Gersich
(Others to fill)

BATON ROUGE
Columbia
(Shreveport split)
1st half
Valentine & Bell

Moss' Riviera
Jimmy Lucas Co
Snow Columbus & H.
Willie Solar
Anat Trio
(Two to fill)

ALBANY
Proctor's
Garcinetti Bros
Ray Conlin
Cook & Oatman
Shone & Squires

BOSTON
B. F. Keith's
R. W. Roberts
Harry Mayo

BIRMINGHAM
Lyric
(Atlanta split)
1st half
Jordan Girls
Francis May & C.
Kelso & Demonde
Barrett & Parnum
Gordon & Germaine

BOSTON
B. F. Keith's
R. W. Roberts
Harry Mayo

GRAND RAPIDS
Empire
Yost & Clady
Von Kovacs & G.
Pinto & Boyle
Four Yellersons

HAMILTON, CAN.
Lyric
Roger Gray Co
Ida M. Chadwick
Le Vall & Sis
Breen Family

HARRISBURG, PA.
Majestic
Nathans & Sully
Trovitto
(Others to fill)

Whirlwind Three
Jerome Mann
The Show Off
E. & C. Wright
The Movie Masque

INDIANAPOLIS
B. F. Keith's
Harvard Ward & B.
Lelpsig
Maker & Redford
George Yeomans
Tara & Bessie
Browne & Whitker

JACKSONVILLE
Arcade
(Savannah split)
1st half
Robbie Gordone
Follette Pearl & W.
M. Diamond Co
Joseph Rankin
Wigam Troupe
Keystone

CASTING MELLOWS
Walter Shos's Buds
Morgan & Binder
And Bear
Lehr & Kennedy
Wm. Penna
Ulla & Lee
Phina Co
Marks & Wilson
Welcome Inn
2d half
Danzo Retter
Muller & Francis
Kennedy & Berle
Ellnor & Williams
Four Rubini Sisters

PITTSBURGH
Davis
Rafayette's Dogs
Margaret Hassler
Kara
Walters & Walters
North Halliday
Lulu & Shaw
2d half
Francis & Day
Gerald Griffin Co
Trip to Hildland
Ray Conlin
Hanlon & Clifton

TAMPA, FLA.
Victory
(25-26)
(Same bill plays
St. Petersburg 27-28;
Orlando 29-30)
Wells & Burt
Parados
Epps & Dutton
Fred Lewis
Connor's Danceband

TOLEDO
B. F. Keith's
Dias Monks

WIGS Toupees Make-Up
WORTH G. SHINDHELM
109 W. 46th St. N. Y.

BURNS & LYNN
Redmond & Wells
Zemeter & Smith
(Others to fill)

TORONTO
Shea's
Max Sovereign
Booley & Storey
Harrison & Dakin
Jos. Diskay
Holmes & Lavery
Cunningham & B.
Tom & Lacey
Bent & Partner

TRENTON, N. J.
Capital
Furman & Evans
Danzo Retter
Greenwood Kids
(Two to fill)

PHINA CO
Boyle & Bennett
Welcome Inn
Joe Bennett
Barnum Is Right

TROY, N. Y.
Proctor's
Naynon's Birds
Elsie White
Hugh Herbert Co
B. C. Hillman Co
Melody & Steps
(Two to fill)
Garcinetti Bros
George Morton

RICHMOND
Lyric
(Norfolk split)
Vanderbilt
Wright & Douglas
Al at Sea
Frank Farrer
Aunt Sally Co

ROANOKE
Roanoke
The Duponts
O'Connell & Lewis
Edith Clasper Co
Rogers
(Two to fill)

ROCHESTER
Temple
Sherwin Kelly
Van & Tyson
Bender & Armstrong
Hogdus Sis & H.
Joe Laurie
B. Barricade Co
Gordon & Ford
Echo & Kyo

SAVANNAH
Bijou
(Jacksonville split)

HUGH HERBERT

223 LEFFERTS AVENUE,
NEW GARDENS, L. I.
Phone Richmond 9683

1st half
Willie Hale & Bro
Willard O'Martin
Trip to Hildland
Chas. Althoff
Thomas Saxo Six
SCHNITZKY, N.Y.

Proctor's
Doris Duncan
Jimmy Carr Co
Hall & Dexter
Rockwell & Fox
Herbert Clifton
Class Manning & C.
Shane B. & H.
Speeders

NEW ORLEANS
Palace
(Mobile split)
1st half
Clown Seal
Coffman & Carroll
Bowers Wiers & C.
Eckert & Harrison
Four Madcaps

N. BRUNSWICK, N.J.
State
C. & C. McNaughton
Joe Bennett
Barnum Is Right
(One to fill)

SYRACUSE
R. F. Keith's
Ramo
Meehan & Newman
Runaway Four
Nihla

WATERBURY
Palace
Fletcher & Pasq'ale
Eddie Cassidy
Money Is Money
Marilyn Casper
Alba De Rosa Co
2d half
Dawson 'N'ien & C.
Arthur Whelan
Revue La Petite
Bloom & Sher
White Black & U

WASHINGTON
R. F. Keith's
Kick Laps
Bi Ra Lo
Bob Hall
Ben Bernia Co
W.T.TOWN, N.Y.
Olympic
Harry Watkins

BOSTON KEITH CIRCUIT
BOSTON
Maze Lunette
Ernie & Ernie
Rolland Kelly Co
Walton & Brant
Elm City Four
Gordon's Olympia
(Scollay Sq.)
Wonder Seal
Manny Spang
Sully & Thomas
J. R. Johnson Co
(One to fill)

Gordon's Olympia
(Washington St.)
Johnny Reynolds
Yule & Richards
Travers & D'G's Co
Taylor & Bobbe
(One to fill)

Howdoin Sq.
Kenny & Hollis
Brent Hayes
Howard
Chung Wha Four
Two Stenards
Paul Nolan Co

BANGOR, ME.
Bijou
Alanson
Four Travelers
Mannys & Hall
Janis & Chaplow
Rose Revue
Sutton & Caprice
2d half
Vacca
Polly Russell Co
Boreo
Hall & Metla

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-The Best \$1.00 Dinner in Town.
Ask JOHN P. MEDBURY
TOM HARRISON, Manager

THE RIOS
(One to fill)

LYNN, MASS.
Olympia
Lewis & Norton
Nellie V. Nichols
Justa Marshall Rev
(One to fill)

WATSON'S DOGS
Jeanette Childs
Ward Bros
Kav'ngh & Everett
2d half
The Sterlings
Gilfoyle & Lang
Adams & Griffith
Girila & Dandies

CAMBRIDGE
Central Sq.
Glenn & Richards
O. K. Legal
Haynes & Beck
Lulu Coates Co
(One to fill)

WILLIAMSON
Aldine
Mack & La Rue
Jack Little
Paul Hill Co
Four Rubini Sisters

YONKERS, N. Y.
Proctor's
2d half (21-24)
Sandy Shaw
Speeders
Eat Drink Merry
(Others to fill)

NEW HAVEN
Palace
Rakoma
Joe Roberts
Money Is Money
Bloom & Sher
Shaw's Circus
Frisco
2d half
Frank Wilson
Fletcher & Pasq'ale
Little Driftwood
Marie Gasper

WELCH MEALY & M.
Fashion Shop
SCRANTON, PA.
Fols
(Wilkes-Barre split)
1st half
J. I. Ziegler
Morgan & Ray
Bob Albright
Edwards & Lacey
Hazel Green Co
SPRINGFIELD, MASS.
Palace
Emmett & Lind

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Palace
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WILK'S-BRE, PA.

(Scranton split)
1st half
Anna Mae Co
Luisa Carter Co
McMurry & Winchell
Shura Bulova Co
Malinda & Dade

WORCESTER
Poli
Princeton Five
Franklin & Hall
Updown & Winchell
Burns & Wilson
Lura Bennett Co
2d half
Emmett & Lind
Orrel & Lind
Hartley & Paterson
Johnson & Hayes
Dolly Davis Revue

O. K. Legal
Haverhill
Colonial
John Geiger
Gary & Baldi
Girile & Dandies
Bison City Rev
Williams & Daisy
2d half
Watson's Dogs
Jeanette Childs
Whelan & McShane
Five Avalons
(One to fill)

LAWRENCE
Empire
Alfred Farrell Co
Taber & Green
Weak Spot
Stanley & Birnes
Three Lordens

Musical Rowellys
York & Maybelle
Creations
Watts & Hawley
Eric Phillips Co
LEWISTON, ME.
Music Hall
Vacca
Hall & Metla
Boreo
The Rios
Polly Russell Co
2d half
Alanson
Four Travelers
Janis & Chaplow
Rose Revue
Sutton & Caprice

ALLEN TOWN, PA.
Orpheum
Joe St. Onge Co
F. T. Hayden
Henry Vorton Co
Polly & Os
Rose of Harem
2d half
Alex Sparks Co
Helen Kennedy
Grey & Old Rose
Texas Four
Ella Bradna Co

AMSTERDAM, N. Y.
Rialto
Fondell Four
Carol Girls
Little Cinderella
Landon's Orchestra
2d half
Adonis & Dog

CHESTER, PA.
Agement
Silva Brown Co
Alf Grant
Burke Walsh & N.
Snow & Narine

Official Dentist to the N. Y. A.
DR. JULIAN SIEGEL
1493 B'way (Putnam Bldg.) N. Y.

Knapp & Cornelia
Oscar Lorraine
Dave Schooler Co
(One to fill)

ASBURY PARK
Main Street
Taxi
Jean Sothern
Howard & Ross
2d half
Kelly & Drake
Smith & Nash
(Two to fill)

ASHVILLE
(Columbia)
2d half (25-26)
Ford & Price
Fields & Pink
Brown & Barrows
Gene Greene
Gossler & Lauby

ALTOONA, PA.
Orpheum
Shower Mann
Joe St. Onge Co
Allman & Howard
The Movie Masque
(One to fill)

Edith Clasper Co
Trovitto
(Others to fill)

ATLANTA
Lyric
(Birmingham split)
1st half
Roberts & Demont
Will J. Ward
Fisher & Hurst
Morton Jewell Co

AUBURN, N. Y.
Jefferson
Francis & Day
Napp & Connelley
Dolly Dimpin
Bobby Jarvis Co
2d half
Naynon's Birds
Haley Sisters

COUNTY
Perrone and Oliver
in a "Song Symphony"
ORPHEUM CIRCUIT

BALTIMORE
Maryland
Madeline Collins
The Harvelles
Murray & Gersich
(Others to fill)

BATON ROUGE
Columbia
(Shreveport split)
1st half
Valentine & Bell

BIRMINGHAM
Lyric
(Atlanta split)
1st half
Jordan Girls
Francis May & C.
Kelso & Demonde
Barrett & Parnum
Gordon & Germaine

BOSTON
B. F. Keith's
R. W. Roberts
Harry Mayo

GRAND RAPIDS
Empire
Yost & Clady
Von Kovacs & G.
Pinto & Boyle
Four Yellersons

HAMILTON, CAN.
Lyric
Roger Gray Co
Ida M. Chadwick
Le Vall & Sis
Breen Family

HARRISBURG, PA.
Majestic
Nathans & Sully
Trovitto
(Others to fill)

Whirlwind Three
Jerome Mann
The Show Off
E. & C. Wright
The Movie Masque

HUGH HERBERT

223 LEFFERTS AVENUE,
NEW GARDENS, L. I.
Phone Richmond 9683

1st half
Willie Hale & Bro
Willard O'Martin
Trip to Hildland
Chas. Althoff
Thomas Saxo Six
SCHNITZKY, N.Y.

Proctor's
Doris Duncan
Jimmy Carr Co
Hall & Dexter
Rockwell & Fox
Herbert Clifton
Class Manning & C.
Shane B. & H.
Speeders

NEW ORLEANS
Palace
(Mobile split)
1st half
Clown Seal
Coffman & Carroll
Bowers Wiers & C.
Eckert & Harrison
Four Madcaps

N. BRUNSWICK, N.J.
State
C. & C. McNaughton
Joe Bennett
Barnum Is Right
(One to fill)

SYRACUSE
R. F. Keith's
Ramo
Meehan & Newman
Runaway Four
Nihla

WATERBURY
Palace
Fletcher & Pasq'ale
Eddie Cassidy
Money Is Money
Marilyn Casper
Alba De Rosa Co
2d half
Dawson 'N'ien & C.
Arthur Whelan
Revue La Petite
Bloom & Sher
White Black & U

WASHINGTON
R. F. Keith's
Kick Laps
Bi Ra Lo
Bob Hall
Ben Bernia Co
W.T.TOWN, N.Y.
Olympic
Harry Watkins

BOSTON KEITH CIRCUIT
BOSTON
Maze Lunette
Ernie & Ernie
Rolland Kelly Co
Walton & Brant
Elm City Four
Gordon's Olympia
(Scollay Sq.)
Wonder Seal
Manny Spang
Sully & Thomas
J. R. Johnson Co
(One to fill)

Gordon's Olympia
(Washington St.)
Johnny Reynolds
Yule & Richards
Travers & D'G's Co
Taylor & Bobbe
(One to fill)

Howdoin Sq.
Kenny & Hollis
Brent Hayes
Howard
Chung Wha Four
Two Stenards
Paul Nolan Co

BANGOR, ME.
Bijou
Alanson
Four Travelers
Mannys & Hall
Janis & Chaplow
Rose Revue
Sutton & Caprice
2d half
Vacca
Polly Russell Co
Boreo
Hall & Metla

THE LANGWELL
125 W. 44th St., New York
-The Best \$1.00 Dinner in Town.
Ask JOHN P. MEDBURY
TOM HARRISON, Manager

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(One to fill)

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Nellie V. Nichols
Justa Marshall Rev
(One to fill)

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Kav'ngh & Everett
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Adams & Griffith
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Glenn & Richards
O. K. Legal
Haynes & Beck
Lulu Coates Co
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Jack Little
Paul Hill Co
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WELCH MEALY & M.
Fashion Shop
SCRANTON, PA.
Fols
(Wilkes-Barre split)
1st half

FT. WAYNE, IND.

Palace
Current of Fun
Old & Field
Glad Goodness
(One to fill)
2d half
Low Bully
Seamon Conrad Co
Glad & Moon
Griffin Twins
INDIANAPOLIS
Palace
Sinclair & Gray
Wm Edmunds Co
Bartram & Saxton
Singer's Midgates
Buddy Walton
KALAMAZOO
Regent
Mowatt & Mullen
DeWitt & Robinson
Rube Comedy Four
Hamlin & Mack
(One to fill)
2d half
Mabel Harper Co
Graduation Days
Block & Dunlap
(Two to fill)

KOKOMO, IND.

Strand
Romance Sisters
McDermott & V
Primrose Four
Hanaka Japs
2d half
Knight & Knave
F & E Halls
Golden Bird
Billy Gerber Rev
LEXINGTON, KY.
Ben All
Thank You Doctor
Gals Bros
Lucy Bruch
Osborne Trio
Dore's Co
2d half
Western Pastimes
H Catalano Co
Herbert Dyer Co
Arkward Age
(Two to fill)

LIMA, OHIO

Samot O. H.
Two Edwards
Lyle & Virginia
(Three to fill)
2d half
Koban Japs
Ferguson & S. D. R. D
Paul Rahn Co

ORPHEUM CIRCUIT

CHICAGO
(Sunday opening)
H B Walthall Co
Kerr & Weston
Wilson Aubrey Trio
Simpson & Dean
Mack & Morris
Arman Kalls Co
Artistic Treat
State Lake
(Sunday opening)
Family Ford
Corline
Three Weber Girls
Hart & Vogt
Edwin George
Mme Herman
(Others fill)
DENVER
Orpheum
(Sunday opening)

MAX RICHARD

RAY: "You will have a Prosperous New Year if you will let me book you over here W. V. M. A. and B. F. Keith (West)." 1413 Capitol Bldg. (Masonic Temple) Phone Central 2546 CHICAGO

HYAMS & McIntyre

Jack Norton
McCarthy Sisters
V & E Stanton
Bailey & Cowan
Meehan's Dogs
Grace Doro
DES MOINES
Orpheum
(Sunday opening)
Harry Watson
Ernest Hilt
Easie Reed
Swartz & Clifford
Koroli Bros
Beale Clifford
Marc McDermott Co
DULUTH
Orpheum
(Sunday opening)
Lena Co
Ethel Parker
Senator Ford
Valand Gamble
Franklyn Chas Co
Armstrong & Phelps
Berraz's Circus
KANSAS CITY
Main Street
(Sunday opening)
Novelty Clowns
Gretta Ardine Co
Jack George Duo
Faber & McGowan
(Two to fill)
Orpheum
(Sunday opening)
Sophie Tucker Co
Babcock & Dolly
Vincent O'Donnell
Cresny & Goode
Lloyd & Dayne
Johnson & Baker
Gordon & Day
Weaver & Weaver
LOS ANGELES
Hill Street
(Sunday opening)
Adelaide Bell
McDevitt K & Q
Bill Robinson
D & A Seymour
D & H
Little Billy
Orpheum
(Sunday opening)
Parlor D'Amore & B
McKay & Ardine
Neal Abel
Juggling Nelsons
Henry Santry Band
Conlin & Sals
Dooley & Sals
McKee & Clegg
MEMPHIS
Orpheum
Van & Corbett
Paul Decker
Flo Lewis
Jack Osterman

Along Broadway

MIDDLETOWN, O.
Golden Gate
Koban Japs
P Rahn Co
Arkward Age
Farde & Archer
2d half
Kennedy & Nelson
Sullivan & Myers
Morris & Block
Lyle & Virginia
M'KEGON, MICH.
Regent
Mabel Harper Co
Duval & Symonds
Bernievel Bros
2d half
O'Neill Twins Co
DeWitt & Robinson
Stone's Boys
PADUCAH, KY.
Orpheum
Jack Lipton
Farrell Taylor Co
O'Donnell Dyer Co
(One to fill)
2d half
Reynolds & White
Dave May
Lamont Trio
(One to fill)

RICHMOND, IND.

Murray
Knight & Knave
O Rogers Co
Reynolds & White
Simlan Workmen
2d half
Four of Us
W Fisher Co
Hanaka Japs
(One to fill)

SAGINAW, MICH.

Jeffers Strand
Grant & Wallace
Bird Children
P White Co
Marston & Manley
H Lloyd Co
2d half
Mowatt & Mullen
Edwards & Lavelle
Bobby Jaxon Co
Hager & Goodwin
(One to fill)

TERRE HAUTE

Liberty
Walman & Berry
V & C Avery
Kelly & Pollock
The Humphreys

SHUBERT CIRCUIT

(The Shubert units are printed in the order of their travel. The shows move over the circuit intact.)
NEW YORK CITY
Central
Hello Everybody
Gertrude Hoffman
H & W Lander
Mony & Walton
Carey Bannan & N
Billy Rhodes
Harlem O. H.
Say It With Laughs
Roger Imhoff
Barr Twine
Bobby Barr
Hayataaka Bros
White & Peck
Marcelle Creane Co
Margaret Merle
Flo Talbot
Mae Meyers
BROOKLYN
Crescent
Whirl of New York
Cummings & Shaw
Florence Schubert
Purcella Bros
Keno & Green
Kranz & White
Oiga & Mishka
Novelli Bros
ASTORIA, L. I.
Astoria
(Boro Park, Bk-12)
2d half
20th Century Revue
Four Marx Bros
Marie Ross
Merka Stamford
Royal Ballet
NEWARK, N. J.
Keeney's
Midnite Revels
Whipple & Huston
Purcell & Ramsey
Riggs & Witche
Claire Devine Co
Three Chums
George Mayo
PHILADELPHIA
Chestnut St. O. H.
Stolen Sweets
Watson Sisters
Stephens & O'Neill
Hert & Brazil
Kings Synopation
De Koch Trio
J & N Oima
Belle Montrose
Carl Emmy's Pets
WASHINGTON
Belasco
Echoes of Broadway
Eddie Nelson
Irving O'Hay
Nip & Fletcher
Rory Sisters
George Strenel
Ethel Davis
Five Hanneys
ALTOONA, PA.
Mahler
(25-26)
(Same bill plays
27-28; Court
Wheeling, 29-30)
Spice of Life
Sylvia Clark
ARTHUR SILBER
BOOKING EXCLUSIVELY WITH
PANTAGES CIRCUIT
604 FITZGERALD BLDG., NEW YORK
Phone Bryant 7076-1829

LOVE SISTERS

Frank Ward
DeWitt Burns & T
Orpheum
(Sunday opening)
J B Hymer
Middleton & S
C & P Magley
Scanlon Dene & S
Walter C Kelly
Folsom & Denny Co
Gorham's Revue
SEATTLE
Orpheum
(Sunday opening)
Robeco Ails Co
Winifred Clark
D Fitzgerald
Eddie Miller
El Rey Sisters
Jack Hanley
Kelliers
SIoux CITY
Orpheum
Zelda Bros
Jaon & Harrigan
Harry Langdon Co
Creole Fashion Pl
Seattle H'my Kings
(One to fill)
2d half
Werner Amoros Tr
Percival Noel Co
Mitt Collins
Mantell Co

WINNIPEG

Orpheum
Circumstantial Ev
Pietro
Stan Stanley Co
O'Donnell & Blair
Flying Henrys
Hughes & Debow
Babb Carroll & S
NEW YORK CITY
State
Maud Elliott Co
Downing & Buddy
Nevins & Gordon
Geo Rose
Strickland's Boys
2d half
Marlon's Dogs
Lee Morse
Margaret Farrell
Newport Strik & P
Jarow
Creole Cocktail
Orpheum
LaBeige Duo
Leonard & Culver
Jack Walsh Co
Adler & Dunbar
Marlon's Dogs

ASTORIA, L. I.

Astoria
2d half
Rader & LaVelle Tr
Thos P Dunne
Nelson & Barry
Raymond & Stern
Dolly's Dream
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Creole Fashion Pl

(One to fill)
VANCOUVER, B.C.
Orpheum
Lou Talleghen Co
Spencer & Williams
Langford & F
M & P Miller
Herbert
Pearson Nwpt & P
Elly
DENTIST
Prices within reason to the profession.
Dr. M. G. CARY
N. W. Cor. State and Randolph Sts.
Second floor over Drug Store
Entrance & W. Randolph St., CHICAGO

LOEW CIRCUIT

NEW YORK CITY
State
Maud Elliott Co
Downing & Buddy
Nevins & Gordon
Geo Rose
Strickland's Boys
2d half
Marlon's Dogs
Lee Morse
Margaret Farrell
Newport Strik & P
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Nelson & Barry
Raymond & Stern
Dolly's Dream

Creole Fashion Pl

(One to fill)
VANCOUVER, B.C.
Orpheum
Lou Talleghen Co
Spencer & Williams
Langford & F
M & P Miller
Herbert
Pearson Nwpt & P
Elly
DENTIST
Prices within reason to the profession.
Dr. M. G. CARY
N. W. Cor. State and Randolph Sts.
Second floor over Drug Store
Entrance & W. Randolph St., CHICAGO

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NEW YORK CITY
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Maud Elliott Co
Downing & Buddy
Nevins & Gordon
Geo Rose
Strickland's Boys
2d half
Marlon's Dogs
Lee Morse
Margaret Farrell
Newport Strik & P
Jarow
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Leonard & Culver
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Astoria
2d half
Rader & LaVelle Tr
Thos P Dunne
Nelson & Barry
Raymond & Stern
Dolly's Dream

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Dolly's Dream

Creole Fashion Pl

(One to fill)
VANCOUVER, B.C.
Orpheum
Lou Talleghen Co
Spencer & Williams
Langford & F
M & P Miller
Herbert
Pearson Nwpt & P
Elly
DENTIST
Prices within reason to the profession.
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N. W. Cor. State and Randolph Sts.
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Entrance & W. Randolph St., CHICAGO

LOEW CIRCUIT

NEW YORK CITY
State
Maud Elliott Co
Downing & Buddy
Nevins & Gordon
Geo Rose
Strickland's Boys
2d half
Marlon's Dogs
Lee Morse
Margaret Farrell
Newport Strik & P
Jarow
Creole Cocktail
Orpheum
LaBeige Duo
Leonard & Culver
Jack Walsh Co
Adler & Dunbar
Marlon's Dogs

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Thos P Dunne
Nelson & Barry
Raymond & Stern
Dolly's Dream

ASTORIA, L. I.

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE

State-Lake
Theatre Bldg.

It would be difficult to improve on any of the eight acts which compose the Palace bill for the week before Christmas if confined to the same class of act. Julian Ettinge is the headliner and offers that delineation of feminine types with which his name has long been connected. He is wearing some beautiful costumes and presenting numbers which display his ability to characterize the female of the species so admirably. "Stars of Yesteryear" is the second feature. It provides just enough of the old timers. The Three McDonaids opened with a cycling number, in which the charm of one of the girls is the most effective part. Nate Leipzig followed with his card tricks, which are presented perfectly. Bryan and Broderick do song and dance ingeniously and admirably presented. James H. Cullen reverses the usual order and opens with song and concludes with monolog. Flanagan and Morrison in "A Lesson in Golf" is a dandy combination of expertness in the new national game and vaudeville. The bill is brought to a conclusion by the Hanako Trio with magic and illusions.

The seven acts which comprised the first show Sunday morning included five comedy acts and the two acts not on this show—Lew Dockstader and Harry Holman and company, only increased the supply of fun. Happy Harrison has an ape or baboon which contributes almost as much fun as the bucking mule, "Dynamite." There is a revolving table in the act and a leaping dog. Stan Stanley has developed to a point where anything he does is liked. Mlle. Doree's Operalogue is, rather a pretentious singing number with a company of nine. Al Tucker is a comedian who hardly belongs on a bill with Stan Stanley and Louis Cameron as all three types of fun-making bear similarity, but he gets a lot out of a comedy violin act. The Four Camerons duplicated

their recent success at the Palace, and while the comedy stands out there was ample appreciation of the jumping the rope trick by a man on his back and the tumbling of a girl cyclist after concluding tricks awheel. Seed and Austin, next to closing, did a singing, dancing, talking and whistling, holding attention. The Eight Blue Demons closed the show with tumbling stunts admirably routine and splendidly presented.

The bill is strong on comedy, but rather weak in feminine charm.

The Majestic program is good average vaudeville for houses which appeal to the masses seeking bulk entertainment at small prices. The Lamont Trio opened the last show

with Miss Howell doing a jump from the floor to a foot-to-foot catch with her partner who is in the air which brought well earned applause.

"Thank U," the John Golden production, now at the Cort theatre, will give five matinee Christmas week—Monday, Wednesday, Thursday, Friday and Saturday. It is the only show at the Chicago legitimate theatre which will give so many matinees during the holiday week.

W. E. Kuhn, one of the owners of the Idea, at Fond du Lac, Wis., has taken over the management of the house, succeeding O. J. Vollert, who has managed the theatre for several years. The Idea plays vaude-

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	24	PITTSBURGH	32
CHICAGO	22	ROCHESTER	24
CLEVELAND	30	SAN FRANCISCO	22
DENVER	22	ST. LOUIS	32
DETROIT	22	SYRACUSE	30
KANSAS CITY	30	WASHINGTON	29
MONTREAL	24		

Sunday night with a wire act. Moore and Arnold were second with the girl's character songs standing out. Corradini's Animals' final trick brings the turn to a triumphant finish.

Harry Gilbert, single man, tackles characterizations and though his efforts are ordinary they aroused much enthusiasm. Daly and Eurch make a good impression with such an audience. Bobby Jackson and company is another revue similar to many that have come to the Majestic previously.

Creedon and Davis obtain many laughs from comedy which it seems that the popular priced audiences never tire of. The man is fat and makes fun on this point. "Carnival of Venice" is a combination in which four piano accordions figure along with two girl dancers who double in the music. It is entertainment of but average merit.

The Ruth Howell Duo closed the next to last show Sunday night and was witnessed in connection with this performance. It is a ring act

ville with split weeks and a special show on Sundays.

Jack Fox, who has been in Chicago for some time waiting the developments in legal action he has started against the Hotel Sherman, must stay here until Jan. 16, as the case has been postponed until then.

Nat Royster was picked to handle the publicity for the benefit of the "Herald Examiner" Christmas fund, which was held at the Cohan Grand last Friday afternoon. He did a dandy job. The show was a huge success. The gross ran about \$10,000. All the big ones in Chicago participated.

It is understood that the Shuberts are going to have "Under the Bamboo Tree" rewritten and that Jimmy Hussey will be starred in the production. Jack Trainor, late with "Spice of 1922," will have a role in the cast.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO
OFFICE
PANTAGES THEATRE BUILDING

The Orpheum has a good variety layout this week with music, both classical and jazz, predominating. (Miss) Bobby Folsom, backed by Jack Denny and his Metropolitan orchestra, headlined. Miss Folsom's personality and clever delivery of blues captivated the house. She displayed good comedy ability with a souse number and including encores rendered seven songs. The accompanying orchestra is excellent and divided honors with the girl. Dugan and Raymond supplied big laughs with their familiar vehicle considerably brightened up with new material. Eric Zardo with a concert routine offered seriously scored an applause hit when showing fifth. Wayne and Warren held the gray position, next to closing. Their small town slang and the dance finish took them away solidly. Bernard and Garry offered syncopated numbers and impressions. They have powerful voices.

The Creole Fashion Plate impression was well done, but the Johnson imitation had nothing in common with the original. Little Billy, held over, repeated his previous week's success and left them applauding without taking a single bow. The Florens made a splendid impression with well executed poses, lifts and balancing on a fountain shaped pedestal. The act opened the entertainment. Hanchil and Maples were out of the running order, being replaced by DeWitt Burns and Torrence, who closed and held 'em.

Blackstone, magician, at Pantages, proved a good feature and the sup-

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EVERY ROOM WITH A PRIVATE BATH
ONE BLOCK FROM LAKE
TWENTY MINUTES TO ALL THEATRES
Bus Stops at Door. Excellent Cafe.
ATTRACTIVE BATES
WIRE FOR RESERVATIONS.

porting bill seemed to please more than usually well. Business at the Monday matinee was extremely light. The Waldanos, two men and a woman, with a novel revolving contraption made a good impression when opening. Chisom and Green went over for comedy with a neatly presented talking skit.

Buddy Walker offered an off-stage falsetto voice, in entrancing, and the character songs landed in good shape. His whistling bit brought him back.

Bronson and Renee in a piano and song duet were next to closing. A fine appearing couple, with a corking routine. Scored heavily.

Bill Robinson playing his third engagement at the Golden Gate was accorded a big reception and encountered no difficulty in registering. Another outstanding feature on the bill was Les Gellis, who tied things up when showing No. 2. "Flirtation" headlined and made a good flash for this house in the closing spot. Morton and Glass went over to big returns with their well played vehicle. Paul Reese and O'Connor Twins (New Acts) were preceded by Esmeraldo and Webb, who opened pleasingly.

Because of the illness of Paul Morton, Morton and Glass were compelled to retire from the bill at the Golden Gate, San Francisco, Tuesday. Bernard and Garry, who were playing the Orpheum, doubled to replace the missing act.

Will King and his comedy company are announcing changes at the Hippodrome, the first new shows to open Saturdays instead of Sundays. Prices are to be increased to 50 cents top instead of 50, and the comedies produced will be cut-down versions of royalty bills. A second orchestra will appear on the stage each week as an added act. It will be under the leadership of Herman King and include in the personnel Herb Meyerink and Rube Wolf.

Bruce Ellis, well known as a newspaper man and recently identified in an executive capacity with the San Francisco "Journal," has given up that profession to become identified with the Herbert L. Rothchild Entertainment, Inc., in the management of the Granada, Imperial, Portola and California.

Paul Locke has been engaged to put on the musical revues at Marquand's cafe, succeeding Jack Holland.

Beginning this week the Strand ceases to be a first-run picture theatre and becomes a musical comedy house. M. L. Markowitz, manager, has engaged a company which will produce tabloid versions of musical comedies under the direction of Charles Alphin. The principals are Dorothy Raymond, prima donna; Henry Sheer, Hebrew comedian, and John Rader, character man. Other members are Marion Douglas, Dixie Heyder, Fred Meehan and John Marshall.

Kolb & Dill have opened their new show, "Now and Then," written for them by Aaron Hoffman. They are due here at the Curran Dec. 24.

Bert Levey has added Wilkes, Salt Lake, theatre to his chain and will open it Dec. 24 with a five-act vaudeville bill playing a full week.

Gino Severi, orchestra leader at the California theatre, has left that house and has been succeeded by Ben Black and his Band. Severi expects to go to Los Angeles.

J. J. Gottlob, whose lease on the present Columbia theatre expires in January, 1925, announced last

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GREEN MILL GARDENS

BROADWAY AT LAWRENCE AVE. Now Under New Ownership
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Late Singing Feature of George White Scandals
BILLY OLIVER (Formerly of the Orpheum Circuit)
Dancing by
CHARLEY STRAIGHT'S ORCHESTRA
FROM 6 TO CLOSING

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CHICAGO

DINE ENTERTAINMENT DANCE
Our Steaks and Chops a Specialty. Table d'Hote Dinner, \$1.25.
5 P. M. to 9:30 P. M. NO COVER CHARGE.
Featuring FRIAR'S SOCIETY ORCHESTRA

BETTER THAN THE BEST SHOW IN TOWN

FRED MANN'S

RAINBO GARDENS

CLARK at LAWRENCE. Continuous Dancing—Vaudeville.
Frank Westphal and Rainbo Orchestra. Amateur Theatrical Site Every Friday

DENVER

By A. W. STONE

"Take It From Me" came into the Broadway billed as one of the really high-class musical comedies of the year, with \$2.50 top. It fell down so hard that the gallery gods were jarred. The show opened to a comfortably filled house Sunday matinee and night. Then came the slump, which was not at all due to the impending holiday season.

The Empress might have done better. With only five short acts on the bill, none of them outstanding, the bulk of the time was taken up in showing the old Buffalo Bill film, "Wars for Civilization." This picture had its initial showing almost ten years ago, and is now de trop. It had considerable advertising in the recent federal court litigation between the owners and the Universal Exchange, Inc., however, which undoubtedly attracted some business. It might have done better from a box-office standpoint.

DETROIT

By JACOB SMITH

NEW DETROIT—Second week of "Sally," advance sale just as big as first week. Total receipts for both weeks should be around \$75,000. Could easily have remained another week or two. Next, Otis Skinner in "Mister Antonio."

GARRICK—George Arliss in "The Green Goddess." Next, McIntyre and Heath.

SHUBERT-DETROIT—"Plenty of Pep" unit. Jimmy Hussey added. GAYETY—James Cooper Burlesques.

MAJESTIC—Second week, "Getting Gertie's Garter." Last week local critics denounced it as one of most suggestive plays ever presented here. Kept on second week undoubtedly to extra expenses down by not going to extra royalty cost and new production. ORPHEUM—"Down to Sea in Ships." For at least two weeks. PICTURES—"Hungry Hearts," Broadway; "All Night," Washington; "Pride of Palomar," Madison; "Smudge," Adams; "Kick In," Capitol.

Claude Cady is playing pictures and vaudeville in his Capitol, Lansing, and pictures at the Gladmer and Colonial.

Mrs. M. W. Schoenherr, wife of the manager of the Columbia theatre, Detroit, died Dec. 11 after eight months' illness.



HOPE HAMPTON

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ELI JEWELRY CO.

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PLAQUES
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18 EAST 22d STREET Restaurant Service a la Carte
First Frolie at 11:30 P. M. Third Frolie at 1:30 A. M.
Second Frolie at 12:30 A. M. Fourth Frolie at 2:30 A. M.

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I WISH YOU YOU YOU AND YOU

A MERRY XMAS AND A HAPPY NEW YEAR

TRIXIE FRIGANZA

BILLS NEXT WEEK

(Continued from Page 21)

ST. JOE, MO.
Electric
Dougal & Leary
Robt H Dodge Co
W & M Rogers
Bamsdells & Reyo
2d half
Will Morris
Doud & LeRoy
Kelly & Kosie
Jones & Scenes
ST. LOUIS
Columbia
Clark & Manning

(Two to fill)

Maletto
B & H Skatell
Dave Manley
Boganny's Co
K Sinclair Co
(Two to fill)

SIOUX FALLS

Orpheum
1st half
Jason & Harrison

SO. BEND, IND.

Orpheum
Fitzgerald & Carll
Semon Conrad Co
K T Kuma Co
2d half

Sophie Brandt Co
Silver Duval & K
(Three to fill)

SPRINGFIELD, ILL.

Majestic
Hardy Bros
Thelma
Pigs Is Pigs
Sophie Brandt Co
Hayes & Marion
(One to fill)
2d half
B & H Skatelle

Morgan Wooley Co
Favorites of Past
(Three to fill)

SPRINGFIELD, MO.

Electric
B & T Payne
Smith Brothers
2d half
Fenwick Girls
Hibbert & Nugent

TERRE HAUTE

Hippodrome
Billie Gerber Rev
Whitfield & Ireland
(Four to fill)

K Sinclair Co
Thelma
Boganny Co
(Three to fill)

TOPEKA, KAN.

Novelty
Chadwick & Taylor
John Neff
Bravo Mich & T
Otto Bardell & O
2d half
Dougal & Leary
Robt H Dodge Co
W & M Rogers
Five Ballots

White & Barry
Maude Leona Co
Harry Hines
Hannafoord Family

WINNIPEG

Pantages
The Lumars
Major Rhodes
Philbrick & DeVoe
Ruth Budd
Sherman Van & H
Valeto's Animals

REGINA, CAN.

Pantages
(25-27)
(Same bill plays
Saskatoon 23-30)
B & L Hart
Storey & Clark
Noodles Pagan
Josie Heather Co
Palo & Palet
Kate & Wiley

Travel
(Open week)
Rinaldo Bros
Pierce & Goff
L Burkhardt Co
Kittner & Reaney
(One to fill)

SPOKANE

Pantages
Bobby Lehman
Ward & Dooley
Barnes & Hamilton
Norton & Melnotte
Jack Goldie
Seven Algerians

SEATTLE

Pantages
The Gladiators
Wilson & Addie
El Cota
MacFarland Sis
Walter Brower
Choy Ling Foo

VANCOUVER, B.C.

Pantages
Nelson's Catland
Dave Thursby
Jan Rubin
Wenton & Eline
Bita & Plectra

TACOMA

Pantages
Penman & Lillian
Exposition Four
H & J Chase
Rowland & Mesban
Cheyenne Days

PORTLAND, ORE.

Pantages
Arnold & Florence
Ryan & Ryan
Jewell & Rita
Haverman's Lions
Miss Nobody
Harry Tighe

Travel
(Open week)
Leach Walker Trio
Kaufman & Lillian
Chernyoff
Morgan & Gray
C Cunningham
Byron Bros

SAN FRANCISCO

Pantages
Alex H & Evelyn
Maude Earle
Ridiculous Ricco
Britt Wood
Blake's Mules
Fashion Plate Rev

OAKLAND, CAL.

Pantages
Weldonas

INTERSTATE CIRCUIT

DALLAS, TEX.

Majestic
Three White Kuhns
Sewell Sisters
Marguerita Padula
Kane & Herman
Lime Trio
(One to fill)

Buddy Walker
Chisholm & Breen
Bronson & Renee
Great Blackstone

LOS ANGELES

Pantages
Lillian's Dogs
Tollman Revue
Great Maurice
Bennee & Baird
Little Pipifax
Charbot & Toroni

SAN DIEGO, CAL.

Pantages
Three Avollos
Han'n & P'tson Sis
Three Le Grohs
De Mitchell Bros
Four Ortons
Farrell & Haten

L/G BEACH, CAL.

Pantages
Daly Mac & D
Tuck & Claire
Kennedy & Rooney
Rigoletto Bros
Joe Bernard Co

SALT LAKE

Pantages
(25-30)
J & E Mitchell
Mills & Miller
Caele & Beasley 2
Rising Generation
Sossman & Sloan
Prosper & Merritt

OGDEN, UTAH

Pantages
Selma Brantz
Priore & King
Sidney S Styne
Kluting's Animals
Kajiyama
Kirksmith Sisters

DENVER

Pantages
Burt Sheppard
Fargo & Richards
Alexander
Vokes & Don
Clifford Wayne Trio

COLO. SPRINGS

Pantages
(25-27)
(Same bill plays
Fueblo 23-30)
Billy Kelly Rev
Abbot & White
Welderson Sisters
Five Prestons
Five Lameys

OMAHA, NEB.

Pantages
Florette & Joeffrie
Fate
Rives & Arnold
Kitamura Japs
Lillian Ruby
Beck & Stone
Jack Dempsey

KANSAS CITY

Pantages
Carson & Kane
Goets & Duffy
Larry Harkins
Robinson & Pierce
Lardo & Archer
Golden Bird

MEMPHIS

Pantages
Ross Wyse Co
Stepping Stone
George Lashay
Jean & Valdare
Ross & Edwards
Billy Swede Hall

FT. SMITH, ARK.

Majestic
Blum Bros
Briscoe & Austin
Clara Howard
(Two to fill)
2d half
Five Patrowars

Emie Burton
Jack Benny
Minstrel Monarchs
(One to fill)

FT. WORTH, TEX.

Majestic
Al Stryker
Walters & Gould
Harriet Rempel Co
Carlisle & Lamal
Elda Morris
The Storm

HOUSTON, TEX.

Majestic
Danolse Sisters
Worth & Willing
Brown Gardner & T
Bob Murphy
Wylie & Hartman
Sternad's Midgets

LITTLE ROCK

Majestic
Emie Burton
Princess Wahletka
Jack Benny
Minstrel Monarchs
Mildred Harris

2d half

Blum Bros
Briscoe & Austin
Emma Carus
Clara Howard
(One to fill)

OKLAHOMA CITY

Majestic
(Tulsa split)

1st half
Mankin
Fiandere & Butler
Shadowland
Harry Eren
Thomas Trio

SAN ANTONIO

Majestic
Niobe
Stanley Chapman
Van & Bell
Ford Dancers
Rubin & Hall
Norris Baboons

TULSA, OKLA.

Majestic
(Okla. City split)

1st half
Roshier & Muffs
J & W Hennings
Shelia Terry
Elkins Fay Elkins
(One to fill)

WICHITA, KAN.

Orpheum
Sankus & Sylvers
Rydell & Dunigan
Grace Huff Co
Maxfield & Golsen
(One to fill)

2d half
The Halkins
Bert Howard
Hackett & Del Rev
Diamond & Brennan
Bravo Mich & T

NEW ACTS

"Home Made Justice," written and produced by Andy Rice with Sam Sidman heading the cast (act formerly done by Sam Mann). Mr. and Mrs. Walter Downing and George Parks in support.

Restorelli, an Italian juggler, first time over here, starts a Keith tour at Boston, March 6.

Tom English, an act of 20 years ago, is about to return to vaudeville.

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warm greeting with
the sincere wish that
the Christmastide
may find them merry
indeed and that the
New Year may mark
for them a new happi-
ness and prosperity.
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SILK HOSE

SILK SHIRTS

KNITTED TIES

GLOVES

DRESSING GOWNS

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BALTIMORE

By ROBERT S. SISK

AUDITORIUM—Next week, "To Love."

FORD'S—Next week, "The Torchbearers."

LYCEUM—"No More Blondes" (stock).

ACADEMY—"Able's Irish Rose."

"The Clinging Vine," the new Henry W. Savage show, drew fine notices and had several good audiences, but business as a whole was only fair, due perhaps to the season more than to anything else. The production is excellent, noted for its singing and genuinely humorous book, the work of Zelda Sears. Harold Levey in his music also contributed much. Peggy Wood helped

things along greatly, but with all of this it is doubtful if the week went over \$8,000.

"Just Married," at the Auditorium, also had a mild week, despite it drew very good notices and was given good word-by-mouth advertising. It played at a \$2 top, with \$1 Wednesday matinee and \$1.50 Saturday matinee. Business wasn't great and the theatre was never taxed beyond its capacity. It probably did about \$8,000 on the week.

At the Lyceum "Buddies," in its second week, didn't break any records, and seldom was the house more than half filled. With Fanny Brice the Maryland had a good week.

On this week's bill at the Maryland, which includes Miss Juliet, the Wilton Sisters, Elizabeth Brice, Tom Smith and Frank Van Hoven, Eddie Keller's "Best Act" walked away with honors, if the critics of the city are to be trusted. Van Hoven hasn't worked in Baltimore for two or three years, and he got a whale of a reception on his entrancing, and by the time he had finished his pointless comedy the show was his. If Fanny Brice, Elsie Janis and Paul Whiteman's Band had followed him they could not have worked an audience up to a greater pitch of enthusiasm than he did.

The Metropolitan, a new de luxe movie house for Baltimore, with a 1,500 seating capacity, grand organ and orchestra, opened last Saturday for business after a private entertainment had been given the night before, with Mayor William F. Broening doing the dedicatory honors. The new theatre is located in the heart of the northwestern district residential section, at Pennsylvania and North avenues, and is quite a handsome structure. It will give the city another first-run house.

The Baltimore "Follies" at Loew's last week, was held over for another week by the management. The cast comprises about 40 natives of Baltimore. After a few rough performances the piece rounded into excellent shape and proved a big business booster. The holdover was legitimate and really came as the result of a demand.

Charles McClintock, who former-

ly managed the Academy of Music when it had its initiation into Shubert vaudeville last year and who, despite the vaudeville, made himself a very popular manager, is back in Baltimore. This time he is the company manager of the George Marshall Players at the new Lyceum. He was here this year ahead of the Julian Eltinge show, "The Elusive Lady."

Future bookings for the Baltimore houses include "Irene," "Anna Christie" and "The Dover Road" for the Auditorium, with the new Hammerstein show to come in at the end of the month, while Ford's has "The Torchbearers," announced for Christmas week, with Laurette Taylor in "Humoresque" to follow and with "To the Ladies" booked to follow the Taylor show.

The advance sale for "Able's Irish Rose," which reopens the Academy next week, has been good, with the window going up at 9 a. m. Monday and the first sale following a few minutes later. The management say they are encouraged by the prospect. They will try for a run which will break the eight weeks' record piled up by "Getting Gertie's Garter" at the Lyceum recently. Arthur Leslie Smith, interested in the "Able" show, is a former partner of George Marshall, who is running the Lyceum stock.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—Second week of De Wolf Hopper in repertoire.
PICTURES—Capitol, "The Man Who Played God"; Allen, "Hungry Hearts"; Regent, "Timothy's Quest"; Strand, "When the Desert Calls"; System, "Back to Yellow Jacket"; Midway, "The Young Rajah"; Maisonneuve, "What's Wrong With the Women"; Mount Royal, "The Proof of Innocence"; Pineau, "To Have and to Hold"; Belmont, "Kindred of the Dust"; Plaza, "The Eternal Flame"; Crystal Palace, "Snowshoe Trail"; New Grand, "The Woman Who Came Back."

Winnipeg theatres have been suffering from an epidemic of holdup men, according to reports received here. Freda Peterson, cashier of the Capitol, and an unknown man had a tug-of-war with a cash box containing \$800 through the wicket of the box office last week. Just as the girl was about exhausted some people coming out of the theatre alarmed the thief, who disappeared

into a waiting automobile and escaped. The week before a man slipped his arm through the wicket and, felling the cashier, Ray Olender, with a blunt instrument, robbed the box office of the Gayety theatre, Winnipeg, of \$80.

A varied program of modern dramatic and comedy recitations as well as scenes and monologues promises to make Harcourt Farmer's eighth annual dramatic recital of much interest. Scenes from "Othello" and "Hamlet" will also be presented. Among those who will assist will be Ethel Frances Roberts, H. G. Wynn, Rupert Caplan, Charles Robinson and Herbert Hargraves. The recital will be given in Victoria Hall, Westmount, Jan. 17.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM—"The Moreland Case," first half; last half dark. William Courtenay in "Her Temporary Husband," Christmas week; "Blossom Time," New Year's week.

FAY'S—Honey-moon Ship, Sammy Duncan, Girard and Foley, Hoy Yong Troupe, Prince Cherzi, Dunlevy and Chesleigh; Zane Grey's "The Last Trail," film feature.

CORINTHIAN—Rochester Players in "Clarence."

EASTMAN—"Kindred of the Dust," film; Desha, dancer; Eastman Symphony Orchestra.

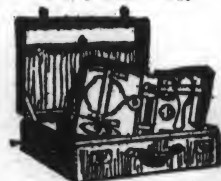
"The Bat" drew almost as good

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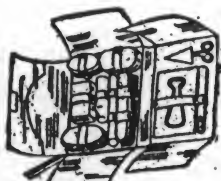
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at the Lyceum as during its first engagement. Third time here in a year and a half.

This week the Rochester Players, playing at the Corinthian as a sort of community theatre venture, change from a half week to weekly shows.

Helen Stuart will supersede Winifred Taylor as leading woman with the Rochester Players Christmas night. "She will make her local premiere in 'Sweet Lavender.'" Miss Taylor's husband, Knowles Entrikin, is director.

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NEWS OF THE DAILIES

If permission from the License Bureau can be obtained every theatre in New York, subject to the producing Manager's Association, will hold a performance on Sunday night, Dec. 31. The object is to give 25 per cent. of the gross receipts go to the Actors' Fund.

Nelson D. Basanko entered a plea of guilty before Judge Nott in General Sessions, New York, when charged with having robbed Peggy Hopkins Joyce of \$2,000.

The jewels and belongings of the Lillian Russell were sold at auction last week for a total of \$47,000. Theatrical people made the purchases.

Proprietors of the smaller type restaurants in New York are thinking of keeping their places closed on New Year's Eve to avoid any chance

of a raid being made. The extreme measures the Federal and police authorities are taking to enforce prohibition during the holidays is the cause.

Mayor Hylan, of New York, refused to marry Florence Walton and Leo Letrim when asked to perform the ceremony. He stated he believed such a ceremony belonged in a church. The couple were married at the Municipal Building Dec. 14. They will sail for Europe Dec. 30.

Members of the United States Grand Opera Company, totaling 27 in number, are stranded in Detroit, and all plans for the season have been abandoned. The company includes Pittsburgh, Cincinnati, Cleveland and Detroit. The Detroit unit was forced to attempt to raise \$8,000 in back salaries, hotel bills and railroad fares in order to get the company back to New York.

Mme. Harold McCormick has purchased the Theatre Champs Elysees, Paris, and has taken over with it a nine years' lease. Jacques Hebertot will continue to be the resident manager. The purchasing artist stated she would never appear in her own theatre until she had gained recognition based solely on her merit.

The invasion of England by American dance orchestras has caused much dissatisfaction among the English musicians and has become serious enough to provoke a question on the floor of the House of Commons. The official protest, offered in the House of Commons, was made by C. Jesson, who objects to "the importation of alien bandmen into London hotels and music halls while many British players, equally good musicians, are unable to obtain engagements and are compelled to draw the unemployment dole."

Bruce McRae became a grandfather Dec. 11 when a son was born to Bruce, Jr., and his wife, Neil Brinkley, the artist, at their home in New Rochelle, N. Y. The new member will be named Bruce McRae, 3d.

A taxi driver in Cincinnati has installed a radio receiver in his cab as a means of holding business while the clock registers.

An application for the settlement of the estate of Marshall F. Wilder has been filed in the Supreme Court and reveals that the humorist left \$294,333. An early estimate placed the total at \$77,325. He died in January, 1915. He is survived by a 16-year-old son and a daughter 17.

Harry Poole, Jr., a student in the Princeton Preparatory School, married Mrs. Mary Claire Conover, actress, Dec. 1. Mrs. Conover gave her age as 24. The boy's father called him home.

Harry Houdini is working on a book through which he expects to expose the fraud methods of fake mediums. The illusionist and magician once posed as a medium in order to gain such data.

Sarah Bernhardt collapsed while rehearsing in Paris this week. A heart attack was said to have been

the cause, and according to one doctor the actress will never be able to appear on the stage again. Mme. Bernhardt had been failing in health since last summer and it is probable that her recent trip to Italy was her last tour.

According to report, night theatre service between London and Paris by aeroplane is planned to be put in operation next spring.

Wilmer & Vincent announce they are going into legit producing, starting with "The Black Maulers," opening at Easton, Pa., Jan. 8.

The application for divorce by Mrs. Gladys Cook (Gladys Hanson, picture) from Charles Emerson Cook, theatrical publicity agent, has been granted by Judge Morschauer at White Plains, N. Y. No defense was made by Cook.

Officials of the Canadian government have announced that drugs valued at \$1,000,000 were smuggled into Canada during the past year.

They estimate that about \$200,000 worth was seized and destroyed, while 38 persons died of narcotic poisoning during the same period.

The Yellow Taxi Corporation of New York, operating 500 cabs, has purchased 1,000 additional cabs.

Alicia Witherburn, concert singer, was robbed of \$100,000 worth of jewels Tuesday. Miss Witherburn is the widow of William Tumbridge, former proprietor of the St. George hotel in Brooklyn. Some of the gems had once been the property of Mrs. Tom Thumb, wife of the famous midgel.

The new death house at Sing Sing will make impossible the showing of pictures the night before an execution. It was formerly the custom to present a film on the last night for a man sentenced to the chair. The cells are too far apart in the new structure to make this presentation possible. The only diversion possible will be a phonograph concert.

tures, silver, bric-a-brac, etc., at his late home, 191 Commonwealth avenue, Boston, was valued at \$9,207.14 and at his West Manchester home at \$450. His pictures were valued at \$56,750; cattle and horses, \$34,805, and his musical instruments and scores in use by the Boston Symphony Orchestra at \$32,755.

The Boston inventory also showed that his estate received shares of stocks and bonds valued at \$1,713,624, in settlement of his interest in the banking firm of Lee Higginson & Company, and that he had an individual interest in the same firm, valued at \$185,000.

In his will he named Clift Rogers Clapp, of 60 State street, Boston, and Charles Francis Adams, of Concord, Mass., as the executors, and directed them to pay all inheritance taxes out of the residuary estate.

E. C. Mills was appointed receiver of the Harry Von Tilzer Music Co. by Judge Mack this week under \$1,000 bond. Mr. Mills, who is executive secretary of the Music Publishers' Protective Association, is acting in a similar capacity as co-receiver of the Broadway Music Corp. The latter firm has Will Von Tilzer, a brother of Harry, as president, although both companies are independent and unrelated. Involuntary petitions in bankruptcy were filed against both concerns within a week's space.

The members of the American Society of Composers, Publishers and Authors on Wednesday divided their fourth quarterly royalty melon for 1922. Although not due until the first of the year the division was decided upon so as to have checks ready for the members before Christmas. Forty thousand dollars is this quarter's quota.

WITH THE MUSIC MEN

The E. B. Marks Music Company publicity purveyor heralds that in the ballroom scene of A. H. Woods' "The Masked Woman" four Marks publications are rendered.

Edward B. Marks is appealing from Federal Judge Mack's decision denying a preliminary injunction against Leo Feist, Inc. The song "Swanee River Moon" figures in the litigation. Marks alleges Feist's song is a melody infringement of a Paul Lincke (composer of "Glow Worm") composition, "Wedding Dance." The court held otherwise, although such musical experts as Charles D. Isaacson and Sigmund Spaeth supported the plaintiff with affidavits. Edwin Franko Goldman, the bandmaster, filed an affidavit in Feist's behalf to the effect "Swanee River Moon" more nearly approached the "Cora Waltz," a non-copyright, than the "Wedding Dance." Marks mentioned in his personal affidavit that he is irrevocably opposed to the modern practise among popular songsmiths of raggings classics and plagiarizing others' works. He stated that Feist, through Edgar F. Bitner, paid him \$250 to settle an alleged infringement of Marks' "You Didn't Want Me When You Had Me." The Feist song was "Ten Little Fingers." Bitner's affidavit is that he did it more to dispose of the matter than engage in litigation.

The U. S. Patent Office has finally granted M. Wiltmark & Sons the right of registering as a trade-mark the "Black and White Series." This was opposed for some years by a chemical manufacturing concern and another business enterprise which claimed the trade-mark distinction of the contrasting colors.

The Ben Bernie Band made its first test, last week, for Vocalion, and will turn out a couple of numbers for it this week.

The L. Wolfe Gilbert Music Corporation's plans under its new Delaware charter call for the establishment of a number of chain stores

throughout the country to handle music and its appliances. Tom Geraghty, supervising director of the Famous Players-Lasky Corp., is vice-president of the corporation. Edward Wolf is general manager and Gilbert is president.

Berlin's "Homesick" and Waterston's "Tomorrow" have been in juxtaposition a couple of times lately. Last week the Loew's State, New York, orchestra played both pieces simultaneously, half the band using "Homesick" and the other half "Tomorrow." The Columbia record carrying both numbers is said to have reached a sale of over 200,000, a record for any Columbia record of recent months. The similarity of the two numbers is readily recognized. It is said the State's orchestra happened upon the double melody through its leader asking the men to suggest an overture tune. Some of the band said one, and some the other, when the leader remarked it wouldn't be a bad idea to play both at the same time.

The transfer State appraisal of the property left by Major Henry Lee Higginson, founder of the Boston Symphony Orchestra, who died at the Massachusetts General hospital, Boston, Nov. 14, 1919, which since December, 1921, has been in the hands of one of the appraisers attached to the New York branch of the State Tax Commission, is completed and is likely to be made public within a very short time. Major Higginson was a resident of Boston, and, according to an inventory of his property filed there in the probate court in May, 1921, his estate was valued at \$2,599,694.65. This represented \$2,498,651.47 in personality and \$101,043.18 in realty. His furniture, books, pic-

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IN LONDON

(Continued from page 2)

the Hon. Lois Sturt to play in "Arlequin" at the Empire. She is the sister of Lord Allington and ap-

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peared with Lady Duff-Gordon (Lady Diana Manners) in the Stuart Blackton film, "The Glorious Adventure."

Alban Limpus will shortly produce a new play by Edward Percy entitled "Trespass."

Following the Christmas revival of "Bulldog Drummond" at Wyndham's Sir Gerald du Maurier will produce a new play by Hubert Parsons, brother-in-law to Viola Tree. It is tentatively known as "The Dancers" and du Maurier will play the leading part.

J. B. Fagan's version of R. L. Stevenson's "Treasure Island" is due at the Strand Dec. 23. The cast includes Arthur Bourchier as Silver, Charles Groves as Ben Gunn, Reginald Bach as Blind Pew, Frank Bertram as Captain Billy Bones, Halliwell Hobbes as Dr. Livesey, Frank Petley as George Merry, Harvey Adams as Captain Smollet, Beatrice Wilson as Mrs. Hawkins and Frederick Pelsley as young Jim Hawkins.

London's great pleasure ground, the White City, has not been sold. Only a little while ago it was announced that Eustace Gray, the Guilliver press representative, had

bought the property for £500,000, paying a deposit of £50,000. A condition of the sale was that the purchase should be completed within one month. This has not been done, and the auctioneers announce the property is still in the market. It is thought the deposit will be forfeited.

"Where the Rainbow Ends" will be revived at the Hofburn Empire under the management of Italia Conti for a series of matinees opening Dec. 26, Boxing Day.

Following "Rockets," another revue, "Spangles," will have a limited run at the Palladium, then on Boxing Day, Dec. 26, the house reverts to vaudeville. Charles Austin will be the first "top," appearing in a sketch, "Parker's Burglary." Another attraction promised by Charles Austin is the return of many "old timers" who were big favorites before the present-day vaudeville palaces came into existence. They will have a position in each program to themselves.

As a result of a motor accident, in which she ran into a pig while driving her brother's car, Ida Bransby Williams, daughter of the Dickensian impersonator, has just been fined of £2,200, general damages and £700 special damages in a King's Bench Division suit. The action was brought against her by friends who were in the car with her and who were all more or less seriously injured.

"The Balance" at the Strand, which has been threatened with extinction more than once, has been again revived. The present run will continue until Dec. 16, when it must come off to make way for Arthur Bourchier's production of "Treasure Island," but it is hoped to continue the run at another house.

LONDON FILM NOTES

London, Dec. 3.
Fred de Roy Granville, an Australian producer, trained in America, is shortly leaving for the United States to negotiate the placing of his last production "Shifting Sands." His stay in America will be a short one as he starts making his next British picture, "Hennessey or Morchey," very soon.

Following the announcement of the forthcoming marriage of Henry Edwards and Chrissie White, joint Hepworth "stars" in many productions, comes the news that Guy Newall and Ivy Duke are also contemplating a matrimonial plunge. This is by no means a surprise to their friends. Newall is the moving spirit in George Clarke films and figures in most of them as leading man and producer, Ivy Duke is invariably his leading lady.

"The Scientist," being completed under the direction of C. C. Calvert the Gaumont Studios are momentarily silent waiting for the work to begin on the new super-feature

"Bonnie Prince Charlie." No details of this production are as yet available but it is probable that Will Kellino, the producer of "Bob Roy," will also direct the new picture.

The present film record for a run here is held by the D. W. Griffith film "Way Down East," which remained at the Empire for 19 weeks. This is likely to be well beaten by "The Four Horsemen" at the Palace which has already run for 16 weeks and which is booked well ahead.

With the recent General Election the cry for State Censorship of films has again arisen and has been helped by the recent official banning of "Foolish Wives" by provincial authorities when it had been passed by the Trade's own censorship board. This board which is under the presidency of T. P. O'Connor, M. P., works somewhat haphazardly and has a long list of things the producer must not do.

SPORTS

(Continued from Page 9)

they've got to keep up the same fight, spirit and morale they displayed last year if the team is to repeat this once more. As a matter of fact, competition has improved all through the league and Princeton will have to travel much faster this season than last."

Percy D. Houghton of Boston, former coach of the Harvard eleven and at one time manager of the Boston Braves, who was mentioned for the coaching berth at Columbia next year, says he is through with football for all time. Houghton, who is now in the banking business at Boston, denies that he has discussed with members of the Columbia football committee the possibility of his

re-entrance into the gridiron world by way of the New York field after an absence from the sport of seven years. "I am through with football for all time," says Houghton.

Albert J. ("Ad") Hermann of Milltown, N. J., has been elected captain of the Colgate basketball team to succeed Morgan B. O'Connor, forward on last year's team, who has been declared ineligible for the rest of the semester. O'Connor was chosen as successor to "Eppie" Barnes, elected captain last spring, but disqualified from participation in intercollegiate athletics because he played professional baseball during the summer. Hermann is also captain-elect of the Colgate baseball nine.

To the list of former big leaguers who will manage Eastern League clubs next season has been added the name of Patsy Donovan, who will pilot the Springfield team. Identified with the national pastime for more than thirty-five years as a player, manager and scout, there are few, if any, men in baseball who

(Continued on page 28)



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I have been in New York City for months trying to book big time vaudeville dates, but the best I can hope for, for the present at least, is small time.

There are dozens of acts like me who formerly were rated as big timers, but are now relegated to the small time because they walked out of big time vaudeville when they signed with the Shuberts.

In 1921 I signed a Shubert Vaudeville Contract after listening to the false promises of friends and independent agents. I was besieged with this propaganda and told about what a great thing "opposition" was going to be for the actor, etc. These conversations were "staged" in restaurants and different places where the talkers would drop in apparently by accident and extol the virtues of "opposition."

Like many others I listened and signed a Shubert Advanced Vaudeville contract calling for 20 weeks' booking to be played in 24. I went to California, intending to return when my Shubert season opened. A wire ordering me East immediately arrived from the Shubert office and I jumped to New York, where I was stalled and kept laying off for four weeks before opening in Washington.

I was so disgusted by my treatment and the treatment of others around me that I offered a certain man \$1,000 to secure my release from the Shubert contract. Then, realizing that I had cut myself off from big time vaudeville and that it was the three-a-day or nothing for me, I submitted.

The billing clause in my contract was violated immediately. I was told this was the local manager's fault and continued playing Baltimore, Boston, Winter Garden (New York), Newark, Detroit and Chicago, with lay-offs between dates, sometimes of three weeks.

I had to jump from New York to Detroit in order to get a week, and jump from Chicago to New York for the same reason. My contract called for 20 weeks in 24, but I actually worked about six weeks in five months.

I submitted to the contract breaches because I was fortunately making money through my phonograph records and had placed myself in a position where it was work for the Shuberts or play small time.

I stood this condition as long as possible, then demanded that the letter of my contract be lived up to or my release be given me, which was done after I refused to accept any further patch-work booking.

I returned to California in June, 1922, and have been on the coast continuously until this month in concert and playing the largest picture houses.

The moral of this advertisement is: A week in the hand is worth a season on questionable paper.

GUIDO DEIRO

Important Notice to the Profession

In order to centralize our business and place our customers in close contact with MR. WM. A. DUTHERIDGE, our Art Director, giving an opportunity of viewing our work and our plant, we have closed our Downtown Office in Chicago and moved the Executive and Sales Department to our Studios, 416 SOUTH KEDZIE AVENUE. Take Van Buren Street Surface Car to Kedzie Avenue and you are at the door, or take the Garfield Park Elevator to Kedzie Avenue and walk two blocks north.

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We have just closed a contract with JOSEPH E. HOWARD for his "NEW REVUE," which opens in January. More about this later.

SPORTS

(Continued from page 26)
have had more experience than Donovan.

The 'varsity players at Cornell have elected George R. Pfann of Marion, O., quarterback of this year's eleven, captain of next year's team. Pfann has played quarter on the Blue eleven for the past two seasons and was awarded the position on several all-American selections. He is a member of the 1924 class in the college of arts and sciences.

The Rochester club of the International League has sold Lew Malone, former New Haven infielder, to Worcester of the Eastern League. The sale is the result of the player demanding an "exorbitant" salary. It is reported, Malone was one of the best second sackers in the O'Neill circuit last season.

Billy Shade, Australian light heavyweight champion, received the judges' decision over Fay Kaiser, of Cumberland, Md., in the star 12-round bout at the Knickerbocker A. C. at Albany, N. Y., Tuesday night. Kaiser injured his right

hand in the fourth round, but gamely stuck through the fight until the final bell, receiving a thunderous ovation from the fans on leaving the ring for his plucky effort. He used his right but little in the fifth, sixth and seventh rounds, and from that stage to the end of the bout virtually fought with one hand.

Mickey Devine, the Newark catcher, has been signed to manage the Bears in next year's International League pennant race. Devine joined the Newark team in the middle of last season, following a dispute with the Toronto club, for which he played several seasons.

FRENCH FILM NOTES

Paris, Dec. 1.

W. D. Fortes, president of the International Community, has passed through Paris, from London. He is going to Italy with H. B. Coles, head of the same organization in France, for the first production of their corporation in that country.

Al Kaufman, American picture producer in Germany, has closed his offices in Berlin and will return shortly to the United States.

Harry Smith, from London, and Jacques Kaminsky have been appointed general agents in Europe for the Pacific Film Co. of New York.

The German picture, "Anne de Boleyn," was presented to the local press by G. Petit at the Artistic Cinema, and met with a better reception than anticipated. An attaché of the British embassy, with French authorities, inspected the film a few days previously and declared there was no cause for alarm. Some of the young British journalists dubbed the attaché as weak-kneed, but as a matter of fact, now the picture has been exhibited to the trade, he was perfectly justified in not claiming the intervention of the French government to prohibit this film in France.

During the week ended Dec. 2 there were 36,230 metres of films presented at the Paris trade shows (compared with 35,030 m. the previous week), released by Gaumont, 4,550 metres; Pathe, 3,800; Phocaa, 2,700; General Film Office, 1,800; Rosenwaig, 2,350; Meric, 2,450; Agence Generale, 2,835; Granules Productions Cinema, 3,825; Van Goltshoven, 1,876; Eclair, 200; Super Film, 2,200; Universal Mfg., 2,250; Fox, 2,775; Paramount, 2,425. For the month of November (five weeks) the figures were 195,000 metres of films shown at local trade shows, compared with 128,810 m. in October. (There were 157,730 metres in November, 1921.)

Guy Crosswell Smith, representing the United Artists in France, trade showed "Le Signal d'Amour," with Mary Pickford, and "L'Étoile Mousquetaire" ("Twenty Years Before") with Max Linder.

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SHIFTING SANDS

London, Dec. 6.

"Britain's supreme effort," vide the synopsis, is a little too exultant, but there can be no doubt this is one of the finest productions made by a British company. It is, in fact, of far greater interest than many so-called "supers." The story is mediocre and the continuity none too good, but the production is in every way exceptional, and the American director, Fred Leroy Granville, is to be commended for his work. His stage-management of the crowds and the riding of the Arabs and Italian native cavalry leave the roughest "Wild West" picture cold. Everything is subservient to the Libyan and desert scenes, and these alone will pull the crowd.

The somewhat complex story tells how the wife of a doctor, Willard Lindsay, runs away with a half-caste adventurer, Pierre Moreau. She takes her little boy with her. By coincidence the previous boat has conveyed Barbara Thayer and her father to Tripoli. Lindsay follows, having tracked the runaways. Moreau sees him and promptly conveys Yvonne and her child to his home in the interior. Lindsay is assaulted, but is rescued by Thayer and nursed by his daughter. He recovers, and the couple fall in love.

Meanwhile Moreau has begun to show his real character, and Yvonne runs away from him, taking her child. She and Lindsay meet again, and she begs him not to divorce her for the child's sake. Sacrificing his love for Barbara, he consents. Moreau traces Yvonne, and in trying to escape from him she falls from a window and is killed. Lindsay has, however, disappeared. The Thayers take the child back to England and bring him up.

Years later an explorer tells how he nearly lost his life in the Libyan desert, but was rescued by an English doctor serving with the Italian army. Further evidence proves it to be Lindsay. The Thayers promptly set out to find him. Their caravan is attacked by Arab robbers under the command of one Hamed Hassan, who is really Moreau. Thayer is badly wounded, and Barbara kidnapped. The boy, also wounded, manages to reach the Italian post and gives warning.

Thayer is brought safely in, and the cavalry go after the marauders to the rescue of Barbara. In this they are entirely successful. Moreau is killed by Lindsay in a hand to hand fight, the whole plot is unravelled, and the long-suffering doctor sets off "on an unmarked path of love and happiness" with the faithful and devoted Barbara.

The melodramatic story is not helped by somewhat crude sub-titling. It is not given to every man to be a prose poet and the writer of many of these titles certainly has not got the divine afflatus.

Throughout the staging is very good. The scenes taken in native towns are excellent, and the desert scenes are really fine. The acting deserves better material and is on a line with the production.

Peggy Hyland, starred, is natural and sweet as Barbara, and Vallia gives a good show as the erring wife. Neither player, however, is given much chance. The real acting honors go to Lewis Willoughby for a really strong, restrained and convincing study of Willard Lindsay. Richard Atwood gives a very good performance as Pierre Moreau, and all other parts are in capable hands. The real stars of the feature are the producer, Fred Leroy Granville, his native cavalry, and the "shifting sands" of the Libyan desert.

FILM ITEMS

Willard Mack has rewritten his vaudeville skit, "The Rat," into a picture under the title, "Your Friend and Mine," which S.-L. Pictures will produce under Clarence

G. Badger's direction. Mack will appear in it in the playwright part. Enid Bennett is in support.

Whitman Bennett is generally reorganizing his technical force at the Bennett Studios in Yonkers. Elsa Lopez will be art director; Jack Stricker, technical director; William Klein, scene painter. Mr. Ellis has been appointed studio manager, replacing W. O. Hurst, who resigned to go with Pyramid Pictures. In the last 12 months the studio has been idle only for three weeks, a record in these days of slack production.

David R. Hochreich, who was the sponsor of the welcome dinner to Will H. Hays in co-operation with the M. P. D. A., is promoting a dinner dance for the Hotel Astor, New York, for Jan. 11. The affair has been given the rather high sounding title of "Welcome Prosperity Dinner Dance of the Motion Picture Industry."

George H. Dumond, former manager of Clune's Auditorium, Los Angeles, has been engaged as a special representative by Warner Bros. Dumond recently handled Wesley Barry in a cross-country tour in vaudeville.

William Fox is going to present a revival of "Over the Hill," at the 44th Street theatre, for two weeks to fill in some of the vacant time that he has in the house.

Equity Meeting in Chicago

Chicago, Dec. 20.

Frank Gilmore, of Equity, reached Chicago Tuesday of last week and was present at a meeting held on the 17th floor of the Capitol building (formerly Masonic Temple) Wednesday night. Frank Craven, Grant Mitchell and Grant Stewart, directors, were present.

It was arranged to have a New Year's eve ball out here, which, it is hoped, will rival the one to be held in New York.

HODGE MOVES TO STUDEBAKER

Chicago, Dec. 20.

William Hodge in "For All of Us," now at the La Salle, goes into the Studebaker, opening Dec. 24.

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ALREADY ON THE WAY TO STARDOM

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I'M JUST A LITTLE BLUE (OVER YOU)

BURLESQUE ROUTES

(Dec. 25-Jan. 1)

COLUMBIA CIRCUIT

"American Girl" 25 Empire Brook-
lyn 1 Miner's Newark.
"Beauty Revue" 25 Gayety Detroit
1 Empire Toronto.
"Big Jamboree" 25 Empire Toronto
1 Gayety Buffalo.
"Big Wonder Show" 25 Casino
Brooklyn 1 Casino Philadelphia.
"Bon Tons" 25 Empire Toledo 1
Lyric Dayton.
"Broadway Brevities" 25 Casino
Boston 1 Columbia New York.
"Broadway Flappers" 25 Miner's
Newark 1 Orpheum Paterson.
"Bubble Bubble" 25 Gayety St
Louis 1 Gayety Kansas City.
"Chuckles of 1922" 25 Casino
Philadelphia 1 Palace Baltimore.
"Pinney Frank" 25 Empress Chicago
1 Gayety Detroit.
"Flashlights of 1923" 25 Columbia
Chicago 1 Star & Garter Chicago.
"Follies of Days" 25 Gayety Mont-
real 1 Gayety Boston.
"Folly Town" 25 Grand Worcester
1 Miner's Bronx New York.
"Giggles" 25 Olympic Cincinnati
1 Park Indianapolis.
"Greenwich Village Revue" 25
Gayety Omaha 1 Gayety Minne-
apolis.
"Hello Good Times" 25 Gayety
Boston 1 Grand Worcester.
"Hippity Hop" 25 Gayety Milwau-
kee 1 Columbia Chicago.
"Keen Banging" 25 Colonial Clevel-
and 1 Empire Toledo.
"Knick Knacks" 25 Majestic Jer-
sey City 1 Hurtig & Seamon's New
York.

"Let's Go" 25 Gayety Rochester
1-13 Colonial Utica.
"Maid of America" 25 Empire
Providence 1 Casino Boston.
"Marion Dave" 25 Columbia New
York 1 Casino Brooklyn.
"Mimic World" 25-27 Colonial
Utica 1 Gayety Montreal.
"Radio Girls" 25 Gayety Kansas
City 1 L O.
"Reeves Al" 25 Park Indianapolis 1
Gayety St. Louis.
"Rockets" 25 Orpheum Paterson 1
Majestic Jersey City.
"Social Maids" 25 Palace Balti-
more 1 Gayety Washington.
"Step Lively Girls" 25 Gayety
Buffalo 1 Gayety Rochester.
"Step On It" 25 Star & Garter
Chicago 1 Empress Chicago.
"Talk of Town" 25-27 Cough-
Newburgh 28-30 Cohen's Pough-
keepsie 1 Empire Brooklyn.
"Temptations of 1922" 25 Hurtig
& Seamon's New York 1-3 Cough-
Newburgh 4-6 Cohen's Pough-
keepsie.

"Town Scandals" 25 Gayety
Washington 1 Gayety Pittsburgh.
"Watson Billy" 25 Lyric Dayton 1
Olympic Cincinnati.
"Watson Sliding Billy" 25 Gayety
Pittsburgh 1 Colonial Cleveland.
"Williams Mollie" 25 Miner's Bronx
New York 1 Empire Providence.
"Wine Woman and Song" 25 L O
1 Gayety Omaha.
"Youthful Follies" 25 Gayety Min-
neapolis 1 Gayety Milwaukee.

MUTUAL CIRCUIT

"Baby Buns" 25 Band Box Clevel-
and 1 Garden Idaho.
"Band Box Revue" 25 Duquesne
Pittsburgh 1 Peoples Cincinnati.
"Broadway Belles" 25 Gayety
Louisville 1 Broadway Indianapolis.
"Follies and Scandals" 25 Olym-
pic New York 1 Star Brooklyn.
"Georgia Penches" 25 Garden Buf-
falo 1 Park Utica.
"Girls a la Carte" 25 Bijou Phila-
delphia 1 Folly Baltimore.

"Heads Up" 25 Holyoke Holyoke 1
Olympic New York.
"Hello Jake Girls" 25 Majestic
Wilkes-Barre 1 Majestic Scranton.
"Jazz Babies" 25 Park Utica 1
Majestic Albany.
"Jazz Times Revue" 25 Gayety
Brooklyn 1 Lyric Newark.
"Kandy Kids" 25 Empire Hoboken
1 Gayety Brooklyn.
"Laffin Thru 1922" 25 Folly Balti-
more 1 Empire Cleveland.
"Lid Lifters" 25 Majestic Scranton
1 Bijou Philadelphia.
"London Gayety Girls" 25 Star
Brooklyn 1 Empire Hoboken.
"Mischief Makers" 25 Lyric New-
ark 1 Park Bridgeport.
"Monte Carlo Girls" 25 Park
Bridgeport 1 Majestic Wilkes-Barre.
"Pace Makers" 25 Majestic Al-
bany 1 Plaza Springfield.
"Pell Mell" 25 Plaza Springfield
1 Howard Boston.
"Pepper Pot" 25 Howard Boston 1
L O.

"Playmates" 25 Broadway Indian-
apolis 1 Lyceum Columbus.
"Runaway Girls" 25 Empire Clevel-
and 1 Duquesne Pittsburgh.
"Smiles and Kisses" 25 Lyceum
Columbus 1 Band Box Cleveland.
"White Pat" 25 Peoples Cincinnati
1 Gayety Louisville.

WASHINGTON, D. C.

By HARDIE MEAKIN

Eddie Cantor got started Sunday
night at Pott's to a splendid house.
Advance sale for the week is con-
sidered excellent, allowing for the
week.

National has a first American
showing with "Secrets," with Mar-
garet Lawrence. Sam H. Harris is
the producer.

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CLEVELAND

By C. L. WALTERS

A quiet and uneventful week, with the citizenry more concerned with Christmas shopping. "To the Ladies," Ohio, received enthusiastic reviews, but the boxoffice response was not in proportion.

Leo Ditrachstein in "Under False Pretenses" was cordially welcomed by local reviewers, but—despite Ditrachstein has a large Cleveland following, the attendance was lighter than in previous visits. The company is bound New York-ward for the metropolitan premiere.

The Dolly Sisters headlined Keith's Palace. This week Fanny Brice.

"The Midnight Rounders" was the unit at Shubert-State. Good entertainment and plentifully fraught with laughter. Nevertheless, attendance was light excepting opening Sunday and final Saturday. This week first straight Shubert vaudeville bill at this house.

Burlesque-Colonial, "Beef Trust Beauties," weighty and bulky as ever; Bandbox, "Broadway Belles"; Empire, Pat White's show; Star, stock, "Hello Sweeties."

"Knighthood" finished final week at Stillman. Other films—Allen, "30 Days"; Loew's Park and Mall, "Brawn of the North"; Loew's Alhambra and Liberty, "Trifling Women."

Strand, exclusively showing Fox films for several months, closed last week.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Dark.
GRAND—"Moonshine."
GAYETY—"Wine, Woman and Song."

GARDEN—Bridge Musical Stock in "Jerry's Honeymoon."

ORPHEUM—Vaudeville.

PANTAGES—Vaudeville.

MAINSTREET—Vaudeville.

GLOBE—Vaudeville.

PHOTOPLAYS—"Outcast," Newman; "A Daughter of Luxury," Royal; "South of Suva," Mainstreet; "I Can Explain," Pantages; "One Wonderful Night."

With the "Junior League Follies," at one end of the local amusement district and the Hagenbeck-Wallace circus in Convention Hall, at the other end, the theatres in between were up against a hard proposition last week and business was not so good. The Orpheum, however, held up in fine shape, Irene Castle's name at the top of the list proving a real draw and business built steadily after Monday's slump.

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EASTERN REPRESENTATIVE WOODS THEA BLDG. CHICAGO

from a capacity Sunday opener. Doris Keane in "The Czarina" at the Shubert suffered from the society show opposition, and because she was a practically unknown star to the Kansas City theatregoers. The star and play were given extremely favorable notices by the press, but the business was hardly fair.

The Shubert is dark this week, but gets "Kempy" next week, with John Drew and Mrs. Leslie Carter in "The Circle" for New Year's week. Following in order the house has the following bookings: Fred Stone in "Tip Top," Harry Lauder for three days and five performances, Al Jolson in "Bombo," the "Greenwich Village Follies," Walter Whitehead in "The Hindu," and Elsie Ferguson in "The Wheel of Life."

The dramatic classes at the city's high schools are presenting some good ones this year. The students of Northeast High school gave Augustus Thomas' "The Witching Hour" two nights, with a different cast each night, and those of the Junior College will present "Mrs. Temple's Telegram" as their annual Christmas play, Dec. 22.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING.—Dark; next week.

"Blossom Time," return.

B. F. KEITH'S.—Vaudeville.

TEMPLE.—Vaudeville.

BASTABLE.—Dark.

STRAND.—"Outcast," first half;

"The Glorious Adventure," last half; next week, "East Is West."

ROBBINS-ECKEL.—"Under Two Flags"; next week, "Pride of Palermo."

EMPIRE.—"Singed Wings"; next week, "Heroes of the Street."

CRESCENT.—"If You Believe It, It's So."

Ferdinand Eggena, held in Albany on a worthless check charge, and defendant in an annulment action launched by his wife, Minna Gombell, actress, may find himself facing further trouble here. Eggena, during his local career, was engaged in promoting a new corporation to "elevate the drama" and star Miss Gombell, to whom he later was secretly wedded in Atlanta, Ga. Persons who bought stock have been consulting local counsel. The corporation apparently died before it ever really started. Just where the money went is somewhat of a mystery, it is claimed. Eggena, in jail at Albany, has designed a Christmas greeting card for Miss Gombell. It bears a plea for "one more chance."

Booking of 17 circus acts for the indoor circus to be held under the auspices of Tigris Temple at the Jefferson St. State armory here during the week of Jan. 15 is announced. Fred Bradna is in charge.

The Olympic, Watertown, will be closed the last half of the week to permit necessary changes attendant upon the shift to a vaudeville policy Christmas day. The orchestra is being reorganized by Matthew Ray, leader.

Erection of a new \$150,000 theatre at Little Falls by interests associated with C. H. Moyer, of Herkimer, is assured. All but \$12,000 of the capital stock has been subscribed.

The Gralyn, Gouverneur, N. Y., which has been undergoing repairs for the past several weeks, will be

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reopened about the first of the year. The house was recently taken over by Harry Papayanakos, of Watertown. It will have a film policy.

Frank A. Empsall, Watertown, multi-millionaire merchant and theatrical man, will come from Florida to attend a public partition sale of half of the Taggart site at Watertown. Empsall and his associates want the property for a new theatre. He owns half of the site now. The sale is slated for Jan. 4.

Stepping out after a life-time spent in "show business," Loren C. Dimmick has turned in his resignation as advertising director for the Strand, Binghamton, N. Y. Dimmick's long career covers everything from bill poster to actor, and from stage manager to advertising director. Dimmick's first stage appearance was made when he was 10 years old. During his long career he has been connected with nearly all of the local houses.

The Oneida county federal grand jury at Utica returned indictments against three up-state theatrical men on evidence presented by the Syracuse Internal Revenue headquarters. They are F. B. Thompson of Liverpool, R. Carl Rees of Clay

ton and George E. Brainard of Syracuse. It is charged that the theatre proprietors failed to print admission tickets and that government inspectors were unable to determine the exact amount of tax due the government.

If Meade Shanley, treasurer of Keith's here, ever gets married again, it's a cinch he won't visit the newspaper offices beforehand and beg the scribes not to publish the issuing of the marriage license. Shanley, planning a secret marriage, made the rounds of the newspapers and the boys swore they'd never tell the world that Shanley had secured a license to wed Bertha Fikes, also a Keith house attaché. But there was no pledge given ahead news of the wedding, and the elopement that resulted was duly chronicled plus pictures of the couple.

JAMES MADISON'S

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Broadway have continued with their plans for the New Year celebration, selling reservations and contemplating a big crowd. One of the best known of the Fifth Avenue places is charging \$25 per couple New Year's Eve, with that amount to cover everything except water or soft drinks (for highballs). No restrictions were mentioned to any of those making reservations, leaving it to be inferred they could take in what, and as much of what, they pleased.

Rainbo Gardens, Fred Mann's new million dollar cafe, Chicago, opened

Wednesday night, December 13, with a success highly gratifying. It is the finest cafe and dance hall on the North Side of Chicago. The place can seat between 2,500 and 3,000. The decorations and appointments are causing highly favorable comment on the part of visitors. Rainbo Gardens has a very pretentious revue, staged by Edward Beck of the Orpheum circuit production department, who accomplished wonders in a short time. Mme. Rene provided the costumes, which are elaborate and tasty in the extreme. Frank Westphal has a fifteen-piece orchestra, in line with what was expected from him. Ruth Etting is the outstanding hit of the revue. Dolly Kay is starred.

Not his floor show at \$550 weekly salary, says Andre Sherri, who stated in a letter a cabaret story in last week's Variety referred to him. It said a New York cabaret now has a floor show costing \$550 weekly, gross, through the costuming firm producing it having had the costumes on hand. The revue has 11 people. Mr. Sherri says he's certain the story referred to his show, now playing at Murray's, and that the salary list of that revue is \$800 weekly. Sherri also added the cost of production was \$6,000. He concluded by mentioning the reason for the information was he did not wish it to appear he was underbidding other cabaret producers.

The motion of Joseph L. Bennett, Broadwayite, to secure a reduction of his alimony obligations to Mrs. Sadie L. Bennett was denied by Justice Lehman last week. Bennett under a divorce decree handed down by Justice Platzeck April 15, 1920, was ordered to pay \$25 weekly towards his wife's maintenance and \$15 for the support and education of their son, Arnold. Henry A. Gildersleeve, appointed referee in the motion to reduce the alimony, reported recommending a reduction in view of Bennett's precarious earnings as a gambler, his sole assured income being \$50 weekly as manager of the Totem restaurant on West 44th street, New York.

A deal is reported on for the former Sunken Gardens (Healy's) at Broadway and 95th street, New York, which may bring about a change in management there, as the present tenant is reported occupying the place on a weekly basis. The new deal involves a percentage of the gross arrangement, with Healy,

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according to the report, and others associated in the production of a revue with girls to be the drawing attraction. John Wagner may be one of the interested parties if the deal goes through. It's the place first operated by Healy and later by George Rector.

An event in Philadelphia cabaret circles came unexpectedly when the management of the Walton roof announced the engagement of Paul Whiteman to direct his band in person there last Friday and Saturday nights, a special concert Sunday evening, and Monday and Tuesday nights. It was given out that the engagement was made possible by the closing of the Palais Royal, New York, to undergo renovations. Big advertising splurges were the result and business was reported very big.

The Leroy Smith Orchestra (colored) has returned to its home town, Detroit, to a bigger and better restaurant than it started in there, and to double the salary the Smiths were paid when leaving Detroit for New York. Percy Elkeles booked the band back home. Mr. Elkeles is producing a floor revue with 14 people to open Dec. 31 at the Beaux Arts, Philadelphia. The restaurant is Joe Moss', at Broad and Girard streets.

The mayor of Philadelphia called the restaurant men before him Tuesday, holding a plain talk with them. The mayor informed the food vendors they would have to stop "selling" under pain of going before the federal authorities when arrested. Much other matter was elucidated by the executive, leaving no wrong impression with the restaurateurs and causing them no little concern.

Reisenweber's New York, started upon a dismantling process this week. It seems to spell final for this long termed and nationally known cabaret. The end came through "selling"—and getting caught at it.

Vander Hoff and a sextet of girls, assisted by Charlie Adler, will open at the Palais Royal, New York,

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when that establishment finishes its redecorating. Miss Vander Hoff is the wife of Paul Whiteman.

Midgie Miller, late a feature of "Spice of 1922," will be the feature of the midnight show New Year's Eve at Ike Bloom's, Chicago, where she will appear in conjunction with Ike Bloom's "Midnight Frolic."

A boatload of good stuff reaching New York last week, with the lot amounting to 900 cases, was offered delivered on board at \$67.50 a case.

Heavy snow up-State of late has made the roads impassable for machines, with but little liquor coming over the Canadian border within the last two weeks.

Champagne, guaranteed vintage, is holding around \$105-120 a case without the holiday demand sending up the price. Hard liquor and light wines remain at the same quotations as last published.

Phil Baker is scheduled to join the floor show at Monte Carlo, New York.

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CABARET

(Continued from page 9)

is 30 shillings. It is an excellent entertainment of its kind.

Out-of-town federal revenue agents will be around New York during the holidays, it is said, much as they were called to the metropolis last New Year's from Washington, Boston, Philadelphia and Pittsburgh. The publicity about what may happen for the New Year's wetness is even stronger than at this time in 1921, but it appears to only impress in certain quarters. Some restaurant men believe the cops or the revenue agents are "after them" and will worry accordingly. Others and not on

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\$1 Our Special: A Sirloin Steak and Potatoes (Any Style) \$1 In the GRILL with SPECIAL RESERVATIONS for LADIES



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 SAM H. HARRIS Presents IRVING BERLIN'S
'MUSIC BOX REVUE'
 Staged by HASSARD SHORT.
 WITH A GREAT CAST!

Maxine Elliott's
 Thea. 39th. E. of B'way.
 Eves. 8:15. Mats. Wed.-Sat.
 SAM H. HARRIS Presents
JEANNE EAGELS
 in **"RAIN"**
 Founded on W. Somerset Maugham's
 Story, "Miss Thompson."

REPUBLIC 43d St., W. of B'way.
 EVENINGS at 8:30.
 Mats. Wednesday and Saturday at 2:30.
ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
 With an All-Star Cast

GAIETY B'way & 46th St. Eves. 8:30.
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 By JOHN GALSWORTHY
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EARL CARROLL Theatre, 7th Ave.
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The GINGHAM GIRL
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 ALAN EDWARDS AMELIA SUMMERVILLE
 And the BEST CHORUS on BROADWAY

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 124 W. 43d St.
 Eves. 8:20. Mats. Thurs. & Sat., 2:20.
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 AND CO., Including BRUCE MERRAE in
 ARTHUR RICHMAN'S New Comedy.
The Awful Truth

CORT Theatre, W. 48th St. Eves. 8:15.
 Matinees Wed. and Sat., 2:15.
MERTON
OF THE MOVIES
 Harry Leon Wilson's Story Dramatized
 by Geo. S. Kaufman & Marc Connelly.
 —WITH—
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JOHN GOLDEN SUCCESSES
Madge KENNEDY
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 DAVID BELASCO Presents
LENORE ULRIC
 as **KIKI**
 A New Character Study by ANDRE PICARD.

New Amsterdam Theatre—W. 42d Street
 Evenings 8:15. POPULAR MAT. WEDNESDAY.
 REGULAR MATINEE SATURDAY.
 EXTRA MATINEE THURSDAY
A National Institution
Ziegfeld FOLLIES

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 WEST 44TH STREET
 MATS. WED. & SAT. 2:30
SO THIS IS LONDON!
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 MANAGEMENT—CHARLES DILLINGHAM
 GREATEST SPECTACLE EVER
 STAGED AT THE HIPPODROME
MAT. DAILY, 2:15; EVES., 8:15

LIBERTY THEATRE, W. 42d St.
 Mats. Wed. & Sat.
 "Best American Musical Play
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 GEORGE M. COHAN'S COMEDIANS
 In the New Song and Dance Show
"LITTLE NELLIE KELLY"

GEO. COHAN Thea., B'way at 45th St.
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 Adapted for the American Stage
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 with a Notable Company, Including
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 "IT'S A GREAT SHOW."—Eve. Post.

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 MARIE WILLIAM
HENRIETTA and WARRINER
"AMERICA'S OWN SINGERS"

AMERICA'S FOREMOST THEATRES AND HITS. DIRECTION OF LEE AND J. J. SHUBERT
GREATEST MUSICAL HIT OF AGES—
"BLOSSOM TIME"
 Second Triumphant Year
 CENTURY THEA. 62d Street and
 Cent. Park West
 Eves. 8:30. Matinees Wed. and Sat.
 —Popular Daily Matinees Xmas Week—

49th St. Thea., W. of B'way. Eves. 8:30.
 Mats. Wed. and Sat., 2:30.
 —HEADLINER OF MYSTERY PLAYS—
WHISPERING WIRES
 —HAS THE TOWN TALKING—
 Matinees Xmas Week: Wed., Fri. & Sat.

SHUBERT THEATRE, 44th Street,
 West of Broadway —
 Eves. 8:30. Mats. Wed. and Sat.
Greenwich Village Follies
 Fourth Annual Production

JOISON'S 59th ST. THEATRE
 at 7th Ave.
 Eves. 8:30. Matinees Thurs. and Sat.
 SENSATION OF THE CENTURY
THE WORLD
WE LIVE IN
 (The Insect Play)
 By JOSEF and KAREL CAPEK
 Moves to 44th St. Theatre Monday, Jan 8

TIMES SQUARE Evenings
 at 8:30
 MATS. THURS. & SAT. 2:30.
"THE FOOL"
 CHANNING POLLOCK'S
 New Play Produced by the Selwyns

MARK STRAND
 Broadway & 47th St.
 "A NATIONAL INSTITUTION"
 Direction..... Joseph Plunkett
HAROLD LLOYD
 in **"DR. JACK"**
 STRAND SYMPHONY ORCHESTRA
 CARL EDOUARDE.....Conductor
PITTSBURGH
 By COLEMAN HARRISON
 Pictures: Grand, "Conquering
 the Woman"; Liberty and Black-
 stone, "One Week of Love"; State
 and Regent, "Anna Ascends";
 Olympic, "Outcast"; Cameo, "One
 Wonderful Night"; Cameraphone,
 "Pride of Palomar"; Alhambra, "If
 I Were Queen"; Kenyon, "Man
 Who Played God."
 Both legit theatres, Nixon and
 the Alvin, dark this week. Next
 week, Alvin with Tessa Kostka in
 "Virginia," and Nixon, "Orange
 Blossoms."
 The Pitt has Eugene O'Brien in
 "Steve" this week. This show is

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JACK and JESSIE
GIBSON
 ORPHEUM CIRCUIT
 Direction JACK GARDNER

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CARLTON EMMY
 AND
HIS MAD WAGS
 BOOKED SOLID— ORPHEUM CIR.
 Direction: BURT CORTELYOU

ARNAUT BROS.
Still in England.
And You Never Can Tell

being billed heavier than any other at the Pitt this season. Attendance good Monday and Tuesday; \$2 top. The underline is "Give and Take," Hoffman's new comedy, with George Sidney featured.
 At the Nixon Billie Burke in "Rose Briar" scored a decided hit and attracted the better class of patrons. Pauline Fredericks in "The Guilty One" brought a good following to the Pitt. The San Carlo Grand Opera Co. at the Alvin brought out all of its old friends and many new ones.
 In the production of "Thais" at the Metropolitan, New York, last Thursday a Pittsburgh girl made her debut. She is Mrs. Charlotte Griffith Ryan, whose success is being heralded by local critics.

ST. LOUIS
 By JOHN ROSS
 AMERICAN—"The Czarina."
 ORPHEUM—Vaudeville.
 EMPRESS—Weber and Fields.
 GARRICK—Woodward Players in
 "Nearly Married."
 GRAND—Vaudeville.
 RIALTO—Vaudeville.
 COLUMBIA—Vaudeville.
 GAYETY—"Radio Girls" (Colum-
 bia).
 GRAND CENTRAL — "Enter
 Madame" film.
 WEST END LYRIC AND CAP-
 ITOL—"In the Name of the Law."
 MISSOURI—"Singed Wings."
 DELMONTE—"Heart's Haven."
 FOX-LIBERTY AND RIVOLI—
 "All Night."

Motion pictures will be a part of the regular service on all passenger trains operated by the C. & A., between St. Louis and Chicago. The pictures were shown successfully for first time on a moving train by the company last week. George Charlton, passenger manager, who is the originator of the idea, was in charge of the initial trip. It is said that the pictures were unusually clear, and the usual vibration or flicker of the picture was absent. The dining car was transformed into a show house. Chairs were placed two abreast along each side of the car, after the tables had been cleared out, and "curtain" hung at one end of the car. Capacity about 34 persons. The Shubert-Jefferson and American were dark Sunday night. The former remains dark all week. The American opened Monday night.

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VARIETY

17TH ANNIVERSARY NUMBER

OUT NEXT WEEK (DEC. 29)

Forms Close Tuesday (Dec. 26), Noon

THE FRESHIE

Kerman Films production presented by Frederick Herlitz, starring Guinn (Big Boy) Williams and Molly Malone. Written and directed by W. Hughes Curran. Shown at Loew's Circle, New York, on double feature bill. Charles Taylor...Guinn (Big Boy) Williams...Molly Malone.

This is a semi-western with a lot of college atmosphere. The picture is a small time program feature that hasn't any particular punch but which will suffice on the double feature bills where there is a fairly strong attraction played with it. At Loew's Circle this one has the Goldwyn production, "The Sin Flood," as its running mate.

There were times when the Circle patrons Tuesday night started to razz, so it was evident it was the Goldwyn picture that drew them and they were just tolerating this one.

In this story there is very little beyond the pranks of a number of college youngsters in hazing a freshman, and in the main it makes for good slapstick fun. A cowpuncher makes the friendship of a college professor during the latter's vacation and is embued with the idea that he wants a college education, so by dint of hard study and saving he starts out in the autumn to acquire book learning. He arrives at the small-town school and is immediately set upon by the sophs as their meat for hazing. During one of the stunts he manages to capture a gentleman burglar and wins the belle of the college town by so doing. A simple tale that is rather directly told without any particular frills.

Guinn Williams plays the cowboy student and manages to get away with it in fairly good shape, while Molly Malone, who is co-starred with him, is a pleasing enough ingenue lead. The direction is fair. Fred.

DANGER POINTS

Dramatic feature sponsored by the American Distributing Corp., six reels. Story by Victor Halperin; directed by Lloyd Ingraham. Starring Carmel Myers, J. J. Dowling playing an incidental part. At Loew's Circle, New York, Dec. 19.

Interesting dramatic story framed on the domestic triangle with several good points of modern middle class and at least two capital screen "punches." One of the latter is the burning of a big oil tank and the other a cut-in of a realistic train wreck, both of the stunts working into the body of the story neatly.

The picture would be none the worse for judicious cutting, but as it stands it has a fair degree of dramatic suspense and it develops naturally and convincingly to its forceful climax. The presence of J. J. Dowling of "Miracle Man" fame was capitalized in a religious twist that must have been an after thought. Certainly it is extraneous. The business of planting the antecedent story is rather laborious, but the full development of the characters pays later on when the story gathers speed, for it is in the accumulation of details that the narrative has its main interest.

Unless you can get interested in a sympathetic way with the people of the play the story is weak, and for this reason the elaboration of their characters and motives pays abundant returns. There is nothing particularly novel in the dramatic material which is made of age-old stuff, but it is a sincere and simple version of the neglected wife, the pre-occupied business man husband and the former sweetheart. The husband's absorption in his affairs plagues and arouses the wife, who is hard pressed by the former sweetheart, although she keeps him at as far a distance as she can without exposing his attentions to her husband. While she is battling with the suspicion that her husband no longer loves her a fire breaks out in one of his oil tanks. The wife is just calling him on the phone as the news of the fire reaches his office, and a clerk replies to the woman: "He can't talk to you now." Not knowing the circumstances, the wife breaks down at this seeming affront and determines to leave her home. The former sweetheart happens to be calling on her when she makes this

decision and she begs him to help her to the train with her luggage.

He pretends to bid her good-bye at the car entrance, but instead jumps on the car behind as it moves off. The dramatic high spot of the picture comes later. Flashbacks of the flaming oil tank and the struggle of the fire-fighting husband appear from time to time, while the action of the flying train proceeds. The wife retires to a drawing room, and when the other passengers have gone to their berths the sweetheart forces an entrance and makes violent love. The wife has left a note of farewell at home and her blind uncle and guardian, knowing of the situation, is seen in prayer that the unhappy affair may end fortunately.

The train is wrecked and the injured passengers brought back to the wife's town, where the waiting husband suddenly learns from an examination of the victims that his wife and her former suitor were on the same train. The wife is uninjured, but the lover is mortally injured. In a dying statement he confesses his treachery and absolves the wife, paving the way for a happy ending.

The direction is intelligent and the acting even and natural. Excellent program feature, particularly for the houses with a large percentage of women fans in its clientele. Rush.

BUTTERFLY RANCH

William Steiner Productions. Neal Hart starred. At Loew's Circle, New York, Dec. 11 (day only), one half of double bill; other half, Carmel Meyers release with Valentine co-starred on new paper.

Neal Hart looks like a nicoleet star. This picture of western life, like his others, is of ancient type in story, and Hart appears to follow a formula for this kind of outdoor film work. Here, as in the last picture seen in which he appeared, Hart is injured through being shot in the head by bandits, and also here, as before, he jumped off a high rock onto the back of a moving horse, to do battle with its rider.

There must be a market for these kind of pictures, otherwise they could not be continuously produced, but in metropolitan sections anywhere they are nil, so the nicoleet, otherwise the fives and tens, must have a call for them.

Hart's support is no better than himself when acting; the direction, of course, is wretched, and there is nothing whatsoever appealing in the picture unless it is Hart's horse. His leading lady, whoever she may be, will be better off if advising the cameraman to stop taking close ups of her. In trousers and at a distance she looks quite nice. That is the way it should be.

The story is of easterners crossing the plains in the good old way, all alone, and reaching the Steve Saunders' range. Saunders (Hart) acts as their guide. A strain of gold is located on the range by the head of the eastern family, but meantime the younger easterner in love with the girl gets too gay around her. That's when Steve butted in. When the zealous easterner engaged the bandit chief to kidnap the girl Steve frustrated the plan, and very simply, too, even to the point of making a couple of bandits keep on looking the other way while he made off with the gal. And then the eastern father and mother discovered the bandit chief was their long-lost son, so they thanked Steve for uncovering that as well.

This picture was on the wrong side of Columbus circle. On the opposite side and in the Park theatre, where a weekly change of burlesque show is given, the Hart "photoplay," if adapted for burlesque, would have been a scream. However, in the picture house, it was only a flop. Nime.

MAKING A MAN

Presented by Jesse L. Lasky, released through Paramount and starring Jack Holt. An adaptation by Albert Shelby LeVine from the original story of Peter H. Kyne. Joseph Henabery directed with Faxon Dean the photographer. Showing at the Rialto, New York, Dec. 17.

Extremely backward in getting started but from about the third reel on it picks up to supply amusement. The comedy has it mentally transformed from a snob to a regular fellow, but wastes far too much footage in "planting" that part of the narrative concerned with the character's self-satisfied attitude. The story takes the action from California to New York to Atlantic City and back to New York, where it concludes. The picture sponsored various outbursts of laughter before a matinee audience that was more or less surprising after the handicap imposed by the initial 20 minutes. It looked as if nothing could save it.

The film starts out along the lines of the usual hectic westerns, revealing the star (Jack Holt) as Horace Winsby, a sugar beet king and owner of the entire valley, extremely wealthy and hard hearted as regards foreclosing mortgages of tenants on his property. Eva Novak is the neighbor's daughter just returned from an eastern school and in time to establish herself in the argument between the two men. The scene switches to the east

when one of the farmers attempts to shoot up Winsby and the manager of the offices (with the firm for 50 years) tells the boss to blow until the situation quiets down.

With the arrival of Winsby in New York, the picture actually starts its purpose. The abrupt departure has necessitated only one suit of clothes and a grip; hence the arrival at the Plaza and a demand for a suite of rooms is received skeptically by the boys behind the desk. Never having been in New York and unacquainted with the small town luminary spends a week-end alone in Atlantic City, revealed a single "shot" at the Boardwalk, where he gets a touch of ptomaine poisoning and has his wallet lifted by a couple of dips. The return to the 59th street hotel brings the bill for the week and no coin to meet it. The management won't guarantee the wire out home for cash and Winsby is escorted to the door by the house detective.

A siesta in one of the downtown parks with the rest of the boys who are laying off at the time, strikes up an acquaintance with a bum. The two stay together until they happen on jobs as a dishwasher and waiter in the same establishment. The chef gets sore at the manager for hiring Winsby in place of the fired union waiter, frames the new tray carrier which leads to a fight.

Meanwhile the California neighbors have come east, registered at the same establishment, made inquiries and told of the identity of the man they bounced. It leads to the discovery of Winsby and his new found boy friend just as they dash out of the restaurant, where the scrap has taken place. It ends with the whole party including the tramp

and wife planning the return home, Winsby getting the o. k. from the girl on at last being "regler" and he wiring to have his superintendent call off the hard hearted business routine.

Holt gives a good performance and is an excellent "straight" during the rough element episodes. The only noticeable support comes from Frank Nelson, as the tramp, who made the role predominate. The camera work is standard and Henabery evidently did wonders to bring the picture back after such a mediocre start. That may have been his fault or of the scenario, but there was considerable redeeming to do. He did it, however, so whatever credit is due must go his way. Other than that, this feature should be acceptable to the Holt fans and will amuse if they'll stay to see it through. Skag.

A DANGEROUS GAME

Universal comedy-drama starring Gladys Walton. Story by Louis Dodge. Direction by King Baggott. Half of double bill, Fox Academy, New York, Dec. 17.

Designed as a simple pastoral romance of childhood, the picture develops into a bare-faced theft of footage. There isn't enough material in the five reels to make a reasonable two-reeler. In fact, there isn't material enough in the story to make a picture of any kind.

In a frenzied effort to stretch it out into the regulation length they project close-up after close-up of the star, in which she does nothing but register concentrated thought and does it for minutes at a time. The story is chaotic. It starts out as an idyll of childhood and presently it has an expose of spiritualist

fakery, finishing up with a trifling love angle. Its comedy is as indefinite as its drama.

Gret'n Ann is a dreamy little girl in the country, seeing visions of fairies which are shadowed in by double photography. Her father dies and she is taken in charge by a hard and unsympathetic uncle and aunt. They mistreat her and she runs away, climbing on a freight train where she becomes acquainted with a kindly brakeman named Kelly. Kelly takes her to his home, where there are already ten little Kellys, and Gret'n Ann fearing she will be a burden upon Kelly, departs, walking into the household of a farmer suddenly made rich by the discovery of an oil well, and announcing that she wants a place to live and has chosen this one.

Pete, the farmer, is in the hands of spiritualistic fakers, who seek to swindle him. He takes Gret'n Ann to a seance and the child unintentionally exposes the fakers, saving Pete from their clutches. She is sent away to school and returns three years later a fashionable young woman. Pete has fallen in love with the child, but, overhearing a lovers' conversation between Gret'n Ann and the young son of the Kelly household, resigns his courtship, leaving the field to the young man. This provides for the happy fade-out on a romantically satisfactory situation.

Where the title "A Dangerous Game" applies does not appear on the surface, unless it hears on the perilous business of swindling farmers by clairvoyants. Rush.

The Metro contemplates filming "The Bad Man" with the coloring process.

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

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DETROIT, MICH.

THE INNER MAN

Syncope Picture Corp. feature made for Pathe and released through Pathe. Wyndham Standing starred. Shown at Loew's Circle, New York, on double feature bill. Directed by Hamilton Smith.

Charles M. Barclay, Jr., Wyndham Standing, Margaret Barclay, Kathryn Kingsley, Charles M. Barclay, Jr., Barney Sherry, Charles M. Barclay, Jr., Gustav von Seydewitz.

This is a mixed society and mountain story, absolutely spoiled by titling and editing. Seemingly, the director shot some fairly good footage, but whoever had the assembling of the picture afterwards ruined the chances of what would have been a mediocre program picture. As it stands now, it is a haphazard sort of an affair that the audience cannot make head or tail out of.

The story has as its hero the pampered son of a wealthy mine owner who would rather teach school than devote himself to the interests of his father; then, suddenly, for no reason at all, he decides to undertake a trip to father's mine. There he meets and falls in love with the untamed child of one of the mountaineers and discovers that there is a scheme on foot to fleece his father out of the mine. He bests the schemers and wins the girl.

All of this is told in some six thousand feet of film that shoots off at all angles in the telling of the story.

Wyndham Standing gives a fair performance, but the real star of the piece is the little mountain girl who played opposite him. She reminds one of Edna Purviance some years ago; has the same type of blonde beauty and severe manner of dressing her hair, and with it all she does troupe.

Other than that, there is mighty little in the picture that amounts to anything that would make playing in it any but the cheapest admission priced house worth while. On a double feature bill it was the weak sister of two bad pictures. Fred.

ONLY A SHOP GIRL

Newark, N. J., Dec. 16.
Melodrama produced by C. B. C. Film Sales Corporation. Scenario and direction by Edward J. Le Saint. Seven reels. At Strand, Newark, N. J., Dec. 16.

Mame Mulvey.....Estelle Taylor
Danny Mulvey.....William Scott
Jennie.....Kate Blanche
Paul Fairweather.....Edward Earle
Lucy Blackgood.....Dorothy Mackall
Sally Ann.....Dorothy Mackall

The Strand secured the world premiere of this picture which turned out to be a good piece of work. It neither makes nor has any claim to greatness. It will please the average audience without arousing any wild plaudits. The exhibitor can't go far wrong with it as the name itself ought to draw.

The story, said to follow Blaney's melodrama closely, is simple. Mame Mulvey, a clerk in a department store, is led astray by her wealthy employer, Watkins, who attracts her more by his money than person. To get rid of her brother (Danny) Watkins frames him and when he escapes, tries to do so again. Watkins, tiring of Mame, discharges her and Danny learns of his sister's shame.

Apparently to wreak vengeance on Watkins, Danny goes to the department store at night. In Watkins' office he sees the manager making advances to Josie Jerome, Danny's sweetheart. To the same place come Mame and Mrs. Watkins, without the knowledge of the other, and they also watch the scene. Watkins presses his attentions upon Josie, who is virtuous, and she struggles against him. A few minutes later Watkins is found murdered. Mame and Danny have escaped. Mrs. Watkins is released and Josie arrested for the crime. Danny casts suspicion upon himself and is arrested and confesses. Meanwhile Mame has been caught by a fire in the tenement house in which she lives. She rescues Josie's little sister, but is mortally burned herself. On her deathbed she admits that she killed Watkins.

It is understood that for Newark consumption some cuts were made in the picture. A gruelling third degree used on Danny was entirely eliminated.

The picture is frankly melodrama, but aside from the exigencies of the plot it is in no way handled as such. The director has treated it as straight realism. Even at the time of making of fact and save for the final warning that all shop girls should be good, they read as though they were imparting a stern transcript of life. For this treatment the director deserves all credit but it is a debatable question whether the story has intrinsically the worth to stand up under such handling.

Aside from several gorgeous gowns worn by Estelle Taylor the

production is not elaborate but it is adequate. The scene in an East Side dance hall and one of the sales floor of a store, although not entirely convincing, at least they serve their purpose. High lights are a joyous rough and tumble in the dance hall, the fire is a reasonable thrilling combination of a studio blaze and a real one, and the scene with cutbacks where Mame tells her brother of her downfall.

The casting is good, but it is a shock to see an actor with Tully Marshall's reputation appear but for a flash. Miss Taylor does well as the erring shop girl. She works hard, is sincere, and is not unattractive—in fact so good—one wonders why she is not better. Mae Busch scores with a clean cut characterization of Josie. William Scott leads for the men with a convincing sympathetic portrayal of Danny. Watkins was no doubt played as directed by Willard Louis, but girls must be willing to overlook a good deal to fall for this type of villain. But department store seducers should have in the erring shop girl. Josie's Adair walked away with a kid part as did Wallace Beery in a character bit.

STREETS OF NEW YORK

Out and Melodrama produced by Burton King for the Arrow and released by that organization. Adapted from the play of the same title by Loeta Morgan. Shown at Loew's Circle, New York, on double feature bill.

Captain Bloodgood.....Anders Randolph
Gipsy.....Leslie King
Paul Fairweather.....Edward Earle
Lucy Blackgood.....Dorothy Mackall
Sally Ann.....Dorothy Mackall

One of the old standard mellers that play the pop-priced combination houses for years transferred to the screen in a haphazard manner that is far from making it a picture that anyone will rave about. In the cheaper neighborhoods it will suffice as fair entertainment and the out-of-town exhibitor can play it up as a rubberneck trip around New York, showing all the points of interest. But it is a cheap picture intended for the cheaper audiences.

Burton King in the matter of direction has failed to a great extent to hit on anything that would make the picture show the slightest class. The early shots shown depict the streets of New York from the Battery to Riverside Drive, with shots of Wall street, the lower east side, Fifth avenue and other busy thoroughfares. They were news shots rather than connected with the story but they did create an atmosphere for the tale that was to follow.

However, looking at the picture was just like looking at one of the old melodramas that played the American theatre or the Grand opera house 25 years ago. There was no effort made to modernize it in any way and the story would have lent itself to modernization beautifully. The result is just a picture, that's all.

Edward Earle plays the lead in the production and manages to register fairly well with what he had to do. Barbara Castleton was the principal woman of the cast. Anders Randolph and Leslie King furnished the heavy work and Arthur Donaldson was the victim. Dorothy Mackall furnished a slight comedy touch, and by a long shot was the most effective player of the cast. Fred.

FOOLS OF FORTUNE

Five-reel comedy presented by Louis A. Chaudet Productions and handled by American Distributing. In the cast, Tully Marshall, Maurice De La Motte, Jack Russell, Simpson. At the Tivoli, New York, Dec. 15.

The task of making a five-reel comedy is again demonstrated to be the toughest proposition in the whole production business. This time it is less successful than usual. "Fools of Fortune" is impossible. It hasn't even sufficient substance to make even a good two-reeler, and when its poverty of material is spread out over more than twice that length it reaches supreme heights of dullness.

They were not even resourceful to do a clumsy slapstick book to make the distance, and trifling incidents are stretched out to unbelievable lengths. One of the incidents has to do with four cowboys, one of them disguised as an Indian, traveling from the ranch to New York. A reasonable amount of knockabout comedy was perhaps excusable for the situation of disposing of a bogus Indian in a Pullman car, but without exaggeration it was filled with a whole reel of footage with clumsy slapstick that hadn't a laugh in it.

In order to piece out the picture into the arbitrary feature length the producer has padded unmercifully with titles. There are stretches of film that amount to almost a monolog. One scene had the cowboys getting on the train. There were no less than ten titles involved in this trifling action, representing what the cowboys said to the conductor and what the conductor said to the cowboys. Most of them are crude puns and puns, meant to have a laugh in them. The trouble is the comedy is absent.

Another incident hung on the arrival of the cowboys in New York and had them hiring a taxicab. This episode was elaborated into several hundred feet with titles where all its purposes could have been accomplished in a tenth of the space. There are a hundred faults in the

picture, but its chief defect is that it isn't funny in any particular, and an unfunny comedy that runs upward of an hour is suicidal.

This Tivoli is a neighborhood house on the fringe of a rooming house and tenement district just off Times square. It gets both neighborhood and drop-in trade, and besides playing independent pictures like "Fools of Fortune" gets the best of the releases on second run. For example, it lists among its features for this week (Dec. 17) "To Have and to Hold" and "The Man Who Saw Tomorrow." It has played such pictures as "Way Down East" and "Blood and Sand." It is reasonable to suppose that the house bids to an intelligent clientele, and one wonders what effect a picture such as this will have on customers.

The Tivoli lately has been going in for "double feature" bills, and the one with "Fools of Fortune" on it is a sample. The other half is an old Dolores Costello release called "The Challenge," almost as bad in its way as the Chaudet picture. Exhibitors of the Tivoli class seem to work on the theory that if they book one inferior picture in a bill the situation is saved by bolstering it up with another inferior film, whereas the result is the contrary. What is the probable effect on a neighborhood following of a strikingly poor entertainment slipped in between bookings of the best the film market affords? Whatever the Tivoli saved in rentals on this double booking must ultimately prove a pretty costly economy in its effect on the house's good will.

Rush.

THE MONEY MONSTER

Peerless Pictures Corporation presents. Peerless English made. No billing other than on paper. First two reels carry technical information. At Stanley, New York, Dec. 19 (day only).

"The Money Monster" has the earmarks of an English-produced picture. It is mostly notable for its character types, all British. For a single day's run such as the Stanley, New York, employs, this picture will do as well as any other.

Among its players three are outstanding. Foremost is the woman playing the old caretaker of the Burley mansion. Another is old Burley himself, before he dies in an early reel, and the other is the Dr. Nicholson player.

In screen acting, although taking this as a single example, the English seem to be beyond the American, because they are more natural pantomimists. The player of Dr. James Calvert, the juvenile, was an example. His pantomime in facial expression especially was most effective. It wasn't "registering" as the untutored American screen actor has been taught to do; it was acting.

Yet on the reverse, the inferiority of the direction could not fail to be observed. As, for instance, when the father of the doctor spoke to his wife he continually looked in another direction instead of at the girl without the camera showing anything else he could have looked at. It was as bad as the poor guesswork on a double exposure might have been.

Otherwise in direction there is an economy here the director could complain of. The scenario was written or rewritten to hold down the production expense. When it was not an exterior setting, the interiors were all of one set, and once a small furnished room, built in the studio like they built them over here 15 years ago.

But the types take the film along. They are different to start with, and cover a gamut of English characters, some heard or read about. They gather when an advertisement appears in the papers calling for the legal heirs of John Calvert Burley to appear at the office of the solicitor of the estate for a settlement of his estate of 12,000,000 pounds. Whoever the author of the story was he made that estate no piking one. All the Burleys of London and the provinces seemed to think they were legal heirs. They covered a multitude of Burleys and types.

The story started with promise, but petered out, as though the best of the tale having been complicated in four and one-half reels, why bother with the rest?

"The Money Monster" as the theme was a streak in the Burley family; the more money they got the more they wanted. James, the grandfather, in getting his bankroll, had been an out-and-out villain, so much so that his son disowned his father and changed his name to James Calvert. His son, the grandson of the millionaire, wrote himself into the story through marrying a girl with good ideas but a poor actress. When marrying her, father-in-law told the young woman that if her husband ever found out who he was and how much money he stood to inherit, to steer him away from the coin.

When the grandfather was informed his son was dead he mentioned changing his will so the grandson would go wrong, understanding the frailty of the family; then granddad died himself, right on the spot. With no will found the grandson stepped in as his wife stepped out when he refused to sidestep the coin. Just as the young fellow was growing accustomed to going insane over money the will

was found and it left everything to charity.

About the same time the wife returned to her husband, after he had had a fit and became sensible. He gave up the money for love, having decided he would have to give it up.

For the fade-out the man and wife were out canoeing on a very pretty sheet of water in a very pretty but large canoe.

This picture in total might be good enough to take a chance to bill it as English-made, on the assumption that such pre-advertising might excite curiosity to see how they made pictures abroad. Certainly any exhibitor may bear down hard on the statement there will be characters in this film seldom previously seen on the American screen.

Time.

THE GREEN CARAVAN

London, Nov. 23.

Starring Catharine Calvert, this feature is scarcely worthy the player or the publicity it has had. The story, adapted from a novel by Oliver Sandys, is very penny noveltish and improbable. The continuity is good, but the watch is apt to get somewhat mixed up by the love affairs which run through it.

Lillas Vesey, a beautiful but intensely selfish girl, runs over a dog belonging to a traveling showgirl, Gipsy. Angered at her coldness Gipsy curses her. Lillas throws over her lover, Hugo Drummond, for his cousin, Lord Instow. In his despair Hugo leaves her and joins the traveling show, very soon consoling himself with his new friends.

On the eve of his wedding Instow is killed and Hugo comes into the title and estates. He leaves the circus and proceeds to London to take up his old social position again. Lillas promptly tries to win him back, but his heart is with Gipsy. Gipsy decides to come to London. She and Hugo meet again and be-

come engaged. Lillas agrees to chaperon Gipsy, and in order to break off the engagement plots with a rascally artist, who has previously attempted to assault Gipsy, to ruin her character. She then tells Gipsy a tissue of lies which take the girl to the artist's house to obtain some letters he is supposed to be holding over Lillas' head. She is caught by the artist, but is rescued by Hugo.

After seeing her to her car Hugo returns to the studio and is told there is no need for him to marry his sweetheart. In proof of her frailty the artist exhibits a large nude portrait of Gipsy. Maddened, Hugo binds the rascal to a chair and then destroys the picture. Thinking her lover believes the worst of her, Gipsy decides to earn her own living. She is befriended by a chorus girl whom the late peer threw over to become engaged to Lillas. Having failed to win Hugo, Lillas marries a wealthy American, and the true woman in her comes into being when a child is born. The child contracts diphtheria, but its life is saved by Gipsy, who possesses the peculiar powers attributed to wandering nomads. In return Lillas tells the truth and the lovers are reunited.

The whole thing is unconvincing, but the acting is good. Miss Calvert is excellent as Gipsy, and on her the success of the feature depends. Miss Valia is capital as Lillas, and in the small part of the chorus girl Sunday Willshin betrays lack of experience. Gregory Scott is not well cast as Hugo. All the other roles are well played.

"The Green Caravan" will be handled here by the House of Granger and will be one of the features in the British national program.

Gore.

Albert Grey, brother of D. W. Griffith, has bought the residence at 317 West 100th street, New York, for his home.

WHAT FIRST NATIONAL'S BigTimeAttractions ARE DOING

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."

BREAKS ALL RECORDS

George T. Fowler, Lux Theatre, Banff, Alta, wires:

"Broke all summer and winter records with Strongheart in 'Brawn of the North.' Patrons demanded return showing, which I am booking. Such a picture makes an exhibitor's life worth living. Believe you have the world beaten."

SCORES BIG SUCCESS

The New York American says:

"Constance Talmadge scores in 'East Is West.' She does all sorts of dramatic things. I unhesitatingly say that it is the best picture she ever made. An excellent picture and amusing. Never a let-up."

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."

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."

"MINNIE"

The New York Telegraph says:

"Marshall Neilan's 'Minnie' is so human and natural and so absurdly tragic that it is quite overpowering. No touch is left out to make it true to life, but the reality of the externals are surpassed by the penetration of the heart."

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BROADWAY HOUSES IN SLUMP OF PRE-HOLIDAY BUSINESS

Better Than Looked For, However—Grosses From \$4,000 and Under Below Previous Weeks Although Strand Just Topped Last Week's Gross

The business in the big pre-release houses along Broadway took a further slump last week in line with the usual pre-holiday let down. None of the houses with one exception managed to hold up to the gross business that was done the previous week. Strange to say, however, this week leading right up to the Christmas holiday is showing an improvement. The exhibitors cannot account for this, as they expected this week to be the worst of the month, with the big rush of business to come along tomorrow.

The Capitol, Rivoli and Rialto all felt the depression last week, while the Strand just about topped the business that it did the week previous. At the Capitol "Broken Chains" dropped about \$4,000 under what the week ahead had done, while the Rivoli was off \$3,000 and the Rialto dropped \$3,500. The Rivoli held a Wallace Reid picture and the Rialto had "Outcast," which was at the house further up the street the week previous.

Both the "Hoods" dropped off as their runs lengthened. With "Knighthood" having 12 weeks to its credit the receipts dropped slightly below \$9,000, while "Robin Hood" at the Lyric did around \$12,000.

The William Fox special still remaining on the street is "The Town That Forgot God" at the Astor, entering its final two weeks. It started fairly well and commenced to pick up on its second and third weeks, but since has slumped off so that there is little stirring at the box office, although the run is having its value in advertising.

Next week Fox is coming to the 44th St. for two weeks with a revival of "Over the Hill," which had a phenomenal run on Broadway two years ago. He is presenting the picture to fill the open time at the house rather than in the hope that it will do any particular business.

At the Cameo the American Releasing is still holding forth under its rental arrangement and pre-releasing their product. They have taken the house for an additional eight weeks and will continue to present the greater part of their next 12 releases during that time.

The Broadway theatre which plays a feature in conjunction with the Keith vaudeville springs a novelty this week with an all-comedy bill, showing a trio of comedies with Charles Chaplin, Buster Keaton and Larry Semon, billing it as a "Komedie Karnival." Seemingly it had some box office draught, together with the all-comedy vaudeville bill given in conjunction.

Estimates for last week:

Astor—"The Town That Forgot God" (Fox) (seats 1,131; scale: mats., \$1 top; even, \$1.50) (7th week). Next week will be final one, followed by the E. B. O. feature, "The Third Alarm," house taken on straight rental from Shuberts. The Fox experience on Broadway this season in the matter of exploitation runs has been rather unsuccessful from the standpoint of box-office success, but has had tremendous advertising value. In succession "Silver Wings," "Nero," "Monte Cristo," "The Village Blacksmith" and "The Town That Forgot God" have all been shown. This latter picture, however, has a great deal of the punch that made "Over the Hill" successful. It is a tear compeller. Last week gross under \$5,000.

Cameo—"As a Man Lives" (American Releasing) (seats 550; scale: 50-75). Production one of series American Releasing has been pre-releasing at this house. Not world-beater but fair picture. Got little better than \$3,800.

Capitol—"Broken Chains" (Goldwyn) (seats 5,300; scale: mats., 35-50-\$1; even, 55-55-\$1). Played biggest house on Broadway during one of worst weeks theatre has had in long time. Gross on week went little over \$33,000, considered weak for house with big capacity. This week business picked up during first three days and will undoubtedly top last week by several thousand dollars.

Criterion—"Knighthood" (Cosmopolitan-Paramount) (seats 886; scale: mats., \$1.50 top; even, \$2) (12th week). Nearing end of run. Just topped \$8,800 last week.

Lyric—"Robin Hood" (United Artists) (seats 1,400; scale: mats., \$1.50 top; even, \$2) (8th week). Doing very good business but not runaway, but with two months on Broadway is natural. Little over \$12,000 last week.

Rialto—"Outcast" (Paramount) (seats 1,960; scale: 55-85-99). Elsie Ferguson. Second week on Broadway, moving down from Rivoli where it got over \$22,000 previous week. At Rialto gross dropped off

about \$5,000, picture getting \$17,400 on week.

Rivoli—"Thirty Days" (Paramount) (seats 2,200; scale: 55-85-99). Wallace Reid. Picture just got under wire before Reid dope story broke. Got \$19,100 on week; in line with general slump along the street.

Strand—"The Beautiful and Damned" (Warner Bros.) (seats 2,900; scale: 30-50-85). First of Warner Bros. series of features to play this house. Business far from being unusual, although little better than house did previous week. The second Warner Bros. picture is in this week, "Heroes of the Street," after which there will be a wait of several weeks before "The Little Church Around the Corner" and "Brass" are ready for showing. Later "Main Street" is to be concluding picture of series for Strand. Gross last week was \$20,700.

HOLDING OVER FILM TO KEEP DOWN EXPENSE

Expedient by Chicago Houses—Everything Fell Down Last Week

Chicago, Dec. 20. The picture situation for the week past in Chicago was a repetition of the legit business. It probably is just a forerunner of the business to be chalked up this week. The Roosevelt and the Randolph protected themselves by continuing a second week of their same pictures, which will hold down expenses, although low records were marked up for both pictures and houses.

Estimates for last week:

"One Exciting Night" (Griffith) (Illinois) (5th week) (seats 1,500; scale: \$1, 75, 50). Touch of new low gross with around \$7,000. Must have lost money on week, as house alone stands \$4,000 a week, and with other running expenses can't possibly show profit. Did less than \$10,000. Goes out in two more weeks, when it is listed for neighborhood houses.

"All Night" (Universal) (Randolph) (seats 586; scale: mat., 35; nights, 50) (2d week). Rodolph Valentino killed off with showing of many pictures. Even younger element don't care to see "Sheik." Around \$4,500.

"Lorna Doone" (Roosevelt) (seats 1,275; scale: mat., 30; nights, 55) (4th week). Picture listed to stay another week, not on account of strength, but to keep down running expenses for natural bad week. Picture said not to match up with book. Stopped at \$12,000.

"Trifling Women" (Metro) (Chicago) (seats 4,200; mat., 50; nights, 65c). Probably hit one of lowest grosses this house has had since opening, although picture received complimentary notices.

"Pride of Palomar" (Paramount) (McVicker's) (seats 2,500; scale: mat., 49; nights, 59). Adapted from "Saturday Evening Post" story. Drew attention, but hit lowest gross new picture palace has yet had.

\$100,000 FOR SHOWING

Equipping the Selwyn for Television Device Costly Exploitation

The backers of the Televue, the new stereoscopic screen device which goes into the Selwyn, are spending \$100,000 for this public introduction of their apparatus without any expectation that the engagement will even be a profitable one.

The whole theatre is being equipped with a hand device resembling a fan on a projection machine through which the spectator views the screen. A device is supplied for each seat. This equipment had to be provided for the Televue, but not in such quantity as necessary for the theatre showing.

The invention is aimed only at scientific use and not for general exhibition purposes, for which it is too elaborate and costly, and the Selwyn engagement is only for publicity ends. Financiers connected with the Sheffield Farms-Borden Milk Company are said to be backing the enterprise. Robert Long is handling the publicity and E. R. Greathouse is the manager.

RAIN PLAYS HAVOC WITH FRISCO HOUSES

Downtown Business Hurt But Neighborhood Theatres Profit—'Trifling Women' Record

San Francisco, Dec. 20. Rainy weather played havoc with the downtown picture houses last week, the Saturday openings drawing scarcely any patronage. The Sunday business, however, picked up with a bang and reached abnormal proportions. The rain lasted throughout the week and discouraged theatregoers. Neighborhood houses gleaned additional business that usually goes to the first run theatres.

The Sunday business at the Warfield, where "Trifling Women" was in its second week, scored a tremendous box office record, smashing by a wide margin any business that this house has done since its opening. The Sherwoods, a musical organization that got over well during the first and second weeks, fell down the third because the novelty of playing in the audience and pulling freak stunts had lost its "kick."

At the California "Ebb Tide," the picture based on Robert Louis Stevenson's celebrated novel, proved but a mild draw. Business was about normal.

The Granada showed "The Kentucky Derby," with Reginald Denny in the lead, and did a little better than its average. Weather conditions prevented this house from scoring what otherwise probably would have been a big week.

The Imperial held over "To Have and to Hold" for a second week. The picture, featuring Bert Lytell and Betty Compton, is proving a better than the average drawing card.

Anita Stewart in "Rose o' the Sea" was the Tiroll attraction. Picture fans have rather tired of Miss Stewart, apparently, for the picture, well conceived and produced, drew but a fair business.

Dorothy Phillips in "The World's a Stage" was the offering at the Strand. It did well for this house, which likes its pictures on the melodramatic order.

San Francisco picture attractions week Dec. 10, 1922:

California—"Ebb Tide" (Paramount) (seats 2,700; scale: 50-75-90). Lila Lee and James Kirkwood featured. This is farewell week for Gino Severi, who is being succeeded by Ben Black and his orchestra. The picture created but mild interest and, with the weather also against attendance, got \$12,000.

Granada—"The Kentucky Derby" (Universal) (seats 2,940; scale: 50-75-90). Business below usual, attributed to wet weather. The exhibition program offered here in conjunction with the feature were gaining in popularity. Paul Ash with his novelty concerts and Oliver Wallace at the organ are proving their worth at the box office.

"High Power," a mermaid comedy, had the house howling. Drew \$14,000.

Imperial—"To Have and to Hold" (Paramount). (Seats 1,425; scale: 35-75). Bert Lytell and Betty Compton. Holding its own this second week. Gross \$8,000.

Strand—"The World's a Stage" (All Star). (Seats 1,700; scale: 40-55). Dorothy Phillips. Box office showed \$4,800.

Tivoli—"Rose o' the Sea" (First National). (Seats 1,800; scale: 40-55). Anita Stewart. Drew \$7,500.

Loew's Warfield—"Trifling Women" (Metro). (Seats 2,800; scale: 35-75). The second week held up big. First week being \$16,000, second \$13,000.

Frolic—"Another Man's Shoes" (Universal). (Seats 1,000; scale: 10-30). Just topped \$2,200.

CAPITOL HELD UP

Didn't Drop As Expected Last Week

Washington, Dec. 20. The pre-holiday period hit Washington as was to be expected, but not with the drop in receipts as expected. No big names featured.

Estimates for last week:

Loew's Columbia—"Trifling Women" (Metro). Capacity, 1,200; scale, 20c-35c. mats.; 35c-50c. nights. Looked to have reached the previous week's figure of \$13,000, although this is a little under the usual done by the house where all the specials are shown.

Rialto—Lionel Barrymore in "The Face in the Fog." Capacity, 1,900; scale, mornings, 25c.; afternoons, 35c.; evenings, 50c. This was advertised as thriller and thrill it did. About \$6,500.

Loew's Palace—"A Fool There Was." About \$7,000. Current week, house splits two features.

Crandall's Metropolitan—"Lorna Doone." Capacity, 1,700; scale, 20c-35c. mats.; 35c-50c. nights. Usual business, holding close to that of Palace, with \$7,000.

Edward Grossman, formerly exchange manager for the Associated Producers in Denver, has joined the Al. Lichtman organization as special representative.

BUFFALO DIVES Grosses Fell Way Down Last Week

Buffalo, Dec. 20. Business at local picture houses took a dive last week, general holiday activity reacting unfavorably on show houses. All of downtown theatres offered excellent bills but failed to get anything beyond ordinary returns. Showmen unanimously think the condition is solely the result of holiday interest on part of public and are hopeful for heavy grosses after the current week.

Last week's estimates: Lafayette Square—"Moonshine Valley" and vaudeville. Capacity, 3,400; scale, mats., 20c-25c; nights, 30c-50c. Did not have much to offer in novelty but although business was far from sensational, satisfactory reported for the week. The Farnums very much overplayed. A 50c. top went long way toward pushing this house to front during past seven days. Estimated at \$11,000.

Loew's State—"Forget-Me-Not" and vaudeville. Capacity, 3,400; scale, mats., 20c.; nights, 30c-40c. Business fell away, although show appeared to be well rounded and good entertainment. House adopted new advertising stunt for week, instead of playing up the card its display add merely read "Always a Good Show—Get in Early." This theatre and Lafayette see-sawing, big nights at this house being slim across street and vice versa. Around \$10,000.

Hip—"Tallor Made Man" first half, "Domestic Relations" second half. Capacity, 2,400; scale, mats., 15c-25c; nights, 25c-50c. Ray feature got away to splendid start Sunday, but dropped off toward middle of week. MacDonald film second half caught patrons' favor although seemingly devoid of anything extraordinary. Result is that middle of week held up fairly well with most emphasis coming at beginning and end. Last week considerably under satisfactory returns for this house.

Olympic—"The Jilt" and Mary Pickford released. Capacity, 1,500; scale, mats., 15c-20c.; nights, 20c-25c. Still limping along although considerable money being spent to put it in running. Has had one or two good weeks recently on special films, but gone cold for balance. Probably did not get over \$3,000.

"MONEY BACK" OFFER DIDN'T HELP MUCH

Gleichman, Detroit, Tried It—"Young Rajah" Terrific Flop

Detroit, Dec. 20. The lack of box office pictures, coupled with close proximity to the holidays, caused business at the picture houses to take an awful slump last week. Everybody opened big Sunday, but from then on "nothing doing." The best play at the Madison and Capitol, these houses doing fairly well and showing a slight profit for the week.

Estimates for last week: Adams—"The Young Rajah," terrible "flop" second week, surprising to John H. Kunsky, who had anticipated profitable business after doing so well the first week. Doubt if this picture did as much as \$5,500 on the week.

Washington—Tom Mix feature did around \$4,500. Opened big Saturday and had a big Sunday, but nothing to brag about rest of week.

Broadway—Strand—"Forget-Me-Not." Phil Gleichman, managing director of this house, for first time advertised to refund money to patrons not satisfied. It helped business some, but the total week's receipts were disappointing. Around \$4,500.

Madison—"The Forgotten Law." Business not quite normal, but week was profitable. Around \$9,000.

Capitol—"Daughter of Luxury" and latest Buster Keaton comedy. What helps the Capitol is Sunday, when business is always good, otherwise week was weak.

Orpheum—Last week of "Robin Hood." Business showed small profit. "Down to the Sea in Ships" will remain at least two weeks.

TWO "COPPERFIELDS"

There are going to be two film productions of "David Copperfield" ready for the exhibitors in a short time, both with noted kid screen stars. Sol Lesser is making one version with Jackie Coogan, or possibly some other youngster, as there have been several names submitted for the role of the English youth in the piece. The second production is to be made by the Warner Brothers with Wesley Barry playing the role.

The Lesser organization is driving home the fact that Lesser was first in the field with the announcement that a production of the Dickens work was to be made and early this month the Warner Bros. announced their production.

TIRED SHOPPERS HELPED PHILLY FILMS

Matinee Attendance Increased—"East Is West," at Stanley, Did \$22,000

Philadelphia, Dec. 20. Generally good business all along the line was the report of the downtown film houses last week. Many showed drops in the evening crowds, but reported an influx of tired shoppers at matinee performances.

The best gross attracted here by a Constance Talmadge picture in some time was turned in by "East Is West," at the Stanley last week. Although greeted by mixed notices in the dailies, this adaptation of the stage success appeared little affected by the slump period, and approximated the usual Stanley average of business. The Aldine and Kariton had a good week, considering all things.

Last week saw the end of the run of "Down to the Sea in Ships" at the Metropolitan, although those on the inside claimed a definite pickup over the first week's business. The backers had the house for four weeks. "The Unloved Wife" next week. It is not believed that much money was lost on "Down to the Sea in Ships" at the Met.

This week's pictures include "Outcast," at the Stanley, where it is receiving assistance from Buster Keaton's latest comedy, "The Electric House," and a solo organist, who is being highly touted and advertised by the Stanley people. For its Christmas week picture the Stanley will have "Oliver Twist," which the Stanley company has been saving for the holidays. "Back Home and Broke" is the New Year week's program, with a special showing at midnight to usher the new year in. Seats will be reserved for this occasion. All the main houses of the Stanley company will have this special performance.

The other pictures this week are comparatively unimportant.

Estimates for last week: Stanley—"East Is West" (Paramount). Business good, better than recent films of this star. House being removed from central district suffers some from pre-Christmas slump, but gross of \$22,000 was turned in. Capacity, 4,000; scale, 35-50; mats., 50-75; evenings.

Stanton—"Knighthood." This film romance showed last five weeks passed \$17,000 mark. (Capacity 1,700; scale, 35-50; mats.; 50-75; evenings.)

Aldine—"Forget-Me-Not" (Metro). Fair-business; feature won good notices and some knocks. Not up to recent standard of house. "Forgotten Law" this week. (Capacity 1,500; scale, 50.)

Kariton—"The Pride of Palomar" (Paramount). Business picked up after weak opening. Some expressed opinion picture needed more exploitation than received. "Till We Meet Again" this week. \$6,000 (Capacity, 1,100; scale, 50 straight.)

Arcadia—"Glorious Adventure." This costume picture didn't show much drawing power. About \$2,000.

K. C. BAD

Nothing Drew There Last Week—12th St. Did \$1,000

Kansas City, Dec. 20.

With the merchants of the city declaring the week just past one of the best financially in the history of the town, but little of the flood of dollars reached the coffers of the picture theatres. Business was bad, despite publicity stunts and the extra attractions.

"Brothers Under the Skin" at the Royal which the distributors at tempted to put over with a wild or organization scheme flopped with the rest and received but little publicity although the Newmans bolstered the bill up with several special features.

Last week's estimates: Newman—"To Have and to Hold" (Paramount). (Seats, 1,980; scale, 35c. matinee, 50c-75c. nights, 50c.)

Bett Compton and Bert Lytell. Other Newman entertainment units, every thing well received but failed to draw. Around \$9,000.

Royal—"Brothers Under the Skin." Seats, 890; scale, 35c-50c. Other numbers on program. Feature failed to create talk and draw die appointing, about \$6,000.

Liberty—"One Week of Love." Seats, 1,000; scale, 35c-50c. Elaine Hammerstein. Offering added features. Picture suited Liberty patrons and should have gone over big but failed. Receipts about \$5,200.

Twelfth Street—"Good Men and True." Seats, 1,100; scale, 10c-25c. Harry Carey. Business badly off about \$1,000.

Opposition features at the popular district vaudeville shops—"The Sleepwalker," Mainstreet; "Soul Adrift," Globe.

Paramount will send Clare West and Mrs. Florence Meehan around the world to gather data for the forthcoming production of the Ten Commandments. Miss West is in charge of costumes for the Famous Players, and Mrs. Meehan is an expert on characterizations. The women will start in opposite directions.

STUDIO SHORTAGE PREDICTED IN NEW YORK WITHIN 60 DAYS

**Picture Houses Exhausting Shelf Supply Through
Double Feature Policy—Metropolitan Studios
Crowded by March 1**

Studio managers in the vicinity of New York are predicting a shortage of available studio space within the next 60 days. The reason is the shortage of available feature pictures of quality will mean production will have to be rushed on a number of companies to meet the demand and the studios both here and on the coast will undoubtedly be crowded from March first on through the entire summer.

One studio manager just returned from the coast states he feels the spring and summer of the coming year will find production on a par with that of 1920, which was preceding the slump which the industry has been suffering from for two years.

That the bigger part of the distributing organizations have been clearing their shelves of productions which they were holding up during the time that there was a regular flow of new pictures from the manufacturing sources and now are without any reserve productions on hand he feels will speed up production during the next few months.

Double feature bills which the majority of picture houses first started playing once and then twice weekly have become a regular daily program now, and the available film supply of features is far from meeting the demand that would make a continuation of double bills a possibility.

Around New York the chain theatres playing double feature bills have during the last few weeks been compelled to exhibit a flock of very cheaply made independents to keep up the double feature pace. What they are going to do when the supply of these cheap independently made productions are utilized is a question.

"DR. JACK" AT \$12,000 RECORD FOR NEWARK

**Strand Gets Lloyd Feature
Against "Tess" at the
Newark**

Newark, N. J., Dec. 20. The length to which exhibitors are willing to go in the scramble for features here is illustrated by the Strand's paying \$12,000 for Harold Lloyd's "Dr. Jack." It is true that this figure holds for an indefinite run, but even under such conditions so large a sum has in the past been thought prohibitive. "Grandma's Boy" hardly squeezed out three weeks here, and there is no reason to suppose that "Dr. Jack" will do better.

The Strand has also booked 24 new comedies featuring Monte Blue. Meanwhile the Newark has secured "Tess of the Storm Country," although the Strand people announced that they had it. "Tess" will open next week. There was a wild scramble for "Knighthood," during which it is said that the Strand offered \$2,500 more than the Fabels for the picture. But both groups were left holding the bag as Fox ran off with it. It is understood that he included Newark with his metropolitan theatres when he made this bid, and thus was able to outwit the Newark producers.

The Newark, which, though owned by the Adams Brothers, is closely allied with the Fabian chain, has booked George Beban and his company (in person) with his "Sign of the Rose."

Buffalo Managers' Election
Buffalo, Dec. 20. The Buffalo Theatre Managers' Association this week elected the following officers for 1923: President, Al Beckerich, of Loew's; vice-president, Fred Shafer, of the Lafayette, and secretary and treasurer, W. W. Bradley, of the Shubert company.

The new directors are Henry Carr of Shea's, John Oshel of the Teck, Jules Michaels of the Regent, Dr. J. C. Cornell of the Majestic and A. Skinner and Elmer Winegar of the Victoria and Elmwood.

FRANCHISE REVISION SOON IN 1ST NATIONAL

**Contracts Up for Notice of
Mutual Cancellation First
of Year**

The trade is wondering what the line-up of First National franchise holders will be after the first of the year. Under the agreement, notice must be given of intention to close or renew before January 1 to take effect on the expiration of the agreements the following June.

People in touch with the situation predict that there will be a number of franchise holders dropping out, while the understanding is that the First National will make no move to eliminate any of the present combination. The departure of a franchise holder involves the return of deposits with the company based on a scale of rates.

Franchise holders all have deposits with the company representing \$100 cash for each \$10 on the rental rate, which sums are returnable upon the termination of the contracts. It is possible an arrangement will be broached to discharge the money transaction by continuing the film service account until such time as rentals accrue to a total agreed upon to cover the deposit.

First National's course in handling the last Chaplin picture is puzzling. The film as it was delivered was four and a half reels in length and the first delay in getting it out was attributed to the work of building it up to five reels. But several months have elapsed and no word has come of the company's purpose. Chaplin is said to have laid out the preliminary work on his next feature, but no information has leaked of its nature.

FILM MAN SUCCEEDS

**Frank X. Shay of Schenectady,
Moving Up**

Schenectady, N. Y., Dec. 20. As the result of Mayor George R. Lunn, elected Lieutenant-Governor on the Democratic ticket in last month's election, having decided to resign his mayoralty post to devote his entire time to his new state duties at midnight Dec. 31, Frank X. Shay, manager of the Happy Hour theatre (pictures), will become president of the Schenectady Common Council. Mr. Shay is now president pro-tem of the Council and will become president of the aldermanic body when Clarence A. Whitmyre, present president, automatically becomes mayor on Jan. 1.

The announcement by Mayor Lunn was a complete surprise as it was thought by his friends that he would hold both jobs, there being no law to prevent him from receiving salaries from the state and city. It was feared that if he "stepped out" drastic changes in appointive offices would be made by Mr. Whitmyre, a Republican, but this matter was satisfactorily settled and it was announced by the mayor-to-be that he would not disturb the present personnel of the city administration.

NEW MOLINE HOUSE

St. Louis, Dec. 20. LaClare theatre will open its doors to the show-going public of Moline, Ill., for the first time Jan. 1. Announcement was made by F. L. Cornwell, who is owner of Delmonte, in St. Louis. The LaClare and a 16-floor hotel was constructed at something like \$2,000,000. It seats about 2,100 on two floors.

At this writing Mr. Cornwell is in St. Johns hospital, where he was taken two weeks ago, suffering a nervous break down. He is slowly improving, and it is hoped that he'll be out in time to attend the opening.

AMERICAN RELEASES NEW BLOCK OF FILMS

**Features "Bohemian Girl"
With Ivor Novello, Who
Was in "Carnival"**

American Releasing Corporation announces the release dates of a block of specials for the holidays. In this block or second quarter's output of this independent, two special productions that have had pre-release engagements in certain cities, now become available for national release. These are "The Marriage Chance," and "The Prince and the Pauper." Two other productions are "The Bohemian Girl," with Ivor Novello, Ellen Terry, Gladys Cooper, Constance Collier and C. Aubrey Smith. Novello became widely known in America in the previous Harley Knoles production, "Carnival."

Another big capture by American Releasing is the newest Nell Shipman-Bert Van Tuyl production, "The Grub-Stake." Supporting Miss Shipman are Alfred Allen, George Berrell, Hugh Thompson, George Hernandez and B. K. Van Auker. This picture will have its pre-release engagement in New York, and certain eastern cities early in January, and the national release date has been set for Feb. 13.

"The Danger Point," another of the productions announced, is made by Victor Hugo Halperin, and directed by Lloyd Ingraham. It features Carmel Myers, Joseph J. Dowling, Wm. P. Carleton, and is being played for a pre-release presentation at the Cameo theatre, New York, the week before Christmas.

An M. C. Mims production, "That Woman," starring Catherine Calvert and directed by Harry O. Hoyt, is announced as the release for December 31. The release for Jan. 7 is "As a Man Lives," an Achievement Films production, directed by J. Searle Dawley, with Robert Frazer, Gladys Hulette and Frank Losee.

The January 21 release is "The Web of the Law," a Gibson-Dyer production, directed by Tom Gibson. On Jan. 28 announcement is made of the release of "Millady," which is the famous Dumas story, "Twenty Years After." This is a Henri Diamant-Gerger production and at one time it was contemplated that Diamant-Berger and Douglas Fairbanks should undertake the production together. Mr. Fairbanks visited Paris in connection with this negotiation.

"A Son of the Desert" is the release for Feb. 4. This is an F. W. Kraemer production featuring Marin Sais, supported by William McCormick.

Feb. 11 will bring "One Million in Jewels," written and directed by J. P. McGowan, who plays the role of Burke of the Secret Service, supported by Helen Holmes, Elinor Fair and Charles Craig.

On Feb. 25 American will release "Vengeance of the Deep," an A. B. Barringer production, made in Honolulu and California.

FREDONIA DARK SUNDAYS

Buffalo, N. Y., Dec. 20. Fredonia, near here, will be dark hereafter on Sunday by reason of an ordinance adopted by the Board of Trustees.

The ordinance follows an antique state statute. The Fredonia picture men, believing the board was friendly to them, paid no attention and the ordinance was shoved through before they could appear against it.

"EXCITING NIGHT" OUT

"One Exciting Night" will be released throughout the country Dec. 24 by United Artists. The New York date may be delayed owing to the fact that the Strand has first call on the pre-release use of the Griffith production and has not been able to arrange its bookings to play it immediately.

It may go in week after next.

McVICKER'S PAYS CHORUS

Chicago, Dec. 20. McVicker's theatre paid off all chorus girls engaged by Jack Mason, giving them one week's salary. The claim was advanced to the girls that the house had changed policy and had abandoned presentations, but later it was decided to give the girls a week's salary in lieu of cancellation.

INSIDE STUFF

ON PICTURES

The judgment of \$30,000, recorded several weeks ago, against Frank G. Hall, and in favor of Emanuel M. Lebowitz, is the balance claimed by the latter on the payment of notes dated June, 1920. The notes amounted in total to \$120,000, the money being used in the exploitation of four feature pictures by the Hallmark Picture Corporation. The pictures were "Should a Wife Work," "For Love or Money," "The Discarded Woman," and "Common Sin." Hall has been concerned with the building of theatres in New Jersey for the past two years, and his legal residence is in that state. He was served in New York, but did not defend the action. Leopold Friedman was attorney for the complainant.

A million-dollar corporation is in full operation, with offices on Broadway, promoting on a large scale a series of lifelike dolls of movie stars. These are made from molds procured by actual plaster masks laid over the faces of the subjects. Straws are stuffed into the nostrils and the plaster laid on until it hardens and forms into amazing replicas, a process taking some three hours. The company has fourteen stars already. Each of these has gone through the casting and signed exclusive contracts, calling for 20 per cent. royalty on the sales of the individual dolls, which are about 18 inches high and are dressed in character representing each star's most famous part. The dolls will be merchandised through a national advertising campaign, and will be sold all over the world at high prices, the standard model being designed to bring \$5 retail.

In Vitagraph's anti-trust suit against Famous-Players certain members of the picture trade pretend to see a move directed against the Hays organization and an effort to revive the investigation of the Famous-Players business by the Federal Trade Commission. Vitagraph is practically the only major producer and distributor in the field which is not allied with the Hays outfit. This does not consider Pathe and Hodgkinson, both of which are distributors but both out of the producing business. If the Vitagraph suit ever comes to trial it would be logical to expect an inquiry into the big company's participation in the Hays outfit and it would not be surprising if some move was undertaken to get on the court record—questions as to the reasons for the unexplained pigeonholing of the Federal investigation into Famous Players concerning which nothing has been heard for months.

The release by United Artists of "The Birth of a Nation" for 19 states comes promptly upon the heels of the protest of the national association of colored people and, if the trade gossip is to be believed, the two occurrences are related. The story goes that United Artists wanted to put the Griffith film out for general release at this time, but was afraid it would revive the old race feeling due to the public discussion of the Ku Klux Klan activities. The situation of the Griffith lease on the Apollo, New York, where "One Exciting Night" was running and which was desired by the owners for a legitimate production, created an opportunity to chance houses and bring "The Birth of a Nation" out for a test before the censors. It was argued that if the New York censors refused a license for the picture its release would be abandoned at this time, while if the censors gave the picture a clean bill of health, that ruling would stand as a precedent in other states. When the censors ruled in favor of the picture, its release was ordered promptly.

Late run exhibitors are approaching revolt against the condition in which they find prints on delivery. Broken sprocket holes; bad patches and film so badly streaked it is an eyesore, are among their complaints. They declare that some exchanges have cut their film room payrolls down so low that exhibitors who want prints in good condition have to tip exchange employees who make more money from this annoying source than they do in salary. A film room man has to be a world beater for skill and energy to get more than \$40 a week, while he has not half enough inspectors (usually girls at \$20 a week) to give the stock proper attention. The showmen say small economies in the branch offices are driving people from the smaller houses, because in the rush to wring a picture dry of immediate profits in three months, distributors are peddling junk to the late run theatres rather than spend money for fresh prints when the life of the original is up. The custom of rushing new films and then neglecting them goes to the extreme of cutting out the "safe copy," an extra print retained for emergency in the exchange office.

Rodolph Valentino is persona non-grata with the New York exhibitors unless he goes back to work and fulfills his contract with the Famous Players-Lasky Corp. That was decided at a meeting of the T. O. C. C. last week when the Valentino question was discussed before the membership. If the New York exhibitors hold to their sentiments voiced at the meeting it will mean that about 14½ per cent. of the entire territory of the United States will be closed to production in which Valentino appears for all time. The exhibitors in discussing the question took into consideration the fact that there was an evident understanding between the members of the Will H. Hays organization not to employ the star while his contract fight with Famous Players-Lasky was on. But they maintain that is nothing that would prevent Valentino from making an independent production financed by himself and then placed on the market by some releasing concern that possibly was not included in the Hays organization. However with 14½ per cent. of the gross exhibition value set on any picture that the star might make out of the revenue that might be secured by the picture it is hardly probable that anyone would undertake to finance the production.

FILM ITEMS

The first meeting of the Board of Directors of the lately formed Brooklyn M. P. T. O. elected Rudolph Sanders, president; George MacNamara, vice-president; Herman Goldshime, treasurer, and Joseph Sieder, secretary. Harry Brandt, younger brother of William Brandt, is chairman of the Board of Directors. The organization at its first meeting went on record as being at all times ready to support any measures that the T. O. C. C. might promulgate for the good of the exhibitors of Greater New York, and lend its whole support to the older organization.

The Metro Pictures Corp. and Loew's, Inc., have been granted permission to open the default and interpose an answer in an action instituted by the Fairmount Film Corp. over the title "Hate." The plaintiff in 1917 produced a picture by that title and because of its intentions to reissue it, brought injunction proceedings against Metro which had released an Alice Lake subject by the same name. Metro acquiesced to a change of title to "Woman's Hate" and assumed the

action was dropped. The Fairmount company only abandoned the injunction phase, but is proceeding with the civil suit otherwise. Meantime the defendant has been ordered to post a bond (amount to be decided later) for the purpose of protecting the Fairmount Film Corporation.

Teddy Wilde is now with the Roach Studios on the coast, engaged in writing, along with Sam Taylor and Tim Whelan, and producing the Harold Lloyd comedies.

W. A. Curley, Jr., of Los Angeles, is in New York with Lee Moran, negotiating with Ring Lardner for the film rights to the "You Know Me, Al" series, with a view to two-reelers for Moran. Early this week it appeared that the parties would come to terms.

"Wife in Name Only," a screen version of the famous Bertha M. Clay melodrama, is to be made by Pyramid Pictures. The picture will be made at the organization's studios at Astoria, Long Island.

SHORT REEL PROGRAM BRINGS TALK OF POSSIBLE COME-BACK

Revival of Former Picture House Policy Raised by Exhibitors—Double Feature Bills and Long Supers

Is the picture theatre that played a program entirely composed of short subjects going to do a come-back? That question was raised this week by one of New York's most prominent exhibitors, who stated that the prevalence of double feature bills and the unusual length of super-specials was virtually driving the one and two-reel picture out of the majority of picture houses.

That the producers of short subjects are realizing that the market for their product is gradually becoming narrower is reflected by the report from the coast that with the exception of the William Fox lot and the producer allied with Educational for distribution there is practically no short reel producing going on at the present time. Short reel producers have curtailed their production because of virtually no demand at this time.

If the short reel theatre should come back it would mean a reversion to type, for it was with short reel programs the exhibitor first bid for public patronage. It is quite possible that even on Broadway in the heart of the theatre section a house devoted solely to the showing of short subjects as a drop-in theatre would have a vogue with the film fans.

In territories where the exhibitors are in opposition and fighting for patronage by bidding against each other for feature and boosting rental prices, a pooling arrangement might be entered into, with one house playing the short subjects and the other the regular feature bills.

In discussing the situation one exhibitor cited that "Knighthood" and "Robin Hood" were both 14 reels in length, "Nero" and "Monte Cristo" 12 reels each and "The Prisoner of Zenda" 10 reels. None of the houses playing these productions at the rental prices asked for them could afford to show any short subjects other than a news weekly and get in the requisite number of shows to make the playing of the long features profitable.

Even in the case of the program specials, running anywhere from 6,500 to 9,000 feet, the exhibitor that wants to get out on his rental price has to play them close.

LICHTMAN-SCHULBERG PLANS

Al Lichtman returned to New York on Saturday from Los Angeles and announced that B. P. Schulberg had placed Gaston Glass under contract for three years to play leads in Preferred Pictures. The future production plans of the organization were mapped out at a series of conferences between Lichtman and Schulberg.

At present Louis Gasnier is directing "The Girl Who Came Back" and his next production will be "Mothers-in-Law." Tom Forman's next production will be "The Broken Wing." Following these three pictures the order of production will be "The Parasite," "Trivolity," "The Aristocrat," "The Satin Woman," "My Lady's Lips" and "A Mansion of Aching Hearts."

J. G. Bachman, treasurer of the Al. Lichtman Corp., started for the coast Tuesday and will remain in Los Angeles six weeks.

ABRAMS' SUIT SETTLED

The suit against Hiram Abrams, president of the United Artists Corp., begun by Benjamin P. Schulberg two years ago for a share of the defendant's profits for services rendered in the organization of the "Big Four," has been settled out of court.

Schulberg alleged he conceived the idea of getting Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith together under one banner. Commissions alleged due for closing a contract with Morris Greenhill, a British distributor, to handle U. A. pictures abroad also figured in the allegations. Abrams counter-sued for \$5,000.

R. C. SMITH DIES

Los Angeles, Dec. 20. R. Cecil Smith, scenario writer, who came here from New York several months ago in search of health, died Sunday. He leaves a widow.

M. P. T. O. A. COMPLAINS OF MUSIC SOCIETY

Society Claims It's Politics—Take Action When Notified

Although prematurely heralded by the Motion Picture Theatre Owners of America that suits had been filed with Attorney General Daugherty and the Federal Trade Commission against the alleged restraint of trade practices of the American Society of Composers, Authors and Publishers, formal complaint was only filed Monday. No Federal Trade Commission proceedings were instituted, but a complaint has been entered with the attorney general charging violation of the Sherman anti-trust law. It is alleged that the American Society is an illegal combination in restraint of trade and that it hampers and restricts the development of American musical culture.

The defendant has taken no action and will not do so until notified by the attorney general, if the complaint is being seriously considered.

J. C. Rosenthal, general manager of the A. S. C. A. P., opines that this issue, threshed out in the courts two years ago, is being employed by Sydney S. Cohen and Frank Rembush, the Indiana exhibitor, as a political issue. Rembush has been grabbing considerable space lately, accusing Cohen or not taking any action on the music tax question on the ground Cohen is remitting his fees periodically on the theatres he controls without murmur. The society records show that Rembush has done similarly for the dozen houses he operates until recently. As a result of the recent failure to pay the music tax, Federal Court proceedings are pending against him.

LOEW GINGERS UP HIS COAST HOUSES

Circuit Director Visit to West Starts Doings—State, Los Angeles, Opens

Los Angeles, Dec. 20.

While Marcus Loew is probably back in his New York office at this time, the effects of his visit to the coast could be seen this week at Loew's State, the circuit's large picture house here.

A general ginging up of the circuit's theatres' programs and forces occurred while Mr. Loew remained on the coast, his instructions covering as well Loew's Warfield in San Francisco. That is also reported to have evinced additional life within the past days.

The local State started the week with a crush outside of its box office. Mr. Loew, while here, ordered a jazz orchestra into the State to supplement the Bessie Clayton dancing act, which, with another turn or so, were installed as extra attractions. The cost of the additions is said to have reached between \$3,500 and \$4,000 (in addition to the picture program's cost). Returns so far indicate it was a splendid investment.

Following the departure of the jazzers, Max Fischer, who has a rep as a musical leader, will be in charge of the State's musicians.

Other drastic changes in the direction of the two Loew theatres are reported to have been made by Mr. Loew and they will develop.

The change in the anticipated quality of the music to be furnished the Loew patrons, gauged through the Fischer engagement, is looked upon as an important move in the attempt to please the film public.

Included in the alterations ordered is an increase of advertising appropriations.

HAYS LIFTS BAN ON ARBUCKLE PICTURES

Comedian to Be Permitted to Resume Screen Work After New Year's

Los Angeles, Dec. 20.

Will H. Hays has lifted the ban against the appearance of Roscoe ("Fatty") Arbuckle in pictures before starting for the east today. Arbuckle will return to work for Jos. M. Schenck, who will start him in a production shortly after the first of the year.

The exhibitors of the country withdrew the Arbuckle pictures immediately after "Fatty" was charged with causing the death of Virginia Rappe who died during a party in the St. Francis hotel, San Francisco. The comedian was acquitted in April and at the time Hays issued a statement that the ban on the releasing of Arbuckle pictures would remain in force for the time being at least.

It was understood at the time Hays made the announcement with the sanction of Adolph Zukor and Joseph M. Schenck for the moral effect it would have on the public of the country and serve to establish Hays as the dictator of the motion picture industry.

In the east several exhibitors of prominence stated they are for the return of Arbuckle to the screen. He had been acquitted by a jury and that ended the question of his guilt. They are willing to run his pictures, thus putting it up to the public whether or not they will accept them.

Famous Players has two Arbuckle features in readiness for the market. One is "Gasoline Gus," which had played but a few pre-released dates when the scandal broke, and the other is "Freight Prepaid," which was made at the Chicago stockyards, and had been finished but a short time before the San Francisco party.

Zukor and Schenck, had the ban against Arbuckle been continued indefinitely, stood to lose approximately \$1,500,000 on these two productions alone in gross business, not counting what Arbuckle would have been worth to them in future productions which he would have made under his contract with Schenck.

RELEASING "INTOLERANCE"

Griffith Film Spectacle to Be Offered to Trade

"Intolerance," the second great spectacle which D. W. Griffith directed, which was the production that followed his "Birth of a Nation," is finally to be offered for general release. The picture will be marketed through the United Artists with the release date to be announced shortly after the first of the year.

It was originally planned that the three different periods which were represented in the production of "Intolerance" would be extracted from the super-feature and released as three individual productions, but the final decision is to present the picture to the public in the regular motion picture houses in the same form that it was originally given at the Liberty theatre several years ago.

SLIGHT DIFFERENCE IN TITLE

Detroit, Dec. 20.

An attempt to capitalize the playing "Shadows" at a pre-release house in Detroit, for the benefit of a leech production entitled "The Shadows," was nipped by Jess Fishman, manager of the Standard Film Service Co., which is distributing the production in Michigan.

With the first run of "Shadows" in Detroit, exhibitors in the territory received cards saying: "Shadows" is now playing the Broadway-Strand, Detroit. You can book "The Shadows" at your own terms from us." This was signed by a local film distributing organization. Fishman got in touch with the Michigan M. P. T. O., which passed a resolution condemning the trick. The local F. I. L. M. club is to take action on the matter.

Lazarus Moves to Coast

Chicago, Dec. 20.

J. Lazarus, publicity manager for First National Pictures in Chicago, is to go to the Graumans, Los Angeles, and will handle its publicity.

REAL FILM PEOPLE ON COAST WOULD WELCOME WEEDING OUT

Committee Appointed by Hays to Settle Studio Disputes—Hays and "Cleaning Up"—Denies He Will Wage War on Dope Ring

Los Angeles, Dec. 20.

TURNER & DAHNKEN TO RETAIN FILM INTERESTS

Change of Plan by Coast Concern—First National's Possible Reissues

Turner & Dahnken, who control about two dozen picture theatres in San Francisco and vicinity and are part owners of the New York and Northern New Jersey First National Exchange, have withdrawn their properties from the market. Several months ago the firm was quoted as being in readiness to dispose of all of its theatre holdings and interest in the exchange business, but since the change in the executive affairs of First National the concern decided to remain with the organization.

Ralph Clark, who represents the firm in the New York exchange, returned from a trip to the coast last Friday. When asked regarding the withdrawal from the market of the Turner & Dahnken holdings, he stated his principals, as far as he knew, were perfectly satisfied with the future prospects of First National and had decided to hold their present interests.

There is a chance the New York First National exchange will shortly offer 10 reissues of feature subjects to exhibitors in the New York and Northern New Jersey territory. These are pictures which are the property of the exchange, having come to it from First National in the days prior to the formation of the Associated. The pictures that may be possibly reissued are "Daddy Long-Legs," "Back to God's Country," "Rivers End," "Heart of the Hills," "Daughter of Two Worlds," "The Woman Gives," "Yes or No," "Three Weeks," "The Virtuous Vamp" and "The Temperamental Wife."

With the craze for double feature bills and the shortage in the present market of features that will meet the demand of the double programs, the exhibitors will probably welcome these pictures, the majority of which were strong box office attractions when first released. New prints and thoroughly re-edited productions will be part of the reissue program.

FIRE IN TWO THEATRES WITH NO CASUALTIES

Republic and Garden, Annapolis, Burned During Performances—Loss \$50,000

Annapolis, Md., Dec. 20.

Between 600 and 700 persons in two picture theatres were forced to run for safety last night, when fire destroyed the Republic and damaged the Garden theatres, on Main street, about 75 yards from the State Capitol.

Mrs. Philip Miller, wife of the proprietor of the Republic, and her two small children were sleeping on the upper floors of the burning structure. Mrs. Miller on the second floor and the two children on the third. They were awakened and assisted to safety by Albert Parkinson, operator in the Republic, after he had helped in getting out the audience.

The fire started about 8.30 in the Republic. Parkinson, while showing a film saw smoke near the stage. He turned on the lights, went to the auditorium and asked the crowd to leave quietly.

An alarm of fire was sounded, soon followed by a general alarm. The fire spread through the Republic and ignited the Garden. The spectators in this theatre had left the building when the fire was first discovered.

The damage is estimated at \$50,000, largely covered by insurance.

ACCOUNTING ASKED

Washington, Dec. 20.

Victims of the Kpikkerbocker theatre disaster have asked the District Supreme court to set aside the transfer last June of the theatre property to Harry M. Crandall and to compel an accounting by the company and Mr. Crandall, its former president, of a loan of \$150,000 made on the property by the National Savings and Trust Co. of this city.

Those entering into the suit allege they were cheated by the sale of the company's property and that because of the manner in which the sale was handled there is no possible chance for damages to be paid as the company was left with insufficient assets to cover any damage suits that might be won against them, following the disaster.

BROOKLYN CONTROL

Al. Friedlander and Harry Brandt took over the active management of the West End and the Garden theatres in the Borough Hall section of Brooklyn. The West End will be closed for the time being and \$20,000 spent in remodeling the house.

By closing for these two houses it gives the pair a virtual control of the territory as far as the rental of pictures are concerned, with their sole opposition the Borough Park theatre, which only shows films on one split, playing the Shubert units the last half.

PICTURES

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Friday, December 22, 1922

CENSOR REPEAL CERTAIN,
SAYS SENATOR WALKERContinuous Celebration for Al.
Smith's Inauguration
as Governor

Albany, N. Y., Dec. 20.

The picture censorship law will be repealed by the state legislature when it convenes here next month.

This was the statement made to Variety's correspondent by Senator James J. Walker, democratic minority leader in the lower house last year and who is slated to be majority leader in the 1923 senate. Senator Walker came to Albany to attend the testimonial dinner given to Attorney-General Charles D. Newton at Wolfert's Roost, County Club. Mr. Newton will retire from public office Jan. 1.

Pointing out that the film censors "set themselves up to prescribe the information that you and I shall have," Senator Walker declared that if it is right to censor motion pictures it is equally so for newspapers, magazines and all books.

The New York legislator, who is one of the most popular men in public life, said the police power could be used to regulate showing of palpably improper films.

"The offender ought to be taken into court," the senator asserted, "and tried there by legal methods whether he has offended against a statute. Public opinion is the surest judge. A motion picture man will not long continue in business who offends the majority of the public."

What will be the most elaborate inauguration ever staged at Washington or at Albany has been planned for Governor-elect Alfred E. Smith, who defeated Governor Miller by the unprecedented plurality of nearly 400,000 votes in last month's election.

The inauguration program, according to present plans, will extend over a period of five days. Ordinarily the inauguration events cover two days.

The tentative schedule for Governor Smith's inauguration follows: Thursday, Dec. 28—Reception by citizens of Albany, to be followed by a parade which will include thousands of Tammany Hall men and Hyman administration officeholders.

Friday, Dec. 29—Public dinner by the Chamber of Commerce of Albany at the Ten Eyck hotel or state armory.

Saturday, Dec. 30—The governor-elect's birthday. Celebration to last virtually all day, and in the evening the annual charity ball at the state armory.

Sunday, Dec. 31—New Year's eve, dinner at the Ten Eyck hotel.

Monday, Jan. 1—Inauguration at the capitol. Parade and reception at the executive mansion.

The Tammany crowd will be in complete control of the Ten Eyck hotel on New Year's eve and New Year's night, the Fourteenth street bunch having engaged nearly every room in the hotel. Assemblyman Peter A. Hamill, one of the most popular members of New York city's legislative delegation, has reserved a big block of rooms for his constituents, who are reported to be coming to Albany 200 strong for the inauguration. The Ten Eyck will be the Tammany headquarters for the inauguration, all the Wigwam chiefs having reserved rooms there.

All other hotels in Albany are reported to have refused to take any more reservations, and many visitors will have to go to Troy and Schenectady for accommodations. The annual charity ball at the state armory is expected to draw a crowd of 10,000 persons. This event will mark the return of Governor Smith to Albany in an official sense, as he and Mrs. Smith will lead the grand march. Governor and Mrs. Miller also will attend the ball.

Thirty-five thousand visitors are expected in Albany for the inauguration, which will be featured by a parade of state military organizations in the morning preceding the formal taking of the oath by Governor Smith. The parade is a regular custom of the inaugural ceremonies, but this year's march is expected to surpass any previous one. It is reported that the "Eighty-sixth" of New York will be in line-up this year, as well as the police band of New York, the Lady Scotland A. Troop Band and the capitol district units.

PARAMOUNT CUTS SECOND-RUN
PRICES; BID AGAINST A. B. C.

Home Office "Examines" Whole Question of Exhibitor in Opposition to First Run Circuits—"To Have and to Hold" Case Cited

It is declared that Paramount is "granting concessions" in price on certain pictures for second run bookings, specifically on "To Have and to Hold," which brings the second run rate more in line with first run rentals set for the big circuits which book in blocks like the Loew chain and those handled from the Keith Exchange.

From sources connected with the Associated Booking Company, the new practice is declared to be an effort to block the development of the movement for group bookings by keeping the second run exhibitors in line with attractive prices for important pictures.

Before "To Have and to Hold" was definitely committed to Paramount for distribution the A. B. C. board and Cosmopolitan were in negotiation. The exhibitors saw the picture and were prepared to make a bid for it for first run. Whether the Cosmopolitan officials would have done business was not disclosed, for the two parties never got down to a real basis of a deal.

Paramount took the picture over and after its pre-release showing it went into first run release with the Loew people. It was afterward that the independent exhibitors were quoted lower figures than has

been the custom under similar circumstances.

One of the principal complaints of the outside exhibitors has been that they were charged equal rentals, or in some cases more, for second runs of important Paramount releases, than the big circuits offering several hundred days paid for like territory and with houses of like standing. It is claimed that individuals paid as much as 25 per cent. more for second runs than the big circuits paid for first runs, and commonly the rates were the same.

At the same time Paramount quoted more moderate terms to independent exhibitors. It was intimated that the home office was "examining the whole subject of second run prices" in relation to the bulk bookings. The impression was given that the home office executives put the responsibility for unjust exactions, if there had been any such thing, upon the exchange managers, who were over anxious to make the best possible showing for their sales forces, in aggregate returns on each subject released.

Meanwhile the A. B. C. faction is making the most capital out of the better prices made on "To Have and to Hold," using it in an argument for membership. They say

the reduction is an actual result of exhibitor organization and represents the big distributors' first move to smooth out individual exhibitors in order to discourage them from venturing into co-operative bookings.

The A. B. C. has no rule against an exhibitor signing for a feature of any kind for second run. The only restriction is that members shall not open negotiations for a picture while the board is dealing with the producer, for a blanket booking. After the negotiations have terminated unfavorably for the blanket arrangement, the individual is free to make his own deal.

The A. B. C. coterie express the opinion that the sudden move on the part of the Theatre Owners of America to erect their own distributing machine is a part of a campaign to beat the New York exhibitors to the co-operative booking thing. New York State is in a state of mild insurgency against the Sidney Cohen organization and Cohen is not identified with the A. B. C. The A. B. C. argument is that Cohen hopes to get an exhibitor-distributor system in shape to start and then absorb the A. B. C., bringing the metropolitan exhibitors back into active participation in the national association.

The A. B. C.'s first booking, Mary Pickford's "Tess," will be played next week and will act as a test of co-operative playing. In the meanwhile the board is making no effort to close new material for the immediate future. Its action will be based largely upon the Pickford experiment.

EXHIBITORS SAY K. K. K.
FOSTERS "BIRTH"Distributor Gives Matter No
Attention—Bookings in
for Reissue

Local exhibitors are aroused over the rumor the release of the "Birth of a Nation" was fostered by the Ku Klux Klan in an effort to swell its membership through showing the K. K. K. in a favorable light as far as its operations during the reconstruction period immediately after the Civil War.

A group of New-York exhibitors is said to have waited on D. W. Griffith in regard to the K. K. K. activities and asked him if he would not withdraw the picture from general release. They were informed by the director he would discuss the question with his fellow-associates in the Epoch Corporation, which controls the picture. Tuesday the exhibitors stated that although two weeks had passed they had not heard from the director regarding the picture.

At the United Artists it was stated they were not paying any attention to the matter, remarking also that in spite of the fact that rumors were being circulated regarding the supposed K. K. K. activity in connection with the picture, that bookings were coming in and exhibitors, regardless of race or creed, were signing for the production.

The tremendous box office gross the "Birth of a Nation" has scored to date would make it a box office attraction with its reissuance at this time.

"AL" SERIES

Lee Moran Will Place Lardner's
Baseball Stories on Film

Ring Lardner's "You Know Me Al" is to reach the screen with Lee Moran, for years the Universal star comedian, as the hick baseball player. Moran, who has been in New York for several weeks, closed Tuesday whereby he will have the exclusive screen rights to all of the Lardner "You Know Me Al" material, at present running in cartoon form in several hundred daily papers across the country.

Moran is planning 15 two-reel productions from the Lardner material, the first of which is to be placed into production on the coast within the next three weeks, under the direction of Arvid Gilstrom. Negotiations are now under way to secure Christy Mathewson, Mike Donlin, Nick Altrock and Al Schack for the series. Harry A. Sherman will have the business management of the organization and is arranging the releasing connection at this time.

GRIFFITH'S "FOOL"

Picture Rights Sold to Pollock's
Hit

The picture rights for "The Fool" have been secured by D. W. Griffith, the latter entering into an agreement with Channing Pollock, the author, and the producers, Selwyns, last week, at which time a warning was published that picture producers would be prosecuted if pirating the play.

The picture rights will not be made for a year, according to present plans. About six months will be consumed in the making and the estimated cost will be half a million dollars. Griffith has had in mind the type of picture "The Fool" will supply, but when conferring with Pollock, stated it was not until the show was produced he recognized the story needed.

MISS MACDONALD TO WED

Los Angeles, Dec. 20.

Katherine MacDonald is soon to wed, according to unconfirmed report here.

The bridegroom is a wealthy Chicagoan, none being maintained a secret for the present.

MISS MEYERS TO TRY AGAIN

Los Angeles, Dec. 20.

Carmel Meyers has been denied a divorce in the courts. She will now try to obtain her freedom in an effort to obtain her freedom.

REMBUSH ACCUSES

Aiding Himself for Next President
of M. P. T. O. A.

Frank J. Rembush has seemingly organized a campaign committee publicity department which is intent on not letting a week go by without registering a space grab for Frank J.

Rembush apparently intends to wrest the leadership of the M. P. T. O. A. from Sydney S. Cohen at next spring's convention.

Within the last two weeks he has come out with a broadside against the music tax and this has been followed with an open letter to Will H. Hays decrying high rentals of film. Rembush is accusing the sales division of the various members of the Hays organization of exchanging price information and gouging the exhibitors.

NEW TITLES UNFAIR

Washington, Dec. 20.

The reissuance of films under new titles has been declared an unfair practice by the Federal Trade Commission in a complaint recently issued against Signet Films, Inc., of New York City. The commission has taken particular exception to the fact that this company has shown films previously exhibited under another title as new pictures and making no mention that the films in question were being reissued.

One particular picture has been taken as a basis of the complaint.

LOTHARIO PINCHED

Los Angeles, Dec. 20.

Jack Crane, picture actor and somewhat of a Lothario with the queens of the screen since his arrival here, was arrested and lodged in jail on the charge of having a stolen string of diamonds in his possession. They belonged to Dorothy Wallace, a former sweetheart of Crane, and she refused to prosecute.

Crane said that he found the jewels in his hotel lobby. Crane has just been placed under contract by Jesse L. Lasky.

Dwan's Through Allied Artists

Allan Dwan has signed with the Allied Artists' Corporation for the release through that organization of a series of four feature productions to be made by him.

Dwan is at present directing Babe Daniels in the production of "Glimpses of the Moon," which is a musical comedy with a number of scenes being shot in Florida.

EXCHANGE SYSTEM FOR
NON-THEATRICAL FILMSIndependent Exchanges Inadequate—Levy Plans for
Jan. 1

The Harry Levy establishment will start Jan. 1 to acquire a chain of exchanges in the principal cities for the distribution of non-theatrical films, according to an announcement made this week. The company, operating under the name of National Non-Theatrical Pictures, Inc., has been working heretofore through various independent state-right local offices, but it has been found that the handling of theatrical and non-theatrical films cannot be made to go hand in hand.

The addition of the new Italian Bible pictures a subject in 52 reels and the necessity of a national distribution system to handle them is behind the exchange project. National Pictures will deal also in entertainment films, having a series of reissued World pictures especially edited for non-theatrical purposes.

Churches, schools, clubs and similar organizations frequently call for entertainment subjects at the regular commercial exchanges, but these establishments generally decline to do business for the reason that the non-theatrical showings are in conflict with an exhibitor with a picture house in the same neighborhood. Serving a non-theatrical entertainment in competition with a theatre would cause the boycott of the exchange and the non-theatrical inquiry for material is almost always turned down.

With this trade and additional business that could be secured by the active solicitation of the field, it is argued a permanent exchange business could be built up. During the war the Community organization handled a big non-theatrical film business, but with the end of the government's necessity this organization was scrapped.

COHEN AFTER STUDIOS?

Los Angeles, Dec. 20.

J. Glenister claiming to represent Sydney S. Cohen and the M. P. T. O. A., is making offers to various really people for studio properties.

Cohen is said to be a member of the exhibitors' national organization here.

VALENTINO COUNTERCLAIM

Wants \$350,000 from Famous-Al-
leges Conspiracy

Rodolph Valentino has filed an amended answer to the Famous Players-Lasky Corporation's suit against him which was instituted in the New York Supreme Court. The screen star counterclaims for \$350,000 damages for alleged conspiracy and asks for an injunction to restrain the plaintiff from circulating the report he is under contract to them. Valentino also asks for the cancellation of the contract and an accounting of the profits his pictures have made.

The conspiracy charge involves Clifford Robertson, his personal representative, who is alleged to have conspired with Adolph Zukor and Jesse L. Lasky to conceal the fact larger offers have been made him (Valentino). Robertson is charged with having been financially reimbursed by F. P., and Valentino also asks that Robertson account to him for all that he has received because of this alleged arrangement with the F. P. executives.

F. P. meantime has been granted an injunctive order against the picture actor, which was upheld by the Appellate Division early this month, restraining Valentino from appearing professionally for any other theatrical or picture company.

"LEECH" PICTURE REPORTED

A "leech" production of "Lorna Doone" is being offered on the market for bookings against the Maurice Tourneur directed Thomas H. Ince production, which First National is handling. The Jawitz Film Company is offering the picture, which is a re-edited English production.

The T. O. C. C. has gone on record, as well as the entire New York state body of exhibitors, against booking "leech" pictures of any type as productions that are released in the face of a new picture are termed.

FIREMEN'S QUIET WORK

Albany, N. Y., Dec. 20.

Firemen last night extinguished a small blaze in the chimney in the rear of the basement of the Coliseum theatre (pictures), facing Bradford street, without a single person in an audience of several hundred knowing there had been a fire. Even the ticket agent and the ushers were not aware of the fire until it had been put out.

LATEST BROADWAY SENSATION

ISABELLE JASON

A NEW YORK GIRL WITH CHICAGO DANCE HABITS

The Dancing Feature at

"THE SIDE SHOW"

NEW YORK CITY



ORIGINATOR OF THE "JAZZ DUMMY DANCING PARTNER"

Gowns by MME. TOKIO

Press Representative: MABEL ROWLAND

Direction: CHARLES J. FREEMAN, 245 W. 47th Street, Romax Bldg., New York

20 CENTS

17TH ANNIVERSARY NUMBER

20 C PAGES

VARIETY

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription, \$7. Single copies, 20 cents.
Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

VOL. LXIX. No. 6

NEW YORK CITY, FRIDAY, DECEMBER 29, 1922

PRICE 20 CENTS

FRANK VAN HOVEN

THE MAN WHO MADE ICE FAMOUS

I PAID \$1,000 CASH FOR THIS
ADVERTISEMENT, AND
I THINK IT'S WORTH \$25,000.

Direction:
EDW. S. KELLER

BACK AGAIN

B. F. Keith's Palace

NEW YORK

NEXT WEEK (JAN. 1)



Harry J. Conley

in "RICE and OLD SHOES"

with NAOMI RAY

Direction ROSE & CURTIS

VARIETY

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NEW YORK CITY, FRIDAY, DECEMBER 29, 1922

PRICE 20 CENTS

WEALTH OF BROADWAY HITS

THEATRE TRADE IMPROVED WITH SUCCESSES

Early Last Season Failures Ran From One to Three Weekly—Gross Business Also Bettered So Far This Season in New York—Indications Point to Even Brighter 23-24—Strength of Dramatics—Shakespeare's Comeback

WEEKLY AVERAGE

The first third of the season is almost a complete reversal of the same period last year, when failures came so fast, not a week, but from one to three productions died in their tracks.

Now, dating from early November, a wealth of hits reached Broadway. Business picked up with their advent, proving the theory of showmen that successes stimulate interest generally at the box offices.

The volume of business in New York's legit houses this fall toppled the hope that the poor last half of last season provided. Grosses have equalled the marks of last season and bettered them, while indications point invitingly towards a better season in 1923-24.

The strength of the dramatic division is an outstanding feature of the Broadway season. Big money drawn by such attractions has been invigorating to production of a much higher grade than has been true in many seasons. Plays of foreign origin are among the elite of the hits, but the success of made-in-America plays outpunts the imports, as always. Dead 300 years Shakespeare has come to life along Broadway. Never before was the work of the Immortal Bard so alluring to managers, and never have his plays been given such productions. Juliet, Shylocks and Hamlets are beginning to stalk through the halls of Broadway. There are three special productions of Shakespeare on the boards concurrently and three times as many are promised before spring. The stars of the native drama are the stars of the Shakespearean presentations, and \$3 and \$4 is being

(Continued on page 18)

KEITH BOOKS DEIRO, 1ST "SHUBERT ACT" "BACK"

Artist Sent For, Following Advertisement in Variety—Explanations Made

According to report, Deiro, the piano-acordionist, will be the first Shubert act to be taken back by the Keith office. To date none of the acts that have played Shubert vaudeville or Shubert units has been given bookings by the Keith circuit.

Deiro, following the publication last week of an advertisement in Variety, received a letter from one of the Keith executives requesting the musician to call at the Keith office in reference to bookings; according to the artist.

The Keith people have maintained that none of the acts going over to the Shubert circuit was missed from the Keith bills. New material has been developed to replace the absentees, with the result the Keith office, despite numerous "requests," claim they haven't open time for the majority of the former Keith acts that went over to the opposition circuit.

The booking of Deiro, according to all concerned, followed his statement of facts concerning his appearances for the Shuberts in the advertisement after repeated failure on the part of the artist to get a hearing in the Keith office. Following the publication of the advertisement the artist's representative was summoned and the facts were thrashed out. The restoration of the turn to good standing in the Keith office followed.

DeCOURVILLE'S COMEDY LACKS ENTERTAINMENT

Everything Else—Brilliant Cast, Staging and Scenery. Unlikely to Enjoy Favor

London, Dec. 26. "Arlequin," at the Empire, Dec. 21, produced by Albert de Courville as his London come-back, was revealed as a semi-poetic comedy fantasy, from the French, with everything but entertainment in it. The cast is brilliant, the scenery gorgeous and the staging artistic, but the performance is monotonous and the entertainment doleful.

The show seems unlikely to enjoy popular patronage.

COUTHOU AGENCIES IN CHICAGO BARRED BY "SYNDICATE HOUSES"

Mrs. Couthou's Xmas Present From Harris-Powers Management—No Tickets From Colonial, Powers, Blackstone and Illinois—Result of Local Daily Newspaper Campaign Taken From Variety's Inside Stuff on Ticket Manipulations

The opening gun in the ticket agencies' warfare, conducted by the Loop theatre managers, was fired Christmas Eve, causing the first actual belief that the Couthou agencies are going to have trouble if the successive shots do not backfire.

The range of the first shot not only struck the Couthou agencies, but penetrated the ranks of all the independent ticket brokers.

Through the Harris-Powers headquarters, the Couthou agencies were notified for a Christmas present that they will no longer be considered as branch offices of the Colonial, Powers, Illinois and Blackstone theatres. Harris-Powers did the issuing of the mandate, which carried with it emphatic instructions the Couthou agencies will not be called into private consultations for consideration of promising "boys" or any other arrangements that proved the theatres and Couthou agencies are partners in ticket deals.

Mrs. Couthou was plainly informed she need no longer send her assistants to any of the above four mentioned theatres for tickets. In other words, there will be no tickets for attractions playing the Colonial, Powers, Illinois and Blackstone at any of the Couthou stands.

It is alleged around the theatres that the Couthou "diggers" will again be employed, as they were several seasons ago, when the hotels were barred from co-operative work with the Powers houses. These reports came from the Couthou side of the warfare.

After the Couthou agencies were thusly informed with the unexpected stand of the Powers and Erlanger house, the independent brokers were sent for and duly notified that they were also barred from any transactions with the theatres known as the "syndicate houses."

At first when the stand was announced against the Couthou

agencies, it was thought the independents would come into their own and have the inside track for the tickets for the mentioned theatres, but the Powers and Erlanger managements have made a clean sweep of the whole field, instructing the treasurers of the move and arranging to have special officers to keep the "diggers" away from in front of the theatres.

This latest move results from a constant local newspaper campaign, devised from the inside facts Variety has been carrying on for the past six months about agency ticket handling. It also means the situation will be for the betterment of the local conditions, making hits go as "hits" and "flops" as "flops." It will also hold down the price of tickets, giving the playgoers their first real chance in years.

Inside reports are that Flo Ziegfeld had much to do with the turn of affairs. It is known he made a stern stand against tickets for "Sally" being given the Couthou agency. The failure of "Good Morning, Dearie," and the extensive howling over tickets for the "Music Box Revue," which were given to the Couthou agencies for extended rates (causing the box office price to be placed at \$4.25), hurried the functioning of the latest move considered the most important in the theatre in years in Chicago.

With the powerful Powers and Erlanger houses backing up the independent houses in the fight against the box office scalpers, it is foregone, in the estimation of showmen here, that the Couthou offices are really up against it for the first time in their long and successful career for dictating the box office policies which have almost ruined local legit show business.

PEGGY HOPKINS IN GARDEN

Peggy Hopkins Joyce is rehearsing for the forthcoming Winter Garden show, and will be equally featured with Benny Leonard.


"CLEAN" MEDICINE SHOW MAY CLEAN UP OTHERS

\$1 for Medicine at All Times—Can Play Return Engagements

Milwaukee, Wis., Dec. 26.

The medicine show business is starting to develop a reform within itself, according to Bobby Carroll, blackface comedian, who is with the Duncan comedy company, laying off here for a Christmas holiday. Carroll is with a "clean show," and says there is a strong movement within the medicine show business to work certain reforms along the lines of the movies, carnivals, etc.

"We charge \$1 for our medicine the first night and all through the engagement," says Carroll. "There is no dumping a load of it on the people for a dollar at the blow off. The price remains the same throughout the engagement. We make the business legitimate and can return to any town."



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N. Y. CITY

WORLD'S GREATEST UNDERSTUDY

Remarkable career of Charlotte Learn-Garrity, the pride of Chicago, because she is an actress, a wife and a mother—and the pride of the city she will not leave.

Chicago's favorite player!
Chicago's only dramatic star!
Chicago's greatest reception getter!

And not only this, but—

An artiste who has appeared in more plays in Chicago in the last two and a half years; an artiste who has received more newspaper notices in Chicago in the same period than any other known person in Chi.

It seems like a fairy tale. No one familiar with the "inside" of things theatrical in Chicago will credit the statements.

But enough of mystery!

It is Charlotte Learn, whose name is suggestive of her work, for she is an understudy for all shows playing Chicago.

Miss Learn is Chicago's favorite player, because she is "beloved" and "regarded with favor," the definitions of the term in the dictionary.

Miss Learn is Chicago's only dramatic star because she is the only dramatic star who does not venture outside of Chicago.

Miss Learn is the greatest recep-

tion getter because there is an important ring of insiders who realize what splendid work she has done and are attracted by her sincerity and who reward her wherever she makes appearance.

When her record of the last two and a half years is told there will be no question of the statement she has appeared in more shows in Chicago than any one else in the same period.

When her record for that period is taken into consideration it will be seen that she has received more newspaper notices than any other star or player.

Miss Learn's work is not stripped of its glitter by the mere statement of facts. It still appears to be a fairy's dream to say that one player is to enjoy the contact possible in her position with well known stars and famous players. To think of replacing a big star in a leading theatre at any time and having the opportunity of measuring one's ability against that of some one of established fame is to have a dream fulfilled which many people have dallied with.

Charlotte Learn played opposite Douglas Fairbanks in "As Ye Sow" and "The Man of the Hour" when she was 13 years of age. She played kid parts with Ezra Kendall in "Land of Dollars" and "Swell Elegant Jones." While playing with Ezra Kendall she met J. J. Garrity, who was manager of the company. Mr. Garrity is now general manager for the Shuberts in Chicago.

Now Charlotte Learn is Mrs. J. J. Garrity.

Not content to fall out of theat-



FRANK VAN HOVEN

Look at this and then look at the front cover and try not to think of me.

FRANK VAN HOVEN

R. S.—Oh, I forgot to wish all

A Happy New Year

"HULLO CANADA" AUCTION

Properties of de Courville's Revue To Be Sold in Montreal

Montreal, Dec. 26.

The properties of Albert de Courville's "Hullo Canada" revue will be sold here Dec. 30 at auction, as the final chapter of the attachment placed on the show by Harry Tate, its principal comedian, for overdue salary when it appeared here some months ago at His Majesty's.

The property to be disposed of comprises trunks of clothes, scenery and other equipment.

"Hullo Canada" as produced by Albert de Courville in London and New York as "Pins and Needles" was produced for Canada with another title. It played the Dominion and a portion of the U. S. northwest, with Tate reported finally to have taken over the piece under his own direction for the remainder of the tour, which ended at Montreal. Tate attached under his proper name, Ronald MacDonald Watson.

USUAL PANTO

"Cinderella" Opens at London Hippodrome

London, Dec. 26.

The usual "Cinderella" pantomime opened Dec. 21 at the Hippodrome. It is the customary holiday show of that character.

Stanley Lupino, Clarice Mayne, Daisy Wood and Bert Errol are the featured principals.

RUSSIANS IN CABARET

London, Dec. 26.

The Balagantsekh company of Russian Players opened Dec. 19 at Murray's Club (cabaret). The troupe is along the lines of "Chauve-Souris," although not nearly as good.

With vigorous vocalizing and fast gypsy dancing they made ideal cabaret entertainment.

PHYLLIS N. TERRY'S COMEDY

London, Dec. 26.

"A Roof and Four Walls," comedy by Temple Thurston, will be produced by Phyllis Nelson Terry, for the West End opening about Jan. 15.

CHEVALIER'S OPERATION

London, Dec. 26.

Albert Chevalier has undergone a serious abdominal operation, and is reported favorably progressing.

New Cast for "Winter Comes"

London, Dec. 26.

Practically a new cast will be in support of Owen Nares in "When Winter Comes" upon its West End presentation early in the new year. Barbara Hoff will succeed Nares' wife in the company.

"Peter Pan's" Matinees

London, Dec. 26.

"Peter Pan," for matinees only, opened Dec. 21 at the St. James, with Lyn Harding playing Hook. There is a sell out for eight weeks in advance.

Revival of "The Windmill"

London, Dec. 26.

December 21 Bert Coote revived his last season's fairy tale play, "The Windmill," at the Victoria, for matinees only.

Phyllis Dare Returns to Play

London, Dec. 26.

Phyllis Dare is returning this evening to "The Lady of the Rose" at Daly's.

BEDSIDE CHATS

BY NELLIE REVELL

Friday before Christmas and Betty just came in and announced Variety goes to press earlier than usual this week, and she wants my copy. It will be impossible for me to give a detailed account of my Christmas at this writing. But will say I have a lounge full of packages all marked "Do not open until Christmas." They had better contain something nice after testing my will power, to say nothing of having to appease the nurses, who take a childish delight in opening my packages and take almost as much pleasure as I do. But next week I hope to tell you of my Christmas.

From a chain of hotels in California comes this greeting:

"Twenty years ago we remember—Eggs were 10 cents a dozen; milk was 5 cents a quart; the butcher gave away liver, the hired girl received a dollar a week and did the washin'. Women did not powder and paint (in public), play Put and Take or Shake the Shimme, and they were taught to cook at the age of 10. Men wore whiskers and boots, chewed tobacco, spit on the sidewalks and cussed. Laborers worked ten hours a day and never went on strike. No tips were given to waiters and the hat check grafter was unknown. No one was ever operated on for appendicitis, microbes were unheard of, folks lived to a good old age and every year walked miles to wish their friends a Merry Xmas.

"Today you know—Everybody rides in automobiles or (Fords), straining their necks looking at aeroplanes; plays the piano with their feet; goes to see the movies; listens to grand opera on a phonograph; has discarded woolen underwear; complains about not having the liberty to put their foot on the rail any more; swears at their income tax; smokes cigarettes; drinks hair tonic and cologne; blames the high cost of living on the politicians; never go to bed the same day they get up and think they are having a h— of a time. These are the days of Suffragettes, Proletariat and Prohibition and if you think Life is worth living, we wish you Happy New Year.

Yes, we also remember that twenty years ago we had oil lamps (sometimes minus the oil), few bathrooms or towels in hotels, had to go to the corner grocery to telephone. People died with intestinal obstructions, before they began operating for appendicitis. Eggs may have been only 10 cents a dozen then, but I had one of those very eggs for breakfast this morning and they are dear at that. Women may not have powdered their noses in public, but they bleached their hair in private and wore it in public. The Hootchie Kootchie dance could hardly be termed "The Minuet." It took us all day to go to Yonkers. We don't have to walk miles now to find a friend; we have them nearer. Actors worked four shows a day, did their own cooking, washing and sewing in their rooms. Their children slept in trunks between the shows; they couldn't afford sleepers. Country homes, automobiles, these may have been the "good old days," but I am glad they are past. Life is worth living just as it is. This is a fine old world and our job is to make ourselves fit to live in it.

O. O. McIntyre, who is the New York representative for a newspaper in every city large enough to have a paper, shares my opinion that the tendency of human nature is to be kind, and prints the following in his chain of papers. It is self-explanatory. You will note that the young man was an actor. Also please note that he is willing to sacrifice his Christmas present to some one else whom he doesn't even know.

"From the cell of a State prison in the Far West there came, to me, recently a letter from a young man. He wrote:

In the offing, ploughing through the sea of life, a strange bark, flying the flag of The Spoiler, I could not resist the privilege that the season affords to send you greetings. Every night a newspaper with your articles is pushed into my cell, etc.

"It was an uncomplaining letter, breathing the spirit of one who has borne the bludgeonings of chance with the unconquerable soul. A man who had made a mistake, regretted it and was cheerfully paying the penalty. I replied that I would like to send him some cigars and books if it was permitted. The young man is lonely—he is far from home. And yet I quote in part from his reply:

Your bonhomie in offering cigars is hindered by an institutional keynote which urges us to roll our own. Regarding a book, I'll compromise.

There is a lady, a sick lady, at St. Vincent's in New York. Her name is Nellie Revell, a theatrical press agent. For three years she's been featured in a cast—not a typical Morocco; a plaster of paris and an iron one. I don't know her—that's my loss. I have read of the brave way she's playing the game.

So, instead of sending me a book, if it's all the same and won't offend you, you might send it to her; or a flower. There's nothing sentimental about my wish. I do not know her. And you need not mention my name, for, as Rubie Goldberg would say, "It doesn't mean anything."

Mr. McIntyre adds, "Miss Revell, who is an old friend of mine, has been cheered by his message. It will do much to make her Christmas brighter." So endeth a true Christmas tale.

It pleases me very much to have people run in and tell me good-bye before they leave. In fact, as Trixie Friganza once remarked, my room resembles the Union railroad station, where people are either saying good-bye or hello. Percy Williams came in to say good-bye before leaving for Palm Beach for the winter. Mr. and Mrs. Frank Campbell came in before their departure for their home in Florida. Norma, Constance and Mrs. Talmadge, Buster Keaton and Joseph Schenck ran in to bid me good-bye just before leaving for California to be gone a long while. Eugene and Willie Howard were among the ones who paid their respects before they started on tour. We had a good laugh about an incident that occurred eighteen years ago when we were all tramping together. We were all playing the pee-wee time in a Western town. The house was an upstairs barn where the curtain was operated by the actors themselves, and, as the brothers recalled, the piano was stationed just inside the front door to enable the player to double in brass as ticket-taker between tunes.

One afternoon while Eugene was singing a ballad on the stage, Willie, (Continued on page 19)



CHARLOTTE LEARN (GARRITY) AND HER TWO SONS

When her record of the last two and a half years is told there will be no question of the statement she has appeared in more shows in Chicago than any one else in the same period.

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Now Charlotte Learn is Mrs. J. J. Garrity. Not content to fall out of theat-

rical life and realizing the need for understudies, Miss Learn developed a vocation all her own. The first was understudy for Elliott, Comstock & Galt's "The Five Millions," holding this position four months without being called upon to make a single appearance.

Then Miss Learn understudied Fay Wallace and Rita Ashley in "Eyes of Youth," and had about concluded she was to understudy in vain, when, one night at the theatre, she was instructed to "go on" in Fay Wallace's place. There were thirty sides to this part. Miss Learn's gladness, that at length she was to have a public appearance, was lessened by her uneasiness that she would acquit herself to advantage, but it turned out all right.

Understudying Francine Lawrence in Cosmo Hamilton's "Scandal" (dramatic) led to her playing the part of the maid once, but when the play took to the road Miss Learn was called upon to play Miss Lawrence's role in Kansas City and other points with such success that she was urged to accept an offer to go to Australia to play regularly, but refused.

While her present capacity is not just exactly to her liking, she would (Continued on page 18)

FRAZERE

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PREDICTION FOR ENGLAND

By WALTER WANGER

London, Dec. 12.

So much has been written in the past regarding the condition of the British film industry that for my part I feel rather diffident of expressing my views, but whatever adverse criticism has been launched against the picture business in this country, it cannot be denied the past year has marked a definite advance in establishing the British film industry on a solid basis. Production, distribution and exhibition have all made great strides forward, and I feel confident that when proper economic conditions again prevail the British section will no longer be regarded as of a secondary consideration in the world market, but will make itself felt in all directions.

Frankly speaking the conditions over here a year and a half ago appeared hopeless, and could only be remedied by drastic measures. Previous to May, 1921, England was temporarily enjoying the boom period immediately following the war. Enormous capital had been invested in the British film industry in 1919 and 1920. During these years the prosperity of the picture business was at its height—in short they were "easy money" days for the exhibitor and consequently the renier experienced no great difficulty in booking pictures far ahead, at prices which seemed more or less equitable at the time of the signing of the contract. People flocked in droves to cinemas and this phenomenal prosperity placed the industry on an artificial financial basis. Popular taste is so evanescent and fugitive that any showman will admit it is well nigh impossible to lay down any definite standards as to what the public really wanted in the matter of entertainment. Showmen in England naturally thought that this popularity of the pictures had come to stay and only those endowed with almost uncanny perspicacity were able to see the rocks ahead.

Conditions in the film world began to look ominous in the spring of 1921, and in the following June the crash came. Box office receipts began to fall off and exhibitors were soon staggered by their negligible takings, which were frequently lower than the price of their film hire alone.

What causes contributed to this slump? Upon investigation it was found that the public had become picture-wise, and were not attracted by two-year-old features, that were being liberally released by American distributors, in order that they should realize a full quota on all those pictures that were held up on account of the war. In addition to this picture houses throughout the country had been surfeited with productions of inferior quality that were being machine made by British producers in order that the latter might meet the obligations of block-booking contracts, whereby 12 or more pictures were booked on paper and produced long after the contracts had been signed. Then again unemployment, dear money and the generally bad economic conditions that prevailed all contributed their share in reducing the box office receipts, and by the end of last year the British film industry found itself in the most critical period of its history.

It was apparent that an effective remedy must be found, and that right soon. Already certain renters had been pre-releasing big pictures with beneficial results to the exhibitor, and it was soon realized by the thinking members of the trade that the salvation of the industry lay in the presentation of the newer and better picture.

It is probably generally known by now that London boasts no mammoth picture houses in the West End (London's Broadway) like the Rivoli, Capitol, Rialto, Criterion, State or Strand of New York. The prominent presentation of pictures is confined to five relatively bijou houses. In the past these houses had been showing pictures concurrently. For instance, an American

staying at the Savoy would have the privilege of going to any one of these five theatres and seeing at all, identically the same feature picture, and one probably which he had seen at the Strand or one of the other Broadway houses two years previously. Moreover, he would have to pay a higher price for a seat than he does in America.

By November, 1921, the pre-release idea had taken definite shape. "The Old Nest" had had a four weeks' run at the Alhambra, "Way Down East" was doing excellent business at the Empire, "Over the Hill" had been given a West End presentation and "The Three Musketeers" and other pictures were shortly to be given an exclusive showing at the Royal Opera House, Covent Garden. The exhibitor was crying for good pictures, and the pre-release system gave him an opportunity to acquire them. During this past year successful pre-releases have been too numerous to detail here. "Orphans of the Storm" at the Scala, "The Four Horsemen" at the Palace, "To-Lish Wives" at the New Oxford, all did big business. The pre-release had proved a palliative for the sick film business, but like many other curative measures it was overdone. Soon practically every firm in Wardour street commenced to pre-release their super productions and offered them to exhibitors at tremendous prices, which in many cases were out of all proportion to the seating capacity of the picture house in question.

The exhibitor in his desperation to secure the better picture bid in competition with his opposition and so the price gaily soared up, without any consideration being given to the possible earning capacity of the pictures. In addition to this extra burden, the exhibitor to honor contracts made perhaps a year before had to pay for a picture program he was scrapping in order to make way for the newer and better picture. The charges on his film hire became prodigious and it was practically impossible for him to break even, despite the fact that he may have been playing to packed houses.

This juncture in the process of clarifying the distribution of pictures in this country may appear very inequitable for the exhibitors, but it is only temporary. It will not be long before this difficulty is overcome. The live showman does not fill up his dates for more than

four months ahead, so before long renters pre-releasing pictures should experience not the slightest difficulty in finding a sufficient number of open dates. This is already proved by the fact that a certain American house, which has recently opened its own branch offices in this country, has been able to get ample dates for its early releases.

I confidently predict that in a year's time it will be the general practice in this country to release pictures concurrently with America. The block-booking octopus, which had the British industry completely throttled, will be dead and conditions on a sound economic foundation.

BROWN BROS. REJOIN SHOW

Tom Brown and the Six Brown Brothers rejoin the Fred Stone "Tip Top" show on tour next week because of the star's insistence to have the saxophonists back with him. The Browns have been with the "Bunch and Judy" at the Globe, New York, for a number of weeks, brought in as strengtheners. They close with the show tomorrow (Saturday).



PATRICOLA

EXTENDS

SEASON'S GREETINGS TO ALL

"PAUL AND VIRGINIE" FAIR

Guiraud-Nepoty Version in Four Acts with Music

Paris, Dec. 26.

The four-act version of "Paul and Virginie," adapted from the work of Bernardine de Saint-Pierre by Edmond Guiraud and Lucien Nepoty, with a musical accompaniment by Henry Rabaud, did fairly when presented Dec. 23 at the Theatre Sarah Bernhardt, where it supplanted the brief revival of Guitry's "Pasteur."

Principals are Puyfargade, Montaux (replacing Deneubourg), Decour, Augereau, H. Mairat, Gregoire, Germaine de Francs, Madeleine Guitty, Alice Tissot, Ferial, Madeleine Thomas.

"KNOCKOUT" DOES FAIRLY

Paris, Dec. 26.

A sort of farcical comedy was given at the Cigale Dec. 23 and did fairly well. It involves a champion pugilist who elopes, a detective and reporter, with the story running to the third act, which becomes a riot, during which everyone on the stage is knocked out.

Awaiting Mme. Bernhardt's Recovery

Paris, Dec. 26.

Awaiting Mme. Bernhardt's recovery, the Theatre Edouard is continuing Sacha Guitry's comedy, "Petite Main Que se Place" during the holidays.

BRITAIN'S FILM YEAR

London, Dec. 7.

The year has marked a slow but steady improvement in British film production without developing anything likely to bring the country much nearer a world market. Several really good features have been made, many mediocre ones and a great number of really bad ones. The "world market" is the slogan on the lips of the speakers at every trade function, capitalists and producers dilate on it at interviews, and there the matter seems to end. The more unreliable the producing firm the shriller the cry.

The few firms which really have an eye on the market of their ambition are going quietly and working hard to achieve success, and they can be relied upon not to talk until within a reasonable distance of their goal.

Up to now we certainly have not made a "world beater," but there is every sign the American and foreign markets generally are being more carefully watched and taken into

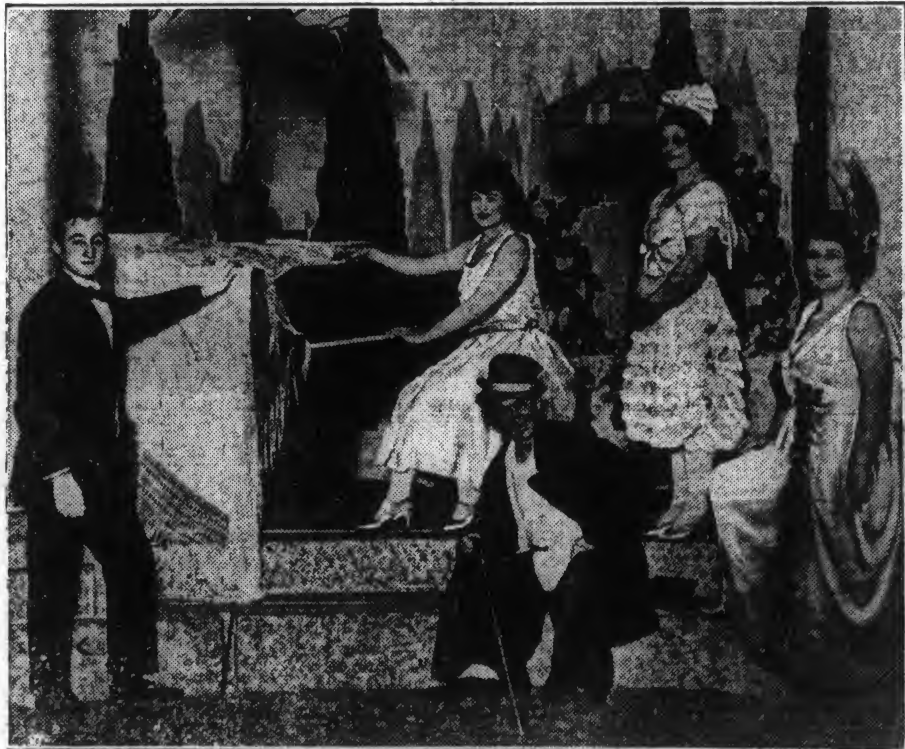
consideration than ever before, and if the present rate of progress, slow though it may be, continues, we shall take our share of the world trade before many more years have passed. But before this time comes those at the head of British industry must throw aside insular prejudice and learn to see with the eyes of other peoples.

Of the producing firms the Stoll company has doubtless the record for the number of pictures actually made, but for the main part the output consists of mechanical productions, versions of "best-sellers," technically correct, well played and produced, but invariably lacking just that touch of sincerity that might make them big. They are just ordinary "program" features, appearing to be turned out in a given time, at a given cost for "block booking." Among the Stoll features of the year Maurice Elvey's "Dick Turpin's Ride to York" stands out as an ambitious attempt to reach "super" class. It is a big, expensive production, but in the execution falls short of the producer's ambition. The story is historical melodrama weaving a garment of romance around a person who even at his best was but an ordinary criminal and sneak thief, although for many years novelists and dramatists have striven to gloss over his misdeeds and invest him with an atmosphere of heroism. The film will doubtless be popular with kinema audiences and small boys will revel in it.

The trade is awaiting with interest the next big Stoll picture, a filmization of Sir Hall Caine's "The Prodigal Son," which is being made by A. E. Colby with a fine cast. It is announced that in future the firm will give up its "block booking" policy and go in for making big "feature" productions with an eye on the American market. Future plans include another Sherlock Holmes series.

Ideal has made enormous strides and can justly claim to be the head of the British producing industry. Its success is built upon an impregnable foundation of sound artistic work, coupled with fine stories and beautiful production. Among its pictures of the year the filmization of Clemence Dane's play, "A Bill of Divorcement," which was made by Denison Clift, stands on a pedestal of its own. Frank H. Crane has also done exceedingly fine work for the company, contributing some of the best of the output. Among his works are "A Pauper Millionaire," a remarkably interesting picture made from very flimsy material; "The Lonely Lady of Grosvenor Place" and "The Grass Orphan." Tom Terriss came from America to make the film version of his father's famous melodrama, "Harbor Lights," with Tom Moore as the "star." When he has completed this picture it is announced he will join the Stoll producing staff. Ideal will bring over other American "stars" from time to time for their future program, which will be handled by Frank H.

(Continued on page 20)



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YEAR IN THE LEGITIMATE

In July, what was tabbed as the "worst season" ('21-'22) in the legitimate was over and the hopes of better business were pinned on '22-'23. That the previous period was the "worst" for Broadway is a matter of comparison. Actually the volume of business was in sharp decline from the preceding season, which, following the ending of the war, builded to the highest in the annals of theatricals.

This '22-'23 season is nearing the half way mark with the fall going as good, if not a bit better than last year. That business generally for '22-'23 will greatly exceed last season is doubted, but political economists in showdom anticipate a return to boom times in '23-'24. From the first of this year on to the summer it was more or less in a turmoil. So many failures were chalked up all records for producing went by the boards. There were 196 production tries or about fifty more than in other seasons. During the spring houses on Broadway grasped anything that looked like revenue making. Co-operative attractions appeared early and increased in number. Revivals had spent whatever force they had before the winter set in and most of those were losers.

Conditions were such that the Little theatre movement won attention, but the predictions for theatre growth from that source have not held over into the new season. Salary cutting became frequent from April on, attempts to cut operation costs going hand in hand with the commonwealth attempts.

The highlights of the legitimate year date from January 1. At that time George M. Cohan joined the Producing Managers' Association. He had retired from the managerial field in the summer in protest against Equity's movement to effect a closed shop. As an independent producer Cohan had the alternative of producing under the dictation of Equity or joining the P. M. A. He had made arrangements to establish himself in London, producing in association with C. B. Cochran. The Actors' Fidelity League scored a victory by inducing Cohan to change his plans. Its executive heads asked Cohan to remain in America. He was invited to join the P. M. A. by Winthrop Ames. Cohan's election was cheered in the P. M. A., the event being a sensation, almost equal to that of his announcement to retire some months prior.

The presentation of broad farces and plays of highly colored language started agitation for a censorship of the stage, following the enactment of a film censorship in New York. Managers, playwrights and actors combined in a successful effort to forestall any official censorship, and with various civic associations a voluntary censorship

jury was formed, having a panel of 300 jurors listed. It has been ready to function since the opening of the season. The new productions, however, had not brought anything which has been placed under fire up to the present holidays.

The censorship jury idea is rated as valuable in holding off legislation, though there has been nothing for the jury to censor, in light of the court decision in "The Demi-Virgin" case. A. H. Woods carried a legal battle to the high courts and won a decision denying the right of the New York City license commissioner to recall a theatre license, the court ruling it was too great a power to be vested in an individual.

The first plans for a legitimate booking and pooling combination became known in February. The Shuberts and A. L. Erlanger entered into an agreement placing the booking machines of the two big offices in synchronization. It was agreed that the two offices book in conformity, with the major object of eliminating opposed bookings in and out of town stands.

Erlanger and the Shuberts advised the managers affiliated with them that there would not be enough first class attractions to go around. That was a direct reaction from the flop failure of last season, and in a measure the prediction has held good, and business on the road has been comparatively worse than on Broadway. The big offices determined on having but one theatre in a dozen week-stand cities this season and decided on closing the other house or houses to concentrate business on the one.

On top of the booking plan Erlanger and the Shuberts then started the formation of a pooling agreement, which was to be effective for Chicago, Philadelphia, Boston, Cleveland, Detroit and St. Louis, and in those towns where only a single theatre was supplied legitimate attractions. The pools have not been completed to date. Chicago is the outstanding exception. The new houses placed in the loop within the past three years are of individual ownership (not Erlanger or Shuberts) and considered among the most valuable properties there, though the Shuberts hold an interest in one or two. Their managements have been ready to subscribe to the pool, but have been holding off waiting an explanation of the details. Principally under question is the matter of pitting the annual profits. The pool is understood to split the season's earnings equally among the theatres concerned. If there are 12 houses, each house to receive one-twelfth. The individual managers believe they are entitled to a greater share than the smaller capacity houses and that appears to have placed the pool in suspension.

The booking and pooling deals gave basis to talk of the formation of a new legitimate booking circuit. The idea gained circulation because



BLACKPOOL GAZETTE & HERALD
ENGLAND, Sept. 25th, 1922
By E. J. DROMGOOLE

CHARLES ALTHOFF, a clever comedian, who combines musically ability with eccentricity of treatment, caused some sensation, when, after about twenty minutes of artistic merriment, he doffed his silver-grey wig and stood revealed as a raven-haired wags. He affects the conformation of an old man, anemic and asthmatic, with fingers that are cramped, and joints that are stiff. After about ten minutes of mirth, during which you may be at a loss whether to smile or pity the old fellow and his violin, he slips on the mite when you are not looking and settles down into playing a rare excerpt that seems as if it is coming right from the soul of a religious musician. He plays other things in livelier vein, and you begin to realize that you are in the presence of an accomplished artist blessed with a rich sense of humor. CHARLES ALTHOFF will be heartily welcomed when he comes again.

of some dissatisfaction by producers affiliated with either of the big offices. A provision of the booking agreement between the major offices was the issuing of a uniform contract, which became effective for all attractions booked out of town this season. The number of stage hands supplied and the matter of musicians favors the houses, and producers claim the net result is a reduction of the attractions' share of about 5 per cent. The big offices made claim to losses last season by houses and the necessity of changing conditions that would give them a chance to turn a profit.

Back of the booking combination and pooling schemes is believed to be a plan that would place the legitimate theatre under corporate control, with Wall Street investing a large capitalization, has been mentioned. Levi Mayer, the Chicago attorney, is understood to have had the incorporation plan well advanced and his recent death is understood to have set the completion back. The pooling plan calls for a 10-year agreement. That in itself would present on paper control of the major theatre ownership and producing machinery. The incorporation deal was dated for realization in December of this year, though no consummation is now likely for some time.

In the summer and when production activity for the new season was reaching its crest, the leading producers decided to select an executive director, with Augustus Thomas appointed to that post by the Producing Managers' Association, taking his place with Will Hays and Judge Landis, the two previously appointed "czars" of the amusement field (Hays for pictures and Landis for baseball). It is an open secret that Thomas is deemed a valuable addition to the legitimate theatrical officialdom because of the situation between the managers and actors. The strike settlement agreement between the P. M. A. and Equity signed in 1919 expires in 1924, and it is expected Thomas will steer the managerial course clear of another conflict between actors and managers. Thomas seeks a renewal of the agreement, as frankly stated in public by him at a dinner to the "three czars" by the Frairs in November. Equity, however, is insistent on the closed shop, and continues its flash of confidence, which is more blatant on the outside than the inside of Equity's headquarters.

TWO ORPHEUMS STOP WITH NEW YEAR

Chicago, Dec. 26.

The Orpheum Circuit has decided to end big time vaudeville in two of its houses now on that chain.

The Orpheum, Lincoln, Neb., will stop by Feb. 20, and the Orpheum, Salt Lake, is slated to end its season Jan. 24.

The Lincoln house may play road attractions or stock. Salt Lake's Orpheum may take on pop vaudeville booked through the association.

YEAR AT THE BOX OFFICE

Broadway theatres from a box office angle may undergo a complete revolution in ticket selling methods in the history of American theatricals before the season of 1922-23 swings into the final phase.

That is predicated on the almost unanimous vote of the members of the Producing Managers' Association, who, on Dec. 13, signified their desire for a central ticket office. If the plans, which are left to the executive committee, are formulated so that the big agency can be put into operation, it may mean the virtual closing of the box offices in all the more than half hundred legitimate theatres in New York until theatre time each evening and matinee time in the afternoons or a duplicating service along wider lines than that given through the 22 advance price ticket agencies.

The proposal of centralization in the sale and distribution of theatre tickets is based on a theory that is alluring to the producers and managers who have regarded the methods of some of the ticket agencies as being a handicap to theatre patronage. But it must be regarded as a vast experiment until proven practical.

There are a number of visible problems to be surmounted before a central ticket agency could be attempted. One is that of housing. A place the equivalent of Madison Square Garden is believed necessary for the main office, unless several branches could be established. It is argued that such branches within the city and in outlying points would relieve the burden on Times square, but such branches might complicate matters.

At present most of the tickets are sold in the theatre zone, either by the brokers or directly by the box offices. The reason why a large place or places would be required is that as many patrons purchase in advance, it will be required to keep four weeks' tickets or more at the central office or offices. Another reason is the number of persons that would have to be accommodated. Broadway's theatres have a total capacity of nearly 60,000 persons. It is rarely if ever true that absolute capacity is attained by all houses at the same time, but it is perhaps correct there are many performances that draw in excess of 40,000.

The central ticket plan received its impetus from the government's consolidated railroad ticket offices, which were established during the war. The offices established were along the lines of economy and efficiency, but the individual railroad continued its staffs of business-getters and special offices were continued and are yet. The procedure of ticket selling in the railroad offices is quite different from that which concerns the theatres. Tickets on sale in the railroad offices are good until used, but theatre tickets are good for one date and require some technical knowledge on the part of the ticket seller or purchaser. It is uncommon to find the consolidated railroad offices jammed

with potential passengers ready to take a ride for the pleasure of riding. Transportation, including traffic for pleasure, does not come under the head of amusement.

The consolidated railroad offices was not a really radical move as is the contemplated central theatre ticket office. When the government took over the roads it fused the special offices which were used principally for the sale of long trip tickets. The railroad scheme probably does make it easier for securing such tickets, but there isn't the competition between the railroads as between theatres. Had the station ticket windows been closed it would have made travelling a tough job.

The theory of a central ticket office for the theatres is to make the purchase of tickets easier. That is expected to be accomplished by cutting out some ticket agencies, those charged with charging excess premiums and scaring away regular patrons. It is a question whether congestion probable in the proposed central office would not chase away more people than it is believed are discouraged from theatre-going by the present methods.

The P. M. A. is concerned in a series of executive committee sessions designed to arrive at a plan which looks practical. Discussions between committeemen pointed to a compromise late in December, the trend of developments being that such agencies as conformed to a strict 50-cent premium are to be considered a service and would not be frozen out, even if the central office becomes a reality. The number of theatre patrons using such agencies and carrying charge accounts with them is considered too important to be risked to arbitrary methods which would compel ticket purchasing at the central office or direct at the box office.

Broadway prices are much the same as last season, though there was a tendency toward downward revision in September. Most of the dramas are charging \$2.50 top. Several, including Shakespearean productions, are \$3 top. Two are \$4 top ("Merchant of Venice" and "Hamlet"). There are two \$5 top musical attractions, "Chauve-Souris" (breaking all records for such a sale, the attraction having accomplished close to a year's run, the end of which is not in sight) and "The Music Box Revue." "Follies" is \$4, which also applies to the "Greenwich Village Follies."

The fall season started off with seven musicals using scales of \$4 and \$5. Several were forced to drop prices and three left the list. Musical at \$2.50 top featured the early going. Two stood out and are still on the Broadway going.

DEATHS ABROAD

Paris, Dec. 10.

Edouard Osmont, French journalist, aged 48.

Jean Carol, French comedian, of Paris cabaret fame.

Andre Janasens de Warebeke, known as Didier de Roulx, Belgian novelist and poet.

Jack Osterman
Bully Christmas
and
Snappy New Year
To You & Everybody



LILLIAN ST. LEON

"AMERICA'S PREMIERE EQUESTRIENNE"
and her Champion "Husky" JERRY

Lillian is now featured in BOSTOCK'S RIDING SCHOOL, and Jerry will soon be sharing honors with her.

YEAR IN VAUDEVILLE

The year ending has ushered in many changes in the vaudeville world. The big three were "opposition," bands and salary cutting. The first came when the Shuberts, reviewing the legitimate production and traveling attraction situation and their vaudeville of last season, decided they would turn a number of vaudeville houses over to the unit plan. The new venture was also looked upon as "opposition" to the Keith and Orpheum circuits, their only two-a-day competitors. Many acts were induced to cast their lot with the Shubert Advanced Vaudeville Circuit, as it was called, most asking and receiving more salary than the big time had ever paid them.

The Shubert circuit finished last season and inserted several units, or condensed musical comedies, toward the end of it. The "units" attracted more patronage than the straight vaudeville and were hailed as a revolutionizing novelty for vaudeville. So much so that I. H. Herk, then president of the American Burlesque Association, became interested in the "unit" idea and approached the Shuberts with a proposition to form the Affiliated Booking Circuit for this season. It was agreed to, the Shuberts offering to pool their houses and Herk guaranteeing to line up the burlesque producers to produce the units to play the Affiliated Circuit. A weekly booking fee was charged each unit and theatre. The 5 per cent commission from the artists' salaries was to go to the Shubert vaudeville agency.

The producers, many recruited from Herk's personal following in Columbia and American burlesque circles, immediately went on a pending jag and "hooked up" for about \$5,000 weekly in salaries and overhead, in addition to their initial production cost, which averaged from \$15,000 to \$20,000.

Acts were engaged for the vaudeville first parts of the units and to double into the revues at salaries that marked the high-water mark for the artist. "In many cases the acts were paid from \$200 to \$500 more than their previous highs, the word having gone around that if they wanted you for the units you could get a bonus. This was especially true of what were known as Keith acts."

In the face of all these preparations the Keith people adhered to a determination to cut salaries of artists. The Keith office believed that the war-time inflation would have to come down to meet general business conditions in the vaudeville houses. Act after act was given a "take it or leave it" offer, with the alternative of signing with the new circuit if not satisfied. Many acts went over to the opposition thusly.

The new circuit wasn't many weeks old before all the show business knew that the producers couldn't make a cent on account of their overhead and the showing terms. Attractions grossing \$9,000 and \$10,000 weekly were lucky to break even. A clause in the producers' contracts allowing the Shuberts to add an act up to \$1,000 weekly was taken advantage of in several cases, adding to the producers' burden and failing to increase the gross to offset the added expense.

Units began dropping by the wayside, with the producers unable to pay salaries, although the houses were making money. The producers, after appealing to the heads of the circuit, were forced to close their attractions. The number of units shrank from 35 to 20, with straight vaudeville bills recruited mostly from the unit material available, replacing the gaps made by the retreating units. That is the situation at present, with the belief prevalent that after the first of the year the ranks of the units will be further depleted.

The Keith Circuit was not affected by the "opposition" or the loss of the acts that went over. The policy of salary cutting remained and acts were encouraged to book direct with Keith's on long terms. Special publicity and exploitation by the Keith office were added inducements for acts capable of being developed.

A second contract department was created and several houses turned over to the exploitation and development of unit material. The long-term contract, carrying a graduated salary scale with an increase each year, was inaugurated by the

Keith people to protect themselves against future "opposition." The Keith office reasoned that it "made" an act when featuring it and was entitled to the protection a long-term contract would give them.

The band craze hit vaudeville this season, displacing the "shimmy" and "jazz dance" flare in vogue for several seasons. Henry Santrey started things in New York when he came east with a flock of jazz musicians. Santrey led the band and did specialties to their accompaniment.

Like all new ideas in vaudeville it was copied immediately. Paul Whiteman and Band opened at the Palace, New York, playing the house for several weeks. It became the policy of the Palace to play bands for "runs." The agents were scurrying in all directions to "dig up" new musical combinations to follow Whiteman's lead. Pretty soon the neighborhood houses and small time were flooded with bands of all descriptions. Single women who felt their vehicles were becoming frayed stepped in front of a band and were rejuvenated. Bands, bands, and still they came. Ben Bernie rode in on the tail end

of the band thing and topped everyone. At this writing the bands are still going strong, being mostly of the jazz variety, although the concert field has yet to be heard from and will no doubt be called upon to contribute its mite to the music-mad public or the music-mad bookers. Prior to the bands a two-man vaudeville team, Gallagher and Shean, set big time vaudeville by the ears through the medium of a song composed of limericks ending with a tag line which mentioned the names of the artists. "Mr. Gallagher and Mr. Shean," imitators of Gallagher and Shean became so numerous the Keith office issued orders to limit the imitations to one on a bill.

This past year also saw the development of many new faces for the vaudeville houses. More field work and scouting is being done by the big circuits than ever before. The former slipshod policy of waiting until an act has been a "riot" in some big time neighborhood house and then having the act ask for all the traffic will bear is being done away with in favor of the discovery of the act while still a small time and buying it at the small time salary. This system enables the booking office to discount the ability of its scouts and trained men without waiting for an act to appear in a big time house before being discovered.

The determination to cut salaries in the cases of many acts that have been drawing war-time stipends was arrived at by the Keith people at the conclusion of last season. The "office" became convinced that in most cases the so-called "draws" were not functioning. The drawing ability of many acts was being figured on war-time patronage, when the country was amusement hungry and crowding the theatres. Acts were receiving credit for this nat-

ural stimulus of business, due to national psychology and big wages. The same acts didn't "draw" when the post-war depression set in. The judgment of the booking man was further vindicated when many so-called "draws" went over to the Shubert circuit and failed to increase its business. The "cutting" has been confined to this type of acts and aimed at the high salaried artist who was not delivering at the box office. The moderately priced turn wasn't affected materially.

Business throughout the country in the vaudeville houses of all circuits has been decidedly off. This condition isn't so noticeable in Greater New York—the last place to feel the industrial reactions theatrically—as it is outside. Changes of policy in many houses that formerly played combination vaudeville and pictures, to straight pictures or pictures and one feature act, was the barometer which indicates the outside showman has been panicky and is retrenching.

The Orpheum circuit's entrance into the four-a-day or State-Lake policy, converting several of its former big time stands into the four-day houses, at reduced prices, was another indication. Large capacity, popular prices and several shows daily seem to be the vaudeville trend for next season.

The reduction of the Loew cir-

BIG AND SMALL TIME

To the theatrical man or the manager of a theatre big time vaudeville means two shows daily playing a full week. To the actor it means nothing except better playing conditions and a few less performances on the week.

The war was responsible for breaking down all booking precedents until the mythical lines dividing the small time and big time had disappeared, and the acts that appeared in a big time house one week thought nothing of playing three or four shows daily the following week. In many cases for more money than the big time engagement called for.

The Keith Circuit, with its Orpheum ally, includes nearly all of the big time vaudeville in the country. Last season the Orpheum Circuit made radical changes of policy by switching from big time to small time in several houses, introducing the "State-Lake policy" (four shows daily) in those houses in addition to their Junior Orpheum theatres.

Several of the Keith houses in the middle west added an extra show to their entertainment. This occurred in cities where new Keith theatres of large capacity took over the two-a-day shows, as the new Palace, Cleveland. The Hippodrome there continues the Keith bills, playing three shows daily instead of two, prior to the opening of the Palace.

The Pantages Circuit (small time) went through the season with fewer weeks than ever before. At present the Pantages Circuit comprises about 18 weeks, most of which play more than two shows daily.

The withdrawal of the Ackerman & Harris houses on the Pacific Coast reduced the Loew Circuit to about 18 weeks in the east, south and middle west. The A. & H. houses were located in Seattle, Portland, Sacramento, Stockton, San Jose, Fresno, Oakland, San Francisco, Long Beach and Salt Lake.

Many former independent small time houses, following the slump in business of last season, installed a straight picture policy or cut down the number of acts used on the bills in an effort to reduce expenses.

This type of house appears to be slowly going back to its former vaudeville appropriation. Lately the practice of playing "names" in conjunction with feature pictures has acted as a business stimulator and encouraged the large picture house to add more and more to its picture programs. These acts are mostly recruited from vaudeville and tend to replace some of the gaps left in the small time vaudeville field by the dropping out of others.

The Loew Circuit recently signed a big vaudeville turn for its coast picture houses and is reported as angling for others to follow. This may mark the return of these houses, sooner or later, to a combination vaudeville and picture policy.

In Greater New York the Keith people have retained their big time weeks with no changes. The Keith organization, however, has been adding houses of large capacity, playing a small time policy, in and around New York, such as the Capitol, Trenton, N. J.; Ritz, Jersey City; State, New Brunswick; Lynn, White Plains; Main Street, Asbury Park, and others. Most of these houses were booked by independent vaudeville agencies until entering the Keith office.

The entrance of the Shuberts into vaudeville last season didn't materially affect the vaudeville situation

as far as the actor was concerned. The Shuberts had about 16 weeks of vaudeville. Their bills were recruited from the acts that play around on the independent circuits, augmented by Keith acts with grievances and padded out here and there with turns holding Shubert production contracts.

The independent bookers reported a shortage of comedy turns, but claimed it was a prevalent condition. The acts playing the Shubert Circuit have since been absorbed by the independent circuits or signed with the "units" which succeeded the straight vaudeville bills in the Shubert houses.

The Pantages Circuit had less trouble securing material this season than ever before on account of the number of acts that had played themselves out in the east on the independent circuits. Acts playing the Shubert Circuit were not wanted by Keith's. Most of these acts were demanding the same salaries from the Loew and other independents that the Shuberts paid them. Pantages snapped up dozens of these acts and is still actively dickering with others. Others are still playing the eastern independent houses, filling in with cabaret engagements, etc.

The Orpheum small time material has been mostly booked out of Chicago, padded out from the New York office. Last season the Orpheum Junior bills, playing fewer acts and more shows daily than the seniors, were playing big time acts. This was figured as hurting the two-a-day Orpheum houses and destroying big time. This season the scheme was to book small time caliber acts for the Juniors, depending upon reduced admissions and the feature picture to attract patronage, keeping the Orpheum's big time bills distinctive.

The Orpheum Circuit has been building Junior Orpheums paralleling the Pantages Circuit in the west, with the latter circuit seemingly after a type of act that would bring Pan into direct conflict with the older Orpheum houses. The caliber of the Pantages bills has somewhat altered the Junior Orpheum booking plans. The Juniors, where they were in opposition to the Pan houses, have been strengthening their bills. Two former Shubert vaudeville headliners were recently booked by the Orpheum Circuit, which augurs the end of the Pan monopoly in this direction.

Some experts declare that in another year—unless motion pictures improve—all of the former vaudeville houses will be back in the fold. This estimate is based upon the belief that pictures and not vaudeville are to blame for shrinking patronage. The combination vaudeville and picture policy seems to be the ideal one for the neighborhood or small time popular-priced houses.

In Greater New York the so-called small-time houses play bills which invariably contain two or three big time acts. This type of entertainment, in addition to the feature pictures and the popular prices, keeps business normal. Competition among the bookers of these houses is unusually keen, and the shows are constantly stronger as a result.

The argument that, these neighborhood houses by using up the supply of big time acts will eventually ruin the big time stands is not given much credence by the vaudeville

(Continued on page 18)



LILLIAN LEITZEL
Extends Season's Greetings to All
Direction HARRY WEBER

cut to about 18 weeks by the pulling away of the Ackerman & Harris coast string and the conversion of several eastern Loew houses to straight pictures was necessary on account of business conditions. The country outside of New York city has become over-theated. This is especially true of the small time houses which sprang up like mushrooms during the war.

The Orpheum, junior circuit, with houses from Chicago to the coast, and independently owned houses playing their policy are reported as seriously affecting the Pantages circuit, which had for years enjoyed a small time monopoly in the west. Pantages is further east than ever before, through his booking of the Miles houses in Detroit, Cleveland and other eastern cities, and is reported as constantly dickering with eastern independent houses to expand his eastern holdings.

The plans for the Junior Orpheums for the next two years call for the construction of new houses of large capacity in many cities where Pantages now holds forth. The Pantages system seems to be the acquiring of houses to book rather than any construction ambitions.

The New York office of the Pantages circuit has been snapping up available acts with "names," offering 16 weeks to offset the Orpheum and Junior Orpheum bills which appear stronger and of better caliber than ever. The present season has developed into a booking duel between Pan and the Orpheum.

Pantages is getting a "break" at present, through having many former Keith acts available on account of the closing of the Shubert vaudeville units. These acts can not obtain Keith bookings and are forced to play independent vaudeville and small time.

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As WOLF HEAD in "The O'Brien Girl"
As HAROLD WESTCOTT in "Little Nellie Kelly"
JOE NIEMEYER
Extends the Season's Greetings to everybody
Management GEO. M. COLEMAN

FILM PRODUCING ABROAD

By FRANK H. CRANE

London, Dec. 5.

Breaking new ground is always a dubious matter and never worse than when the man who is doing the breaking has to do it in a foreign, possibly hostile, country where he may find everything maliciously arranged to hinder his work and impede his progress. When I left New York to produce pictures in Great Britain I was nervous of my reception. I had heard a lot about British antagonism to the so-called "American invasion," and I very naturally asked myself: "How are the Englishmen in the film business going to treat me?" After two years my only answer to that question can be summed up in the one word: "Great."

Great strides in picture producing have been made over here in the past year. British producing companies are buying up high-grade plays and books and spending ten times what they have previously spent. They are also beginning to understand the value of original stories.

If the cinema is the Cinderella of the British show world, she has heard the striking of the hour and the prince has come right along with the jeweled slipper and she is waiting for him with open arms.

Until recently Britain looked upon America as a place where rough stuff cowboy dramas and bathing girl comedies came from. Now she has discovered America also has kinemas, thousands of them, and that her audiences are just as keen on learning about the rest of the world as Britain is. She is also beginning to be suspicious that a lot of the wonderful pictures coming from America are only very little noises over there and are principally made for British and Continental consumption. Having discovered these things, she is out after the American market. Not with "junk," but with the best she can give. Many of her producers are American and she casts her pictures nowadays with American stars and the pick of British and international artists. She is out for a place in the sun and means to have it, if fighting will bring the bacon home. They now know that financial success depends upon their having the American market, and the films they have made in the past could not compete with American features.

They are getting into their stride and in a very short while British features will be in demand throughout the world.

Great Britain is full of beautiful locations that give scenery entirely different from ours. It is distinctive of the country and will interest everyone. Quaint villages with their Old World atmosphere, greens with duckponds, old lych gates, stocks and whipping posts, and with a distinct difference in each and every county. Wonderful Roman, Norman and Tudor castles,

some in ruins, others in a perfect state of preservation, old cathedrals and churches of every period. Farm buildings with thatched roofs and flower-covered porches, old inns, and a thousand relics of the feudal days when might was right and the Englishman's home was his castle. Every one of them holding romance, in itself a story full of "heart" interest. Wind-swept moors, rush-bordered mountain "tarns" and thundering cataracts, to say nothing of the sea beating up against the white cliffs of the island, the country which could almost be lost in an American State. The country teems with "shots" new to American eyes. Only recently have British producers begun to know their own country—perhaps it was a case of familiarity breeding contempt. Why go to the South of France when you have Torquay, why worry about the sun-burned sands of Egypt when you have those beyond the seaside town of Lancashire? Every inch of the countryside, every mountain pass, every ocean-swept cove is being taken advantage of, and if the Continent is really necessary it's the easy thing to pack a grip and slip over. Venice is just beyond the garden, so is Monte Carlo—the British have no need to build sets for these upon the lot. Sets which, however beautifully painted and built, never look the real thing. They have the whole thing at their right hand. It is merely a matter of getting passports and raising the traveling fares.

We all know what a great number of English players are working in pictures at home and when it comes to acting they are "there," but up to now British film men have been backward in developing native talent. Only a few years ago pictures only used up the lowest ranks of the theatrical profession; no encouragement was given the better people to work for the "movies." Many managers were furious at the thought of their artists demeaning themselves by playing for a thing which would only become a "penny show" attraction. But that is all altered now. Everybody is in it. The penurious aristocracy and the moneyed lover of advertisement have forsaken the stage for the screen. Most features now being made boast a West End and a Broadway cast.

The main trouble at the moment is lack of capital. The financier here has been so badly stung by the crook and the fool that it is hard to capitalize a new producing concern. But the very few British firms that matter are solid and confidence is growing daily.

You can't change the spots on a leopard and you can't get the Britisher away from his age-old habits. He'll raise almighty hell if you try to get him to work after noon on Saturday, and a suggestion of it on

a Sunday will surely bring about a declaration of war. He must have his golf, his football, his cricket, and his—tea.

I shall never forget the first day I started to work in a studio here. Promptly at four o'clock a dear old white-whiskered doorkeeper whom the men called "George" and the ladies "George dear," and who looked upon me as a foreigner who might get lost or into trouble unless properly looked after, came to the studio door and blew a police whistle. On the instant everybody, electricians, property men, actors, everybody not actually working in the scene being "shot," ceased whatever they were doing and vanished. It was teatime. They kept up the celebration for 15 minutes, the whistle went again and they trooped back. I finished my scene and those engaged stopped and drank tea for 15 minutes.

I spent my 15 minutes wondering whether the country was mad or whether it was my illness, but now—well, I'm like a cokehead—if I don't get my tea punctually at four o'clock my afternoon is spoiled. But I still chew gum and wear a belt instead of braces.

THE LONE EXHIBITOR

Organized exhibitors for booking purposes are the newest thing in the film industry. The movement is so new it has no record except the actual booking of one feature, "Tess of the Storm Country," and even this first move is so recent its effect cannot now be recorded.

The business done by the Pickford film by the New York clique of independents as a whole will be a sort of preliminary test of group booking, but the system will by no means stand or fall on the single issue. There are enormous possibilities ahead of the A. B. C. enterprise, which may prove the first step toward the emancipation of the lone showman from producer and exhibitor, or it may be only a new entanglement to thrust him deeper into his difficulties. But the outcome of the plunge is the most interesting item of speculation at present before the trade.

Ever since big companies organ-

ized bookings in New York, can procure terms from a distributor for the whole group that would work out at, say, \$300 for three days at a leading Bronx theatre, or at the rate of \$100 a day for the whole 165 days. A solitary exhibitor within walking distance of the Loew first run house in the Bronx, with only three days at his disposal cannot get the big feature for first run at any price if the big circuit wants it, and declares with a good deal of heat that if he books the picture to follow the Loew date, he pays in most cases more than the Loew house, at a rough estimate \$400 for three days, or \$125 a day. This is the situation that has inspired the pooling of independent first run time around New York into a booking combine said to total 300 days already.

These exhibitors propose to enter into negotiations with independent producers for first run bookings for



IRENE FRANKLIN

VAUDEVILLE'S BELOVED "REDHEAD"

OUSTED UNIT QUITS; \$30,000 LOSER

Butler Estate Withdraws "Echoes of B'way" Following Switching of Date

"Echoes of Broadway," the Butler Estate unit, scheduled to play the Shubert Belasco, Washington, this week instead of the Central, New York, where it was supplanted by the switch in bookings, which gave Arthur Klein's "Hello, Everybody" the date, refused to accept the Washington engagement.

The unit is reported as closing, following the mix-up over the Dec. 25 week at the Central, which went to the Klein attraction. A Shubert straight vaudeville bill was hurried to Washington to fill the vacancy.

Eddie Nelson, star of "Echoes of Broadway," was engaged for the unit at a reported salary of \$800 weekly. The weekly overhead of the unit is said to have been about \$5,000, with the losses for the season so far estimated as \$30,000.

Members of the cast claim back salaries are due over a period of several weeks and that the show was depending on the Dec. 25 date at the Central to partially pull him out of the hole.

WALLY REID'S LONG VACATION

Los Angeles, Dec. 26.

Wally Reid is slowly recovering from his illness, but the physicians say it will be a long while before he can return to picture work.

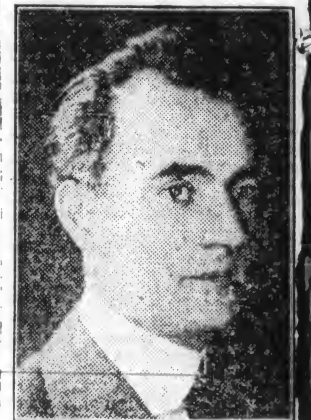
ized to produce and sell multiple-reel pictures the plaint of the exhibitor has centered in rentals and competition. How could he get the best material ahead of his competitor and get it at a price that left him a profit? All other considerations were subordinate. If a feature was good enough to do exceptional business (which usually meant that it had a star with a big fan following and a story that aroused interest) everybody wanted it badly. In consequence the producer could run the price up to the extent that there was no margin of profit for the exhibitor even on increased business. If the picture was inferior and nobody wanted it, the price was low, but the exhibitor couldn't get enough people in to make it pay. Coming and going, so the exhibitor complained, he stood to lose.

That was his everlasting kick, and it remains, but now with a difference and a new aggravation. Under present conditions, he urges, with considerable show of truth, he can't pick his supply of attractions freely at any price in a fair field of competition for the reason that big circuits, especially in the metropolis, have the inside track on first run material; the independent exhibitor cannot secure important first showings at any price at all, and is compelled to pay more for second run material than the big circuits pay for first runs. The complaint is lodged, as far as New York is concerned, against the Loew circuit and the allies of the Keith Booking Exchange, which practically divide the first run field in New York, aside from the so-called "pre-release runs" at the Broadway houses.

It is alleged the Loew people, having something like 165 days of first

the block, making "firm" prices for the whole and cutting up the cost on a system of pro rata assessment. The plan has the defect that the organization is loose and unwieldy because of its scattered interests. It has been in operation more than a month, and the exhibitors have closed only one feature. The association has capable leaders.

Percy L. Waters, its managing director, was general manager of the General Film Co. until it disbanded. (Continued on page 20)



Who's Who in Chicago
FRANK CLARK

Western Manager: Waterson, Earl & Snyder
Wishes His Many Friends
A Happy New Year



JEANETTE

of SEYMOUR and JEANETTE

VAUDEVILLE'S ONLY COLORED MALE IMPERSONATOR

Wishes His Many Friends A Happy New Year

Booked Solid to June, 1923—Direction SIMON AGENCY

THE V. M. P. A.

By PAT CASEY

The year just closing has marked the affiliation or consolidation of many hitherto separate and often conflicting elements in the various branches of the amusement business, and it is a matter of congratulation rather than a boast to be able to call attention to the fact that so many observant men in other departments of the theatrical business are, in a manner of speaking, "taking a leaf out of the book" for some time in good use by the Vaudeville Managers' Protective Association. If any New Year's resolution should be passed at this time by the V. M. P. A., I think it would go into the minutes of our association in the form of a unanimous vote to continue the broad-gauge and equitable relationship now existing and growing between the vaudeville managers of the United States, the vaudeville artists and the vaudeville public.

These relations and co-operative methods of management as planned and practiced now by the V. M. P. A. are the inevitable consequences of the manager members of this organization to entertain the best public in the world with the finest entertainment available; to protect the artists of vaudeville against the injustices and hardships which, in the past, have been practiced by irresponsible and trouble-making artists as much as by unfair or selfish managers. Our New Year's resolution, then, would be to go further and faster in the direction in which we have started; which is in the direction of definite protection of our best interests, and that means the protection of everybody connected with vaudeville, whether it be as artist, employee, patron or manager.

The peace and prosperity which now prevail in the entire world of vaudeville is due to the theory and practice of mutuality, fair play and consideration for others as shown by the activities of the Vaudeville Managers' Protective Association. The happy revolution which has brought about this splendid condition would have been impossible if the vast army of artists employed in vaudeville had not also awakened to the same ideas of mutual respect, co-operation and fair play which gave bases and reasons for the organization of the National Vaudeville Artists, Inc. In their

line of endeavor and through this powerful, although democratic organization, the artists are accomplishing for themselves the same stability of affairs, the same security, the same professional satisfaction which the managers have realized and will continue to realize by maintaining and advancing the standards of justice and efficiency which are the ultimate objects of the Vaudeville Managers' Protective Association.

Harmony and Justice Prevail

The present high estate at which vaudeville in the United States has arrived would have been impossible without the friendly and foresighted consideration and co-operation now maintained by the owners and managers of this most popular form of entertainment. The vast sums of money invested, the long years of experiment, always optimistic, always courageous, always toward better things, all of these experiences and outlays on the part of managers would have availed little without a pooling of ideas, with a deep sense of mutual justice to one another, to the artist and to the public. And these desirable even vital conditions could not, in turn, have been accomplished without a definite and well organized association of vaudeville managers to devise and perpetuate plans and policies.

The vaudeville business of the United States is today one of the largest industries in the country. Furthermore, it is one of the most lovingly cherished institutions of the American people. To every forward and upward effort of the Vaudeville Managers' Protective Association, there has been immediate response and encouragement from the National Vaudeville Artists and from the entire vaudeville public in every city and state where the circuits extend. These established facts explain the reason for the existence of the V. M. P. A., and the lasting incentive to go forward during 1923 and the years to come along the same lines which now energize our organization.

In conclusion the most cheerful greetings are extended to all branches of our industry; our best efforts and heartiest co-operation are pledged the artists, and we wish all a happy and prosperous New Year.

KYLE IN SKETCH

A sketch with three people will shift Howard Kyle into vaudeville under the direction of Alf T. Wilton.

Kyle is the secretary of the Actors' Fidelity League, the Equity's opposition.

Woods' "Inspector General"

A. H. Woods has acquired the American stage rights to "The Inspector General." It was originally produced in Yiddish by Maurice Schwartz at his Art theatre, New York.

The piece is being translated for immediate production.

"SQUAWK" ON "SPICE"? MAYBE IT'S A KICK

By JACK LAIT

Sometimes one doesn't know whether to feel like a chump or a hero—and, what is worse, doesn't know like which to act.

This observation is inspired by reflections on "Spice of 1922," which was beyond argument the most-talked-about production of the year. As the author and part owner of this gigantic undertaking, I am the one who is in doubt, now that it has closed, whether to strut myself like a champ or hide myself like a chump.

The obvious snap judgment is that the venture was cross-eyed and ill-advised because it didn't finish out the season and because there was something akin to a scandal surrounding its blowoff. But a little inside stuff about "Spice" may be of interest to those in the profession, who will agree that it was in many respects a unique venture and that it accomplished some miracles.

"Spice" was floated on \$330, which I advanced. That was the sum total of moneys invested at any time. I am informed that the corporation is indebted to the Shuberts in sums varying from \$36,000 to \$60,000—I do not know how much or if any. But if the Shuberts really advanced any such moneys, they did it entirely of their own volition, without my authority and even over my frank advice against it—I might say over my protest.

I myself invested the \$330. That paid for the black pillows in "Lilies of the Field" and the wooden fence for "Little Red Book," the latter only for lumber, as it was built by our crew and painted in one color right on the stage. The three carloads of scenery belonged to H. Robert Law, who lent them and got a 25 per cent. interest for their use, with provision that his scenery be returned to him in toto whenever the show should close for any cause, which was done. There was only one piece of scenery in "Spice" when it opened in Atlantic City that was new. Some of the costumes were, and some had been seen at the Winter Garden before "Spice" wore them there.

All the electrical properties were borrowed from the Shuberts, and a weekly rental was charged. Props to value of about \$2,000 were borrowed from the Shuberts and paid for in installments in full. Allan K. Foster was lent to us and his salary for five weeks was later collected from the receipts and returned to the Shuberts. We paid no songwriters. Louis Bernstein of Shapiro, Bernstein & Co., later gave us \$750 toward the expense of staging and mounting one of the numbers he published, "Two Little Wooded Shoes"; that number was built and cost \$1,550—that was the one new set. The \$750 deposit secured it and the balance was settled in notes, later paid.

The costumes cost about \$14,000 before opening. Against that sum we paid the "Vanity Fair" company about \$5,000. This was borrowed from Lee Shubert (\$3,000) and Ed Davidow (\$2,000), and interests in the venture given for the loan—not the investment—of these sums. It was even provided that the \$5,000 was to be first money and I signed my royalty and all other claims away, and so did Law and Arman Kaliz, until they should be paid. This clause eventually wrecked the show, as will be explained.

I helped organize the company. It was by far the biggest cast that had ever rehearsed on Broadway, no show in history barred. We projected the percentage plan, with various percentages ranging from 1/4 of 1 per cent. to 6 per cent. of the gross. This we had to nullify later because when we played the Winter Garden we got only 50 per cent. of the gross, and our cast arrangements called for 34 per cent., other allotments 15 per cent. (including Kaliz and Law and myself, in lieu of any salaries), we had a chorus that cost \$1,400 a week and other set expenses amounting to about \$4,000 weekly.

In the cast when the curtain rose were Valeska Suratt, Adele Row-

ZIEGFELD'S RECORD HITS

Florenz Ziegfeld, Jr., not only establishes records in the theatrical business but smashes them with subsequent successes that eclipse the standard he had set.

The sixteen years of the continuous and steadily increasing popularity of the Ziegfeld "Follies," whose peak of success has been reached in the amazingly beautiful production still drawing capacity audiences in its 30th week at the New Amsterdam theatre (where in that time it has played to the largest receipts ever scored by a musical revue in all of the world) form a most notable achievement in itself, with which any producer might reasonably rest content. Notwithstanding the precedent he has established for his national institution, the Ziegfeld "Follies," Mr. Ziegfeld has presented the English-speaking public with the most remarkable musical comedy known to stage annals in "Sally," that irresistibly charming creation of Bolton and Kern, with Marilyn Miller and Leon Errol as co-stars. After 70 weeks at the New Amsterdam theatre, where it shattered all box office records of musical comedy ever presented in New York, it is now sweeping the country in what is termed a dispiriting season to receipts unthinkably astounding to all producers, even to Mr. Ziegfeld himself.

Billie Burke's Triumph

Now Ziegfeld steps out of the musical productions that have made him world-famous, and sponsors America's leading comedienne, Billie Burke, in the delightful new Booth Tarkington comedy, "Rose Briar," which had its premiere at the Empire theatre Christmas night and is now proving one of the joys of this festive season. In this new play Miss Burke has achieved the crowning triumph of her brilliant career, not alone by her dainty artistry and appealing femininity, but by an added touch not heretofore expected by her large following. In her previous successes Miss Burke has never divulged she is the possessor of a sweet, sympathetic singing voice which she now introduces in "Rose Briar"

in a most magnetic manner. In this exquisite production of "Rose Briar" the deft, masterly hand, the impeccable taste and the love of the beautiful in stage environment, as shown in all Mr. Ziegfeld's famous musical productions, are again strikingly manifested.

Ziegfeld's New Star

But the indefatigable Mr. Ziegfeld, still insatiable for fresh triumphs, will shortly present a new star, Fanny Brice, in a new musical comedy which will be of the typical Ziegfeld class, or, in other words, a production in its embellishment to favorably compare with any of his previous triumphs. There is sentiment as well as business in this important undertaking, as Mr. Ziegfeld gave Miss Brice her first opportunity to appear before the Broadway public in his Ziegfeld "Follies" when she was 16 years old.

Success breeds imitation more quickly, perhaps, in the theatrical business than in any other. The Ziegfeld "Follies" has been more widely imitated than any other known entertainment. Not only has the name "Follies" been attached to other so-called revues, but Mr. Ziegfeld's ideas and innovations have been boldly appropriated by others in the vain effort to achieve a similar success. But a discerning public cannot be fooled more than once, and is quickly made to realize that there is only one simon-pure, burnt-in-the-cork "Follies," and that is the "Ziegfeld Follies," the revue pre-eminent of the world.

Ziegfeld's Wizardry

The name of Florenz Ziegfeld, Jr., has a wizardry throughout this country seldom attained by any American manager. It appeals to all classes of amusement patrons as a hall-mark of beauty, artistry, extravagant expenditure in the right direction, and entertainers of the highest standard obtainable in productions which have made him famous.

The first performance of a Ziegfeld production is always a distinguished event at which society vies with the proletariat in the desire to be "among those present."

land, Jimmy Hussey, George Price, Will Oakland, Rath Brothers, Sam Hearn, Evan Burrows Fontaine, James C. Watts, Midgie Miller, Gattison Jones, Jack Trainor, Hasoutha, D'Andrea and Walters, Helen O'Shea, Kaliz, Flavia Arcaro, Florence Browne, James C. Morton, Lucille Ballantyne, a jazz band, 36 girls, 12 boys, a countless crew, three stage managers, a few advance agents, managers and treasurers, etc. There were 79 people on the stage, and the company traveled 101 people.

We opened to the most spontaneous sensation I have ever witnessed at a theatre. Lee Shubert,

who is not effusive, said it was the best show he had ever seen—so did many others. We stood them up in Atlantic City despite rain and heat, and when we went to Philadelphia we reopened the Walnut Street theatre, off the main highway, in mid-summer, for one week, and played to \$22,000—and lost \$4,000.

Mr. Shubert thought we needed a flash finale, and he authorized the expenditure of \$6,000 for a "strut" number, dressed in scarlet, the second new set. He assumed the liability—it was later paid in full. And we opened at the Winter Garden (Continued on page 19)



The Pint Size Author-Comedian
JOE LAURIE, JR.

who is presenting
"FAMILYLOGY"
on the Keith Circuit
**WISHES EVERYONE WHAT
THEY NEED MOST**
"SISTER ANNIE" Sez, "ME TOO"

LEHRMAN DISPUTES WIFE

Los Angeles, Dec. 26.

A dispute between Henry Lehrman and his wife over a new automobile brought in the Hollywood police to settle the involved point. Through the official intervention Lehrman was again thrown into the newspapers, something he grew accustomed to in the early days of the Arbuckle publicity. Since then he married.

An operatic troupe called the "Il Trevatore" company and said to have started from Boston, closed last week at Preppert, Ill. The chorus claimed salary due. Nellie Gardini was featured.

IN MEMORIAM
In Constant Thought of and Loving
Devotion to My Beloved Sister
FRANCES TRUMBULL
Who Was Taken From Me December 26, 1922
MAZIE TRUMBULL
(MRS. JOE W. SPEARS)



**GREETINGS FROM
ESTELLE DAVIS**

with **BAILEY and COWAN**

BOOKED SOLID KEITH-ORPHEUM CIRCUITS



JEAN BARRIOS

SEASON'S GREETINGS

To All My Friends for
A Happy, Healthful and
Prosperous New Year

Playing **ORPHEUM CIRCUIT**

Direction:
HALPERIN-SHAPIRO Agency

YEAR IN PICTURES

1922:

The year of scandals, reforms, reverses and a Motion Picture Czar!

Last January everyone connected with the industry, after a slump in the business that had endured over a period of 14 or 15 months, predicted 1922 would be the biggest and best ever.

Instead it has been the worst year the industry has witnessed, from the standpoint of the producer, distributor and exhibitor.

But the industry can be cheerful. There is one thing that it did get, and that is Will H. Hays. Hays and his organization, the Motion Picture Producers' and Distributors' Association of America, Inc., came into the picture field some eight or nine months ago, and from the viewpoint of the public at large, it is the biggest thing that has happened in the screen world since the close-up was first evolved.

Inside the industry there is another story. The year just about to die brought naught but woe and worry, with the exception of two possible bright spots. They are the defeat of censorship by referendum in Massachusetts and the election of Al Smith as Governor of New York, with the possibility that his entrance into office may bring about the revocation of the legislative measure which created a board of censors in the Empire state.

There have been other happenings of large proportion within the industry, but they have mainly to do with the various companies and individuals connected with one or another of the producing or distributing organizations. These happenings, perhaps, loom large to those personally affected, but they were not industry-wide in a revolutionary sense.

Right now at the brink of the advent of 1923 the outlook in general is no brighter than it was at the beginning of 1922; if anything it is worse, but within the next few weeks all of the "leaders" will flood the trade press with optimistic reams of copy, predicting the same old bunk about prosperity and plenty. And as the mills of time go round clicking off the minutes and hours that will mark the passing of 1923 it will be the same old story of battle and clash between the producer, distributor and exhibitor, so that when 1924 rolls around one will be able to go right back to the beginning of this little yarn and read it all over again.

The one bright spot at this time is the possibility of a little more work for the directorial and acting branches of the business, for there is facing the exhibitors a seeming shortage of feature productions and production will have to be forced within the next four or five months so that supply will meet the demand from the theatres.

But the golden dollar days in order up to two years ago have gone forever from the film business. The battle now is the survival of the fittest. Those weathering the reconstruction are going to be the leaders. Reconstruction there will have to be, for the industry cannot continue to go along in the manner in which it has been for the last two years and expect to survive as the third largest of the nation.

This isn't going to happen next year or the one after that, but in five years perhaps, and maybe longer. Meantime those in the game can prepare to struggle to get along and if they still be on deck when the new era in the business arrives, they are going to find that they are playing at business in an industry that will have some sort of a staple basis of operation. The others will be sitting in the corner talking of "the good old days," but the business will be better off without them.

It was immediately after 1922 started, the intimation came that Will H. Hays was to be asked to head pictures. Hays, after a brief time, admitted he was resigning from the Cabinet to accept the berth. In March he came to the industry and with his advent the formation of the M. P. Producers and Distributors of America, Inc.

Will H. Hays was brought into the picture industry to straighten out its affairs with the public. Late in the preceding year there had been the Arbuckle scandal and the entire industry was going to be on trial in the eyes of the public when that comedian came before the bar of justice. Hays, it was thought by many, had been brought into the industry to offset and combat any ill effect that this trial might bring. Then early in February, before Hays had left Washington and entered on

his new duties, another scandal broke in the Los Angeles picture colony with the murder of William D. Taylor.

As far as both of those affairs are concerned the year washed them out pretty well. The comedian was acquitted, but his pictures were kept from the screen by order of the new Czar, and the Taylor murder became one of the world's great unsolved mysteries.

During the year Hays has been active in gathering up loose ends of information regarding the industry. He made one trip to the coast during the summer that was a grand hurrah, and but a few weeks ago he made his second trip that was to be for the good of the industry and perhaps bring about a somewhat different mode of living among those that are prominent in the screen world. Right while he was in the midst of his second trip another long predicted scandal broke, the Wally Reid revelations about drugs becoming public.

But Hays was also active in other ways during the year. It was his organization that led and won the fight that brought about defeat of censorship in Massachusetts. He made efforts for a better understanding among producers, distributors and exhibitors and started the development of a uniform contract for all film rentals. That contract is still under discussion and it is a question when it will be brought into such shape as to be placed into use.

Other developments were the resignation of R. A. Rowland from Metro pictures and after a period during which he was believed to be organizing another company finally joined the executive staff of the Associated First National, lately to become the general manager of the organization, replacing J. D. Williams, who retired from that position in the company which he had founded and headed since its inception. With the advent of Rowland as general manager of First National came the news that the exhibitor organization was no longer going to confine itself to the field of distribution solely but was ready to embark on the producing sea.

In speaking of distributing organizations some new ones have come into the field during the last year and others have passed out. The biggest explosion occurred with the blow-up of the Wild Gunning exchange system, which is now having its aftermath in the courts on the Pacific Coast, where Lois Weber is suing Wild for considerable money which he sunk in the venture. The Associated Producers also passed after having first given

(Continued on page 20)

MANTELL IN PHILLY AWAY OFF LAST WEEK

Other Attractions Held Up Despite Condition—Several New Plays in City

Philadelphia, Dec. 26.

With two legitimate houses closed, business held up here surprisingly last week. The only one of the five houses away off was the Broad, where Robert Mantell began a three weeks' engagement. Heavy papering was resorted to here to fill the gaps.

Estimates for last week: Mantell (Broad, 2d week). First week poorest this Shakespearean star has done here in a long time, but advance sale looks encouraging for following weeks. Then "Sherlock Holmes," with Gillette.

"Passing Show of 1922" (Shubert, 1st week). Fine advance sale forecasts good business in three-week stay.

White's "Scandals" (Forrest, 1st week). Announced for two weeks only. "Good Morning Dearie" did about \$20,000 last week, unusually good for fifth week under circumstances.

"To the Ladies" (Garlick, 1st week). In for two weeks only. "Molly Darling" dropped to about \$12,000 last week, looked on as good by all concerned.

"Anna Christie" (Walnut, 4th week). Final week for drama, which has been creeping up since start and turned in fine gross of little less than \$11,000 last week.

"Monster" Jan. 1. "Blossom Time" (Lyric, 10th week). Schubert operetta did not drop any more last week and claimed gross of \$12,000. Will stay couple of weeks more at least.

"The Guilty One" (Adelphi, 1st week). With some fine advance publicity on star this one figures to make good money in four weeks.

TOLEDO HOUSE MAY CLOSE

Toledo's one and only legitimate house may close after the first of the year, as a result of the announcement of Herman Saxon, managing director of the Saxon Auditorium, that he will give up his lease and retire from the theatrical business. Saxon is severing his connections with the theatrical world to go to Russia in the interests of a number of big Toledo industries.

The theatre is owned by the Toledo Newsboys' Association, and representatives are going to New York to determine the future policy of the house.

1923 FILM EXPO. INDORSED

Los Angeles, Dec. 26.

The proposed film exposition for this city during 1923 has been indorsed in a statement issued by Will H. Hays.

The exposition will be the first of its kind and has been spoken of for some time.

MODERN THEATRES: ALERT CITIES

By J. J. MURDOCK

(General Manager B. F. Keith Circuit)

It is worthy of comment and congratulation at this holiday season to find that in all of the cities, towns and neighborhoods already in possession of a modern vaudeville theatre, most of the celebrations, Yuletide entertainments and community enterprises that bring joy to childhood and Christmas cheer and comfort to the poor and the aged, center in the vaudeville theatre. Perhaps the outstanding feature of the non-

education, charity and patriotism. Teachers, preachers, merchants, bankers, real estate men, manufacturers and other pragmatists now have come to look upon the community uses of our Keith theatres as materially helpful to "our town." They realize that these playhouses, in the broadened neighborhood uses to which we are putting them, make for good citizenship, social and artistic progress, virile public spirit.



THE SIE TAHAR TROUPE

Seven people; three ladies and four gentlemen.

World's greatest Algerian pastime, introducing Marym Sie Tahar, the only Algerian girl whirlwind wonder. Just finished season with Ringling Bros., and Barnum & Bailey Show. Now touring Pantages Circuit, carrying special stage set of scenery.

Wishing all Managers and Agents a Happy New Year.

Direction: PAT CASEY, New York City.

THE SIMON AGENCY, Chicago

SIE TAHAR, Manager

professional transformation in the relations of the vaudeville circuits with its public is contained in this new civic, or community, esteem in which our playhouses are now held by the educational, artistic, professional and business elements of the public.

Towns and neighborhoods which already have a Keith theatre or one representing the Keith Allies have come to look upon it as an Art Lyceum and as a Public Forum for the planning and promotion of all good public enterprises in art, edu-

and commercial progress. Our managers have never shown a more active attitude of cooperation than now and the circuit has never relaxed its expansive and constructive policy. And it has been enabled and more than encouraged to continue this constructive and progressive policy by the successful, foresighted and practical philanthropic organizations and business men of every community who know and desire the material advantages which come to, and stay with, those towns and neighborhoods in which there are Keith and affiliated vaudeville theatres.

Recently in Dayton, Ohio, we opened and dedicated a new and perfectly appointed Keith theatre and during my stay in that beautiful city I was again impressed with the attitude of cordial encouragement and public enthusiasm with which the foremost men and women, as well as the entire public, of Dayton met us. They looked upon the acquisition of this lovely new playhouse as a tangible and enduring evidence of the material as well as the intellectual prominence of this city. They celebrated and continue to celebrate, the possession of this added civic asset as another milestone in the swift and sturdy forward strides of Dayton as a metropolis.

Speaking to a number of prominent business and professional men, former Governor James M. Cox said:

"The time seems to have arrived when the city or town which remains without a Keith theatre of even modest proportions must realize that it has failed to achieve the importance that is necessary to a progressive modern American city. All over Ohio and in many of the more densely populated states, there is a competitive clamor for comfortable and handsome vaudeville theatres in which the old and young, parents and children, may see the best, the cleanest and the most artistic entertainment. The enterprising small city or large town which is fortunate enough to attract the attention and win the interest of President Albee and his associates of the B. F. Keith Circuit inevitably shows a justifiable pride, as well as a civic interest, in the acquisition of a new Keith theatre. But when, as here in Dayton

(Continued on page 20)



ADELE

The Famous Milliner to the Profession Extends the Season's Greetings to Her Many Pals

"BUYS"—A WORN-OUT SYSTEM

Broadway's biggest problem next to the always paramount job of producing a hit is the correction of the present vogue of theatre ticket selling and distribution. Recognition that the system of "buy-outs" by theatre ticket agencies is antiquated is becoming more and more plain to the managers. Built on a fallacy, buys have done more to disgust and discourage theatregoing than any single factor in theatricals. That buys will shortly be dispensed with altogether is predicted and that move will doubtless come through action in concert of the members of the Producing Managers' Association. If the buys outlast the present season, then it may be said the managers are not, on the level in their expressed ambition to clean up the ticket situation.

There is a powerful and perfectly logical reason why the buys should go and an equally sane and economic reason why business in the legitimate theatres would be greatly bettered thereby. The successes for which buys are arranged are not getting an even break even in view of the apparent profit they are supposed to gain. That has been proven with attractions which have gone through for long runs without buys and in fact refusing to entertain buys.

Laymen, and perhaps a majority of persons in the show business, know little about a buy apart from the fact that brokers agree to handle a block of the best locations for attractions that are supposed to be hits. The measure of the success can sometimes be gauged by the amount of premium asked for in the agencies. Even shows which are just a bit above the mediocre sometimes bring fancy prices on special occasions, such as holidays and the evenings before.

When a manager opens what he thinks is a hit the brokers are invited to call and an allotment of tickets is made to each, the number given for each night's performance and in some instances matinees dependent on the size of the agency or its ability to sell. When the dozen or so agencies "set" the allotment of the house treasurer and manager specifies the number of tickets for each, there are few lower floor locations remaining in the box office, which fact is one of the most damaging evils of the entire system. The buy often takes in the front rows of the balcony, that also to the detriment of direct box office sale. The only seats left at the disposal of the house are generally a few seats ordered held out for sale at the direction of the producer, the latter in that way able to take care of special requests from friends.

There is what are known as "out-right buys," wherein the tickets bought by the agencies are not returnable in any amount, but such deals are rare, as are "smash" successes. The usual buy provides for a percentage of return, ordinarily 25 per cent. of the allotment, the brokers permitted to make the returns by seven o'clock on the evening of a performance. Some deals call for a return privilege of one-third.

The return privilege is devised to be an "out" for agencies when the demand falls off. Actually it proves the case against buys and opens up the way to dishonesty in the box offices, particularly when in charge of inexperienced and low salaried treasurers. When the broker is unable to get rid of his allotment up to the margin of return there are two methods of disposing of the tickets on hand. He can either "dump" (unload) them into cut rates or pass (slip) them back to the box office along with the returns legitimately permitted. It is a bigger saving to "do business" with the box office than to cut rate at half the price of the tickets.

Where a speculator, generally of the gyp class, holds tickets "for a price" and is unable to sell, he is often forced to resort to cut rates at the last minute. But when reasonably sure he cannot sell at any premium at all, the tickets are shot back to the box office. With the treasurer getting "oiled," the latter will begin selling such tickets first, leaving the tickets legitimately permitted to be returned to remain in the rack or be sold after the others are gone.

Any box office man who is on the level (and that means the treasurer who is "right"), being content with the gratuities due the box office (which no regular manager will interfere with), will admit that the practice of returns is thus abused. The treasurer is not to be blamed, it is an evil that accompanies the

system and always will as long as it lasts.

Under the buys system the box office is under the control of the ticket agencies and the gyps. Where there is no buy and there is no limit to returns the box office is always under control of the treasurer and the house management. The fallacy of buys is plain of understanding. An arrangement may be made calling for eight weeks. Sometimes the tickets for the entire eight weeks are turned over to the broker and his check is given. Or if two or four weeks' tickets are given out the tickets are paid for. The house may thereby receive, say, \$15,000 in cash in advance for a four-week arrangement.

It has been repeatedly shown that with the box office turning away customers because the tickets are in the agencies instead of the rack the house will lose during the period of the buy up to \$10,000 in sales at the box office. Then when one-third of the tickets "bought" by the brokers are turned into the box office at 7 o'clock it is too late to dispose of them. The treasurer does not know what tickets are to be sent back and can hardly sell without the actual pasteboards.

The more logical method, therefore, is for the house to place tickets on sale at the agencies, that being known in the trade as "regulars." The agency is not required to sell a certain number of tickets and therefore will sell as many as possible. All left over are returned and cannot in any way reach cut rates. The box office is always in control of tickets, increasing or decreasing the number given each broker according to the latter's ability to sell, but always able to keep enough tickets on hand in the box office to supply the window trade that may come during the day and evening.

There should be no trade turned away from the box office with "regulars" used instead of a buy. The treasurer can easily call back tickets from any agency if required, and if a broker has not been allotted enough tickets he can sell by phone order. Where there is a sell-out success the control of the tickets by the treasurer is more easy when tickets are on sale than with a buy. The box office man of experience knows whether any particular agency is getting more than it can dispose of. When a greater number is allotted it is plain that agency is doing business with another agency and charging the second agency a "price" (extra premium). With the tickets on sale it is easy to see how the treasurer can make his allotments elastic, increasing here and decreasing there.

A year ago last summer, when the "Follies" was at the Globe and the

(Continued on page 19)



WHO'S WHO IN CHICAGO
BILLY DIAMOND
Chicago Booking Manager for Gus Sun Circuit of Theatres.
Billy Diamond Circuit of Theatres and Webster Vaudeville Circuit.
Main Offices: Delaware Bldg., Chicago.
SEASON'S GREETINGS

BIG TIME DAMAGE

New Libel Action Against "News" Through Cartoon

The Appellate Division has affirmed the lower court's decision dismissing the \$200,000 libel suit instituted by Arthur Perloff and Ethel Graves Perloff (Page and Gray, vaudeville) against the News Syndicate Co., publishers of the New York "Daily News." The action resulted from a cartoon criticism of the Page and Gray act while playing the Jefferson, New York, last season, in which the cartoonist, Ed Randall (who is named co-defendant, although no longer connected with the "News") penned an adverse comment underneath a caricature of the team, according them a negligible percentage rating on merit.

Page and Gray have instructed their attorneys, Kendler & Goldstein, to bring a new suit for damages against the daily, claiming specific damages and abandoning the claim of libel per se. The courts proposed that plaintiffs set forth how they were damaged and to what extent. The act's plea will be that its standing has been affected to the extent it has not since played the big time.

The first suit was dismissed on the ground the complaint did not set forth a cause for action and that the criticism is privileged.

Fields' Own Franchise Next Season
Harry Fields, with "Hello Jake Girls" this season on the Mutual wheel, will be awarded an individual franchise for a show he will head on the Mutual circuit next season.

KEEP FROM ABROAD ON "SPEC," SAYS MOSS EMPIRES' DIRECTOR

By R. H. GILLESPIE

(Mr. Gillespie is managing director of Moss Empires, the largest vaudeville circuit in England. Since his assumption of this post as managing director Mr. Gillespie has been responsible for bringing to England a great many American acts. He has visited the United States twice within two years to look over the theatrical field.)

London, Dec. 10.

British vaudeville, like every other form of entertainment in this country, has been adversely affected by the general trade conditions and heavy taxation, but so far as I can see, the variety end of the industry has suffered no worse than the other.

The practice in this country was to engage artists and place them under contract for so many years, with the result that many acts had well-filled date books, generally on rising salaries. During the boom period every place of entertainment prospered. Many of the acts became very slack in providing new material and novelties, armed, as they were, with contracts, in some cases for years ahead.

Vaudeville to be successful requires novelty and variety, and almost automatically this means it becomes international. In my opinion there are just as good performers in England as anywhere, but there are not enough introducing freshness to their acts to make the bills sufficiently attractive to the public without the introduction of acts from other countries.

In pre-war days the vaudeville manager could search the world for his attractions, but for various reasons the opportunities are now much more limited. All artists from enemy countries are now barred in Great Britain, and, owing to the rate of exchange, the salaries of American acts appear excessive. In addition, the artists coming from America lose certain time in traveling and, as the books are still pretty full through old contracts, it is not always easy to get a route of satisfactory dimensions. This position is being improved, however, as contracts are being worked off and new bookings are being made for a limited period only, but it will be a good twelve months before the market becomes free.

With the supply of novelties from the Continent of Europe so limited, the British manager has had to look to America for new faces and attractions to give the necessary variety to his bills. With very few exceptions the American acts which have played over here since the war have made good. British audiences

are very appreciative of talent, but their tastes do not always coincide with those of our friends on the other side. Just as there are many first-class British acts which miss in the States, the reverse is also the case.

A well-known American manager recently criticized our variety shows and stated that they appeared slow to him. Curiously enough, that was exactly my first impression of American vaudeville. Over two years ago I wrote a diary of my first trip to America, and I find the following in



WHO'S WHO IN CHICAGO
DR. MAX THOREK
Surgeon-in-Chief of the American Theatrical Hospital
CHICAGO

my notes: "Almost without exception they (vaudeville shows) seemed to lack the speed and variety of our shows. It is not that there are waits or intervals, but the artists get down to their real stunts quicker with us, and we do not have so much padding in our acts."

It is all a matter of national temperament and taste. There have been one or two cases recently of acts which have missed in their first opening when playing their regular show, but have sensed the different atmosphere, and adapted themselves to it.

Generally speaking, however, it does not appear to me that the time is favorable for American acts to come over on the off chance of getting work in England; it must always be somewhat of a gamble, but particularly so under present conditions. There are signs of improvement in trade all over the country, and with a return to normal conditions variety will get its full share.

My advice to foreign acts is to wait a bit unless they have contracts fixed before they sail.

MORRIS, JR., PLAYWRIGHT

William Morris, Jr., son of the international manager, is about to launch forth as a professional playwright. Willie has written several skits and one entire show for his father's famous Saranac benefits.

A Broadway author, who read the book of a revue written by the young man for one of these, is now collaborating with him on a character comedy for a legitimate showing, entitled "The Bohemian."

JOHN PERRY, "SHOW DOCTOR"

John Perry has been appointed a member of the Mutual Burlesque Association's Censorship Committee. In addition to his duties as Censor Perry will act in the capacity of "show doctor" for any Mutual shows needing their books strengthened.

Perry is a veteran of burlesque, having been connected with the field as author and producer for some 30 years and over.

LESSER AFTER DIVORCE

Los Angeles, Dec. 16.
Irving Lesser, brother of Sol Lesser, is suing his wife for a divorce.

Lesser says his wife staged "come wild parties" and that they have tended to disgrace him.



ANN PENNINGTON
EXTENDS SEASON'S GREETINGS TO ALL

YEAR IN BURLESQUE

If one of those funny little charts, like the ones used by efficiency experts to tell what ails the wheat crop or why prohibition hasn't clicked, or the reason married men live longer than single ones, should be drawn up to illustrate the happenings in burlesque during the past 12 months, it would probably resemble the map of a maniac's brain executed by a guy with delirium tremens—for burlesque is winding up the most frenzied year of its history.

And speaking of efficiency experts—that's about the only plague burlesque escaped. It has been troubled with almost every other drawback conceivable—bad weather, bad shows, bad houses, bad business—and somehow managed to stagger along.

Trouble stepped in directly after the beginning of 1921, when the internal warfare that ultimately eliminated the American wheel got going at top speed. The American finished this season, but it was tough going, only six or seven of the 34 American shows getting by with a profit, the rest dragging their way wearily through to the finish with losses that wiped out several and crippled most of the others.

And things weren't so good for the Columbia circuit either, but 10 of the 38 Columbia shows making any money, and those 10 finishing with important profits being readily checked off on the fingers of one hand. First there was the slump that started in January and continued without a respite throughout the rest of the winter and into the spring, with Columbia shows playing to grosses that were the lowest in 10 years—\$3,000 weeks being painfully frequent along in February and March, with the result that the Columbia closed its official season on April 15, the earliest closing in its 20 years of existence.

Failure of "Three-in-One"

The failure of the "three-in-one" idea—the giving of a continuous entertainment in the Columbia circuit houses, with pictures and vaudeville added to the burlesque shows, was another wallop. That pictures and vaudeville experiment cost the Columbia people a lot of money. To cap the climax of the Columbia's break, the "Chuckles" show, which went into the Columbia, New York, for a summer run, lasted there but three weeks, the shortest Columbia summer engagement on record, the house remaining dark throughout July and August. The Boston Gayety, however, had a much longer summer season, with "Follies of the Day" playing there eight weeks. The "Follies" had originally been slated for the Columbia, New York, but through Barney Gerard jumping over to the Shubert unit circuit then forming, the "Follies" Columbia, New York, summer run was scratched by the Columbia executives.

Which brings the burlesque situation up to the beginning of the current season, with the longest lay-off summer intervening between closing and reopening in 15 years or more.

Prior to starting Labor Day the Columbia executives had announced there was to be real censorship this season. Most of the producers thought it was the same old apple sauce handed out as in the past, but the Columbia heads were not kidding. What looked like possible opposition was just around the corner and ready to get into action in the form of the Shubert unit circuit, with several ex-Columbia wheel producers listed among the show operators—J. H. Herk, Max Spiegel, Arthur Pearson, Jack Singer and Barney Gerard—and the Columbia issued a final ultimatum a week before opening to the effect that the Columbia shows would have to be up to the standard from the jump-off, or they'd be ruled off the wheel. Subsequent events proved the Columbia executives meant it.

They Were Ruled Off

The first to feel the weight of the censor's hand was Al Reeves, whose show was ordered off to be remade after the first week of playing. After the necessary repairs the Reeves show returned to its route and continued around the circuit. Joe Maxwell's show, "Varieties of 1922," which replaced the Reeves show for a week in Newark, came off for good, following the single week's engagement. The Sam Sidman show was the next to fall, stopping after a single week also. The Maxwell show production was later utilized to stage "Hippity Hop," now playing under the management of George Peck and Matt Kolb. The

Sidman show was revised and retitled "Step Lively Girls," and reopened with a new cast headed by George P. Murphy. "Rockets," with the White's "Scandals" (1921) equipment, and staged by Jean Bedini and Rube Bernstein, was another Columbia show that only lasted a couple of weeks, the Columbia censors ordering it off. Hurlig & Seamon later restaged "Rockets," reopening it recently. The Sam Howe show completes the list of shows ordered off the wheel this season, the Howe show going off altogether, Howe's franchise having been cancelled, the show stopping Dec. 1 or thereabouts.

Besides the shows mentioned drastic repairs were ordered in James E. Cooper's "Big Jamboree," "Hello Good Times," one of the Jacobs & Jermon shows, and Hurlig & Seamon took off the "Social Maids" after playing for eight weeks, disbanding the company and reorganizing a new one. The "Big Wonder Show" was also practically remade by Hurlig & Seamon, the firm, for the second time since it dropped the old "Bovary Burlesquers" title, reviving it, by replacing the "Big Wonder Show" with the "Bovarys." Minor improvements were also ordered in "Wine, Woman and Song," Gerard's "Follies," "Youthful Follies," "American Girls," "Town Scandals," and "Town Talk." The Mollie Williams Show was ordered to be remade throughout, and Billy (Beeftrust) Watson's show called upon to make a number of changes.

That long-standing curse of all burlesque—similarity of bits and staging of numbers almost identical in shows following each other—has recently come in for serious attention by the Columbia burlesque people. And it needs serious attention, for the similarity in comedy bits appears to be more prevalent this season than ever.

At the start of the season an effort was made by the Columbia heads to have the shows secure original scores. It was a mandatory order due to the repetition of the same pop songs week in week out through the preceding season. Most of the producers must have forgotten that order, though, as the general run of shows that have reached the Columbia this season have the same old pop songs, usually the ones that were popular last summer or before. In general Columbia shows are decidedly lax in the replacement of their songs; once a song goes in the show evidently it is there to stay at least for the season, if not longer.

Bare-Legged Choristers

This is what burlesque men call a hogum season—the shows liked the best by the burlesque regulars being those having plenty of low comedy. This has tended to create a roughness of method by the Columbia wheel comics that marks a departure for the Columbia. Some of the comics have the right idea and know how to keep the low comedy (Continued on page 20)



TWO OF THE ORIGINAL MEMBERS OF CARLE CARLETON'S "TANGERINE"

JULIA SANDERSON
AND
HARRY PUCK

NOW IN ITS SECOND SEASON PLAYING CHICAGO, BOSTON AND PHILADELPHIA

Mr. Puck is the author of many well-known songs and, aside from being a headliner over the Keith Circuit with his sister Eva and a "single," he has been featured in Joe Weber's "Little Blue Devil" and has staged several acts now playing over the Keith and Orpheum Circuits. For all future offers see CHAMBERLAIN BROWN.

PRODUCERS OF THE COAST

San Francisco, Dec. 20.

The year closing has not been as successful for the legitimate theatres as expected, chiefly because conditions theatrically, as well as commercially, have been anything but good. Add to this that very few really worth while productions succeeded in reaching the Pacific Coast and it is easy to explain why the managers of the legitimate theatres feel the twelve months have left them with little if any profits.

The few attractions, for the most part, have been productions sponsored and created on this coast with such talent as was available. The scheme to make a producing center of this section has not been a happy experience for those who tried it. This may be ascribed to the fact that players of the caliber necessary to put over these attractions have been wanting. In addition to this detriment, the big first run picture houses have gradually, yet consistently, weaned away a great portion of the public that has heretofore adhered strictly to the legitimate houses.

Perhaps the most important event from the standpoint of the theatre

in this field was the advent with a blaze of publicity made by Oliver Morosco. What started out to be a most auspicious opening wedge for this producer eventuated in a dire flop. Morosco came to town and got the attention of the press with announcements he was negotiating for the acquisition of a big downtown theatre in which to make first productions. A sort of a try-out house along the lines of his Los Angeles stock theatre. He finally consummated a deal with Ackerman & Harris whereby he acquired an interest in the old Curran, at the time known as the Century. It was renamed the Morosco Century. The opening attraction was "Able's Irish Rose," which caught on quickly and for four weeks attracted big receipts.

Then Morosco closed a second deal and took over the Casino, likewise renaming it the Morosco-Casino. In this house he installed a musical comedy production company opening with a revival of "So Long Letty." After a few weeks he let this house go; for the venture did not turn out as happy financially as expected. Meantime he had obtained a foothold in the Century, Oakland, but nothing came of it.

Things went from bad to worse for Morosco and eventually he lost his stand, the Morosco Century, which after a few weeks of darkness was remodeled and opened as a picture house under the management of Ackerman & Harris.

About the time that Morosco was dropping out of the legitimate race Homer Curran began preparations for the opening of his big theatre, adjoining the Columbia. The opening was an auspicious one, but the attraction, Leo Carrillo in "Mike Angelo," was weak. Succeeding offerings were more or less of a like character and the first few months of Curran's career with his new house rather discouraging.

The Columbia has been kept busy with attractions chiefly of the Pacific Coast origin and sponsored by Thomas Wilkes. The one outstanding success of the many was "The Fool," which, according to reports coming back here from the East, has scored a substantial success in New York. It did a fair business during its premier at the Columbia. The reason for this perhaps was that it was miscast.

Another premiere, "The Rear Car," looked promising at the start, for it was most unusual, but it limped along to but fair business.

Wilkes has been making a noble attempt to establish himself as a Pacific Coast producer and deserves no little credit. But like all other producers out here, he has been hampered by a paucity of available talent for his shows. Many of the

BURLESQUE AGENT "BEATS" PHONE CO.

Sam Clark in Kansas City,
"Got" New York for 35
Cents—Is Arrested.

Kansas City, Dec. 26.

Sam Clark, agent for Sim Williams' "Radio Girls," this week's attraction at the Gayety, was arrested here Friday and accused of defrauding the telephone company out of long distance charges. The arrest was made at a telephone booth in the Hotel Edward, where Clark was stopping. City detectives claim Clark had deposited 35 cents in the phone box for a New York call, but by an ingenious method, tapped the coin box with a silver dollar, deceiving the operator. The officers had been assigned to the case at the request of the telephone company officials, who had been advised by officials from other cities that Clark had discovered a way to beat the toll charges. All the money had been removed from the hotel telephone box, and when Clark put in a call to talk with a young woman in New York, the detectives were waiting for him. At the conclusion of the conversation, it is claimed, they found but 35 cents in the box and the arrest was made.

H. W. Ritterhoff, commercial agent for the telephone company, stated that a long distance operator in St. Louis was discharged last week because it was believed she had intentionally permitted Clark to talk to New York at a cut rate.

MUTUAL AND HERK TALKING BUSINESS

Shubert Vaudeville Man Con-
fers With Mutual Burlesque
Officer

J. H. Herk has been in Chicago conferring with Billy Vail of the Mannheim-Vall interests regarding the Mutual burlesque wheel. While nothing definite has been given out, it is understood some present and past Shubert units figure.

It calls for the possible addition of the units to the Mutual circuit; also some houses Herk might swing over.

casts of the new productions included the names of stock actors well known in San Francisco, where they have been seen time and time again at popular prices. When they discovered that the new productions, for which \$2 and \$2.50 prices were charged, included these same players, the public felt, apparently, they were being "bunked." The past year also has seen the creation of the San Francisco Stage Guild and its installation in the old Savoy, renamed the Plaza. The first two or three productions of this organization were exceedingly worth while. They opened with "Lulu Bett," followed it with "The Truth About Blaydes," then "Enter Madame" and finally flopped decidedly with "S. S. Tenacity," a play that apparently has no place in a Stage Guild or a commercial theatre either. Several other promising things are on the program for this theatre.

One thing the Stage Guild has done, it took the old Savoy, an unsavory and unattractive house, gave it a new coat of paint, redecorated the interior and metamorphosed it into a cozy and lovely temple of entertainment. Several of the Little Theatres have sprung up during the past year, among them that of Ruth Brenner, who has been staging her productions in a club hall with entirely amateur casts. She has given such things as Dunsany's "Glittering Gate" and bits by Shaw and Galsworthy and presented them to win exceptional encomiums from the critics on the dailies. The Players' Club, which really belongs in the Little Theatre class, likewise has staged some noteworthy productions during the past year.

At the Casino Will King maintained his remarkable box office record throughout the year, except for the few weeks that the house was under the direction of Oliver Morosco. At this time King moved his company to Los Angeles. Since his return to San Francisco and to the Hippodrome Theatre he has resumed the old "standing room only" record that seems to stick to this comedian.

Josephs.



SEASON'S GREETINGS
CLAUDIA COLEMAN

ORPHEUM CIRCUIT

DIRECTION MAX HAYES

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Through an oversight, a memorial ordered published in Variety of Dec. 8 by Fagg and White for the late Georgia Westbrook, who died December 6, 1921, was not published until the following week, December 15. As memorials are usually inserted on the anniversary week of a death, Fagg and White felt quite badly over Variety's carelessness, and have asked that this note of explanation be made.

The Chicago company of "The Last Warning," opening at the Blackstone Feb. 5, will have Harry Benham, Ruby Blackburn and Dorothy Manners.

William H. O'Day is managing Proctor's, Elizabeth, N. J. He formerly was with the Barnum-Bailey circus.

The Community playhouse, Meriden, Conn., started split-week vaudeville Monday booked by Faly Markus. The house formerly plays vaudeville three days a week.

ANOTHER YEAR GONE

Happy New Year!

1923 should be the center of theatrical conversation nowadays; there isn't much to say of 1922. 1922 started just about as it has finished. 1923, should do better, as it can't be much worse.

During this year now ending only the best in every division of the theatre did business. The average entertainment of any description did but the average at the box office. That's the customary summing up for any theatrical season, but the war revealed that under circumstances of extraordinary prosperity anything in the show line can do business, with most of it those days doing abnormal grosses for the character of the entertainment submitted a buying public.

Nothing approaching prosperity of any kind has come out since the war ended. The various statements of one year, two or three years to "readjust" have lived their day and now the adjustment is due, but without date. As it is over four years since the war ended, it may be possible the adjustment has been sidetracked, or maybe it's a new kind of wirelers, in the air but we don't know how to trap it.

The theatre long since marked down its rates to meet "prevailing conditions." In doing so the theatre merely marked down its gross. Reduced admission did not increase volume of trade sufficiently to commence to reach the previous grosses at a higher scale. But prices had to go down. They may go lower. The legit shows playing this season at \$2 are less in number than your fingers. There are more at \$2.50, but the majority is still at three. Vaudeville has had a bad rap so far this season. The big time has been somewhat affected, more so in the West than the East. The Orpheum circuit has not made the box office showing west of Chicago that the Keith circuit has east of that city; and yet the Keith houses are not bragging. Shubert vaudeville never got into it. The small time vaudeville has been crying for help, although an established circuit like Loew's compares favorably with previous seasons since the war, though Loew's depends as much upon the picture end of its pop combination as it does upon vaudeville. Another established circuit, of the small time, Pantages, in the West, is reported to have been doing unsatisfactorily since the season started. Other and many of them detached small time vaudeville houses in the middle West and East have changed policy to playing vaudeville but one of the two halves when not altogether discontinuing. Pictures have been acting like legit plays for the box office, only real draws getting any real money, although with the picture exhibitor every time he got a real draw he had to pay so

much for it that the difference in the increased receipts often did not equal what the increase in rental amounted to. This condition in pictures has led to many exhibitors using independent films through their cheaper prices, regardless of what the gross will be, and pursuing a policy of taking care of themselves on the overhead without wanting to make a lot of noise at a loss. In fact, some exhibitors look upon "The Birth of a Nation" as a revived special film of long reputation at the picture house regular prices and the lower terms the "Birth" picture can be secured for, in preference to paying a ruinous figure for other special like "Knighthood" or "Robin Hood," for which they must increase their scale, with the resultant effects, besides not knowing what will come in during the week. They figure there is a break possible with "Birth," but a possible loss and dissatisfaction over the scale increase with the others. As a rule all an exhibitor will book a high-priced feature for is to keep it away from his opposition, other than in those picture places of very large capacities. Burlesque has been better than last season, but only because last season in burlesque was the poorest it had had in many years. Otherwise burlesque (Columbia) is not better off than any other branch.

This issue marks the end of the 17th year Variety has been publishing. If the theatrical trade is at an ebb, it usually reflects in Variety weekly, in news and advertising. Variety, being a general theatrical weekly, covering everything and specializing in nothing excepting theatricals as a whole, seems to run with the trade it represents, which maybe is as it should be.

The remainder of the theatrical publications no doubt find themselves in the same situation. The strictly picture trade papers may have an advantage, through the film people having trained themselves to extensively advertise in their own trade press, but in allowing that education to develop the picture trade press built up a custom of allowing an advertiser about a page of free publicity for each page of advertising, until now a picture paper is mostly, in its news, a vista of press stuff that no one will wade through. This has clearly cost the picture trade papers in circulation, but as they appear to care only for the advertising end, they must be more than satisfied.

So winds up 1922, another year in the most tempestuous business ever placed on the map—theatricals—a nerve-racking, nerve-eating, system-wrecking, temperamental, unstable, mind-ruining pursuit that wears down and keeps down the average span of life for almost any man or woman engaged in it. There's no remedy—it's the business—the show business.

RUNNING ODDS

Speculative talk indulged in by New York legit producers over long or short runs of Broadway plays, with the odds laid. The plays and odds were mentioned in this way:

"Abie's Irish Rose".....	Even money it lasts out season at Republic and 3/1 it doesn't run beyond June. 33d week now.
"Better Times".....	No odds, as no question but will play out season.
"Blossom Time".....	4/1 it doesn't run two months longer. Now in 61st week in New York at Century.
"Bunch and Judy".....	Locked upon as 50/1 against lasting when opening; betting out for length of run.
"Chauve-Souris".....	1/2 lasts until May, making second season in New York at \$5 top.
"Fashions for Men".....	Molnar play with bad title. 2/3 remains at new house (Belmont) until Easter. 8/1 doesn't last out season.
"Follies".....	Even money it reaches March 1. 4/1 it doesn't last out season at Amsterdam. Ziegfeld's class winner; running great and making Broadway distance for first time.
"Greenwich Village Follies".....	2/1 it moves before other "Follies" at Amsterdam.
"Gringo".....	5/1 isn't at Comedy by Feb. 15.
"Hamlet".....	Odds on John Barrymore's continuance with piece—even money if run ends in New York before season closes. Barrymore will cause it. 16 Barrymore sticks, 7/1 "Hamlet" runs out season at Harris.
"It Is the Law".....	8/5 show stays in until March 1 at Ritz; 6/1 doesn't last out season there.
"Johannes Kreisler".....	New this week, but on novelty and at \$4.40 top. 11/7 runs out season at Apollo. 1/5 makes summer run (through transients).
"Kiki".....	1/5 Belasco's two-season hit runs until spring—5/1 it doesn't play through summer (would be third) at Belasco.
"Lady in Ermine".....	No odds through show too expensive to be held at Ambassador for profit, though doing business.
"Last Warning".....	Even money runs out season at Klaw.
"Listening In".....	Game backers may send this one through. Now in fourth week. Even money it goes eight weeks at Bijou; 2/1 against 12 weeks; 4/1 longer.
"Little Nellie Kelly".....	1/2 finishes season at Liberty; even money it doesn't drop below \$20,000 during run for two consecutive weeks.
"Liza".....	Dark horse at 63d St. Write your own ticket.
"Loyalties".....	1/3 runs through season at Gaitey; evens it goes through summer.
"Merchant of Venice".....	No odds. Certain season's run with Belasco-Warfield names at Lyceum.
"Merton of Movies".....	Even money it runs through season at Cort.
"Music Box Revue".....	No odds for run's season length—2/1 it doesn't run through summer (as first one did); 1/2 scale drops to \$4 top before March 1.
"Rain".....	Odds only for run through summer; 7/5 it does.
"Sally, Irene and Mary".....	Odds only on road grosses.
"Seventh Heaven".....	2/3 runs through season at Booth.
"Six Characters".....	Even money it goes to April 1 at Princess.
"So This Is London!".....	1/3 runs through season at Hudson; 8/5 doesn't go through summer there.
"Spite Corner".....	11/5 out by March 15.
"The Awful Truth".....	8/5 doesn't run to March 1. Now in 15th week at Miller.
"The Fool".....	2/1 lasts out season at Times Square.
"The Gingham Girl".....	Even money runs out season at Carroll; 3/1 no summer run. (Now in 18th week.)
"Love Child".....	2/1 isn't at Cohan by March 15. (Now in 7th week.)
"The Old Soak".....	3/1 not at Plymouth by April 1. Now in 19th week. One of season's earliest and strongest comedy hits.
"The World We Live In".....	Novelty play; moves to 44th St. next week—even money remains there until March 1; 1/2 it doesn't run beyond.
"Up She Goes".....	Another Brady production and musical, now in 8th week; 3/1 remains at Playhouse until April 1.
"Whispering Wires".....	2/1 out by March 1. (Now in 21st week.)

AGAINST THE DAILIES

New York, December 22.

Editor Variety:

This letter is just a kick and a compliment. I know that you have never claimed anything other than that your paper is the punkiest, worst-written, know-nothing sheet in the world, but that doesn't excuse your rotten make-up, particularly your habit of printing a few lines of an important story on your front page, with a parenthetical "continued on page empty-ump" at the bottom. That's bad enough, but when, as on the occasion of this week's issue, you print "Continued on Page 7" and the continuation is not as indicated, every one of us who pays his good 20 cents weekly has good cause to believe that every day in every way Variety is getting worse and worse.

Having got that off my chest, consider the compliment: As one former newspaper man who deserted Park Row principally because I could never stomach asking grief-stricken victims such questions as "Why did your mother commit suicide?" let me congratulate you on your editorial "The Dread of the Dailies." I don't believe in censorship in any form, but if ever I am converted to such feelings, it will be through the newspapers themselves. Their ego is intolerable, and their inconsistencies are amazing. Outside of scandal stories, read any theatrical story that finds itself legitimately in the news columns and learn the colossal ignorance of the city departments.

I hold no brief for Fatty Arbuckle, San Francisco or Los Angeles, but anybody who knows the ground geographically has more than a sneaking suspicion that Arbuckle was not placed on trial for murdering the Rappe girl, but rather to satisfy publicity seekers of San Francisco who were envious of the growth of Los Angeles. And finally a dozen citizens of San Francisco were found honest enough to vindicate Arbuckle.

Personally I did not see one newspaper take up this aspect of the case. Rather, they filled their columns with the nauseating details that they claim the public wants. I deny that the public as a whole wants such stories. I admit that certain proportions of the public have been educated by the newspapers themselves to read salacious details. Such newspapers have ceased to function as "American institutions." The "good story" of today is the one which permits of a scare head that will increase circulation. If this is what the public wants, disreputable theatre managers have just as much claim to respect when they do business with dirty shows.

The newspaper that you quote in your editorial as the greatest daily of them all is many miles from being perfect. Concurrently with your issue, that newspaper printed a front page story which ran for considerably over a column, headed "Women in Protest Against Arbuckle Return to Movies" and in seven lines of an editorial in the same issue said that it was of no great importance to anybody whether Arbuckle returns or not. If the World's opinion is that it doesn't matter, why go out into the highways and byways to get the opinions of a lot of old women of both sexes? Naturally, these people whose business it is to graft publicity and money (chiefly through religious channels) will knock Arbuckle as they will everything else of a theatrical nature.

Your editorial title is right. There is a fear of the dailies. There is mighty little respect for them. Occasionally libel actions are taken against newspapers. The Ford case was the only one I recollect off-hand that got into the dailies as "news," although there is an occasional paragraph when a newspaper wins a libel case, nothing if it loses, except it be compelled by law. Besides, it takes courage and money, lots of money, to fight a newspaper. Even some lawyers are afraid to take such cases, fearing the enmity of the newspaper.

I have fear, too. Today I am a press agent. I think you'll admit that I am fairly successful as such, for you know me. It will be quite obvious to you that I must remain anonymous if you print this letter, although you can make it quite clear that I am not, never have been and never expect to be press agent for Fatty Arbuckle, whose case I have merely cited as it is of news interest.

The press agent is the butt of numerous newspaper men who affect to despise him. For what? Is it because the press agent does not dig into sewers to earn his living, but, rather, brings a little joy and praise into the world? However, that's beside the point. I would rather make my appeal to the better nature of newspaper men in general and ask them to remember that a correction covering a stick of copy is darn poor compensation to the man or woman who has been besmirched by several columns of undeserved sticky, smelly mud. Also, I would like to ask them why it is necessary to eliminate all reference to theatrical affiliations (unless it is a scandal story) and to give the full title of some forty-fifth vice-president of the Society for the Suppression of All Laughter, Grins and Giggles.

And just because a newspaper can have the last word in an argument arbitrarily is not sufficient reason for the newspaper man to consider that his newspaper is right.

Yours truly,
Old Timer.

"YE OLD HOKUM BUCKET"

Some "releases" compiled by Sam Tishman of Chicago from various vaudeville bills seen by Mr. Tishman within the past three years. Below are some of the "gags" and "wheezes" as heard generally in use in vaudeville, mostly small time and sometimes big time, or out of use in both.

They are excerpts from 2,000 or more of similar "releases" gathered by Mr. Tishman in his reviewing periods, partially out of curiosity and more so through a desire to be known as "The Released Historian of Vaudeville's Past."

Mr. Tishman may favor Variety with more of his discoveries from time to time. It's through his long association with "The Association" of Chicago that Sammy was doomed to hear and record a long list, of which the following is but an awful sample:

Ye Old Hokum Bucket

Mother, the garbage man is out there.

Tell him we don't want any.

Lies there an actor with a soul so dead

Who never unto himself hath said:
"This is my own, my original gag?"

Do you have to be a soldier to die with military honors?

No, you have to be dead.

We just took this date to break the jump.

Curtain speech:

"I was not born in your beautiful city, but if it ever happens again I'll see that it takes place here."

Manager to actor, "Have you any cuts?"

Actor, "Yes, Syracuse, Rochester, Buffalo, Newark and the Palace."

My father knew the exact day he was going to die.

How's that?

The judge told him.

Song dedicated to all milk men:

"Shall we gather at the river?"

With the assistance of the boys in the trenches I will now render:
"You can't drive a nail with a sponge, no matter how hard you soak it."

Do you understand English?

Yes; do you speak it?

What kind of hat do you want, Fedora?

No; for Ikey.

Never slap your baby in the face; nature has provided a better place.

You don't even know what a miser is.

Sure I do; a man who eats mice.

Song entitled:

"I'd rather have two at 16 than one at 32."

Where were you born?

Australia.

What part?

All of me.

Advertisement for furniture store:

"We stand behind every bed we sell."

Let me see the prettiest thing in shirtwaists.

Can't she just went out to lunch.

What have you got in the shape of bananas?

Cucumbers.

Are you ticklish?

No; Yiddish.

Have you lived here all your life?

Not yet.

Why aren't there any Hebrew ball players?

Because they can't step on a diamond.

What kind of car have you?

A Ford.

That's a rattling good car.

Willie, give me a sentence with the word delight in it.

Willie: I opened the window and the wind blew out de light.

Who was the father of our country?

George Washington.

Correct. Who was the mother?

Wm. Jennings Bryan.

Song entitled: "Where There Are Raisins, There Is Hope."

Wallace Munro, the publicity agent, has been adjudged a bankrupt on his voluntary petition, which sets forth \$2,081.87 liabilities and no assets. Carroll McComas was the principal creditor for \$1,856.87, which represents a City Court judgment.

Loan me two dollars.

What?

Loan me five dollars.

I heard you the first time.

I sang in a choir.

How long?

"Till they found out what was the matter with the choir."

Hello, Central; give me the wrong number.

What number do you want?

What number have you got?

I'm in tough luck.

What's the matter?

My wife just lost her job.

Song entitled: "She Fell for Me and I Let Her Lay."

Before we were married you said I was an angel.

Well, why don't you buy me some clothes?

Angels don't wear any.

How many letters in the alphabet?

Twenty-six.

You're so smart. How many letters in the post office?

Where I come from the pumpkins are so large they weigh 500 pounds. That's nothing. Where I come from it's a common sight to see three policemen sleeping on one beat.

I moved from where I was stopping.

Why?

The lady across the street never pulls down the blind when she goes to bed.

Well, why move?

I must sleep some time.

Song entitled: "He Bought His Dog a Cuspidor Because He was a Spitz."

My sister has such a turned-up nose that every time she sneezes she blows off her hat.

Song entitled: "He Hocked His Mother's Teeth to Buy a Liberty Bond."

They touched my father on the head with a sword and made him a knight.

That's nothing. Someone touched my old man on the head with a shovel and made him an angel.

Agent's wire to actor: "Play Old Soldiers' Home Thursday; salary fifteen dollars."

Actor's wire to agent: "Okeh Soldiers' Home; fix poorhouse to follow."

My wife is everything—

Everything I can think of.

Song entitled: "After The Ball Is Over," by Babe Ruth.

Don't you think the acoustics in this theatre are bad?

I don't smell anything.

Do you like music?

Yes.

Listen to the band around my hat.

I'm a self-made man.

Don't brag about it.

FILM BUSINESS LAST WEEK

Estimated reports of box office grosses to the picture houses through the country for last week are omitted in the current issue of Variety.

As last week (week before Christmas) is looked upon as the poorest business week of the theatrical year, estimates for that period would be of no value through not being a reliable guide.



SEASON'S GREETINGS TO EVERYBODY FROM
(SCOTTY)
FLORENCE BAIRD
(of BENSEE and BAIRD)
in a New Edition of "Songflake," by CLAUDE BOSTOCK

TONY PASTOR'S

New York of the present-day theatrically has no counterpart of Tony Pastor's old variety house on Fourteenth street (now the Olympic, playing burlesque). There was something about Pastor's, call it atmosphere or what you will, that simply made it different from the other variety houses of the period extending from 1896 to 1906 or thereabouts. Whatever title the elusive quality or combination of elements that lifted Pastor's out of the general run of houses playing specialty turns should be catalogued under is unimportant; the fact remains Pastor's had a special distinction that few theatres had then or since.

The late Tony Pastor contributed in no small degree to lending the distinction mentioned to his house. No better liked theatrical manager ever lived then or now than Tony. During all the 40 years of his managerial career Mr. Pastor never "closed" an actor. And it must be remembered that was long before the day of play-or-pay contracts or actors' associations. If a very bad act knew enough to quit, he always paid the act in full.

Periodically Tony used to do a singing comedy turn himself, always with a fresh budget of comic songs. That was prior to 1900, after which Tony's appearances were few and far between.

No story about Pastor's would be complete without mention of the Pastor "orchestras," the same being a line of pianists that started with Mike Bernard, the late Burt Green (Irene Franklin and Burt Green) and Tom Kelly holding the post successively. Each was part of the show and an attraction quite as important as the vaudeville acts appearing on the stage. Throughout each of the three regimes Mr. Bady was relief pianist playing for the supper show.

Mike Bernard, the possessor of a style of manipulating the ivories that made the average pop song sound like a grand opera, kept interest in the show at par from the moment he seated himself at the instrument in the pit to the final exit march. A master of extemporizing, Bernard could embellish any ordinary-melody with a wealth of musical tricks that brought forth a technique and understanding of expression that was limitless.

Bernard always received a "reception" such as that accorded favorites in the present-day vaudeville houses when he walked down the aisle at 2:15 and 8:15 daily. Ragtime was then coming into its own and Bernard was its foremost exponent, with a flock of medals won at contests in Tammany Hall, adjoining Pastor's, to prove it. Many a jazz orchestra of today is using the self-same harmonies and symphonic tricks in its musical arrangements that Bernard used as variations on pop songs on the Pastor piano.

Some of the acts, especially those making their initial bow in New York, were not keen for the variations Bernard put into their simply

arranged and usually unmusical piano scores, more than one "supper act" contending Bernard was "crabbing" their turn by playing so well attention was drawn from the act to the pianist. As a matter of fact Bernard's extempo piano stuff saved many a weak act, the complaints usually arriving after the Monday show and simmering out by Wednesday, by which time the act was usually kidding with Mike, cross-firing from the pit to the general advantage of the turn.

Another fixture long associated with Pastor's was Charlie Ludwig, the "one-man stock" company. Ludwig was property man, but that was before the days of big salaries, and every sketch that came to the house that called for a small part impressed Ludwig as an actor. He probably played more butlers and messengers than any actor before or since during the many years he was Pastor's lone stock company.

When Bernard left Pastor's Green succeeded, and quickly became a prime favorite, like Bernard, "playing" the show alone as few orchestras could and extemporizing operative variations on the pop themes of the period. Mr. Green's trick of playing a medley overture and changing the key and tempo frequently for comedy while the house was whistling originated with him while he was the Pastor orchestra. Mr. Green later used the same trick

VAUDEVILLE COMEDIAN TOLD TO DROP "GAGS"

Al Herman Instructed by Keith Office Upon Complaint of Picture People

Al Herman, the blackface comedian who appeared at the Colonial, New York, last week, was taken to task Friday night through referring to a disclosure in the picture profession and making reference to two stars, Wallace Reid and Pauline Frederick.

Several of those in the audience heard Herman say, "doing a Wallace Reid and taking a sleigh ride," and stating that every picture he "saw Pauline Frederick she" was fighting for her honor. They are said to have called the attention of the Keith booking exchange executives to the "gags" and the office instructed Herman he would have to eliminate them.

Harry Buxbaum, the New York state chief of sales for the Famous Playhouse-Lucky, had his attention called to the Reid remarks Herman was making and he also took the matter up with the Keith officials and was informed the comedian would be instructed to eliminate them.

Herman gets his biggest laugh by what he informs the audience is "dishing the dirt," in which he mentions all of the nobles of the stage and screen who may be figuring in the public points at the time. While he delivers in a more or less humorous vein, nevertheless they are such in their intent that they carry an arrowed barb.

In the Franklin and Green vaudeville turn for years.

Tommy Kelly, who came after Green, was also a thorough musician with the same knack of embellishing pop themes as his predecessors did.

The acts who got their start at Pastor's and the others who played there regularly three or four times a season, would take as big a paper as this to list them all, most of them long since stars of the first magnitude, with many a supper show act included among those who graduated into stardom.

Hammerstein's (Victoria) vaudeville house of New York had some what the same atmosphere as Pastor's, but Hammerstein's was much larger and the intimate atmosphere of Pastor's was missing.

Of all the many present-day vaudeville houses the one that comes nearer to Pastor's than the others would seem to be Proctor's Fifth Avenue, although the similarity is not general, suggestive only in one or two respects, such as the attitude of the audience toward the act and the style of show played. Bell.

The Frankfort, Philadelphia, discontinued vaudeville Saturday after two weeks.



FRANK FAY

ASSISTED BY

THE LITTLE LADY FROM DIXIE

Spending Christmas Week at the London Coliseum, from which they send Greetings to all their American friends.

Metropolitan Theatre Directory

[How to reach the following vaudeville theatres in Greater New York, taking Broadway and 42d street as the starting point.]

B. F. KEITH CIRCUIT

(Palace Theatre Building, New York City)

New York City:

Keith's Palace (Booked by George Gottlieb; Manager, Elmer Rogers).—Four blocks north on Broadway.
Keith's Riverside (Booked by E. V. Darling; Manager, N. W. Derg).—West side subway express or Broadway car to 96th street.
Keith's Royal (Booked by Pat Woods; Manager, Al Darling).—West side Bronx Park subway express to 149th street. One block north on Third avenue.
Keith's Colonial (Booked by J. J. Collins; Manager, M. J. De Wald).—West side subway local to 66th street station; three blocks south, or Broadway surface car to door.
Keith's Alhambra (Booked by I. R. Samuels; Manager, H. Phillips).—West side Bronx Park subway express to 125th street; one block west.
Moss' Broadway (Booked by D. Simmons; Manager, G. Holloway).—One block south on Broadway.
Moss' Coliseum (Booked by D. Simmons; Manager E. H. Groth).—West side Broadway subway express to 131st street; two blocks west.
Keith's Fordham (Booked by D. Simmons; Manager, Chris Egan).—Subway shuttle to Grand Central, then Jerome avenue line of the East side subway to Fordham road; four blocks east.
Moss' Franklin (Booked by D. Simmons; Manager, J. Foehrlingham).—West side subway express to Prospect avenue; one block north.
Keith's Hamilton (Booked by D. Simmons; Manager, D. Burns).—West side Broadway subway express to 145th street; one block north.
Keith's Jefferson (Booked by D. Simmons; Manager, R. O. Sullivan).—B. R. T. subway to 14th street; two and a half blocks east.
Moss' Regent (Booked by D. Simmons; Manager, H. A. Federman).—West side Bronx Park subway express to 116th street; one block west.
Keith's 81st St. (Booked by C. R. Stockhouse; Manager, E. Lewis).—West side subway local to 79th street; two blocks north; Broadway car to door.
Proctor's 125th St. (Booked by J. J. Collins; Manager, Robinson).—East side subway to 125th street; one-half block west.
Proctor's 55th St. (Booked by Lawrence Goldie; Manager, John Buck).—Broadway car to 59th street; transfer east to Third avenue; one block south.
Proctor's Fifth Ave. (Booked by Lawrence Goldie; Manager, William Quind).—B. R. T. subway to 28th street or Broadway car to door.
Proctor's 22d St. (Booked by J. J. Collins; Manager, M. J. Duffy).—West side subway local to 23d street; one-half block east.

Brooklyn:

Keith's Bushwick (Booked by Pat Woods; Manager, B. Blatt).—B. R. T. subway to Canal street; change for Broadway line to Gates avenue; half block north.
Keith's Orpheum (Booked by E. V. Darling; Manager, W. Kerrigan).—West side subway express to Nevins street; around corner.
Moss' Flatbush (Booked by D. Simmons; Manager, E. Reilly).—B. R. T. subway, Brighton Beach line, to Church avenue; bus to door.
Keith's Greenpoint (Booked by Lawrence Goldie; Manager, J. Mend).—Subway shuttle to Grand Central; thence Queensboro subway to Jackson avenue; car to theatre.
Keith's Prospect (Booked by Lawrence Goldie; Manager, L. Keimer).—B. R. T. subway to Pacific street; change for local to Ninth street; two blocks east.
Moss' Riviera (Booked by D. Simmons; Manager, H. Whitman).—I. R. T. Brooklyn subway express to Kingston avenue; two blocks east to St. John's place.

LOEW CIRCUIT

(Loew's Annex Building, 160 West 46th St., New York City)

New York City:

State (Booked by J. H. Lubin; Manager, Joe Vogel).—Three blocks north on Broadway.
American (Booked by J. H. Lubin; Manager, Gene Meyers).—One block west to Eighth avenue.
Victoria (Booked by J. H. Lubin; Manager, William Stanley).—West side subway express to 125th street; one block and a half west.
Lincoln Square (Booked by J. H. Lubin; Manager, Charles Ferguson).—West side subway local to 66th street.
Greeley Square (Booked by J. H. Lubin; Manager, Charles Potsdam).—Broadway car to 31st street; one block west.
Delancey St. (Booked by J. H. Lubin; Manager, B. Mills).—B. R. T. subway to Canal street; change for Broadway line to Essex street; one block and a half east.
National (Booked by J. H. Lubin; Manager, Henry Loew).—West side Bronx Park express to 149th street; one block east and one north.
Orpheum (Booked by J. H. Lubin; Manager, Sol Meyerson).—Subway shuttle to Grand Central, then express to 86th street; one block east and one north.
Boulevard (Booked by J. H. Lubin; Manager, A. Bernstein).—West side Bronx Park subway express to Simpson street; one block east and half a block south.
Avenue B (Booked by J. H. Lubin; Manager, H. Dolinsky).—I. R. T. subway express or car to 14th street, cross town car east to Avenue A and Fifth street. One block east.

Brooklyn:

Metropolitan (Booked by J. H. Lubin; Manager, George Schenck).—West side subway express to Borough Hall; two blocks north.
Fulton (Booked by J. H. Lubin; Manager, A. Sichel).—Subway shuttle to Grand Central; express to Brooklyn bridge, then Fulton street "L" to Nostrand avenue station.
Gates (Booked by J. H. Lubin; Manager, William Sheehy).—B. R. T. subway to Canal street. Change for Broadway line to Gates avenue.
Palace (Booked by J. H. Lubin; Manager, Sig. Strauss).—West side subway express to Atlantic avenue; Bergen street car to Douglass street.
Warwick (Booked by J. H. Lubin; Manager, R. C. Bosch).—B. R. T. subway to Canal street; change for Broadway line to Kosciusko street.

FOX CIRCUIT

New York City:

Audubon.—West side Broadway subway express to 168th street; one block south.
City.—B. R. T. subway to 14th street; one-half block east.
Crotona.—West side Bronx Park subway express to 149th street (Third avenue "L" station); transfer to Third avenue "L" train to Tremont avenue; two and a half blocks west.
Brooklyn:
Bay Ridge.—B. R. T. subway Sea Beach line to 59th street station; change for Fourth avenue line to Bay Ridge station; one block east to Third avenue, then two blocks north to theatre.
Bedford.—West side subway express to Atlantic avenue, then Bergen street car to theatre.
Folly.—B. R. T. subway to Canal street; then Broadway line to Graham avenue.
Ridgewood.—Subway shuttle to Grand Central; take southbound train to Brooklyn bridge; Myrtle avenue "L" to Wyckoff avenue.
Star.—Shuttle to Grand Central station; Lexington avenue subway north to 107th street.
Jamaica, L. I.:
Fox's Jamaica.—Long Island R. R. at Penn station, 33d street, to Jamaica station.

COLUMBIA BURLESQUE

New York City:

Columbia.—Five blocks north on Broadway.
Hurtig & Seamon's.—West side Bronx Park express to 125th street; two blocks west.
Miner's Bronx.—West side Bronx Park subway express to 149th street; one block north on Melrose avenue.
Brooklyn:
Casino.—West side subway to Atlantic avenue.
Empire.—B. R. T. subway to Canal street, then Broadway line to Halsey street station.



MADELINE COLLINS

(Prima Dohna of the Royal Opera, Covent Garden, London, England)

Headlining B. F. Keith Circuit
 Extends Cordial Good Wishes to All for the Festive Season
 Vaudeville Direction H. B. MARINELLI

POPULAR MUSIC

The popular music field the past year underwent a rather trying period, although those firms that prospered did better than ever before. It resolved itself merely into the continuous production of song hits. These alone kept a house going along on a better than even-break gait. The exploitation merely of a meritorious catalog, minus any outstanding song sensation, did not get any firm anywhere. And those that did chalk up a credit total were very few.

The music man, obsessed with the idea that their revenue could be only derived from "mechanical" royalties (phonograph records and music rolls) accordingly accepted every song with the idea of an orchestra "plug" to make it suitable for canning. This overproduction of "melody" songs soon became more or less of a drug on the market. Many a time a layman expressed the opinion that all these melody songs sounded alike more or less.

The songsmiths were intent on turning out ditties with tricks and breaks in them to suit the orchestra and its expert musicians. It was little wonder that sheet music did not sell. The average pianist who rags the home upright in the parlor evenings could make little headway with the "tricky" tunes. Yet, strangely enough, such difficult selections like "Kitten on the Keys," "Hot Lips," "Stumbling," etc., did enjoy quite a vogue, even on the sheet music end, despite their intricate construction.

Which proves how paradoxical the popular music industry is. During the late winter and early spring, with new songs being turned out prolifically, many a good tune could not find a groove for itself in the catalogs of the foremost disk and roll companies. In the summer, with many of the publishers minimizing their production until the fall, many a mediocre tune got a good mechanical break because of this lack of competition.

The price question, as always, came in for its share of discussion. The chain store people's veteran argument that the retail price is to blame for their and the publisher's reduced turnover, had its inning for a while. The Kress stores eliminated their sheet music department because the publishers would not sell them at a reduced wholesale rate. The Grant and McCrory syndicates have been agitating of late for a 9-cent wholesale price and 15 cents retail. The publisher remains adamant in his contention that the public will pay up to 35 cents for real hits, but refuse to take anything but very popular numbers.

An analysis of the situation set forth by a man directly connected with the music industry points out that the reason the layman refuses to purchase one copy of sheet music for 25 or 30 cents is best illustrated by the fact that there are some double-faced ten-inch disk records that sell for from 29 to 50 cents each. Each record has two songs

on it, already canned by a vocalist or dance combination and performed much better than the average pianist could. The music men are aware of this and preparations for petitioning Congress are under way for the vesting of the full control of a copyright with the owner. Nowadays, once one company has filed a "notice of user" every other disk or roll company has permission to record it mechanically.

As a result, dozens of new disk record firms have sprung up literally over night. Their mediocre, cheap record cuts in on the sales of the established company, both because of price and prior recording, and either do not reimburse the publisher for his royalty or go out of business altogether. The publishers for a time sought to control this by fixing a release date on each new song which the better grade companies are complying with, although technically the copyright owner again has no redress.

The radio question figured prominently the past year, resulting finally in the American Society of Composers, Authors and Publishers notifying the radio stations that they further broadcasting of their catalog would be prosecuted as an unauthorized public performance for profit. The society purchased its own broadcasting station as a strategic move, but the other commer-

PARIS CASINO REOPENS WITH VOLTERRE REVUE

Painted Girls and Picturesque Scenery—Show Looks Like Success

Paris, Dec. 26.

The Casino de Paris reopened Dec. 21 with a revue by Leon Volterre, after the fire which closed the famous house for several months.

Success seems assured for the revue. Its principal scenes are Japanese bridges and a middle-age pillory for unfaithful wives, which as a novelty production bit, there are painted girls (billed as "Herbert Ward's Painted Girls") with Joan Carroll introducing them. The performance ends with a swimming act in a crystal tank on the stage. Japanese decorations are throughout the auditorium.

The principals are led by Mlle. Mistinguett. Earl Leslie staged the dances. There is considerable jazz music on the stage, with Fred Mele conducting the pit orchestra, but Louis Hillier, former handler of the baton, is missed.

Marion Forde was applauded for the jazzing matter. Mistinguett and Oy Ra scored in the pilloried wives' scene. Others in the cast are Dorville and St. Granier.

The opening is a revue, "The Douce," by A. Willemetz and Jacques Charles, produced by the latter, with music arranged by Maurice Yvain, who has taken the Salabert repertoire as a base.

Reconstruction of the burned Casino required a longer time than planned, but the result is a very fine theatre with a stage few houses in Paris can vie with.

The Bataclan revue was produced Dec. 23 and did very nicely, with Yvonne Vallee, Lina Tyber and Hiegburn.

Special radio firms have responded with requests for licenses from the A. S. C. A. P. A fee ranging from \$500 to \$5,000 a year per station has been decided upon, the charge to be estimated on the size and service of each individual station. A million-dollar annual income from radio is aimed for.

Early this month the members of the Producing Managers' Association started agitating to be declared in on part of this revenue. The music men are opposing their proposal.

The music men and songwriters the last year have divided an average of \$200,000 among themselves, representing dividends on receipts from picture exhibitors, dance hall and cabarets for music license fees.

Two popular music firms went into bankruptcy this year, the Broadway Music Corp. (Will von Tilzer, president) and the Harry von Tilzer Music Co. (the latter headed by a consistent popular hit producer of over twenty years).

Abel.



A HAPPY NEW YEAR TO ALL

IS THE SINCERE WISH OF

BOB ANDERSON

OF BOB ANDERSON and PONY

THE BAND CRAZE

What are the chances of seeing a vaudeville show minus a dance orchestra on the bill for 1923? The past year has seen the "band" craze reach a height which would seemingly indicate the ceiling had been touched. But has it?

During the past 12 months the two and three times daily theatres have approximately witnessed about 40 musical combinations, either confronted by a "name" or alone, come and go. A majority have already gone, some are on their way and others remain. There are quite a few left. Their value as an act is questionable, at this date, to the running order of a show.

The tremendous output by all the phonograph record companies of dance music and the bands playing an identical type of melodies in the restaurants, with the former method reaching a vastly greater patronage than a theatre may hope to compete with, has undoubtedly taken the edge off the orchestras for stage presentation. The Whiteman system of "crooning" an orchestration has become so general among the musicians that it is now an isolated case where the boys simply step on it and make just plenty of noise. The bands are few where you can recognize who is playing by simply listening. And it would seem as if similarity is the rock upon which vaudeville's and the restaurant's present combined instrumentalists will break.

Another angle for the affirmative as to the band craze being on the decline for vaudeville is that of the orchestra leaders themselves. From their viewpoint a vaudeville engagement is null and void as regards it being a money-making proposition. To substantiate that opinion they point to the expense of getting the act together, which includes, if attempting to gain the big time, special scenery, effects and the enormous amount of time given over to rehearsals. The latter is an item that becomes gigantic where the orchestra is "held over." Besides which, when they finally do get "set" for an engagement they work for a cut salary, which leads to vaudeville's only value to them being in the publicity derived from the billing or advertising. A leader who has his band named after himself declared that it cost over \$8,000 before he opened at Keith's Palace, New York. Then, too, if the musicians are not empowered with that type of mentality known as memory, it is almost impossible for them to play one house more than a week, as they cannot variate the routine in that time. The complicated orchestrations are responsible for this.

Salaries for the individual musicians on a vaudeville engagement generally average around \$40 or \$50, with a top price of \$75. The union has no jurisdiction here because of the short "hours," where a band may play from 20 to 30 minutes.

With so many orchestras around it may seem strange where the vast number of musicians come from, but it's no mystery to the directors. They claim if a member of a "combination" is forced out through illness or any other reason, an extra man may be picked up from an agency, the union or the independent pack who prefer to run alone, and fill in when called upon. One reason for the latter is that those particular boys are not inclined favorably toward the idea of having to play nightly nor do they care to bind themselves to a contract.

The number of excellent musicians with this morale is large. Sometimes a man may be "lifted" from another orchestra for an evening. The leaders are loath to rely on the union as a base, because such an enrollment usually constitutes a mechanical player unable to follow the "trick" stuff, and the substitute is often lacking in appearance. It is an asset only second to the actual instrumental ability.

The type currently popular revolves around the college youths who have performed with their local orchestras but for one reason or another have left their alma mater to seek jobs in the city.

So much for the restaurant and private dance end of it. If a player falls out during a twice daily engagement it oftentimes means a man from the house orchestra must be inserted. In this instance the filler-in naturally means nothing other than to get himself into a dinner coat and fake the melodies. Most times he is not even striking a note.

Salaries for dance orchestras and individual musicians appear to

reach a top figure, at the present time, that the future is not likely to surmount. One restaurant musical combine has its lowest individual pay envelope containing \$175 weekly, with an additional \$50 coming in for every phonograph record they make. That specifies only one side of the disc as well.

The general opinion of the directors gives credit to Paul Whiteman for the present scale of salaries. His success has carried the entire contingent right along with him. In this instance it may be interesting to note that shortly after Whiteman opened in New York he became discouraged with the outlook for his orchestra and had transportation, for himself and band, bought to return to the Coast. If it hadn't been for a theatrical representative, who persuaded him to "stick," Whiteman, in all likelihood, would be playing in the west now, and someone else would have gone to the crest through getting the early start Whiteman did.

While on the direct subject of Whiteman, a few other sidelights are that musical men attribute his popularity to the soft tone dance music he introduced when New York was swamped by jazz bands, mostly containing brasses that blared. It was great for anyone outside of a couple of drinks, but the prohibition thing made the "crooning" dance melody more conducive to the ear and Whiteman connected at "the crucial moment." It is admitted, beyond doubt, that the Palais Royal leader has the pick of the musicians of all the orchestras in New York, if not the country. Unattached men would unquestionably rather secure a position in a Whiteman combination, because of the money and the chance of advancement where they might possibly be placed at the head of an orchestra and sent out under supervision.

One leader stated, in reference to the Royal orchestra, "And don't think those boys aren't earning their dough. They're rehearsing three and four hours daily, and if you've got an idea that's soft work, try it. How are you going to compete with Whiteman? He's got a quartet of arrangers that can, singly, put any orchestra in the country across. Just give me any one of those lads and I'll make myself plenty of coin."

Then in reply to a question of, "What about Hickman?" (Art), the same leader went on to say, "Hickman had a great chance. He showed as great a group of saxophone players as has ever been around, and astounded all of 'em with that soprano sax. The records had a lot to do with queering that boy. Too bad, but what does he care? He's still on the Coast and pianager of a hotel."

In reference to the stupendous scale upon which Whiteman operates, it may be said that a few years ago, previous to the war, a leader who then had a band playing in Rector's (New York) had the same ideas Whiteman is now carrying out. He approached a phonograph company with the suggestion of turning out a certain scale of records, had the thought of placing orchestras in a chain of restaurants which were to be supervised by him, began to tone down the wild playing of the brass instruments and, to carry out his program, opened as magnificent an office as Broadway has ever seen. And, figuratively, died with it, because he thought too far ahead.

A consensus of opinion narrates the most difficult thing for a dance orchestra to do is to hold an even tempo. The easiest is to just make plenty of noise and let it go at that. The tempo situation has more angles than one. Witness the defining of the subject of "time" by a leader that has played to gatherings at dances for years, and who says: "An even rhythm is invaluable to an orchestra playing for patrons on a dance floor. Once your boys have acquired it the rest is a matter of routine. Generally I play according to the crowd that is in for the evening. It necessitates about three distinct tempos. If it is an elderly gathering we slow up considerably; if the Broadway bunch, with their short quick-stepping, we pick it up a little, and when the college element are the subjects we hit it up pretty fast. That crowd eats speed, though they never seem to pay much attention to the time, and a base drum means nothing."

After the difficulty in securing a balanced tempo is the mental requisite of memorizing an orchestration, as one of the most important attributes



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SEASON'S GREETINGS TO ALL

butes a dance orchestra must have. With so many numbers always popular and in vogue for dancing this is recognized as no small part. Especially when requests from patrons are always coming up for melodies that were in their glory 12 months past and sometimes two and three years previously. A band that makes good on a vaudeville engagement and is assigned to be "held over" is practically helpless if they can't memorize. It means they must repeat their previous week's routine or rely on numbers that have oft been heard. On the other hand, an orchestra is known to have played an act calling for complicated arrangements behind a singer after four and a half hours of rehearsing.

The orchestras of today are mainly concerned with the attempting to outdo each other in the matter of the arrangement or the orchestration for a number. It's seldom a melody is played exactly alike by two bands, though the principle may be, and generally is, the same in both cases. A certain company, which is seriously threatening for first position on the sale of dance records, has a man who does nothing but make arrangements for the dance melodies to be recorded. He even does this for a vocal record that carries a "name" musical combination for the accompaniment. This important luminary recently made a flying trip west to rehearse an orchestra on a melody, remained there Sunday while they made the "master" records and jumped back to New York in time to take up his duties Monday.

To refer back to the money question in connection with restaurant orchestras, previous to prohibition there was always the chance of "side money" being picked up. Over a certain stretch of time one band, consisting of five or six pieces, was in the habit of securing around \$150 for each member per week from this source of revenue (tips from patrons). This was not unusual, but

PRESS AGENTS HERE AND ABROAD

By LOUIS NETHERSOLE

London, Dec. 10.

I wonder if it is quite fair to ask me to make comparisons after seven years' absence from the field of my early efforts in handing out "dope" concerning entertainments in the United States.

Conditions change so quickly in that land of enlightenment that I should quite reasonably be accounted old-fashioned and a back number by the fraternity of press agents who now flourish there if I thought that the methods followed in my time are those of today.

Fundamentally, however, the principle (or want of it perhaps) must certainly continue to prevail because it is, the root of the matter. The object must ever be to concentrate the limelight of publicity upon the particular attraction that one is serving.

I learned the exquisite art of a press agent in America. My first lesson was strenuously to seek as much space as possible in newspapers free, gratis and for nothing. I was always taught to remember that whatever might happen had happened in case the exigencies of my attraction demanded it. I must say that most of my old-time colleagues and erstwhile rivals in their dissemblations invariably tried to avoid, so far as they could, unreasonable exaggeration, but enthusiasm for truth did not always deter us from an occasional trespass into the realm of romance.

I will not say that we were ordinary story-tellers in the nursery acceptance of the term. No, I think we were merely tellers of yarns. Anyhow, we were always careful not to spoil a good story for lack of a little garnishing. And if we could

the general thing for the establishment where the orchestra was installed. "Money men" who frequently visited the place were the donors. Such an amount, received under similar conditions, is unheard of at the present time. The musicians claim it's seldom anything above a five-spot floats their way, and very few of those.

Vaudeville will probably see many new orchestras make their premiere presentation during the current season, though it looks to be doubtful as to how long they will stick. The musical organizations with a prominent hotel name behind them may prove something of a draw at the box office, but it never becomes easier for a band to frame an act with so many orchestras already having gone before.

When the popularity of the present-day dance combinations passes from vaudeville and perhaps also from the restaurants, it is the opinion of the men involved that orchestras will revert to combinations of not more than seven pieces and containing mostly string instruments.

Joe Smith, who has been playing in the grill room of the Plaza Hotel, New York, for years, and still draws them down there is now doing it.

Skig.

manage to land on the front page of even a minor evening newspaper we had decidedly earned our pay for the week because the advance sale at the box office would probably get something of a boost.

I am sure that many dramatic editors and even more city editors up and down the country looked upon some of us warily, even suspiciously. Woe to him of us who transgressed too boldly in trying to pull the wool over their eyes. Once detected in a deliberate fake, no matter how clever, the culprit usually found his occupation precarious and his usefulness to managers a thing of the past.

If it were worth while I could recount instances where brilliant young enthusiasts dashed off fabulous news stories without a vestige of truth for their foundation, pained them off on unsuspecting editors who, printing them in good faith, afterwards found them to be untrue, to the everlasting damnation in a press agent sense of their inventors.

To their honor, be it said, New York theatre managers in my day always frowned upon tricks of that kind to secure space and strictly prohibited such nefarious methods. I daresay they do now. We old stagers knew our business too well ever to transgress this unwritten law, although perhaps some of us found the temptation pretty strong. I know I did. But the fear of criticism and perhaps the sack from the home office usually helped to put Satan behind us.

While I was picking up the job in America the days of lost jewels, romantic marriages, fabulous inheritances and other crude sensations were rapidly passing into the discard of limbo.

Favorite up-to-date methods employed to boost a star were to invest the subject with solemn mystery, to expatiate upon his or her stupendous learning, profound reading and wide interest in things far removed from such trivialities as the theatre and acting. If it happened to be a male star one might consistently enthuse over his athletic prowess and the wonderful things he did on his home farm in the good old summer time. A press agent of my acquaintance once got a famous actor, long since dead, permission to preach in a popular church out west; and, if my memory is not at fault, my friend helped write the sermon which you may be sure referred in a casual way to a certain forthcoming appearance at the local theatre.

Since I returned to my native land I have followed my profession (if one may call it such without offense to other learned callings) in England, where at least I have found opportunity for observing how press agents' methods differ in these two English-speaking countries.

In England one must be very careful about facts. Also news space is obviously scarcer, so stories must be shorter. English newspaper readers are not so interested in theatres and actors and actresses as Americans are, so the tax upon an English press agent's time and energy is not quite so great. But to say that there is no use for the efforts of a press agent in England is far from true. Twenty years ago that might have been so, but not at present. Every public man and woman in England employs a hard-working secretary who is simply a camouflaged press agent whose duty for the most part consists of getting puffs and pats in the papers about what his principal did yesterday and what he is going to do tomorrow.

The main difference between press agents in America and press agents in England, so far as I with a knowledge of both countries have been able to gather, is that not quite so much fertility of invention is looked for here and originality is not usually encouraged.

The English daily picture papers that have become so numerous in late years have done much to enhance the value of a good and reliable press agent's services. To remain good, however, he must never forget to remember that truth has always to be spelled with a capital "T."

If one knows the proper approach to an English newspaper office he will have just as firm and friendly welcome extended to him as he is sure to get in America, but any abuse of confidence is punished much more severely here.

English dramatic editors welcome legitimate news quite as freely as American editors do, but if tricks are tried there is absolutely nothing doing.



SEASON'S GREETINGS
BABCOCK and DOLLY
"ON THE BOULEVARD OF PARIS"
Orpheum-Keith Circuits Direction BART McHUGH

MAKING PICTURES NOW

Picture making methods change so gradually and progress goes on so imperceptibly it attracts small general attention. It is only when the studio practices of today are examined alongside the systems of, say, 10 years ago that revolutionary changes stand out in startling contrast. Here are a few observations of present day practices scaled against those of another epoch in the industry, touching only a few high spots and merely suggesting the revolution that has been going on. These few sketchy facts all point to the one conclusion—that picture making has become and will continue in increasing degree a business of specialists.

Time was when an outsider secured a story as the basis of a film enterprise and built from that up to 4,000 feet of celluloid. Production of the four-reeler was practically a guarantee of a successful venture. When the feature was printed it profit was all but assured. It is otherwise now. An outside producer's troubles are really beginning when he has the film completed, and goes against the problem of marketing it.

Outdoor Stages Vanish

All the old studios had outdoor stages and weather was of paramount importance. Ideal light was that of about 4 o'clock on a fine summer afternoon. Bad weather meant delays and idleness. Even interiors were taken in the natural light on the al fresco stages. When artificial illumination was desirable for a few shots the mechanics were of the simplest. One electrician was sufficient to place the reflectors to kill off troublesome shadows. If an electrician wasn't handy a property man would serve for his small duties.

There probably isn't an outdoor stage left in an American studio and directors and cameramen are almost entirely independent of sunshine. A few long shots and panoramas as a scenic background for play action are taken in the course of a feature, but nobody worries about light, for all the dramatic action is taken under artificial light by preference. For "delicate photographic" effect sunlight is crude compared with controlled illumination.

But management of light demands an elaborate technical personnel. A scene of any dimension will require from three to five always and sometimes eight banks of Kliegs, each bank in charge of a qualified electrician. Besides there are innumerable spots and sunlight arcs. The big arcs require a man apiece. Each light has 128 adjustments and deft handling is called for. The electrical staff may run anywhere from five to ten men.

Sets have increased in elaborateness in like degree. A decade ago a director required an interior for a bit of action. He told the carpenter about it and the next day a 10 by 8 fragment of a room corner was in place at a cost of, say, \$75, representing hire for scraps of furniture, lumber and a couple of rolls of wall paper. Nowadays the same thing would call for a design by an art director, advice of a technical expert and a complete three-sided room furnished in modern style with textures of materials and tints of everything considered to the last detail. It might require two weeks of planning and execution.

A Twelve-hour Job

When Griffith was making "Intolerance" in 1915 he needed the corridor of cells in a prison. The scenery men were instructed to provide it, the order going in at 4 o'clock one afternoon. They used the set the next morning, beginning at 9 o'clock. That job would take a fortnight now and the set would represent something near \$1,000.

When they planned costume effects they went to a costumer and rented what they wanted. Almost any picturesque garb together with wigs and beards could be made to serve for the desired period, pieced out with the casual accumulation of stuff kept by the organized producers like Vitagraph, Selig, the K. B. people and Universal, which really then monopolized the business. From that simple proposition has grown the most elaborate technique of costuming a picture. The big concerns now have establishments where costumes by the thousand are kept, but these are merely a reserve. For a picture like "Robin Hood" a scene in men spent days in the libraries delving for authentic prints to serve as models for designers of great skill who build artistic creations hardly second to Ziegfeld's fabulous ravishments. Even the wigs and fashions

of hairdressing are subjected to analysis for historical correctness.

They formerly made directors overnight. In the earlier phases of producing nobody around the lot wanted to be a director. It was almost impossible to get a well informed, experienced actor to handle the megaphone. They considered it a clerical job and lacking in dignity. Almost any adaptable person about the lot might be chosen to direct. The director ordinarily got around \$100 a week. When Griffith was producing for other companies his salary of \$500 a week was regarded as fabulous. They got their script first and then turned it over to the nearest available man to do. It would have been regarded as wild then to study a script with a view to figuring out which of the recognized directors could handle it best. As, for example, the selection of Capellani to handle a subject calling for special treatment of light and shade composition; Tourneur for imparting big effects of spectacular punch; Neelan for novel management of odd dramatic effect or twist of humor. Years ago it was just a matter of getting the handiest man around the works who would take the job on.

Over-Night Fame

It is related that R. A. Walsh entered the ranks of directors by a queer turn. He was doing a part in a Mutual-Relliance production, directed by George Nichols. Nichols suddenly threw up his job and the company cast about for his successor. As it happened, all the scenes in which Walsh figured had been taken and he was for the time being at liberty. For this reason they wished the job on him. He took the work up where Nichols had dropped it and, finished the picture. Walsh's salary for parts had been around \$50 a week and he drew no great bonus as accidental director. The picture was shown and the fans liked it.

As it happened Henry Walthall had been signed by the William Fox organization and Fox was looking for a director for his forthcoming picture. Walsh's film attracted Fox's attention and Walsh was forthwith engaged at \$400 a week for two years.

That was an extraordinary case of swift rise to fame. Commonly the directors were picked from among the directors' assistants or "leg men." If an assistant showed aptitude—and sometimes if he didn't—he sooner or later would be called upon in an emergency to direct a script.

Enter the Casting Director

For the most part the players were in companies and casting a piece was merely a matter of fitting



In the current "Theatre Magazine," there appears an article by Bland Johanneson on the "Virtues and Villains of Vaudeville." In the group of worth while acts he has selected from the entire field of vaudeville, Rockwell and Fox are included.

In conclusion, Mr. Johanneson says, "The methods of these performers are intensely individual and equally successful. One need see but a single bill without them to appreciate their contributions to the pleasures of the two-a-day."

ALWAYS; NOT OCCASIONALLY

the group of actors and actresses into the parts that seemed most appropriate. There was no such thing as a casting director, a functionary who has grown in stature and importance to a remarkable eminence in the industry. The big companies have enormously complicated statistical establishments where detailed data of ten thousands of players are filed together with photographs and biographical information. A modern producer would swoon at the haphazard casting of pictures. Mostly the casting specialist can pick his types from memory, for he is one of the most special of specialists in the enormous amount of exact knowledge of screen types and the people who best realize them before the camera. Rival companies bid for successful casting directors and they enjoy trade reputations that mean money. Casting directors prosper and accumulate wealth, together with others of the specialist host behind the scenes.

Successful title writers are another group of lightly specialized workers. A title writer with a popular style and fresh touch, like Katherine Hilliker or Ralph Spence, gets into the Rolls Royce class and pays an appropriate income tax.

Laboratory Waste

Developing and printing films has gotten to be a business by itself. Each producer no longer has his (Continued on page 20)

THE CABARETS OF NOW

The cabarets of now are operating according to conditions. Nearly all have changed from the older or first days of the cabaret, excepting in their price list or greed for coin. The menu card and liquor prices remain as high as ever, or higher, and patrons are "taken" with the same vim as of yore.

Cabaret entertainment has somewhat changed, with opinion divided among restaurant men as to the style of show that is the better draw. Always granting that a restaurant man never will know anything about running a show, a difference of opinion has arisen among them. It's about divided. One set won't have anything to do with girly floor shows and the other half believes there can be no better draw to a restaurant than a flash looking flip chorus of comely young women.

The difference of opinion has led to a choice of personalities with local popularity as the inducement for guests to pay \$1, \$1.50 or \$2 cover. When personalities have been unsuccessful "names" have been tried. The recent failure of the Dolly Sisters at \$2,000 weekly to draw at Monte Carlo, New York, is a matter of "name." They were followed in the same place by Savoy and Brennan at \$1,250 weekly, with that team's cabaret fate still hanging in the balance. And yet in another Broadway cabaret where the limit of cost for the show was set at \$1,250 for the week and five acts demanded, the place looks likely to do business with \$1 cover, through the personal popularity of one of the five acts.

Bands have grown to be a cabaret feature. The outstanding instance, of course, is Whiteman's at the Palais Royal, New York. After having gone so far as to spend \$30,000 there for a floor production, with a salary list of \$4,500 weekly, the Palais found it could do just as much business with no show at all on the strength of the Whiteman orchestra draw. Besides which, the Palais has a good sized dance floor that equally counts. The last entertainer of any account at the Palais was Evans Burrows Fontaine, who danced nearly nude while the people kept on eating or drinking, not knowing she was there and not caring. When Miss Fontaine received all of the notoriety in the papers because of her suit against young "Sonny" Whitney to recover damages on the allegation he was the father of her child, the Palais, with an uncompleted 13 weeks' contract with Miss Burrows, did not think enough of it or the Fontaine value to ask her to fulfill the agreement at the Palais.

Cabarets are also divided into

classes by the restaurant men—the "popular price" and "exclusive." The "popular price" places are those charging a cover under \$2 and the exclusives are those charging \$2 or more, all of the time with an intimation to guests evening dress is required for admittance. While the evening dress is the bunk except when big business is on, all cabarets would try to work that racket, as it brings more desirable people.

Few orchestras have erected a sufficiently large reputation to make themselves in universal demand or become the largest draw in a dance place. Through that condition Whiteman's name was capable of being commercialized for a "Whiteman orchestra" to be sent anywhere, the combinations being made up by a Whiteman formed corporation established for that purpose. Chicago as a matter of record holds more orchestras that are assets to the places they play in than New York does.

The size of the dancing space has always been important but not often recognized, through the proprietor's greed for money. A place of 400 capacity will often have no more dancing space than a place accommodating but 150. The 400-seat place when business is rushing commences to pile tables on the dance floor to take care of the overflow. This reduces the actual dancing space to a minimum, causes the dancers discomfort through jostling each other, and the overcrowded place loses its business, blaming it on the waning holding power of the entertainment, which is as often wrong as it is right.

Along Broadway there are but two exclusive cabarets, with one that is neither "pop price" nor exclusive, and another that could be called exclusive, but doesn't care enough about it to ask for the distinction.

The Fifth Avenue lot has its graded places in the hotels, and the most exclusive of all in a regular cabaret on a side street near it, where the cover is \$3 p. p. during the week and \$5 Saturday night. It's a process to reserve a table in it if not known, and the capacity is not large enough to cause the management any worry during the social season. There is no entertainment in this restaurant other than music and dancing.

The Broadway places are running more to spice. That has become possible through the dancing being shut off by the police at 1 a. m., when whatever entertainment is there, starts, with a second show usually given between 2 and 3. To hold the crowd any expedient will be resorted to. If the crowd doesn't know what is going to happen in the second performance, in lyric or action, the patrons are apt to remain to find out.

The rough cabaret entertainer is passing out, whether man or woman. The same roughness is being put over by more gifted performers in quieter manner. Punch-line songs still remain, but they must be in capable hands, and there is commencing to be special lyrics written for the cabaret single entertainers who can work into a greater degree of intimacy with the guests through them. It's the quick-witted entertainer in the New York cabarets this season who seems to have the call.

The girly show prospers out of town, but the out-of-town cabaret business has been extremely limited of late, mostly through the dry laws. About one in the average-sized town is enough. Some cities of the medium class have not been able to support a cabaret for the full week, owing to the expense of a proper orchestra for dance music. Booze continues to be the big thing in the restaurants. The selling goes on, in devious ways. Water and soft drink bottles may be seen in profusion around the tables, but no one but the drinkers and those who served know what is in them. That happens even if a policeman is detailed in the restaurant. Hardly anyone will believe the cop is ignorant, but it's a great "out" for him if the "house" has a flexible payroll. To say that a policeman may be watching tables, see the people sent themselves at them and see them grow intoxicated while there, must be crediting his discernment as quite odd if he doesn't know that liquor did it.

High menu cards have reduced the big check ticket (without liquor charges) in restaurants until often not much more than the cover is on the check, other than water or (Continued on page 29)



ANATOL FRIEDLAND

SUCCESSFULLY HEADLINING KEITH-ORPHEUM CIRCUITS, SEASON 1922-1923
GREETINGS

THE FUTURE FOR THE CARNIVAL

By B. H. NYE

The carnival of the future? That must be the paramount question now. Of the past and present much has been written, much has been said, but little or nothing has been done to remedy the obvious evils of the business.

A number of years as contracting agent ahead of different carnivals has given me an insight into the workings of the carnival "racket," and I speak from actual experience and observation.

The attitude of the carnival manager is stubborn. He refuses to look the situation squarely in the face, makes no effort whatever to eliminate the defects which are depreciating his assets, and seems to determine to go his future way as he has gone in the past.

Many things must be remedied; some should be eliminated; the business must have a thorough overhauling. Unless the big outdoor amusement interests drive out the objectionables, there will be no decided changes.

What is the main objection to carnivals—what is it that we shall cut out? Naming only a few of the features that have brought down the wrath of people and communities, I will say: Get rid of the low-down concession operators and agents; get rid of the loud-mouthed men and women; cut out the girl shows; prohibit the unlawful cohabitation that you well know may exist with your show; pay your bills in money and not in promises; meet your obligations as a business man; try to realize that the public brings you money; get away from that idea that everyone is a chump and simp except yourself.

Why not look at the matter from a purely business standpoint? Did you ever see a grafter who had enough at the end of the season to carry him through the winter? Would a business man continue in a proposition that did not pay, or would he get his brain into working order and try to find out what was the trouble and correct it? With the outfit mortgaged up to the hilt, knowing well that under the hammer it would not bring 25 per cent. of what you owe, why not get wise and try real showmanship and real business methods once?

I think I may safely say that all the shows on one carnival lot are not worth the price of admission charged by any circus, and yet it would take two, or three times that admission to visit all the carnival attractions with one outfit. Is it any wonder that the public does not patronize the shows and that the carnival manager must get his revenue elsewhere? Very recently I heard the argument that great crowds visit carnivals and therefore they are a desirable amusement and should be allowed to exist. By this same line of reasoning we should have our saloons and tenderloin districts back again,

for we all know that both these institutions did big business. But the fact is that the receipts per capita from carnival crowds are less than in any other form of outdoor amusement, therefore there must be something radically wrong with the racket, and while the crowd may be there they do not want it enough to pay for it. So much for that argument. Give the public worth-while shows at proper prices and see if your receipts would not be enough greater to warrant the try.

Personally I cannot predict the future. Carnival managers are a peculiar lot.

A word of the statement that carnival managers are compelled to pay graft money to local officials whether they want to work or not. This may happen in rare cases, but my personal experience, and I have covered a lot of territory, is that this is far from being a fact. I have found local officials for the most part to be good fellows, who want to do the right thing by the other fellow, but nearly always any privileges are badly abused by the carnival manager and his force. At any rate, it would be hard to find a company that was not well equipped to put on the strong joints when the opportunity offered, and so the cry to protect the poor carnival manager from the grafting local officials is foolish and absurd.

Those managers who want to continue the carnival business and conduct it in a clean business manner should welcome laws to clip the wings of the dirty outfits; in fact, they should boost such laws. Certainly, no man who has any respect for himself will stand behind the managers who profit from wrongful ways; and of such there are many.

Much written above is a rehash of what has been often written before. What is needed most is the remedy and the answer to "What of the carnival of the future?" Clean shows, clean concessions, clean attaches, weeding out of the undesirable, a fair value to the public for money expended, a determined effort to be right in the public eye; that is what is necessary. But no half-way methods will suffice. Look around, see who is most successful; you will find that success has come proportionately to those who have conducted the cleanest outfits; they are welcomed season after season in those spots that mean money.

Why do local billposters and hotels demand payment in advance, why do newspapers refuse advertising, why have many lodges refused to further sponsor carnivals? You know the answer as well as I. And do not try to pass the buck to the other fellow. Do not blame the fair secretary, do not blame the local officials; give yourself the once over and see where you have failed.

Did you ever stop to consider the established fact that a certain number of people out for a good time will spend just about so much



Who's Who in Chicago
ABE COHEN

Owner and Manager of the MIDWAY HIPPODROME THEATRE, 63d Street and Cottage Grove Avenue, Chicago.

Happy New Year to Billy Diamond, my booking manager, and to all my friends in and out of the profession.

money? Would it not be fair to assume that the shows and rides and legitimate concessions would get this money that usually goes to your thieves? Your gross receipts will be about the same, and you will have nothing to pay out for fixing and trouble.

At one time I joined one of the largest and best carnivals in the country, to put on a show. I had a contract that stated that no cooch or girl shows were to be carried by the company, but when we opened up I found that two shows for men only were on the lot. I made an objection to the manager and he sidestepped the issue, saying that they would not hurt my business as I was catering to women and children. To satisfy myself I stood at the entrance close to one of the objectionable shows and clocked over 460 women who came that far, took one look and left the grounds. Those people that left, added to others who stayed away, would, in my estimation, have spent more money than the two girl shows took in during the engagement.

From what I can learn, most of the carnival managers do not contemplate any change in their methods, they expect to "bull" it through, digging up new spots, but the end of the dirty outfit is in sight. I know that there will be a nationwide campaign against the carnival, backed by money and determination, and if the man who is right lets the outlaw drag him down to defeat and financial disaster, it is his own fault. I want to see clean carnivals and would be glad to be connected with a clean organization; nothing that I say or have said will make much difference in the outcome. I have merely made a statement of the conditions as I find them.

When Variety first started its campaign against the dirty carnival, one manager said to me: "You are the only outdoor showman that reads that damned rag." My reply was that it might be well for all of them to read it and see just where they were headed. I was right.

Let me appeal to the outdoor showmen of brains to work individually and collectively to save the business; I know that you are in the minority, but law and decency are on your side and even the majority can not win unless right.

COAST VAUDEVILLE

San Francisco, Dec. 20.

The year closing has been an important one in vaudeville out here. The outstanding event of the year was the relinquishing of the Loew chain of theatres to Ackerman & Harris. It was Loew's second attempt to gain a foothold on the Pacific Coast, but, like his first, was not a success.

At any other time the venture might have been a success, but with the Orpheum Circuit also breaking into the field with their Junior Orpheums and providing vaudeville superior to the Loew article and with Pantages vying to maintain the foothold he has held for some years, Loew didn't have an even road to travel.

The quality of the Loew vaudeville was not up to what the public expected with the fanfare of publicity that heralded the coming of the eastern vaudeville magnate. The first few weeks started auspiciously,

FLOPS OF 1922

It is the custom at the end of the year to summarize on the general trade conditions in connection with merchandise for the previous 12 months.

At this time there seems to be something akin to interest in the selection of the 10 best pictures of the year through a polling of exhibitor opinion. In the selection of the 10 best there is no indication as to the sense in which "best" is used. Is it to be the 10 best from an artistic standpoint or the box office return?

However, nearly a dozen biggest box office flops were arrived at after a tremendous expense in polling exhibitor opinion in the Eastern territory. The opinions expressed, which don't appear to be in doubt, are herewith presented, with the name of the distributor indicated:

- "Mistress of the World".....Paramount
- "Foolish Wives".....Universal
- "Crossroads of New York".....First National
- "Nero".....Fox
- "Red Hot Romance".....Metro
- "Remembrance".....Goldwyn
- "Under Two Flags".....Universal
- "Silver Wings".....Fox
- "Theodora".....Goldwyn
- "Doll's House" (Nazimova).....United Artists
- "Forget Me Not".....Metro

Three Winners at Program Prices

Each year some pictures crop up which through advance selling are often given to the exhibitor at prices of an ordinary program production, but which develop into box office specials in draws.

The three for the current year seemingly are:

- "Moran of the Lady Letty".....Paramount
- "Nanook of the North".....Pathe
- "The Face in the Fog".....Cosmopolitan

but patronage soon began to drop away.

With the return of the theatres to Ackerman & Harris, Loew retained the two beautiful new theatres, Warfield in San Francisco, and State in Los Angeles, which were constructed during the year. These houses continue under the Loew banner with a straight picture policy.

The name of Loew disappeared as quickly as it had appeared on the other houses, Ackerman & Harris resorting to their previous policy and soon resuming their old gait with business about as usual.

Loew's must have dropped a pile of money by this venture and undoubtedly is cured of a desire for Pacific Coast dominance in the vaudeville world. It is said the coast venture cost Loew's \$1,700,000.

Ackerman & Harris, evidently seeing the handwriting on the wall with the advent of the Junior Orpheum houses, immediately adopted a policy of cheaper prices and in this way met the competition that they could not have met in any other.

The Golden Gate, San Francisco's Junior Orpheum, has been a success from its opening. The exceptional value offered the public for the scale resulted in practically capacity audiences and with the huge capacity the receipts have been very big. At first the Golden Gate cut into the Orpheum pretty heavily, chiefly for the reason that there was not a great deal of difference in the quality of the shows offered at both theatres. This has adjusted itself gradually, however, and business at the old Orpheum (big time) is now almost back to its normal volume.

Perhaps the worst suffer from

the advent of the Orpheum Junior was Pantages, especially in San Francisco. For a time business was away off. Pantages, to meet the competition, proceeded to improve the quality of its acts and in this way won back much patronage. The general quality of the acts at Pantages held up good, but the small seating capacity with an increased cost of bills must have cut down the net revenue to an extent.

The advent of the Golden Gate served also to bring to light that there is much available vaudeville material to be gathered on the coast. Harry Singer, who came out from the east to supervise the openings of the new Orpheum houses, has been largely responsible for "digging" most of the talent. He was forced by necessity to provide as possibly be obtained, and he has much talent from the Coast as could more than made good at it.

Most of the offerings secured by Singer have been feature acts that have played the big houses as well as the Jupiors. Among these were Theodore Roberts and company, Henry Walthall and company, Dorothy Davenport (Mrs. Wallace Reid), Wesley Barry in a big act, Fanchon and Marco in a big act, Bryant Washburn and company, Hobart Bosworth and company and numerous others.

Bert Levey and his far west vaudeville circuit have been making big strides with over 100 theatres served by him at the close of the year.

Many of the big picture theatres have adopted a policy of using vaudeville to augment picture productions, and have thus provided a new field out here for acts of a spectacular nature.

Josephs.



BROWN and WHITAKER

Season's Greetings to All the Troupers

Going along, making good. Booked solid B. F. Keith and Orpheum Circuits season 1923-24.

Direction CHARLES ALLEN, M. S. BENTHAM OFFICE



ELLA BRADNA

AND COMPANY

in "THE CIRCUS BEAUTIFUL"

Now Playing B. F. Keith Circuit Exclusively. Thanks to MR. EDW. V. DARLING
Season's Greetings to All Our Friends

LITTLE THEATRE MOVEMENT

The progress of the Little Theatre movement in the country can best be exemplified by the statement there are over 300 such organized groups flourishing at the present time. Over 20 are centred around New York.

What these amateur and quasi-professional organizations may or may not mean to the professional theatre is open to discussion. Where one may argue that they only exist for selfish purposes—to satisfy somebody or another's vanity, as witness "The Torchbearers" burlesque on such movements—the enthusiast will prove concretely that Susan Glaspell and Eugene O'Neill were found for the professional theatre in the Provincetown Players; that Clifton Throckmorton and Lee Simonson, two representative stage artists, also had their beginnings in this little theatre; that Warren Dähler, who designed the "Carina" sets for Doris Keane, was "discovered" among the Neighborhood Players; and that Helen Gahagan and Sidney Blackmer, the latter via an Atlanta group, were given professional opportunity through the medium of the Little Theatre. These and other instances are cited by the ardent supporter of this new faddist playhouse.

Yet, they contend, the Little Theatre does not aim primarily to school and groom actors, or artists, or playwrights for the professional field. That is but an incidental dependent on the individual.

The Little Theatre exemplifies a representative group which produces plays and playlets of the sort the professional entrepreneur would not dare put on. Particularly does it concern the one-act play. America has yet to boast of a permanent one-act playhouse. It is a need which is attracting considerable attention of late and its realization is looked forward to in the near future. The nearest is the vaudeville sketch.

Such theatre, however, being a commercial, professional playhouse would automatically remove it from the amateur "Little Theatre" idea. But, while it is lacking, these organizations have been the means of bringing new plays, new blood and new ideas to theatregoers' attention.

The Little Theatre does not profess to imitate the commercial stage. William O. Bates, of the Little Theatre of Indiana, sums it up concisely in these words:

"Every theatre that has achieved distinction, from the Theatre Francaise down through the Abbey to the Washington Square Players, has done so by reason of producing original plays of its own selection. Wherefore, then, the blood and sand? The whole trouble resides in the presumption that the Little Theatre is in competition with the commercial stage in trying to provide its audiences with entertainment of the conventional kind instead of the specialized sort provided for by its charter. Such a presumption is unjust to the commercial stage, and I do not blame the gentlemen in charge of the local ends of the New York dramatic enterprises for the mild disfavor with which they regard our undertaking. Considering the financial, artistic and professional resources of the commercial stage, rivalry on its own ground is absurd; it is as vain as it is presumptuous."

For the main these organizations exist primarily for social purposes. A new idea of interchanging ideas is being attempted locally the past few weeks. This consists of one organization performing a playlet on another group's program. The invitation is subsequently reciprocated. Thus, new improvements and new perfections are accomplished by means of this friendly rivalry.

The reason the Little Theatre seldom attempts to produce new long plays and seemingly specializes in the one-act is accounted for by the fact that there are few new scripts. Broadway managers do not hear of first, either through some play broker or foreign agent. The one-act play is solely virgin territory to the Little Theatre.

And yet, however, there is another angle. It is cautiously approached, perhaps not approached at all, and the Little Theatre people themselves are unaware of it.

Some weeks ago, with the chance it has escaped memory, Augustus Thomas, the presiding genius or oracle of the Producing Managers' Association of New York and America, issued a statement. Its import may have been obscure beyond the understanding. First, it is required to be made known Mr. Thomas is the headlight of the P. M. A., and secondly the leading committee of producers of the

world. Those producers are now aligned with the Actors' Equity Association in an agreement specifying certain conditions between the two bodies, managers and actors, until June 1, 1924.

The Equity, through its mouthpiece, and a very voluble mouthpiece, has repeatedly said it would insist upon a closed shop for actors in the legitimate theatre after its P. M. A. agreement expired. Mr. Thomas was the mediator through which that strike agreement was reached between the managers and actors in 1919. He knows it, he knows the actor, and he knows the manager.

Mr. Thomas' statement, considered as emanating from the P. M. A., he represents, broached the subject of a National Theatre. Superficially a National Theatre by commercial managers is an altruistic idea. But was it so with Mr. Thomas? Who knows?

Variety, in its annual special edition known as the Anniversary Number, tries to lose the intimacy of its weekly issues for at least one edition. The special articles of the Anniversary Number are presumed to be readable and understandable by such lay readers as Variety has the honor to command. Often, though, there is so much inside matter pertaining to theatricals that even those not actually acquainted with theatrical conditions, though in theatricals, might not appreciate it. This may be an instance. It calls for general understanding, this exposition of what might have prompted Mr. Thomas' plan for a National Theatre. It could be chanced and said that not even 50 per cent. of the P. M. A. members properly gauged his utterances on the subject, and this article itself could be in error concerning it.

But the fact remains, under the surrounding conditions, that were Equity to enforce its ultimatum for a closed shop in the theatre in 1924, and meanwhile the P. M. A., its antagonist, by subterfuge or openly, concentrated upon the proposed National Theatre of Mr. Thomas, that National Theatre must perform encompass the players now in the neighborhoods where Little Theatres are the vogue. Their members are amateurs, and as amateurs not Equity members, and possibly with no thought of professionalism. Still, a large percentage of them might welcome the professional stage. They entered into the Little Theatre with an ambition and a spirit. Their efforts were appreciated locally; they were elevated in the estimation of their friends, and their own opinion of their ability might have been heightened by the little performances they participated in before a native and friendly audience.

A National Theatre would have to locate local talent, and a National Theatre could only be operated under the direction of skilled commercial theatrical executives. Were the nucleus of a National Theatre found in the Little Theatre movement, wherever it might be located, and Equity declared for a closed shop in 1924, the Thomas idea, assiduously and previously assimilated via propaganda prior to the date of Equity's declaration, might provide an army of amateur recruits to the legitimate professional stage, if there should be a walk out by professional actors at the behest of Equity.

That possibility might likewise incite more interest in the Little Theatre movement throughout the U. S., were it made manifest that such a contingency could arise.

On the other hand, Equity itself might foment opposition against such a sweeping uprising of amateurs, on those very grounds, or, on the other hand, might encourage it, unknowing of the P. M. A.-object, and Equity placing its faith in securing more members and dues by creating a professional adjunct to its army of members from a field of amateurs. In the latter case the pseudo-amateurs might only supplant professionals.

However, and disregarding the argument, purely technical, the Little Theatre movement, as any movement which gains strength through numbers, may yet reckon on the theatrical map. It can never remove the grasp of the theatre from the commercial manager, for the theatre must have its commercial aspect, but the Little Theatre may be able to make its mark, just how and when is problematical. The theatrical world is much bigger than may be indicated by the little colony who professionally live in it, as compared to the whole of these great United States.



HERMAN ERGOTTI and RUTH HERMAN
A NOVELTY SURPRISE
(Formerly ERGOTTI'S LILLIPUTIANS)

INDOOR CIRCUS TRY

Hagenbeck-Wallace Did Fair Business at Kansas City

Kansas City, Dec. 26.

The Hagenbeck-Wallace circus concluded its engagement in Convention Hall here last week, with business for their stay only fair. At the start it looked as though it would be a bloomer for fair, but the attendance picked up materially after the first two days. The mats were light during the engagement, but the nights were considered good. The management claim an attendance of 40,000 for the engagement. Friday night was the banner performance, the attendance going to 7,400. The show left the last of the week for St. Paul for a week's run, and then will work east, if the original plans are carried out.

Although this season's experiment of giving the show indoors is a sort of a pioneering expedition, the management is confident it will work out satisfactorily, and expect to put the show in the halls and auditoriums again next year as soon as the tented season is over.

BUYING OF NEWARK DENIED

Newark, N. J., Dec. 26.

A story emanating from New York sources has reached here to the effect that the Adams Brothers will abandon the Newark theatre next month and that Frank A. Keeney has arranged with Dr. Tunison to take it over.

The Adams Brothers deny they have any intention of giving up the theatre.

Keeney offered a tempting figure for the house some time ago, but it was rejected.

The Miles, Scranton, Pa., recently purchased by M. J. Comerford from C. H. Miles, has been renamed the Capitol.

SPIEGEL'S UNITS CLOSE, ONE STRANDS IN BUFFALO

"Success" People Quit Thursday With Salaries Due for Three Weeks

The two Shubert vaudeville units, "Success" and "Plenty of Pep," operated by Max Spiegel, closed last week, "Success" at the Criterion, Buffalo, Thursday, Dec. 21; "Plenty of Pep," Saturday, Dec. 23, at the Detroit opera house.

The "Success" unit closed suddenly when the company demanded back salary due, following reports the show's owner, Max Spiegel, was in financial straits in New York City.

Appeals to the Affiliated Circuit headquarters and the Shuberts in New York proved unavailing. Nonette and Abe Reynolds, featured members, left their hotels at Buffalo and left for New York Wednesday night after the performance.

According to members of the company of "Success," its 34 members had three weeks' salary due and found themselves stranded in Buffalo without funds.

Eight of the chorus girls totaled their assets at about \$5. Some appealed to the Chamber of Commerce and the Mayor. One girl was minus the 15 cents necessary for a "report charge" after a long distance phone to her parents in New England.

The Criterion is leased to I. H. Herk and Spiegel. At the Shubert office in New York it was said that "Oh What a Girl" would play there this week (Dec. 25).

The sudden closing of the two units will require a rearrangement of the Affiliated routes. "Plenty of Pep" was booked for the Princess, Toronto, this week.

BUYS NORRIS & ROWE'S

Harry C. Payne Makes Purchase—C. I. Norris Is Associated

San Diego, Cal., Dec. 26.

The Norris & Rowe circus has been purchased by Harry C. Payne, manager of the Spreckels theatre in this city. C. I. Norris, one of the founders of the show, will be associated with Payne in the management.

It's one of the smaller circuses, and as a rule makes the Pacific coast stands annually. The circus will quarter during the winter, hereafter, in San Diego.

FROM PICTURES TO DANCING

Newark, N. J., Dec. 26.

The Paramount will close soon and reopen as a dance hall. The house was a failure last year and a complete flop this season.

This reduces the Fabians' string of local film houses to three.

SPIEGEL'S INSANITY STOPPING INDICTMENT

Bankrupt Theatrical Manager Twice Visited by the Committee

Max Spiegel's commitment to the Stamford, Conn., sanitarium mentions "suicidal mania" in the commitment papers. A committee has been up to visit the patient, on the instance of a banking institution, which is creditor to the extent of about \$100,000, for the purpose of ascertaining the actual mental condition of the theatrical man, whose tangled financial and promotion affairs precipitated an involuntary petition in bankruptcy last week.

The committee was due to make another trip to Stamford to interview Spiegel the middle of this week. This has been decided upon following a visit to the District Attorney's office for the purpose of securing criminal indictment. This was refused on the same theory Judge Mayer in the U. S. District Court refused to adjudge Spiegel a bankrupt when a petition was presented to him two weeks ago Thursday, namely, that he was under authorities' charge, being irresponsible and, therefore, immune.

Following the Harry K. Thaw case the law was amended that after a person recovers his faculties, after being insane, to the extent he is sane enough to distinguish between what is right and what is wrong, he becomes liable to indictment and after trial, confinement if found guilty.

Showmen, who know Spiegel and have been associated with him are of the opinion that had he not been given stock of doubtful value as collateral for loans his affairs would be in as good shape as ever.

PA. LAW AMENDMENT

Fines for Violation by Picture Men Included

Harrisburg, Pa., Dec. 26.

The Commission for the Reorganization of the State Government is preparing a summary of a year's work for members of the 1923 Legislature, which will convene here Jan. 2, and among the 30 bills which it will sponsor is one amending the picture law of 1915, relating to fines for violation. It has decided not to change the censorship law in any way, except that part which deals with violations.

The part of the report dealing with this proposed change reads:

"An amendment is submitted to the motion picture act of May 15, 1915, P. L. 534, to provide for additional penalties in cases of second and subsequent offenses. Under the present law the penalty for a first offense against the act is not less than \$25 and not more than \$50. The amendment proposes a fine for a second offense of not less than \$50 and not more than \$100 and for a third and subsequent offense a fine of not less than \$100 and not more than \$200."

SOMERSET TESTIMONY

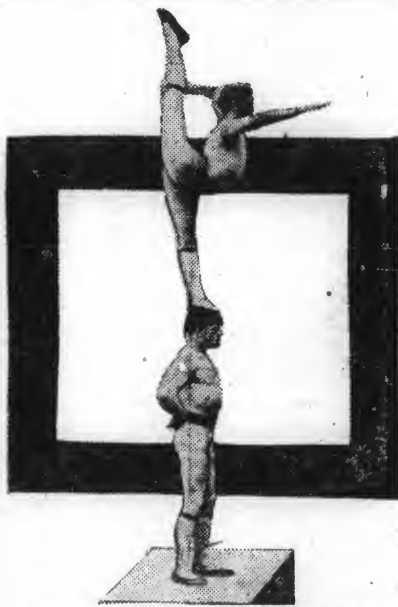
Washington Returns Records in Deportation Proceedings

Commissioner Tod at Ellis Island has been advised by Washington authorities the records of testimony taken in the deportation proceedings against Pat Somerset, the English actor, are imperfect. The papers have been returned to Somerset's counsel for examination and more testimony is to be obtained, to decide whether or not an order of deportation should be issued. Charges of "moral turpitude" as concerns Edith Day, wife of Carl Carlton, legit producer, were proffered by Miss Day's husband, and later amended with a sympathetic corollary in Somerset's behalf.

Miss Day and Somerset recently co-starred in "Orange Blossoms" at the Fulton, New York, but left the show when it went on the road. She has been signed for an Arthur Hammerstein musical comedy, Somerset's connection with the piece, tentatively titled "Wildflower," has not been announced.

The deportation case was closed five weeks ago and the testimony submitted to Washington for decision.

Fred Willard has resigned as manager of the Paragon, Beacon, N. Y., to become associated with a mercantile concern.



WALTER SAYTON

AND PARTNER

"EQUILIBRISTS SUPREME"

With our many friends here and abroad heartiest Season's Greetings. This Week (Dec. 25), R. F. Keith's Orpheum, Brooklyn. (Our ORIGINAL act is fully protected.)

BROADWAY HITS

(Continued from page 1)

charged for top admission. "Hamlet" has been getting over \$19,000 with John Barrymore. His sister Ethel ought to be a big draw in "Romeo and Juliet," and David Warfield, as "Shylock," looks assured of as good if not better business than that of "Hamlet."

The non-musical hits in addition, as detailed below, are "Rain," "So This Is London!" "Merton of the Movies," "The Fool," "Seventh Heaven," "Loyalties," "Kiki" (second year), "The Last Warning," "The Old Soak," "The Awful Truth" and "Abie's Irish Rose."

Ziegfeld's "Follies" has outstripped all previous editions of the series, and has already remained twice as long as any before it. It leads Broadway in weekly and total gross. The new "Music Box Revue" is running second, with "Little Nellie Kelly" now taking the "place" in money pace, but really equal in demand of any musical. The "Greenwich Village Follies" is also strong and to date has beaten records of the three earlier editions.

"Chauve-Souris" is the Russian novelty show directed by Morris Gest, now close to a year's run. It has maintained a \$5 top admission from the start, and has made the Century Roof a live place. Nothing else on Broadway has tried the \$5 thing this season save the "Music Box."

"Sally, Irene and Mary" started off in the van of the \$2.50 musicals, but leadership is now contended for by "The Gingham Girl."

There are several managerial "multiple winners." Sam H. Harris has "Rain" and "Music Box Revue," while in two of his houses are "Merton of the Movies" and "Hamlet," with the new "Secrets," also his production, touted sure fire. George M. Cohan has two in "London" and "Kelly." The Selwyns have "The Fool" and the new "Johannes Kreiskler," which looks like a cinch success. Arthur Hopkins landed with "Hamlet" and "The Old Soak," and ought to repeat with "Romeo and Juliet." David Belasco continues with the moneyed "Kiki" and figures to achieve further fame, if not profit, with "The Merchant of Venice." Comstock & Gest came back with "Chauve-Souris," and hope that their presentation of the Moscow Art Theatre "In" (due Jan. 8). Ziegfeld, with "Follies" here, and "Sally" on tour, has the two biggest musical draws. W. A. Brady has a good chance with "The World We Live In," and his "Up She Goes" figures to turn out a musical winner.

Last week and this brought in 13 new attractions. Last week's trio, "Johannes Kreiskler," "Merchant of Venice" and "The Masked Woman," all look like successes. Of the Christmas week flock "Secrets," "Glory," "Romeo and Juliet" and "Rose Briar" commanded the bulk of advance interest.

The business of the Broadway attractions, not considering the takings of the two weeks prior to Christmas, but averaged up to then, is estimated:

"Abie's Irish Rose," Republic (32 week). A comedy that fooled Broadway; figured for summer stay, but still is going big and profit maker; expected to last out season. Average through fall went to more than \$10,000 weekly.

"Better Times," Hippodrome (17th week). Last season Hip was on basis of \$1.50 top, with center sections higher. This season it returned to spectacle style of show at \$2.50. Business fair to date, with big takings sure at holidays. Capacity around 5,000; averages \$60,000 weekly.

"Blossom Time," Century (61st week). Longest running attraction on Broadway and life-saver for Century, where until pre-holiday weeks it regularly beat \$16,000. Is number 2 company, but rated as good as No. 1, which is on tour. Third company opened Monday on road.

"Bunch and Judy," Globe (5th week). Figures to do big trade. Draw disappointing during lull prior to Christmas. Got bad break because of coming in between holidays. Show expertly smoothed after premiere and is high-class performance.

"Chauve-Souris," Century Roof (48th week). Broadway wonder. Opened last February for supposed limited stay, priced \$5 top, and still going with same scale. Fourth program due next week and Russian novelty should stick until Easter and may complete second season.

"Fashions for Men," National (4th week). Highly regarded Molnar comedy well presented, but unfortunately in coming in at wrong time. Moves to Belmont and should land. "Will Shakespeare," Winthrop Ames Production of Clemence Dane play, listed for New Year's Day.

"Follies," New Amsterdam (30th



TOTO AND COMPANY Including TOOTS

NOW PLAYING KEITH THEATRES IN A NEW EXHIBITION OF THE ART OF CLOWNING

week). Greatest of Ziegfeld "Follies" which until recently averaged \$35,000 weekly and Broadway money leader. Should remain until Washington's Birthday and only few stands then played. "Sally" playing "Follies" time on road.

"Glory," Vanderbilt (1st week). New musical production spotted in same house holding "Irene" and under same direction. Debut last week in Brooklyn, opened on Broadway Monday.

"Greenwich Village Follies," Shubert (16th week). New box office record for house made during fall, this being highest scaled "Village Follies." Takings up to Thanksgiving averaged over \$25,000 weekly.

"Gringo," Comedy (3d week). Opened lull between holidays, with no chance of drawing big money. Pace to date around \$6,000 weekly. Better line on show after New Year's.

"Hamlet," Sam Harris (7th week). With John Barrymore was initial Shakespearean special production of season. Average until last week over \$19,300 weekly.

"It Is the Law," Ritz (5th week). Mystery play by Elmer Rice, author of "On Trial" and produced by Sam Wallach. Won favorable notices, but has not had chance to reach stride. Takings during lull period were nearly \$7,500 weekly.

"Johannes Kreiskler," Apollo (2d week). Selwyns production of foreign novelty drama. Aroused unusual interest overseas and much is expected here. Opened Saturday; scale \$4 top.

"Kiki," Belasco (57th week). Run leader of dramas now expected to complete second season or remain until Easter at earliest. Average of \$15,000 weekly maintained throughout, only drop under that figure being last few weeks.

"Lady in Ermine," Ambassador (13th week). Rated operetta success and has drawn smartly on lower floor. Balcony off since start, which may shorten run. Business very good, average between \$14,000 and \$15,000 until last couple of weeks.

"Last Warning," Klaw (10th week). Mystery play, figures to outlast most of others current on Broadway. Business average over \$12,500 until last two weeks. Big profit maker to date. Chicago company readying.

"Listening In," Bijou (4th week). Newest mystery thriller, won favorable comment but has not been able to draw business. Around \$5,000, with takings under that last two weeks. Pace after this week will determine run. Is guaranteeing house.

"Little Nellie Kelly," Liberty (7th week). Came in from Boston with great record, forced to leave there after four months' run. Could have remained there all season. Business here averaging \$22,000 also and among best calls on Broadway. A Cohan show.

"Liza," Daly's 63d St. (5th week). Only colored troupe that has bid

for downtown patronage this fall. Excellent notices, which help to good business start. Fair draw with cut rates counting.

"Loyalties," Gaiety (14th week). Best regarded English drama in years and quickest to catch on. Business around \$14,000 weekly, all house can hold.

"Merchant of Venice," Lyceum (2d week). David Belasco disclosed finest production ever accorded Shakespearean play. Opened Thursday last week with David Warfield as Shylock. \$4 top house can get \$24,000 if capacity is drawn.

"Merton of the Movies," Cort (7th week). One of non-musical leaders; came in with "second production flight" along with "Rain" and climbed to well over \$15,000 weekly gross. Ought to run a year.

"Music Box Revue," Music Box (10th week). In production second Music Box revue more brilliant than original. Only musical charging \$5 top. Agency call not par with last season, yet show doing wonderful business and, excepting two weeks prior Christmas, capacity at over \$29,500.

"Our Nell," Bayes (4th week). Belongs with group of attractions which arrived just after Thanksgiving and, like others, box-office value is yet in doubt. Musical

rural satire got \$5,000 and under up to this week.

"Rain," Maxine Elliott (8th week). Season's dramatic smash; leading field in agency demand and going to standing room all performances. Pace \$15,000 weekly, \$1,000 over capacity.

"Romeo and Juliet," Longacre (1st week). Third special production accorded Shakespeare works this fall and second by Arthur Hopkins, who has "Hamlet" running with John Barrymore. Ethel Barrymore is Juliet. Premiere Wednesday.

"Rose Briar," Empire (1st week). One of eight Christmas presentations. Special performance to escape flood Sunday night. Stars Billie Burke, authored by Booth Tarkington and produced by Ziegfeld.

"Sally, Irene and Mary," Casino (17th week). Started out as big money draw at \$2.50 top and takings around \$19,000 first two months. Slid down to \$10,000 recently but at holidays proved strong magnet for visitors. Big business sure this week, but length of stay not certain.

"Secrets," Fulton (1st week). Perhaps most interesting of Christmas flock. English drama expected certain score. Margaret Lawrence starred. Sam H. Harris producing. Opened Monday.

"Seventh Heaven," Booth (9th week). Another eight-cylindered dramatic which started moderately and climbed to capacity of house, around \$13,000 at \$2.50 top. Regarded in for season. Work of Helen Menken the feature.

"Six Characters in Search of an Author," Princess (9th week). Dramatic novelty quartered in 229-seater. Business between \$4,500 and \$5,000, said to show small profit. House can get about \$6,200.

"So This Is London!" Hudson (18th week). George M. Cohan's comedy hit and earliest presentation. Quickly climbed to \$16,500 and over for normal weeks and has been off slightly only during two weeks before Christmas. Big money-maker, regarded fixed for season.

"The Awful Truth," Henry Miller (15th week). Smart comedy with smart draw, mostly on lower floor. Even then it averaged better than \$12,500 first three months. Dipped under \$9,000 last two weeks, but run should be attained.

"The Clinging Vine," Knickerbocker (1st week). One of two musicals among Christmas night flock of new ones. Is first production this season of H. W. Savage. Private showing Sunday afternoon to ease up holiday crush of premieres.

"The Fool," Times Square (10th week). The Selwyns' dramatic wonder; before production lightly regarded by other managers, but proved strength from second week only and climbed into elite \$15,000 weekly draw class. Looks anchored for balance of season. Authored by Channing Pollock.

"The Gingham Girl," Earl Carroll (18th week). Refreshing musical comedy priced at \$2.50 which figures to ride until spring. Consistent money-maker; average \$14,000 to \$15,000 weekly.

"The Lady Cristilinda," Broadhurst (1st week). This Christmas arrival has Pay Bainter starred by William Harris. Comedy has been out for some weeks and was off several weeks for fixing.

"The Egotist," 39th Street (1st week). Leo Ditrichstein starring in another Monday debut. Play originally produced at coast last summer and presented in Chicago under title of "False Pretenses."

"The Old Soak," Plymouth (19th week). Early arriving comedy

that landed much stronger than producer hoped for. If its matinee had stood up, would have remained with leaders. Substantial money maker; averaged over \$14,000 first three months. Good for season, though off lately.

"The Love Child," Cohan (7th week). Battle adaptation produced by A. H. Woods. Moderate pace first weeks, but climbed to \$12,000 Thanksgiving. Recent draw around \$9,000, and considered good until February or longer.

"The Masked Woman," Eltinge (2d week). Most recent Woods production. Opened Friday last after playing one week out of town. Other time cancelled and show called in when "East of Suez" suddenly ordered off.

"The Red Poppy," Greenwich Village (2d week). Sudden entrant Wednesday last week, with Estelle Winwood starred. French adaptation. House small and narrow profit possible only if capacity drawn. Doubtful if it can stick unless getting Broadway house.

"The World We Live In," Jolson's 59th St. (9th week). W. A. Brady won considerable credit by production of this foreign novelty drama. In out of way house fared fairly well, getting nearly \$10,000 last few weeks. Moves to 44th St. Jan. 8 and ought to jump in takings.

"Thin Ice," Belmont (13th week). Originally opened at Comedy and moved here about month ago. Business around \$5,000 and under that after Thanksgiving. Goes to road Saturday. "Fashions for Men," highly regarded foreign adaptation, moves over from National Monday next.

"Up She Goes," Playhouse (8th week). Musical version of "Too Many Cooks," brightly produced and interest developed lately makes outlook bright for continuation until spring. Around \$9,000 and better sure after first of year.

"Whispering Wires," 49th St. (21st week). First of season's mystery plays to arrive. Quartered in house of moderate size. Business has been profitable until lately. Average pace first four months between \$8,000 and \$9,000. Run dependent on draw after New Year's.

"Why Men Leave Home," Morosco (16th week). Farce comedy a good entertainment but never mounted to important gross, probably because of weakness in balcony. Average first three months between \$8,000 and \$9,000. Management announced continuance until Easter, but "Mike Angelo" has been listed here early in January.

BIG AND SMALL TIME

(Continued from page 5)

people, who argue that a certain percentage of any population will patronize a big time house. The big timers are spotted according to this percentage.

Despite this, several big time stands in New York city were reported this season as about to change to the three-a-day split week policy. Herculean efforts along the lines of business stimulants and the concentrated attention of a great organization have apparently saved the situation, but the normal development of the future vaudeville house seems to be something other than the two-a-day at the current price scale in those houses.

Con.

GREATEST UNDERSTUDY

(Continued from page 2)

not think of leaving Chicago, as she is in full charge of her own seven-room apartment and the mother of two children, Jack Garrity, Jr., age 12, who attends Culver, and Millie Bijou Garrity, age 10.

In "Happy Go Lucky" Miss Learn understudied four parts and appeared in two different characters at different times. Then she understudied Fay Bainter in "East Is West" at the Garrick and played the part for seven days; and while substituting for Miss Bainter, understudied Hazel Dawn in "Gertie's Garter" at the Woods next door.

Miss Learn had a peculiar experience in connection with her understudy work at this time in her career. She understudied two stars playing in theatres adjoining each other and substituted for each when ill; fortunately, the two were never ill on the same night or this understudy career of hers might not have proceeded with such success, for there is nothing that fails to succeed like something which makes success impossible.

Later Miss Learn understudied four parts, in "The Rat," which remained in Chicago for fifty-three weeks, and in all that long while she did not have one opportunity of using her study to practical advantage. One of these parts was a sixty-year-old character, another as a 20-year-old girl, the third a maid, and the fourth a character.

When understudying roles in The



EDWARD J. ZADAY

I'm having pleasant days, rocking the baby to sleep. Wishing you all the same.

"Night Cap" she was called upon to play the lead with half an hour's rehearsal and the part had seventy-five sides. She played "Marie" in "Lillom" for three weeks at one time and at the same time was understudy of Eva Le Gallienne in another role in that play.

Miss Learn was relieved from her work in "Lillom" on a Saturday night and opened Sunday, following in "Lilies of the Field" at Powers', taking Elsie Pilcer's place and appearing on the opening night of the show's run in Chicago. There was no need of "taking into consideration" or making anything like an apology in connection with this appearance in a play new to Chicago, for Miss Learn received marvelous notices and was generally credited with one of the most successful portrayals of that splendid production, artistically one of the most delightful seen in Chicago in recent years.

She understudied Helen Hayes in "To the Ladies" at Cohan's Grand and at the same time understudied four parts in "The Cat and the Canary" at the Princess.

To sum up, she has appeared in eleven plays in a period of two and a half years and has understudied over fifty roles.

Miss Learn's work has been appreciated to the extent that she has been offered many propositions to go on the road, among them:

1. An offer to follow Peggy O'Neil in "Peg o' My Heart."

2. An offer to go to Australia in "Scandal."

3. An offer of the lead in "The Morster," which is now running in New York.

The financial remuneration has varied with the arrangement she has had with the company managers. Some have paid her certain sums and provided her with costumes, while others have paid her lump sums for understudying parts and the theatres have agreed to provide costumes.

Miss Learn has understudied all kinds of parts, ranging from emotional leads to "Mummy" characters. Her biggest work at one time was to have six parts mastered with 175 sides in all. Her favorite play has been "Peg o' My Heart," and her favorite role that of "Marie" in "Lillom."

Miss Learn would have seemed to attain about all that there is in real chances in the theatre, but she is not satisfied. After talking to her a note was sent as part of a "story" about her for Variety's Anniversary, and she answered:

Dear Variety:

When we were talking that day about my work you asked me what part I would like to play. I don't want to play any established part. I don't want to be a star on Broadway. But I would love to create a part here in Chicago—something I could do well—so that the people would like me. I have always followed some one and in most cases I have gone into the show after its run had practically ended. I would love to do something in a new play and have a part that no one had ever essayed, before and have a chance to create that part and play it here in Chicago.

Charlotte Learn Garrity.

By way of meeting a thought, certain to arise with readers who will envy Miss Learn (Mrs. Garrity) it should be stated that having a husband who is general manager out here for the Shuberts is a hindrance, rather than assistance to her. That her husband is in authority and that his interests lie in seeing attractions playing Shubert theatres in Chicago run to the best advantage make him look to his employer's interests rather than to an understudy whose chances come when things go wrong, to the extent of annoying her husband.

Miss Learn plays parts at critical times in the run of plays when the applause would be confined almost exclusively to those "in the know" and Mr. Garrity, instead of enthusing as he should, would be congratulating himself that his firm had "gotten out of a hole." When this was delicately approached to Miss Learn her evasive reply was that she felt that there were fifty men prominent in theatrical life in Chicago who would go further for her in a stagey way than her husband.

And yet to the male interviewer for Variety, who obtained the above facts, he could not overlook that in this great understudy, probably unique in theatrical annals, there stood before him a much greater theatrical character, not make believe, but real, and the most lovable in all of the world—a great mother.

Loop.

"SPICE STUFF"

(Continued from page 7)

den on July 5 with a crash, to \$6,900 the opening night, \$17,000 the first half week. The next week we got \$31,000—the next \$28,000. For the time of year and the general conditions it was phenomenal business.

We had some troubles with our players—one always does with a success. There was a general scramble for billing. The first understanding was that no one was to be featured. Within a week half a dozen had demanded it—and when we had to put them on salary (including Kaliz) after they had begun counting their percentages on their fingers, predicated on the Winter Garden gross, it was everyone for himself and the blood flowed freely. But we survived our difficulties, kept the company pretty much intact, paid off thousands and thousands of dollars of our indebtedness, and played all summer.

I, personally, never received one dime from "Spice," nor was I consulted in the management or bookings after I turned the company over to Stanley Sharpe, nominal partner (holding the Shubert share), and appointed by Lee Shubert as manager-treasurer. He handled finances as he saw fit, never rendering any accounting to me at any time, and never giving me even a box office statement unless I asked for it. The bills kept piling in. It seemed impossible to get from under, no matter how much we took in. So I put the whole thing down to profit and loss—though I had worked for months on it exclusively. I had put into it my most desirable vaudeville material and royalty payers, my own money for expenses, etc.—and thereafter I confined myself to giving advice only when it was asked of me.

My attorneys informed me that I could have stopped the show at any time because I had money due beginning with the first performance. This I was loath to attempt, since I wanted to see it go along and everyone—Lee Shubert, Ed Davidow, the costumers and the others who had trusted the company, get their money. However, when all or most of these had been paid, I learned that no money had been paid Shubert or Davidow, and that any claim I might make for royalties would be resisted on that ground, since I had waived until they were paid. Of course, the same agreement stipulated that they were to get first money. Since they hadn't, mine was palpably due as soon as money equal to the sum of theirs had been paid out, as I had waived only until \$5,000 had been paid back—and we paid back in all many times that amount.

When the show went on the road I refused to sign contracts for the Boston opera house, Boston; for theatres in Buffalo and Newark—in all of which it was a foregone certainty that we could not break even. These dates were played without contracts. Sharpe had no authority to sign any, but he assumed the authority of playing without any. All those dates were sorry losses. So was Cleveland, for no reason that I know of except that by then the performance had deteriorated miserably, I am informed. St. Louis was



Photo by Fieldings, London, Eng.

FRED DUPREZ

Season's Greetings to All
Doing Pretty Good in England.

poor' because of the approaching holidays plus the run-down conditions. In the meantime numerous principals had been replaced and substitutes sent or from the Shubert office, which had no more authority to engage people for "Spice" than a stranger. The entire show was juggled about until its own father didn't know it when he read the out-of-town notices. And thus it staggered into Chicago, my town.

It seems pretty well established, and I am not afraid of being called a braggart when I say that the Chicago newspapers, thinking I was extraordinarily publicity in advance and charitable notices. Business was brisk. Some salaries were behind, as the troupe had weathered three disastrous weeks. But the holidays loomed ahead and the sale was splendid.

When "Spice" shut down suddenly, returning the box office receipts to a seated audience (a foolhardy and always unjustifiable action by people who depend on the theatre for a livelihood) there was no more reason for closing than exists in two-thirds of the companies on tour at this moment, and in the face of better prospects than nine-tenths of them can hope to see. At the remote Studebaker the show was doing business second only to Jolson and the "Music Box" in the town.

The company had agreed to be patient. But Sharpe left town without a word and the panic spread. Ed Bloom came on and had things rather smooth and promising. Then Sharpe came back, and when some principals asked for money to afford Christmas shopping he called the company together and made a speech, saying the Arman Producing Co. was bankrupt. It was not bankrupt. If it is true that the Shuberts advanced as much money as I am told they did, it was entirely, absolutely and unequivocally of the Shuberts' own volition and for their own purposes and reasons

—what those may be, I do not know. No formal demand had been made for any part of it; in fact, nothing formal was ever done on the show—it had become a confidential matter between Sharpe and Shubert. Kaliz was induced to sign some attachments, I am told, or some notes—but whatever he may have signed is not binding, since the original by-laws of the corporation, of which Sharpe is a director and officer, specify that no obligation can be binding unless Kaliz and I both sign.

With inestimable potential assets, a title established and worth a great deal, an advance sale of thousands and a running business, how could "Spice" have been bankrupt? A bankrupt is one who has been so declared by a federal court—no individual may adjudicate another a bankrupt. Sharpe's statement, if he made it, was slanderous and untrue. "Spice of 1922" may owe a great deal—how much I have never been informed, though I am an officer and as large an owner as anyone—but it is far from bankrupt.

It may amaze those who know the business to learn that this show, floated on a total investment of less than \$250, played in 25 weeks to gross receipts of beyond \$400,000, and paid out to performers (in cash!) more than \$200,000. If any salaries are owing, they cannot total \$3,000, and that is less than the cost of the "Jump" Sharpe arranged from Detroit to St. Louis to Chicago.

"Spice" owes me between \$18,000 and \$20,000. I never made a demand for a dollar of this. Surely the principals, not one of whom was getting less than the biggest salary he or she had ever known anywhere, who had been employed through an entire summer—the worst in show history—and some of whom were getting two and three times what they had ever drawn before, besides billing and other advantages—surely they had no need to close the show on a Friday night and raise a lot of sensational talk, when by playing two days more they would have shared in receipts of not less than \$7,000 more and could have left in an orderly and respectable manner.

"Spice" owes H. Robert Law exactly the same as it owes me—yet he never murmured or raised one hand against it. We talked it over many times and decided not to be dogs in the manger—some 100 people were going along and existing off it, and we hadn't the heart to stop it, as we could have at any time, through pique or because we had "rights." But there was no such consideration shown us and our interests.

When I first moved to New York I wrote a Christmas story in Variety, a facetious one, stating that I was in training to become a hard-bolled Simon Legree in order to accustom myself to Broadway. I wish I had meant it.

"BUYS"

(Continued from page 9)

admission scale was \$7.70, the brokers agreed to handle the lower floor and part of the balcony for eight weeks. Shortly after the premiere, "Policies" tickets were found being sold after eight o'clock in the cut rates. The scale was considered too heavy for the show, which was under the standard. But the management claimed the brokers were holding the tickets for a price, and being unable to pay, were forced

to take a loss by dumping. It was said at the time the agencies were privileged to return 10 per cent of the allotments. Within a few days orders were sent out to the agencies stating that all tickets unsold must be turned back to the box office. In other words, there was no limit to the returns, and the buy actually became "regulars." That meant little difference than if the tickets were merely placed on sale.

The buy system in cramping business at the theatre by having the tickets in the agencies and not available for the box office sale can handicap the bulk of trade for any particular attraction in a big capacity agency. That sounds like an inversion, but may be explained: is one of the moderate capacity houses there is a current attraction of fair success. One of the big agencies, when the attraction allotted tickets on sale, sold as high as 240 seats a night for it, or about half the lower floor, the agency being a 50-cent premium office. The management recently forced a buy and the agency in question was allotted about 60 seats, which it is selling. The buy has made no difference in the weekly gross of the show; in fact, the takings are a bit less than formerly. The big agency must limit its sales to the allotment, since the box office cannot supply the amount of tickets the agency can dispose of—the tickets being in the hands of other agencies. Naturally the amount of returns is up to the limit.

Isn't all the brokers' fault, this buy matter? Managers with several attractions force the agencies to buy for all, though one or two only may be successes. There is no question of the theatregoing public's ability to pick the good shows. Forcing agency trade to take the less preferable attractions is a tough task. But the broker with "dead ones" is going to push such tickets in preference to tickets placed with him on sale. That is the disadvantage of "regulars" from the managers' standpoint, and until buys are done away with, attractions placing tickets on regular sale will always be at a disadvantage.

Forcing the brokers to buy for a show doesn't "make" the show, and never will unless the show is there. There can be no more pointed example than that of the recently presented "It's a Boy," for which the agencies were required to buy for 16 weeks. That buy was coupled with the new "Music Box Review." Brokers unwilling to take "It's a Boy" didn't get "Music Box." Naturally all succeeded but almost from the jump tickets for "It's a Boy" were dumped into cut rates. The management sent for the brokers and voluntarily cut the buy for "It's a Boy" in half, stating it did not desire the tickets to be placed in cut rates. Even that didn't help, and the show was sent out of New York after four or five weeks, closing a couple of weeks after that in Boston.

A Broadway success will develop regardless of all ticket manipulation attendant to the buy system. That a show wanted can turn the trick was illustrated by "Irene," which remained for 83 weeks at the Vanderbilt and never had a buy. Its tickets were on sale in the agencies but its box office had a chance to function properly, and that must have aided in putting over one of the biggest musical hits in a decade. Perhaps "Irene" was a turning point in the ticket question, which now seems to demand elimination of the buys system.

Idee.

BEDSIDE CHATS

(Continued from page 2)

according to program, began to harmonize in the wings, off the entrance. He had let out several notes when suddenly a heavy hand clamped over his mouth. "You blamed idiot!" It was the stage manager's excited voice, "They can hear you out in front!"

Before Charles Kenmore Ulrich was a successful novelist he was a newspaper man. He now has charge of the press books of the Famous Players-Lasky. Years ago, out west, he drew a handsome salary for throwing my copy on the floor when he was the city editor and I was the reporter. We had a chance to become reminiscent over those good old times the other day when he came down to present me with a copy of his latest novel, "The Wolf of Purple Canyon." This book, by the way, is in its seventh edition in America and is being published in five countries.

All of the dramas have not been written.

Away out "where the west begins," and pretty nearly ends, there's a good slice from the joint of life going on behind prison bars.

A Prison Welfare Association not so long ago received from the inmates of one of the State institutions a request for nursery stories and Mother Goose rhymes. This being somewhat a deviation from the kind of literature usually asked for, it aroused curiosity among members of the association, and they started inquiries.

They learned one of the paying guests there (meaning that he is paying for having inspired too much confidence in a credulous rube) has a wife and baby outside. Every day he writes and receives a letter from them. The child thinks her daddy is in a hospital. Every letter from him includes a fairy story for her.

After a while the father ran out of stories, and now every fellow passenger on board that train to "Straightville," who has any imagination or can weave a yarn is busy rewriting "Puss in Boots," "Cinderella," "Red Riding-Hood," "Jack and the Bean Stalk," "Little Miss Muffet" and all the other cuties for "Three Card Sam's" little girl.



CLYDE DOERR

AND HIS ORCHESTRA

At the Congress Hotel, Chicago

EXTEND THE SEASON'S GREETINGS

YEAR IN PICTURES

(Continued from page 5)

over their distribution to First National for a time, and with their passing Al. Lichtman started his own distributing system, which to date has been functioning rather well. Another organization that made its debut during the year was the American Releasing Corp., with Walter E. Greene and Fred Warren at its head, which has made rather surprising progress during its brief time so far.

Changes in producing and distributing organization have as their biggest item of interest the passing of Samuel Goldwyn from the company that bears his name. Up to this time Goldwyn has not again become active in the industry, but it is understood he is now evolving a plan which will mean his return to picture producing at least.

In the exhibiting field the event of the year was the Washington Convention of the M. P. T. O. A. at which Sydney S. Cohen was re-elected to head the organization which brought about an open rupture with the New York State organization which was endeavoring to have New York State Senator James J. Walker installed at the head of the exhibitor body of the country in a position somewhat similar to that which Hays holds with the producers and distributors.

Because they were unsuccessful in putting over their project and more largely because Cohen made severe accusations against the executives of the New York State organization which were disproved just prior to the National Convention, the New York delegation bolted the convention and on their return to their native heath decided to withdraw from the national organization. It was the state organization of exhibitors in New York that played an extremely important role on the victory of Governor-elect Al. Smith and it is general belief that the Governor will not disregard their part in the campaign after he takes oath within the next few days.

With the closing hours of the year came the news of the formation of an exhibitors' distributing organization sponsored by the present executives of the M. P. T. O. A. with a capitalization of \$5,000,000 which the exhibitors of the country were asked to subscribe. Just how far that is going to go is something of a question.

Generally the belief is that the national officers noting the apparent success that was attending the working of the Associated Booking Corp., an exhibitor organization in Greater New York which holds as its principal sponsors members of the M. P. T. O. C. C., which, as a body and individually opposed to Cohen and his associates in Washington and the nation wide interest that it was creating among exhibitors and their organizations, thought it timely to step in and create a distributing system of their own. How far they can go and how successful they will be in floating their promotion is problematical at this time.

With the closing of 1922, the fear of any foreign invasion has been wiped out for all time. There will be the occasional foreign picture brought over that may hit with the exhibitors and the public, but any such thought as that there is a possible chance pictures produced in England, France, Germany or any other part of Europe will ever make a dent in the American market is poppycock.

MODERN THEATRES

(Continued from page 5)

ton, one of the world's most perfectly appointed and most beautiful theatres is built and opened, the feeling is unanimous that the lucky city so favored is in reality a metropolis, that it has been placed on the map in big, red letters. That is the way Dayton and our people here feel about the new Keith theatre. It completes and celebrates our pride in Dayton as a metropolis.

In this estimate of the material, as well as the psychological values of the new Dayton theatre, Governor Cox gives expression to what has been thought and said by other thoughtful and practical men and women of affairs at the opening ceremonies of others of our theatres in other towns and neighborhoods. Every time a new Keith house is opened it is received and acclaimed by business men of the vicinity as another real and certain asset of the community. As the energetic and picturesque evangelist Mr. Billy Sunday sings: "Brighten the Corner Where You Are." The presence of a new, modern, constructed, intelligently con-

ducted Keith theatre not only gives happy and orderly attractiveness to its neighborhood, but brings or adds to the business activities of all the stores, offices and shops in its vicinity.

Real estate in proximity to a Keith theatre is always at a premium, and the advent of a new one invariably stimulates and sustains realty values in the locality, bettering the cost and class of adjacent improvements and adding to the tone and activities of the entire neighborhood.

Artists Get In Good Work

The thousands of vaudeville artists who visit every Keith theatre on the far-flung circuit are the natural and irrepressible "advance agents" and publicity volunteers of every neighborhood, town and city which they visit and in which they live during the always brief period of each engagement. Wherever they go, they spread the good word about every town on the circuit, its people, its points of interest, its fine hotels, its golf courses, its modern stores, its leading industries, its newspapers, its famous men. In their enthusiastic, intelligent and generous way they become the heralds of fame and prominence for every Keith city and town which they have known. In a large and ceaseless manner they help to put and keep "Keith towns" on the map, and every one of them at this time of the year remembers and can tell about "the good town" where he or she spent a happy Christmas or New Year's Day last year and in other years.

To these itinerant artists of vaudeville and to an even larger army of always traveling, keenly observant and highly intelligent commercial salesmen the city or town without a modern vaudeville theatre is regarded as slow, behind the times or merely "a place in which there is no place to go." These wayfarers of commerce and the theatre like to visit, and, if possible, "to Sunday" or week-end in cities or towns that are on the Keith circuit. They meet and make more friends there, they return at every opportunity and many a hustling traveling salesman has told me that he can sell more goods in "the live towns that have a Keith theatre."

LONE EXHIBITOR

(Continued from page 5)

and it was he who was chosen to salvage the Triangle wreck when it was \$2,500,000 in debt and tottering on the brink of bankruptcy.

The reputation of a film is 40 per cent. bunk advertising anyway. One knock in the preliminary campaign of selling a picture needs a score of boosts later on to overcome. A State right buyer would be in a tough position trying to peddle to his territorial exhibitors a picture that their own board had declined. All the distributors would take a similar attitude and the sale of the picture would be greatly handicapped.

This is the explanation of the backwardness of producers in entering into negotiations with the exhibitor group. He has too much to lose and his reasonable prospect of a successful deal is too uncertain.

The exhibitors deny the validity of most of these arguments, but admit the truth of some. They have entered the State right market as a means of meeting the objection of tying up the whole country on the strength of merely the metropolitan field, for it stands to reason that a producer is barred from dealings with a national distributor if he allies himself with the New York pool. They say they are prepared to back meritorious producers in their effort to finance their work, pledging enough time for a completed picture to insure the producer a return upon which he could secure capital.

Rush.

MAKING PICTURES

(Continued from page 15)

own laboratory. That method was discarded because it was wasteful. The individual laboratory was rushed night and day for a while and then was idle for weeks while nothing but the payroll functioned. So the commercial plant came into being, like the Rothacker establishment in Chicago, which has earned a fortune.

Some years ago one of the leading coast producers decided to move his whole establishment east. The entire staff came along, except a young technical laboratory man who wouldn't leave his family in California. He made a deal with the producer to take over the laboratory which had been operated as an incident of the whole producing

unit. He had been drawing around \$5,000 as a laboratory manager. Thereafter he conducted the technical department as a commercial enterprise, taking in the work of other producers for developing and printing. He was among the first to handle work this way and the producers were quick to see the advantage of the scheme. The young laboratory man netted \$96,000 his first year as an independent business man.

Financing Movies

In ten years the ramifications of picture financing has become dizzy complicated. A decade ago it is said there was scarcely a dollar of Los Angeles money in the industry which was financed exclusively by eastern money. Now in Los Angeles there are whole financial institutions that get most of their income from operations in the film business, such as Hellman Bros. and the Los Angeles Trust & Savings Co. At this time financial operations are almost the basis of successful picture making. In the California group of independent producers Thomas H. Ince probably owes his commanding position as much to the strength of his banking affiliations and his resources in capital as to the quality of his screen output.

Between 1912 and 1914 average productions were scaled between \$5,000 and \$20,000. Now they start at \$75,000, considered extremely low, and go as high as you like.

CABARETS NOW

(Continued from page 15)

soft stuff purchased for the highballs that the patrons brought in whiskey with them to make. The size of the check depends, though, on the place and class of trade. Hotels have taken a great many of the young people away from the regular cabarets. They can dance at the hotels to a moderate charge, and often at a 50 cent cover. Others, who might have become cabaret frequenters, go to the straight dance places. The straight dance place in New York is expanding, as it has in Chicago.

A cabaret must sell booze. If it doesn't it gets no crowd and no money. Such a thing as "food" nowadays in a New York night cabaret is merely an incidental. They have kitchens and have chefs, but it's the liquor cache that pays the best, unless the capacity is large, the cover high and the business big.

Restaurateurs, however, are not gloating over business. It's too fluctuating, the overhead is distressing, and there are too many items among the "overhead" to make their path a rosy one under any circumstances.

BURLESQUE YEAR

(Continued from page 10)

edy within bounds, but others appear to mistake liberty for license to remove the lid completely. Barelegged choristers made their first appearance in the Columbia wheel shows this season, the Columbia heretofore calling for tights, with the bare legs prohibited.

When permission was finally granted to the producers this season to have their choruses bare legged, the Columbia made it plain to the show operators that the letting down of the bars in regard to costuming didn't mean the producers could go the limit and make their shows as "strong" as they wanted to. In order to see that the restrictions placed on costuming, dialog and business were obeyed the Columbia recently established a progressive check-up system, with each manager forwarding the cuts made in a show to the house ahead, in that way each house manager being posted as to what the previous one had taken out of a show.

Productions generally on the Columbia wheel for the last six or seven years have maintained a high average as regards scenery and costumes, with each succeeding year showing a tendency to improve over the previous season.

Americans Successful Columbians

One of the outstanding things of burlesque this season has been the success of the former American wheel producers, Jimmy Cooper, Rube Bernstein, Lew Talbot, Slim Williams and Ed Daley, all of whom easily made the Columbia grade with shows that called for no criticism from the censors. Cooper incidentally has led the Columbia for gross receipts almost from the start of the current season.

Business on the Columbia has ranged from 10 to 20 per cent. better than last season, but last season was very, very bad and that 10 to 20 per cent. increase isn't as important as it sounds.

And so it's been with the Colum-

bia since the current season started, bad shows—more than in any season in years, an important reason for that being that the Columbia raised its standard higher than in former years and has maintained a more rigid inspection system—bad houses that no amount of boosting could make into good houses, bad weather that couldn't be overcome and bad business for possibly two-thirds of the shows.

The Mutual Circuit

The Mutual Burlesque Association replaced the American wheel at the beginning of the current season, forming the minor league of burlesque. Throughout the country several cities have stock burlesque organizations. The Minskys' experiment of taking over the Park, New York, for a permanent burlesque stock gave Broadway the first stock company of its kind since the fly-by-nights used to flit into Daly's on lower Broadway a few years back. The Minskys are variously reported at the Park, with business said to be dropping of late.

The small stock houses in Philadelphia, Boston and other cities rank about the same as the American and Mutual wheel shows, catering to a type of audience that likes its burlesque rough and ready. One thing in favor of stock burlesque is that it offers real training to a comic or principal woman through the weekly change of bill.

The Mutual experiment has been more or less of a surprise. Starting with its producers guaranteed \$200 weekly, win or lose, the shows have gone ahead with the producers apparently satisfied, as they receive what they agreed to. The shows also have been doing satisfactory business, in some spots much more than anticipated.

The Mutual appeared to find a solution in giving what was wanted at the price, finding a clientele always believed to have existed for certain burlesque, and it fills an open field. Whether it can hold its patronage for a second season or longer remains to be proven, as past experience, such as the Western wheel, went through, brought out that the clientele for this kind of a show dwindles, with no recruits for the box office.

Co.

Bel.

BRITAIN'S FILM YEAR

(Continued from page 3)

Crane, Denison Clift and Thomas Bentley.

One of the most noteworthy productions of the year has been that of the late Fred Emney's sketch, "A Sister to Assist 'Er." This was made for Baron Films by George Dewhurst. It is by far the best comedy ever produced here. John L. Baron does not confine his activities to Great Britain, but has made a picture with white players in Central Africa. The picture was made under armed guard, owing to troubles between neighboring tribes, and it is a noteworthy example of how the British trade is helped by British officials that, although the picture has been in England for something like nine months, Baron is still filling up forms and signing affidavits declaring himself and the leading members of his company to be British born, and domiciled in Britain. This helpful procedure may go on for some months longer before he succeeds in getting his property through the customs. His future plans call for five productions in France and America.

British and Colonial, one of the oldest of our firms, has been moderately quiet during the past year, but is now engaged in making a series of "shorts," "The Romance of History," for Incorporated British Renters, a young concern with a big future. These little pictures purpose to tell all the world's history as it really was and not as conceived by the fertile brain of the novelist, dramatist, or scenario writer. The players are all chosen from the leading people, and the attention to detail is excellent. The principal producer is George Ridgwell.

Famous-Lasky (British) has added nothing to its record here, and its much boomed Islington studios are in the hands of Graham Wilcox productions. Hardy Films started off well with a finely produced and acted story by Raphael Sabatini, entitled "Bluff," but nothing has been heard of the firm recently.

"Mushroom" companies have been as many as of yore, but most of them have jived but the life of the fungi they resemble. Still they keep growing, and each new one at least provides much needed work for the actor. The attitude of the mushroom producer has changed and he no longer talks glibly of having £50,000 or more in the bank "only

waiting another signature to the contract, boy!"

From the producing point of view there has been a boom in "shorts." Most of them will be of little use except to pad a program, but the work of George Cooper of Quality Films stands out for its thorough excellence.

Richard Percy Burton was probably the first British showman to screen a picture for an indefinite run in a legitimate theatre, although such halls as the Philharmonic had done it. Burton's "With Allenby in Palestine," which had a long run at Covent Garden three years ago. Later picture seasons of "The Fruitful Vine" and "The Bigamist" were tried at the Alhambra without any great success, although the London run might be taken into consideration as a good publicity stunt. Then America brought "Way Down East" to the Empire, and surprised everybody with the business and the length of the run, following, as it did, the expensive, but abortive, attempt to turn the Palace into a cinema. Then Stuart Blackton presented "The Glorious Adventure" at Covent Garden, the appearance of Lady Diana Manners being its chief asset.

Later, Walter Wanger arrived and began a successful picture season which only ended when the house was required for opera. Wanger since then has done little else but turn "dud" kinemas into super palaces and paying concerns. The long run ball had started rolling and the pioneers had stood the risk and proved it a feasible proposition, so other showmen followed suit.

At the moment we have "The Four Horsemen of the Apocalypse" doing good business at the Palace, "Foolish Wives" has also been doing well at the New Oxford, but comes off to make way for the new Graham Wilcox picture, "Flames of Passion," "When Knighthood Was in Flower" was shown at the Scala, London's recognized house for bad business, no matter who handles the place or what goes in, but has now given place to a revival of "Orphans of the Storm." Smaller cinemas are following in the footsteps of the converted theatres, the most notable feature shown being the Eskimo picture, "Nanook," at the New Gallery. This was followed by Hepworth's "Through Three Reigns," which soon gave way to the Ideal's "A Bill of Divorcement." The "feature run" is spreading and will certainly go to the big provincial towns and cities, where legitimate houses are already being taken for such pictures as the First National "Smilin' Through."

Despite the number of ex-enemy films known to be in the country, very few, if any, have been shown to the trade or press and if they have they have been carefully camouflaged by the smallest renters. None have yet been seen publicly, but it is said that a start will soon be made with "DuBarry" ("Passion") at the Scala. When some showman does show the pick of the ex-enemy output the public will receive them as quietly as it has received ex-enemy opera and musical comedy, against the production of which there was such an outcry some two years ago. The money-paying public will always go to see a good thing, no matter what the country of its origin. Britain is officially open to Germans from December 23.

At the moment of writing the trade is more concerned with politics than films and is working hard to make certain the election of men who will help alleviate the hardships caused by the entertainment tax. Bio-color, a big cinema circuit, is said to be paying £100,000 a year, while many of the smaller houses have been brought to the verge of ruin by the Chancellor of the Exchequer's greed of gold.

Gore.

GREETINGS BY WIRELESS

Charles B. Cochran of London sent Christmas greetings by wireless to friends in New York, the messages arriving on the holiday.

To insure as prompt delivery as possible through the general closing, the Radio Co. of America, upon receipt of the messages, phoned them to the office or home address of the recipient.

Violet Ray Burning Costs Voice

Wilda Bennett was out of the "Lady in Ermine" Saturday because of loss of voice. Nancy Gibbs substituted. The loss of voice was caused by violet ray burning. Helen Shipman has also left the "Ermine" cast to join "Virginia," the new Shubert production.

SEASON'S GREETINGS FROM

HOWARD

MILDRED

SMITH and BARKER

NOW PLAYING

"GOOD MEDICINE"

BOOKED SOLID—1922-23

Direction LEWIS & GORDON

A HAPPY NEW YEAR
JUST TWO PALS

MORGAN

LULU

DAVIS and McCOY

P. S.—JUST FINISHED FOUR CONSECUTIVE SEASONS FOR MR. PANTAGES

SEASON'S GREETINGS FROM

HARRY A. YERKES

AND HIS

HAPPY SIX and COLUMBIA SAXOPHONE SEXTETTE

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.

Abell Pat
Allen Blanch
Allen Viola
Althoff Sisters
Amendt John
Armin Walter

Baldwin S
Harry Mrs
Beck Fred
Heeson Herbert
Bell Arthur
Hernett Sonny
Hooth & Nina
Brady & Mahoney
Browning Beanie
Brunnell Harry
Burdan John
Burke & Burke
Busby Babetta
Byron & Laughon

Callahan J
Chung James
Clayton Pauline
Cleary Virginia
Collins Edw
Conkling James
Cook & Hamilton
Cummings L

Dee King & H
Doie Arthur
Dore Monroe
Duffy A
Dunne John

Emerson & Lyle
Englin Miss M
Erford's Oddities
Evans Eddie
Evans Ernest

Farrall Peggy
Ferrari Marlin
Flelding Pauline
Frawley & West
Ford Alice
Ford Margaret
Ford Miss
Foreat & Church

Gardner W
Garrett Jack
Golden Mrs V
Goodwin J Mrs
Gordon Alice
Granstaff Earl
Griffin Peter

Hamill Do
Hendy Adela
Harrigan Jack

Harrison C
Haskell Jack
Henry Gladys
Hison Hal
Holla Harry
Hopkins Edwin
Hoppe Mr
Houston Edna
Hufford Julia
Hyde Johnny

Jackson Phillis
Jarvis Thomas
Jarvis Willard
Julia Millie

Kelly Lew
Kennedy Frances
Kenney Jack
Klinko Walter

Laddie Walter
Lahone & Du Pree
La Mont Jim
Lee Jane
Leroy Charles
Lloyd Edna

Moran Claire
Mantell Dot
Marcus Show
Marshall Saul
Mason Billy
Merrill Bessie
May Olive

Riberg Inez
Riley Joe
Riley Lester
Rose Jack
Rosenberger E Miss
Roth S

Samsted Edwin
Sanwick Betty
Scott Eva
Scott Sydney
Shean Thomas
Solomon Sol
Stanley & Lee
Stanley Miss
Steady Billy
Stenly Norman
Stewart Francis
Storey Rex
Sykes Harry

Wanzar & Palmer
Weber & Elliott
Weber Henri
Whelan Charles
Whitne Claire

CHICAGO OFFICE

Anderson Lucile
Adair Jack

Burke William
Blough Chud
Baker Edythe
Borgo John
Baker Jack
Barbee Miss

Cain Vera
Cross George
Chadderton Lillian
Crafts Charlie
Coburn Sydney
Cross Alex

Deming Bob
Deming Mrs. Bob
Day George

Folsom Bobby
Fowler Dolly
Fair Polly
Farnum Donald
Firman Maide

Gordon's June Co
Gibson Florence
Gulfoyl Jim & G
Gilbert Mrs Ben
Georgies Trio
Gibson Harry
Gardner Aubry

Hagens The
Hendrix Tex
Hankley Mark
Hanley & Howard
Harris Bobby
Harcourt Leslie

Iverson Fritzie
Kaufman Miss K
Kelly Andy Joe
Lee Mrs Bryan

Lee Mrs Bryan

La Pine & Emery
La France Bros
James J R
La France & Byron
Layman Viola
Lewis Harry
Lovely Louise
Lewis Lew
Lehmann Max

McCurdy Mr
Murphy Mr & Mrs B
Miller Elizabeth
Melville Ethel
Moore G & M
Melvin Joe
Malloy Miss Pat
Maris Albert
Marsh Nile

Noon Paisley

Palmer Paul E J
Ponsford Virginia

Rogers Allan
Ryan Hazel
Reed Mrs Joe

Snow & Sigworth
Swille Etelle
Sealle Ethel
Simmons James D
Searles Arthur

Valley "Rose"
Valerio Don

Williams M & Mrs
T W
Walsh Bud
Wallace Selma
Walzer Ray
Wechter Lenore
White Joe
Willis Gilbert

Yorke Allan

BURLESQUE ROUTES

(Jan. 1-Jan. 8)

COLUMBIA CIRCUIT

"American Girl" 1 Miner's New-
ark 8 Orpheum Paterson
"Beauty Revue" 1 Empire Toronto
8 Gayety Buffalo
"Big Jamboree" 1 Gayety Buffalo
8 Gayety Rochester
"Big Wonder Show" 1 Casino
Philadelphia 8 Palace Baltimore
"Bon Tons" 1 Lyric Dayton 8
Olympic Cincinnati
"Broadway Brevities" 1 Columbia
New York 8 Empire Brooklyn
"Broadway Flappers" 1 Orpheum
Paterson 8 Majestic Jersey City.

"Bubble Bubble" 1 Gayety Kansas
City 8 L O.

"Chuckles of 1922" 1 Palace Balti-
more 8 Gayety Washington.

"Finney Frank" 1 Gayety Detroit 8
Empire Toronto.

"Flashlights of 1922" 1 Star &
Garter Chicago 8 Empress Chicago.

"Follies of Day" 1 Gayety Boston
8 Columbia New York.

"Folly Town" 1 Miner's Bronx
New York 8-10 Cohen's Newburgh
11-13 Cohen's Poughkeepsie.

"Giggles" 1 Park Indianapolis 8
Gayety Louisville.

"Greenwich Village Revue" 1 Gay-
ety Minneapolis 8 Gayety Milwaukee.

"Hello Good Times" 1 Grand
Worcester 8 Hurtig & Seamon's New
York.

"Hippity Hop" 1 Columbia Chi-
cago 8 Star & Garter Chicago.

"Keep Smiling" 1 Empire Toledo
8 Lyric Dayton.

"Knick Knacks" 1 Hurtig & Sea-
mon's New York 8 Empire Providence.

"Let's Go" 1-3 Colonial Utica 8
Gayety Montreal.

"Maid of America" 1 Casino Bos-
ton 8 Grand Worcester.

"Maid of America" 1 Casino Brooklyn 8
Miner's Newark.

"Mimic World" 1 Gayety Montreal
8 Casino Boston.

"Radio Girls" 1 L O 8 Gayety
Omaha.

Reeves Al 1 Gayety St. Louis 8
Gayety Kansas City.

"Social Maids" 1 Gayety Wash-
ington 8 Gayety Pittsburgh.

"Step Lively Girls" 1 Gayety
Rochester 8-10 Colonial Utica.

"Step on It" 1 Empress Chicago
8 Gayety Detroit.

"Talk of Town" 1 Empire Brook-
lyn 8 Casino Philadelphia.

"Temptations of 1922" 1-3 Cohen's
Newburgh 4-6 Cohen's Poughkeepsie
8 Casino Brooklyn.

"Town Scandals" 1 Gayety Pitts-
burgh 8 Colonial Cleveland.

Watson Billy 1 Olympic Cincin-
nati 8 Park Indianapolis.

Watson Sliding Billy 1 Colonial
Cleveland 8 Empire Toledo.

Williams Mollie 1 Empire Providence
8 Gayety Boston.

"Wine Woman and Song" 1 Gay-
ety Omaha 8 Gayety Minneapolis.

"Youthful Follies" 1 Gayety Mil-
waukee 8 Columbia Chicago.

MUTUAL CIRCUIT

"Baby Bears" 1 Garden Buffalo.

"Band Box Revue" 1 Peoples Cin-
cinnati.

"Broadway Belles" 1 Broadway
Indianapolis.

"Follies and Scandals" 1 Star
Brooklyn.

"Georgia Peaches" 1 Park Utica.

"Girls a la Carte" 1 Folly Balti-
more.

"Hells Up" 1 Olympic New York.

"Hello Jack" Girls 1 Majestic
Scranton.

"Jazz Babes" 1 Majestic Albany.

"Jazz Time Revue" 1 Lyric Newark.

"Kandy Kids" 1 Gayety Brooklyn.

"Laffin Thru 1922" 1 Empire
Cleveland.

"Lid Lifters" 1 Bijou Philadelphia.

"London Gayety Girls" 1 Empire
Hoboken.

"Mischief Makers" 1 Park Bridge-
port.

"Monte Carlo Girls" 1 Majestic
Wilkes-Barre.

"Pace Makers" 1 Plaza Spring-
field.

"Pell Mell" 1 Howard Boston.

"Pepper Pot" 1 L O.

"Playmates" 1 Lyceum Columbus.

"Runaway Girls" 1 Duquesne
Pittsburgh.

"Smiles and Kisses" 1 Band Box
Cleveland.

White Pat 1 Gayety Louisville.

DIRECT BUYS—YES OR NO
BY MRS. COUTHOU

Chicago, Dec. 26.

Mrs. Florence Couthoul, ex-queen
of the Chicago scalpers, has declared
against those Chicago theatres
which insist upon a direct buy, and
is reported to take the position she
will never again take a direct buy
without return privileges.

Mrs. Couthoul's experience with
direct buys and no return privileges
has cost her \$2,000 a day since Sep-
tember, according to those who
should be authority on such a sub-

ject. Mrs. Couthoul was certain
that with her fame as a seller of
tickets and 16 stands to serve the
Chicago and visiting public she could
get rid of 3,000 tickets a day. With
bad business at the theatres and
tremendous prices asked for seats
her figuring has developed to be
"all wrong."

Mrs. Couthoul's new year resolve
is to buy what she can from theatres
that will do business with her on
her own terms which include return
privileges up to 7.30 p. m. The
Powers-Erlanger theatres are be-
lieved to be agreeable to this propo-
sition, but the Shubert houses and
theatres owned by independent
managers will not hear to it.

The situation is unusual, inasmuch
as the independently-owned houses
have never been so strong as at
this time. Having the whip hand
they exert influence.

The theatres which are fighting
shy of Mrs. Couthoul say the only
way a broker can deal with them is
to make a direct buy of every at-
traction that comes in.

The first two shows that will be
handled under a full return privilege;
according to report, will be A. H.
Woods' "Demi - Virgin," which
opened at the La Salle Dec. 24, and
Eddie Cantor, who opens at the
Apollo Jan. 7.

The Powers - Erlanger theatres
are making capital out of the change
of method of dealing with agencies,
and a statement has been issued to
the effect that the Colonial, Illinois,
Blackstone and Powers have taken
steps toward abandoning the "au-
thorized" sale of tickets by agencies.
"Heretofore large blocks of the best
seats have been allotted by the
management to the various Couthoul
agencies, and have been sold by the
latter at box office prices. The new
plan, by which no brokers are recog-
nized, and by which scalpers may
obtain seats only at their own risk,
goes into effect first at Powers."

Sunday Concerts

WANTED—GOOD ACTS

WRITE OR WIRE

MINER'S in the Bronx

EMPIRE, Brooklyn

CASINO, Brooklyn

BLANEY'S GOTHAM, Brooklyn

SAM BERNSTEIN

Room 322-324, Putnam Bldg.

SEASON'S GREETINGS

SAM

MILDRED

GREEN AND MYRA

THIS WEEK (DEC. 25), KEITH'S 81st ST., NE STREET

Direction MORRIS & FEIL

BILLS NEXT WEEK (JAN. 1)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions according to booking offices supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
* before name denotes act in doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
Sagel & Carroll
Dolly Sisters Co
Harry J Conley Co
Mabel Ford Co
Patricia
Mollie Fuller Co
Jack Wilson Co
Loyal's Animals
(One to fill)
Keith's Riverside
Vincent Lopez Co
Ruth Royce
Deane & Jones
Leisel
Deagon & Mack
B C Hillman
The Duttons
Keith's Royal
Al Herman
Eddie Foy Co
Willie Schenck
McCartone & M
Mary Haynes
Kellam & O'Dare
Jack Joyce
60 Miles Broadway
(One to fill)
Keith's Colonial
Vera Gordon Co
Paul Specht Co
Tom Smith
When Love Is Yng
Dixie Hamilton
Bagger & Sheldon
Toney & Norman
Booth & Nina
Runaway Four
Keith's Alhambra
Rooney & Beht
Franklin Ardell
Jean Granes
Chief Canpolcan
Davis & Pelle
Flier Bros & Sis
Henry & Moore
Franklin & Hall
(One to fill)
Moss' Broadway
Moran & Mack
Hall & Dexter
(Others to fill)
Moss' Coliseum
Four Sororons
The Branties
(Others to fill)

HUGH HERBERT

223 LEFFERTS AVENUE,
Kew Gardens, L. I.
Phone Richmond 838 5633

2d half
Biltmore Band
Rae Bell & Fox
(Others to fill)
Keith's Fordham
George LeMaire Co
Rockwell & Fox
Miss Juliet
More & Freed
(Two to fill)
2d half
Eddie Nelson
Four Mortons
The Branties
Mollie Fuller Co
(Two to fill)
Moss' Franklin
Biltmore Band
Jimmy Lucas Co
Polly Moran
(Others to fill)
2d half
Cy Compton Co
Howard & Clark
Edwards & Beasley
(Others to fill)
Keith's Hamilton
Mollie Fuller Co
Edwards & Beasley
Four Stars
(Others to fill)
2d half
Mabel Burke Co
George LeMaire Co
Cooper & Ricardo
Moore & Freed
(Two to fill)
Keith's Jefferson
Demovian & Lee
Cy Compton Co
Piller & Douglas
Cooper & Ricardo
(Others to fill)
2d half
Ona Munson Co
California Rambler
Pressler & Klais
Four Stars
(Others to fill)
Moss' Regent
Mabel Burke Co
(Others to fill)
2d half
Best Levey
Polly Moran
East Side W Side
(Others to fill)
Keith's 51st St.
Jack Norworth Co
William Ebbs
Ed & R Perry
China Blue Plate
Boatock's School
(One to fill)
Proctor's 125th St.
Julia Black Co
Roland Travers Co
Polly Lou Dee Co

MARGUERITE DEVON

"Steppin' Around" Co.
EXCLUSIVE DIRECTION OF
WEBER & FRIEDLANDER

Mignon
Martin & Courtney
Lane & Freeman
2d half
Dottie Claire Co
James Thornton
Dayton & Palmer
Monroe & Mae
Camilla's Birds
(One to fill)
Proctor's 5th St.
Emma Raymond Co
Dottie & Martin
(Others to fill)

ALTOONA, PA.

Orpheum
Six Noses
H & N Sharrock
Three Whirlwinds
(Two to fill)
3d half
Proctor's 5th Ave.
2d half (28-31)
Bobby McLean Co
Donovan & Leo
Mabel Burke Co
Dean & Mack
Marino & Martin
Stars of Future
Mamaux & Rule
Willie Solar
Joe half (1-3)
Ben Welch
Howard & Sadler
Young America
Walsh & Ellis
Marguerite & Al's
Borden & Dwyer
(Others to fill)
2d half (4-7)
Bernard Granville Co
Herman & Burns Co
T & B Healey
Robert Reilly
Libonati
Murray & Maddox
Joe Darcy
(Others to fill)
Proctor's 23d St.
James Thornton
Harmony Land
Dottie Claire Co
Markina & Fay
Camilla's Birds
(One to fill)
2d half
Dell & Grim
Richard & C
Trella Co
(Others to fill)
FAR ROCKAWAY
Columbia
2d half
Demarest & Clette
Craig Campbell
Piller & Douglas
(Others to fill)
BROOKLYN
Keith's Bushwick
Van & Schenck
John Connelly
DuFour Boys

BALTIMORE

Keith's Bushwick
Van & Schenck
John Connelly
DuFour Boys
Wellington Cross Co
Rae B Ball
Fred & Cameron
Rayton
(Two to fill)
Keith's Orpheum
Aunt Jemima
Johnny Burke
Wilson Sisters
Mabel Burke Co
Mollie Fuller Co
Pierce & Ryan
Canova
(Two to fill)
Moss' Flatbush
Mamaux & Rule
Herbert Clifton
Will Mahoney
(Others to fill)
Keith's Greenpoint
2d half (28-31)
Judson Cole
Mignon
Old Vaudevillians
Camilla's Birds
(Others to fill)
1st half (1-3)
M'Lighin & Evans
Joe Darcy
Kennedy & Kramer
Gordon & Rica
(Others to fill)
2d half (4-7)
Al Wolman
Speeders
Bayes & Fields
Peak's Blockheads
(Others to fill)
Keith's Prospect
2d half (28-31)
Cecilia Weston Co
Eddie Borden Co
Smythe & James
Night in Spain
Lester Days
(One to fill)
1st half (1-3)
Bob La Salle
Ormsbee & Remig
Harry Burns Co
Peak's Blockheads
(Two to fill)
2d half (4-7)
Moss & Frye
Walsh & Ellis
Kelly & Stone
Herbert's Dogs
(Two to fill)
Moss' Riviera
Pressler & Klais
East Side West 8
Piano & Landauer
Demarest & Collette
(Two to fill)
2d half
Armand Vescey Co
Dorothy & Lee
Miss Juliet

ALBANY, N.Y.

Orpheum
Dorothy Ramer
Dolly of the Follies
Dorothy & Plunkett
Bi Ba Bo
(One to fill)
2d half
Rose & Foss
McVicar & Dorda
Edith Cleaver Co
Paul Hill Co

CINCINNATI

B. F. Keith's
Tan Araki Japs
Autumn Trio
Moody & Duncan
Leipais
Emily Lea Co
CLEVELAND
105th St.
Redford & Wch't'r
Florence Brady
Oliver & Opp
Wayne Marshall & C
Palace
Osborne Trio

LOUISVILLE

Lyrie
(Nashville split)
1st half
Clown Seal
Coffman & Carroll
Bowers Walters & C
Eckert & Harrison
Four Madcaps
LOWELL
B. F. Keith's
Flashies Songland
R & W Roberts
J & B James
Cook & Oatman
Lewis & Dody
Lamley & Pearson
Alice Hamilton
MOBILE
Lyrie
(New Orleans split)
Jordan Gliss
Crane May & Crane
Kelso & Demonde
Barrett & Parnum
Gordon & Germaine

DETROIT

Temple
Foot & Glad
Kovac & Collier
Smith & Barker
Janet of France
Joseph K Watson
Eva Shirley Co
Margaret Severn
Plato & Boyle
Tom Yellorons
EASTON, PA.
Able O. H.
Ross & Foss
Paul Hill Co
McGrath & Deeds

JACKSONVILLE

Aranda
(Savannah split)
1st half
Ford & Price
Fields & Fink
Brown & Barrows
Gene Greene
Gusler & Leaby
KNOXVILLE
Lyrie
1st half
Dillon & Mitoh
Jack Hughes Duo
Herron & Gaylord
George A Moore
LOUISVILLE
Lyrie
(Nashville split)
1st half
Clown Seal
Coffman & Carroll
Bowers Walters & C
Eckert & Harrison
Four Madcaps
LOWELL
B. F. Keith's
Flashies Songland
R & W Roberts
J & B James
Cook & Oatman
Lewis & Dody
Lamley & Pearson
Alice Hamilton
MOBILE
Lyrie
(New Orleans split)
Jordan Gliss
Crane May & Crane
Kelso & Demonde
Barrett & Parnum
Gordon & Germaine

DETROIT

Temple
Foot & Glad
Kovac & Collier
Smith & Barker
Janet of France
Joseph K Watson
Eva Shirley Co
Margaret Severn
Plato & Boyle
Tom Yellorons
EASTON, PA.
Able O. H.
Ross & Foss
Paul Hill Co
McGrath & Deeds

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Plato & Boyle
Tom Yellorons
EASTON, PA.
Able O. H.
Ross & Foss
Paul Hill Co
McGrath & Deeds

INDIANAPOLIS

B. F. Keith's
Four Aces
Holly & Cross
Redmond & Wells
Hudson Ray
Reamont Sisters
Green & Parker
JACKSONVILLE
Aranda
(Savannah split)
1st half
Ford & Price
Fields & Fink
Brown & Barrows
Gene Greene
Gusler & Leaby
KNOXVILLE
Lyrie
1st half
Dillon & Mitoh
Jack Hughes Duo
Herron & Gaylord
George A Moore
LOUISVILLE
Lyrie
(Nashville split)
1st half
Clown Seal
Coffman & Carroll
Bowers Walters & C
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Paul Hill Co
McGrath & Deeds

NEW ORLEANS

Palace
(Mobile split)
1st half
Roberts & Demont
Will J Ward
Fisher & Hurst
Martha Pryor Co
Morton Jewell Co
NORFOLK
Academy
(Richmond split)
1st half
The Marlon
Frank Devore Co
Ned Norworth Co
(Two to fill)
PHILADELPHIA
B. F. Keith's
Shaw & Lee
B & B Wheeler
Marion Harris
Leavitt & L'ckwood
W & G Ahearn
Dotson
W & J Mandell
Owen McGivney
PITTSBURGH
Davis
Wilson Aubrey Trio
Jessie Busley Co
Chic Sale
A & P Steadman
Barclay & Chalm
Madeline Collins
PORTLAND, ME.
B. F. Keith's
Bozazian & White
Whalen & McShane
Hartley & Paterson
Schlicht's Manikins
Gilfoyle & Lange
Joe Roberts
PROVIDENCE
E. F. Ahee
Fridkin & Rhoda
Bill Genevieve & W
Armand the Corner
Freja & Anthony
Creations
Bryant & Stewart
Rita Gould

DETROIT

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Able O. H.
Ross & Foss
Paul Hill Co
McGrath & Deeds

SAVANNAH

Bijou
(Jacksonville split)
1st half
Sawyer & Eddy
Flaherty & Sebring
Ada Neatley
Glad Moffatt
Dan Fitch Monrois
SYRACUSE, N. Y.
Temple
Morgan
Land of Nippon
Land of Laces
Sweeney & Lyons
TAMPA, FLA.
Victory
(1-2) plays
St. Petersburg
Edman & Fraser

DETROIT

Temple
Foot & Glad
Kovac & Collier
Smith & Barker
Janet of France
Joseph K Watson
Eva Shirley Co
Margaret Severn
Plato & Boyle
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Plato & Boyle
Tom Yellorons
EASTON, PA.
Able O. H.
Ross & Foss
Paul Hill Co
McGrath & Deeds

WYOMING

Trijo
Jean Middleton
Bobby Jarvis Co
Van & Vernon
Frank Van Hoven
WYOMING, N. Y.
Olympic
Edman & Fraser

DETROIT

Temple
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Kovac & Collier
Smith & Barker
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Tom Yellorons
EASTON, PA.
Able O. H.
Ross & Foss
Paul Hill Co
McGrath & Deeds

WORCESTER

Foll
Frank Wilson
Melinda & Dade
Money & Meney
Welch Mealy & M
White Black & U
2d half
Mela & Bruin
Arthur Whiteclaw
Seven o' Hearts
M'Cmk & Winchill
Revue La Petite

DETROIT

Temple
Foot & Glad
Kovac & Collier
Smith & Barker
Janet of France
Joseph K Watson
Eva Shirley Co
Margaret Severn
Plato & Boyle
Tom Yellorons
EASTON, PA.
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Margaret Severn
Plato & Boyle
Tom Yellorons
EASTON, PA.
Able O. H.
Ross & Foss
Paul Hill Co
McGrath & Deeds

Buddy Walker

AMERICA'S FOREMOST CHARACTER
SONG SINGER
Direction: ARTHUR HORWITZ

BOSTON KEITH CIRCUIT

BOSTON
The Diamonds
Adams & Griffith
Henodde Troupe
(Two to fill)
Gordon's Olympia
(Washington St.)
Shriner & Fita
Marshall Rev
(Three to fill)
BANGOR, ME.
Bijou
2d half
Musical Rowellies
Three Odd Chaps
Kenny & Hollis
(Two to fill)
LYNN, MASS.
Olympic
1st half
Raymond Bond Co
Watts & Hawley
J R Johnson
(One to fill)
MANCHESTER
Palace
Frank Work Co
Borco
Manning & Hall
Brooks & Morgan
Splendid & Partner
(One to fill)
Worcester
Palace
Frank Work Co
Borco
Manning & Hall
Brooks & Morgan
Splendid & Partner
(One to fill)

DETROIT

Temple
Foot & Glad
Kovac & Collier
Smith & Barker
Janet of France
Joseph K Watson
Eva Shirley Co
Margaret Severn
Plato & Boyle
Tom Yellorons
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many friends in the profession, we are unable to send per-
sonal greeting cards, therefore we take this means to wish
you all a Happy New Year.

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CHICAGO KEITH CIRCUIT

CINCINNATI
Palace
Melinda & Dade
Paul Hahn Co
Home Town Follies
Awkward Age
Buddy Walton
CLEVELAND
Hippodrome
Koban Japs
Burns & Lorraine
Sullivan & Myers
Larry Comer
Mme Dorcas Co
CLINTON, IND.
Capitol
Kelly & Pollock
(Others to fill)
2d half
The Humphreys
Marion & Manley
Sinclear & Gray
(One to fill)
DAYTON
B. F. Keith's
Bender & Armstr
Brady to Bowers
Plan'g & Morrison
(Two to fill)
2d half
Sandy
Miller & Bradford
Fenton & Fields
Gus Edwards Rev
DETROIT
LaSalle Gardens
Lew Cantor Show
Lillian Lester
Four Nights
Kerr & Ensign
Stone's Novelty Co
SPRINGFIELD
Palace
Dawson L'ng'n & C
Arthur Whiteclaw
M'Cmk & Winchill
Seven o' Hearts
2d half
Frank Wilson
Ann Grey
Melinda & Dade
Welch Mealy & M
White Black & U
WATERBURY
Palace
Amoros & Obey
Reiff Bros
Little Driftwood
Johnson & Hayes
Shaw's Circus
2d half
Emmett & Lind

LEE MASON

With STAN SCOTT
A Merry Xmas to All

(Two to fill) 2d half
EV'NSVILLE, IND.
Victory
The Humphreys
Primrose & Gray
Van & Avery
Dave Manley
A' Moore's Band
2d half
Five Petrows
Morris & Block
Al Lester Co
Al Moore's Band



HARRY K. MORTON

HARRY K. MORTON and ZELLA RUSSELL

FEATURED IN
SHUBERT'S

"SPRINGTIME



HARRY K. MORTON and ZELLA RUSSELL in "Springtime of Youth"

OF YOUTH"



HARRY K. MORTON in
"Springtime of Youth"

MANAGEMENT OF

CHAMBERLAIN BROWN

Coming

MACK SENNETT

Productions

"SUZANNA"

Featuring

MABEL NORMAND

Directed by F. RICHARD JONES

"SHRIEK OF ARABY"

Featuring

BEN TURPIN and PHYLLIS HAVER

Directed by F. RICHARD JONES

A SERIES OF NEW AND GREATER MACK SENNETT 2-REEL COMEDIES



EXTENDS ITS BEST WISHES TO ALL FOR

A Happy New Year

Again it is the privilege and the pleasure to extend to the motion picture and theatrical world our felicitations and good will as another New Year approaches. With unrest in Europe affecting the conditions in America and retarding the speedy return of Prosperity, there are some people who are disposed to look out upon affairs in the United States through "blue" glasses. And yet those who possess clearness of vision are able to detect unequivocal signs that the clouds of uncertainty in business are lifting—that Prosperity is returning—that the business of purveying to public amusement—even as all other lines of enterprise—is lifting up its head—that the dark days will be over—that the spirit of Optimism prevails.

There are unmistakable signs in the air which lead one to believe that ultimately Prosperity will eventually regain its health. Better pictures are coming. We have had many illustrations of that fact in the year coming to an end. More are still in sight. Vaudeville acts are being constructed to give the keenest pleasure to lovers of this form of amusement and theatricals in general are becoming more satisfactory.

This has made necessary new buildings and the extensive programs of the Stanley Company may be cited as concrete evidence of faith in the better times to come, for it has started this year, to be completed next year, new theatre operations which include both motion picture and vaudeville houses at a cost of Ten Million dollars. And such a program is also a boost for Prosperity, for it gives employment to many whose Christmas otherwise would have been sorrowful and filled with want.

Let us put our shoulders to the wheel and push the wagon of Prosperity out of the slough. Have confidence in the good things to come in 1923, work unceasingly to make it the best, biggest and most remunerative in the history of the amusement industry.

Stanley Company of America

JULES E. MASTBAUM

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Vice-Presidents

ALEXANDER R. BOYD

JOHN J. McGUIRK

Treasurer

L. D. BEGGS

Treasurer

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A HAPPY NEW YEAR FROM

Reynolds Donegan Co.

With HELEN and MAUD REYNOLDS

NOW APPEARING IN
THEIR GREATEST SENSATION**"The Caucasian Ballet"**

WHICH HAS PROVEN ONE OF THE STRONGEST DRAWING CARDS OF THE SEASON

"VAUDEVILLE'S BEST DRESSED ACT"

THE
LOVE TWINS

(GARNETTE and LUCILLE)

Two Little Singing Love Birds

ORPHEUM CIRCUIT

EXTEND GREETINGS TO ALL OF OUR FRIENDS

SEASON'S GREETINGS
To Ye All

FROM

WILLIE & EUGENE
HOWARD

PASSING SHOW
OF 1922



Fisher

THE WAIL OF AN ACT THAT WASN'T

price and gilmore

HAVE NO CLAIM AGAINST

JIM and GLADYS GUILFOYLE

The Proof of the Pudding Is the Eating

Henry Chesterfield Advises Bookers that the

Guilfoyle's

ARE NOT DOING A COPY OF ANY ONE'S ACT

The claim of Price and Gilmore that they have prior rights to an act of the kind done by JIM and GLADYS GUILFOYLE is a laugh. Why don't they claim the rights to the following acts:

DEWEY AND ROGERS

INDOOR SPORTS

JOSIE SADLER

AND MANY OTHER ACTS

A claim against these acts would be just as ridiculous as a claim against

JIM and GLADYS GUILFOYLE

EVEN WITH ALL THE ANNOYANCE THIS TEAM HAS CAUSED US WE WISH THEM

A HAPPY NEW YEAR

P. and G.—Where do you go next week?

WE ARE BOOKED SOLID
W. V. M. A.

B. F. KEITH (WESTERN)

Direction BILLY JACKSON AGENCY

SEASON'S GREETINGS

VERA GORDON

WITH HER OWN COMPANY, IN A NEW VEHICLE

"AMERICA"

By EDGAR ALLAN WOLF and WILLIAM SIEGEL

This Week (Dec. 25)—B. F. Keith's Palace, N. Y.

Next Week (Jan. 1)—B. F. Keith's Colonial, N. Y.

Direction LEW GOLDER

JOE MILLS & DUNCAN C. RAY

"TWO WISE CRACKERS"

EXTEND HOLIDAY GREETINGS TO ALL

BOOKED SOLID OUT OF SHEKEEGEE

West—HALPERIN-SHAPIRO AGENCY

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HENRICI'S, *Chicago*

Henrici's, Chicago, extends to all its many friends and acquaintances in theatrical life its best wishes for health, prosperity and happiness in the new year upon which we are about to enter.

When the curtain is raised upon the affairs of men in 1923 may it disclose to the world only such follies as will serve to discountenance old Dull Care, sufficient comedy to add to life's enjoyment, hardly any farce outside of the delightful sphere of make-believe and a minimum of tragedy. And may all good theatrical folk and true play in the great theatre of life those parts only which are closest to their hearts.

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Thomas Meighan

IN
GEORGE ADE'S

"BACK HOME AND BROKE"

A Paramount Picture



GEORGE ADE, America's leading humorist, wrote this story especially for his friend, Tom Meighan. More laughs to the reel than any comedy ever produced. And a real "home town" romance.



Directed by Alfred Green

Lila Lee in the supporting cast

THIS picture was shown to the Governors' Conference last week, and fourteen of the Governors issued a signed statement commending it. That's the greatest indorsement any picture ever had. Critics and audiences share their approval.

"Back Home and Broke" is Meighan's most appealing picture, and it will go over with a bang in every theatre in the country.

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All-Star Show Featuring LLOYD GARRETT
Late Singing Feature of George White Scandals
BELLE OLIVER (Formerly of the Orpheum Circuit)

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CHARLEY STRAIGHT'S ORCHESTRA
FROM 6 TO CLOSING

HAPPY NEW YEAR TO 'ALL
YOUR OLD FRIEND

JACK ORMSBY

WITH SMILES AND KISSES

HAPPY NEW YEAR

FROM

Patsy Shelly and Erny Holmgreen

PALACE, MILWAUKEE, XMAS WEEK

Direction ED BECK

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Originator of
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3^D EVERY THURSDAY 3^D

BIGGER and BETTER THAN EVER

FOR nearly a century "THE ERA" has remained THE PREDOMINANT THEATRICAL NEWSPAPER.

It is something more, however, than a Newspaper, representative of the Dramatic and Musical Professions and of the Entertainment World generally, with its extensive ramifications and allied interests, for "THE ERA" is an Institution. It is part and parcel of that which laymen term "The Profession," and is as indissolubly identified with all who are in any way concerned with or interested in, on or about the Stage, as is the Theatre itself.

"THE ERA" is closely linked by common interest and by ties of unflinching and fearless service with the History of the Stage and with the development of the Theatre, and for the achievement of the Entertainment perfection and efficiency that we enjoy today, no small thanks are due to "THE ERA" for its constant vigilance and unremitting labors in the interests of Stage progress and for the general betterment of Theatrical conditions.

EVER since its inception—when the Stage was in its earliest infancy—when Entertainment lacked its present-day meaning, "THE ERA" has proved the ever-watchful guardian and sturdy champion of the interests of that large and ever-growing section of the community which governs and peoples the World of Entertainment.

THROUGH many changes and vicissitudes, the fine old paper has fought its mission with unvarying success, and its lofty ideals and high traditions, passed down through successive decades, are today unimpaired.

"THE ERA" is the recognized Guide, Philosopher and Friend of the Entertainment World—with every phase and aspect of which it deals in a thoroughly representative manner—the veritable encyclopaedia, in fact, of the Dramatic and Musical Professions—it is the favorite and indeed the INDISPENSABLE organ of all who are connected with or in any way interested in the Stage and accordingly exerts enormous power and influence with A HUGE CIRCLE OF SUBSCRIBERS AND READERS.

Sweeping Improvements have lately been introduced in the Conduct, Policy and Make-up of "THE ERA" and its News Columns have been enormously strengthened by the addition of a Wealth of Powerful and Attractive Special Features Conducted by some of the Most Eminent Writers of the Day.

Although "THE ERA" is now only threepence weekly, it has been permanently increased in size and no expense is being spared either in cost of production or in securing the very best literary news and pictorial services, together with the latest information, to make it the indispensable newspaper to every member of the profession.

"THE ERA" is not merely the Best informed and most authoritative Professional Newspaper in Great Britain, but it is also unquestionably the Most Profitable Medium for all classes of Professional Advertising.

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May she get well

The Patient Patient

AT ST. VINCENT'S HOSPITAL

*extends her heartfelt and grateful wish to
all of the world for*

A HAPPY, PROSPEROUS, HEALTHY 1923

And to the members of the theatrical and newspaper professions she repeats the invocation from her heart and through her deep gratitude to those who have been so kindly considerate in her misfortune by action, word, deed and message.

May you all live long in a perfect state (not New Jersey) of vigor and usefulness, to love those who love you, and to remember always that all of you are always loved by

NELLIE REVELL

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7th Ave. and 12th St., New York City.

ANNE NICHOLS' LAUGHING SUCCESS ABIE'S IRISH ROSE



The Play that put U in Humor

NOW IN 33d WEEK, REPUBLIC THEATRE, NEW YORK
40 WEEKS MOROSCO THEATRE, LOS ANGELES
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5 WEEKS and INDEF., PRESIDENT THEATRE,
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A HAPPY NEW YEAR

FRANK REICHER

IRVIN SIMON Says:

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

"CHICAGO'S NEWEST"

HUNTINGTON HOTEL

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IN CHICAGO'S EXCLUSIVE SECTION.
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ATTRACTIVE RATES

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OLIVER WALLACE

WORLD'S PREMIER MOTION PICTURE ORGANIST

SECOND YEAR
GRANADA THEATRE, SAN FRANCISCO

Selling Theatre Tickets to the Public

The sale of seats to a theatre-going public is a highly specialized form of merchandising, so specialized there is none other that in an off hand manner can be compared to it. It is selling the most perishable merchandise in the world, for there is nothing that is more invaluable than an unsold theatre ticket. Nothing in the world is deadlier than "deadwood," as unsold theatre tickets are termed.

The Producing Managers' Association is trying to evolve a plan whereby the sale of theatre tickets will be wrested from the hands of a number of "gyps," who have been fattening themselves by the sale of tickets at exorbitant advanced prices. This plan, they hope, will restore the confidence of the amusement seeking public in the theatre and the theatre managers, and thus revive a patronage that has been steadily drooping for several years.

This time is the most propitious to bring to the mind of the Board of Directors of P. M. A. that theatre ticket selling is a specialized business, best handled by those men who have spent their whole life selling tickets.

Public Without Faith

The public has lost faith in the box office and even should the managers come to a mutual understanding that no seats should be sold through any other channel than their box offices the public wouldn't believe them.

Therefore, in coming to a realization that there should be some radical change made in the method of sale of tickets to the public and the decision that a centralized or consolidated theatre ticket office was to be the solution of their problem, the membership of the P. M. A. have taken the first real step in a reconstruction work that might possibly bring the public back to the theatre. But they do not want to overlook that whatever sort of a combination theatre ticket office they decide to operate, they must have real ticket men to handle it for them.

Real ticket men are mighty few and far between. That goes for the men operating agencies as well as the treasurers. In the ranks of the former the majority are "gyps" who have come into the ticket business within the last decade.

Three Capable Men

Among the entire list of ticket men there are but three men standing out as possessed of the necessary qualifications to command the innovation which the managers propose to create. One is a man who has vision and yet is practical; the other is a born ticket man, his father having been one before him, and the third, a ticket man in the fullest sense of the word, who at one time was the head of a theatre ticket central office system for the use of a group of agencies.

The first developed an innovation in merchandising theatre tickets at a time when the managers had unsuccessfully tried to do the same thing; fill the balconies and galleries of their theatres in those slump days for five years or so before the war. At that time the managers got out half price coupons and distributed them through the People's Institute, Wage Earners' Theatre League and other distribution methods, but the desired result wasn't obtained. At that point a ticket man came along. The managers didn't particularly like his idea, but he demonstrated in a short time he was able to accomplish for them the things that they were trying to do unsuccessfully—that of getting the public to patronize the upper floors of their theatres.

True, the seats were sold to the public at half price, but the managers were trying to do the selfsame thing with their half rate coupons, but the public would not come. It was this man's merchandising sense that brought the public to his bar-

gain counter and made them pay for something that the managers couldn't give them for nothing. He has since developed the business of selling to the public and developing new theatre-goers to a point where it really is a fine art, and it is his vision that evolved the plan which is now under consideration by the managers. Whether or not he will have the assignment to place it in execution is another matter, but it seems that anyone else appointed would without doubt try to change the plan so that it might be impractical in its workings, thus discrediting the one who originally worked it out.

The born ticket man also went before the managers with a proposal for the selling of seats. This born ticket man to a certain extent has been tremendously successful in merchandising tickets, but his clientele has rather been the class element among the theatre-goers and he has not had the mass experience of the other, who sells to thousands where this one sells to hundreds.

Speaking of the third, he has had a tremendous amount of experience merchandising, both in and out of the ticket business, but always essentially a ticket man. He too has vision and is a capable organizer and would be a valuable asset to such an institution which the managers propose to inaugurate.

All three of these or a combination of two of them would be the ideal solution for the executive heads of the Centralized Theatre Ticket Office.

Know Value of Service

They all know the value of service to the prospective patron and they would undoubtedly immediately wipe out the many little acts of discourtesy that have tended to drive the entertainment seeker away from the theatre.

Incidentally, they will also understand the necessity of real ticket men behind their counters when the Centralized Ticket Office becomes a reality. This is going to be the all important contact point between the public and the sponsors of the innovation. Here is the point where the actual battle must be fought and it is going to take real ticket men to win the public back. Not the abrupt "all sold out" or "Naw, we ain't got nothing better" type of ticket seller. He isn't the one to make the proposition a success, nor is the wiping out of the entire sales force of the theatre of today going to bring victory, but the retention of those who in a sale of tickets realize that they are just as much the servant of the buying public as the man behind the counter in any department store. Those men realizing the public is entitled to courteous treatment when they are spending their money are the ones that should be divisional heads in the sales organization, responsible to the executives for the conduct of their subordinates and for the tickets that they handle.

Broadway Treasurers Qualify

There are many treasurers of Broadway theatres who are capable and who really qualify as salesmen of the first rank. There are some who are arrogant and abrupt and without the slightest sense of obligation that they should have toward their employer or public. They are not ticket men and they are not wanted. Sales people from other walks in business under the direction and training of those that are capable should be recruited and thus the counter work of the Centralized Agency would become a real service to the public.

Atop of all there must be a realization in the minds of all of those connected with the innovation that their attitude toward the public must have as its slogan, "Courtesy, Efficiency, Courtesy."



MAYBE I'm foolish.
AND HAVE foolish ideas.
AND EVERYTHING.
BUT I'VE just come back.
TO THE Willard Hotel.
AND TO my room.
FROM A four-hour walk.
THROUGH THE grand parkways.
AND OPEN places.
IN WASHINGTON.
AND IT makes me glad.
THAT THERE was somebody.
WITH VISION enough.
TO LAY things out.
THE WAY they are.
BUT NEVERTHELESS.
I DON'T understand.
WHEN ALL of us.
ARE FULLY agreed.
THAT WE must have peace.
AND WAR is hell.
WHY NEARLY all.
OF THE monuments.
THAT I ran across.
HAVE TO do with war.
AND HEROES of war.
AND NOTHING else.
AND RIGHT this minute.
I CAN look across.

FROM MY hotel window.
AT A big bronze horse.
WITH A general on it.
AND FOUR bronze soldiers.
GUARDING THE general.
AND IT'S been there
FOR A great many years.
AND ACROSS from it.
ON THE big front steps.
OF THE Treasury Building.
THEY'VE JUST begun.
TO BUILD the base.
FOR A monument.
OF MR. Hamilton.
WHO ONCE on a time.
WAS TREASURER.
AND HAS been dead.
FOR YEARS and years.
AND IF it had happened.
HE'D BEEN a soldier.
HE'D 'A' been out there.
FREEZING IN Winter.
AND SCORCHING in Summer.
FOR NOBODY knows.
HOW MANY years.
AND IT isn't right.
AND WHAT I'd like.
IS TO change things around.
SO WHEN it happened.
THAT SOMEBODY felt.
THERE SHOULD be a monument.
PUT UP somewhere.

THAT WE'D look around.
AND MAYBE first.
WE'D SELECT somebody.
LIKE CHARLIE CHAPLIN.
AND INSCRIBE on it.
"TO PRESIDENTS.
AND EAST Side kids.
"HE BROUGHT his art.
AND MADE them laugh."
AND I'D have BABE RUTH.
PUT UP in bronze.
RIGHT ON the edge.
OF THE big playfield.
WHERE I saw some kids.
PLAYING ONE old cat.
THE VERY day.
THAT I write this.
AND I'D get RING LARDNER.
MADE INTO bronze.
AND I'D put him up.
AND I think CHIC SALE.
IS THE funniest guy.
I EVER saw.
AND I'D have him there.
AND WHEN I was through.
WITH A bunch like this.
I'D PICK some men.
WHO DO such things.
AS SPEND their money.
IN BUYING milk.
FOR POOR little kids.
AND THINGS like that.

AND I'D pick some doctor.
WHO HAD found a way.
TO STOP the spread.
OF SOME disease.
AND ASKED no fee.
FOR WHAT he'd found.
AND SO I'd go.
ALL DOWN the line.
AND I'D put them up.
IN PUBLIC parks.
FROM SEA to sea.
AND I'D take the children.
TO LOOK at them.
AND WHEN some boy asked.
"WHAT DID that guy do?"
I COULD tell him then.
THAT HE was a hero.
IN TIME of peace.
AND THAT peace-time heroes.
WERE VERY much greater.
THAN HEROES of war.
FOR LOTS of men.
IN TIMES of war.
WERE APPOINTED heroes.
BY PRESIDENTS.
AND IN time of peace.
THEY HAD to work.
AND EARN the name.
I THANK you.

RICH HAYES



"THE LAZY CLOWN"
Wishes All Friends on Both Sides of the Atlantic
Season's Greeting
PLAYING B. F. KEITH'S THEATRES
Direction: H. B. MARINELLI

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By EDGAR ALLAN WOLFF

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Listen, my children,
And you SHALL HEAR
Of two young men
Quite far from here
Who, tired of traveling,
Decided to STOP.
So they went to San Francisco
And opened a SHOP.
Now the people for miles around
Call it
The SMARTEST SHOP in TOWN.
So when you're there
Don't forget to call,
And for all the fine things
You are bound to fall.

**The Carl
McCulough
Shop
SAN FRANCISCO**

May we wish our many
friends who have been so
loyal to us and our many
friends in and out of the
profession a HAPPY PROS-
PEROUS NEW YEAR.

CARL McCULLOUGH
WILLIAM HAIG



TRADE MARK REG.

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Winchell Smith

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HAP

F-aturing
A-lways
R-eal
N-eat
E-ntertaining
L-ively
L-aughing
S-surprises

-and FLO

F-urnishing
L-ots
O-f
R-eal
E-ffective
N-ovel
C-ostumes
E-n Everything

An annual custom, during the holidays, 'Tis greeting friends, in different ways; The one best bet—is face to face, Of course, impossible, so, hence, this space.

'Farnell and Florence'

in "FOR NO REASON"

'Midst the Yuletide of this season, Wish a Merry Xmas and Happy New Year To friends and enemies both, far and near.

And through Mr. Kahl's careful inspection, And also Mr. John H. Bently's direction, The act is now booked solid till 1924— So what act on earth could wish for more.

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SEASON'S GREETINGS

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Kafka and Stanley are a pair of most sensational gymnasts who raise several thrills with feats of a more than usual daring nature that hold the audience petrified in their seats for several seconds after curtain fall—despite being last turn.—Geoffrey Moore.

THE STAGE

A remarkably clever exhibition of aerial gymnastics is featured by an American act, Kafka and Stanley, who made their first appearance here Monday. Their feats are very daring and vastly impress those in front, who reward the pair with enthusiastic applause.

Yes, we closed the show at the first performance Monday at the Finsbury Park Empire

BUT

were immediately switched to

NUMBER FOUR

for the balance of the week and for the remainder of the Moss Tour
This is real appreciation of merit and we are grateful

PAUL

CHARLES

KAFKA AND STANLEY

Patter Arranged by BERT MARION

English Representatives, FOSTER AGENCY

Through the Courtesy of William Morris

HOLIDAY GREETINGS

FROM

THE

ORPHEUM CIRCUIT

OF

VAUDEVILLE THEATRES

SEASON'S GREETINGS

Ruth Royce

Direction HARRY WEBER



CARROLL A. ALLEN Presents

BELLE MONTROSE

"THE CLASSIQUE AMATEUR"

In "HER ONLY CHANCE"

FEATURED ON THE ORPHEUM CIRCUIT

HOLIDAY GREETINGS

GREETINGS TO OUR FRIENDS

FRANK SIEGRIST

AND HIS

ORCHESTRA

"Seven Gentlemen from the West"

CASTRO THEATRE, SAN FRANCISCO

THIRD SUCCESSFUL SEASON

"THE EMPEROR JONES"

with CHARLES GILPIN

Management of ADOLPH KLAUBER

"AIN'T CHRISTMAS GRAND?"

FRED

LEO

MOORE and KENDAL

Assisted by EVELYN SLATER

"AT THE STUDIO"

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UNTIL MARCH 1 W. V. M. A. CIRCUIT

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SANTA CLAUS



MARION LORNE

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GEORGE MEYERS
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HARRY FREISER

And His Orchestra

MARCY KLAUBER
BEN FINGER
LOUIS DE CRESCENT
HENRY SCHMOTZER

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ALSO APPEARING AT SHANLEY'S

EXTEND SEASON'S GREETINGS TO ALL

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JOS. B. FRANKLIN

STAGE AND TECHNICAL DIRECTOR
LEO LA BLANC

DIRECTION
ROSE & CURTIS

WAYNE.

AND

WARREN

Wish You the Season's Greetings

AND THE HAPPINESS WE ARE EXPERIENCING THROUGH THE
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PAUL GERARD SMITH

Season 1922-23—Orpheum Circuit

This Week (Dec. 25), Sacramento and Fresno, Cal.



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GILBERT WELLS

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Direction ALEX HANLON

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AND SOME OF THE MOB

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NEAL ABEL

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JIMMY

MYRTLE

CONLIN AND GLASS

Direction THOS. J. FITZPATRICK



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and his famous FLOTILLA ORCHESTRA

SEASON'S GREETINGS

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WHO REJECTED MY PLAYS

I OWE

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OVER NIGHT AT B. F. KEITH'S
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TED LEWIS

Oh! Mr. Gallagher, Oh! Mr.
Do you remember when we
At first the going it was slow.
But at last we copped the down
And then it wasn't long till
Oh! Mr. Shean, Oh! Mr. Shean
We had a good act and a man
While we wrote verses rhyme
He kept hustling all the time
Who do you speak of, Mr.
Alf T. Wilton, Mr. Shean.

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"THE BEST THERE IS,
AND I KNOW IT"

"THE MOST TRUTHFUL
REPRESENTATIVE I HAVE
EVER HAD."

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Gallagher,
were in Vaudeville?
ugh,
we topped every bill.
an.
anager that was keen.
by rhyme,
Gallagher?

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MARGUERITE

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and BALLEW

9 CAPPS
FAMILY

THE INCOMPARABLE
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HITE and
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REVUE

TINA
GLENN and
JACK
RICHARDS

CHAS.
KENNA

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I OTHERS FAIL SEE WILTON

OF "THE LAST WARNING," NOW AT KLAU THEATRE

WORKS
WINS

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WIRE IN REGARDS TO
KEEPING ME WORKING"

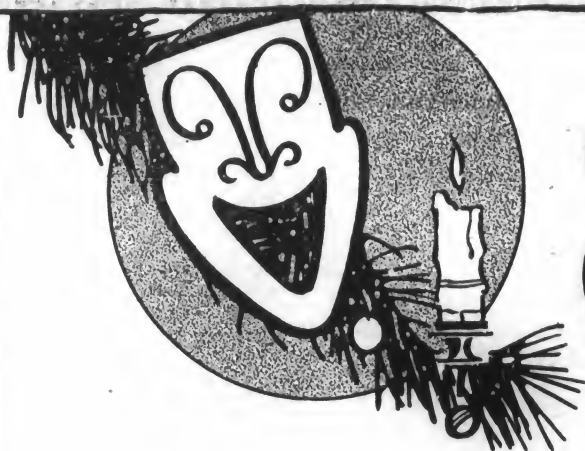
NEIL MCKINLEY

"ANY ACT WHO HASN'T
YOU FOR A REPRESENTA-
TIVE IS LOSING MONEY"

BOB MURPHY


"WONDERFUL SALESMAN-
SHIP IN GETTING US AN
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THE OLD FAMILY TINTYPE, "MOMMY AND POPPY"

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THE HOLIDAY GREETINGS TO ALL

HELEN and JOSEPHINE

HOLIDAY GREETINGS

FROM

EFFIE BURTON

THE FLOWER OF SONG

WHAT THE CRITICS HAVE SAID

DAYTON, O.
Daily News

Miss Burton is a commingling of Rita Gould, Valeska Suratt and Dorothy Jardon, with the daring decollete of Geraldine Farrar to further intrigue, and these attributes of beauty and grace have the "plus" sign with "voice" added. Miss Burton's numbers are of the

better class and perhaps do not altogether appeal to the proletariat, but to please those who prefer the more tuneful she sang: "Kiss Me Again" with especial fervor and a nicety of expression leaving nothing to be desired. In a gown that left nothing beneath to be imagined, Miss Burton is nothing if not exotic in appearance, yet fully understands the gentle art of all arts that is practiced before the dressing mirror.

LOUISVILLE, KY.
The Times

Effie Burton is accorded a headline position on the program. It is not to be wondered at that Miss Burton is accorded that distinction, with the personality she possesses. She is a singer, however, who travels on her merits as well as her stunning mold, and lives up to advance eulogies regarding her marvelous voice.

LOUISVILLE, KY.
The Courier-Journal

The choicest of Keith entertainers must have been picked for the State Fair week bill which opened a three days' engagement at the National yesterday. There is something distinctive about each of the seven acts that lends the whole the mark of "Big Time," that makes the pro-

gram one of variety and worthy amusement.

Topping the show is Effie Burton in a song revue. Miss Burton is of the high-class vaudeville artist type and her repertoire of songs shows taste and sympathetic interpretation. Gifted with both personality and a lovely voice, she merits her position on the boards.



Direction BILLY JACKSON

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WATERFALLJACK B.
HORWITS

CHICAGO

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By Anton Tchekhoff

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No seats sold at the box office on the day of performance.
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CONNELLY

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This Week (Dec. 25)—Albee Theatre, Providence, R. I.

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GEORGE H. WEBSTER

404 Woods Theatre Bldg.

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LAUGHS + LAUGHS LAUGHS + LAUGHS LAUGHS + LAUGHS LAUGHS + LAUGHS LAUGHS + LAUGHS LAUGHS



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The New Year

WITH HEARTY AND GENUINE LAUGHS BY GOING TO SEE THEM
IN WHAT IS WITHOUT A DOUBT

The FUNNIEST, MOST ORIGINAL and GREATEST COMEDY NOVELTY ACT

IN SHOW BUSINESS TODAY

BOOKED SOLID B. F. KEITH CIRCUIT

Direction H. B. MARINELLI

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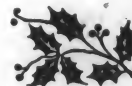
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Season's



RUTH

Greetings



JEAN

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BROADWAY'S YOUTHFUL STARS IN ORIGINAL DANCES

Jan. 1—Keith's Alhambra, New York
Jan. 8—Keith's Royal, New York
Jan. 15—Keith's Lowell
Jan. 22—Keith's, Portland
Jan. 29—Keith's, Boston

Feb. 5—Albee, Providence
Feb. 12—Keith's Riverside, New York
Feb. 19—Keith's Orpheum, Brooklyn
Feb. 26—Keith's Bushwick, Brooklyn
March 5—Keith's Palace, New York

March 12—Keith's, Washington
March 19—Maryland, Baltimore
March 26—Keith's, Philadelphia
Home for a much-needed rest

Direction LEW GOLDER

THIS WEEK (DEC. 25), KEITH'S COLONIAL, NEW YORK

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LEE

ARMSTRONG and PHELPS

"THE BOYS FROM HOLLYWOOD"

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Featuring MASTER KARLH, the Pocket Edition of Fred Stone

Direction ROSE & CURTIS

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Direction LEW GOLDER

GREETINGS

KARYL NORMAN

"The Creole Fashion Plate"

ORPHEUM CIRCUIT

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MARGIA

MACK AND LA RUE

ARTISTIC WHIRLWIND NOVELTY

Featuring Their Own Conception of a Swivel
Neck Twist



Looking Backward To 1922

Ringling Bros. & Barnum & Bailey's Shows United

have just completed the most successful season in the history of this World-Wide Wonder Circus.

The tour extended from ocean to ocean and from the Gulf of Mexico to the north-most limit of civilization on the Continent, in all about sixteen thousand miles.

In all this vast territory Not One Competitor Was Met (because there is no Competitor).

Looking Forward To 1923

Ringling Bros. & Barnum & Bailey's Shows United

will open the season of 1923 at Madison Square Garden, New York City, early in March with the Greatest Circus and Menagerie Ever Seen in This or Any Other Age, and will make a complete tour of North America.

Added important innovations and superb, new features will mark the Big Show for the season of 1923, as the CLIMAX - CAPPING AMUSEMENT COLOSSUS OF ALL AGES

SEASON 1923-24

SAM H. HARRIS

THEATRES

ATTRACTIONS



Photo by Bangs

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"GRANDER THAN LAST YEAR'S."—N. Y. Times.

IRVING BERLIN'S New

"MUSIC BOX REVUE"

of 1923

Staged by HASSARD SHORT.

Grace Larue, Charlotte Greenwood, John Steel, Clark & McCullough, William Gaxton, Robinson Newbold, Fairbanks Twins, William Seabury, Stowitts, Nath Bros., Ruth Page, Helen Rich, McCarthy Sisters and Music Box Girls.

AT THE MUSIC BOX THEATRE, West 45th St. Evenings 8:15. Matinees Wednesday and Saturday at 2:15.

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Founded on W. Somerset Maugham's "MISS THOMPSON," by John Colton and Clemence Randolph. Staged by John D. Williams.

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WALLACE MARY

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WALTER HACKETT'S MERRY COMEDY

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Direction JACK GARDNER

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in
"Now What"
by Mr. Clarke

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in
"Irish Blue"
a Bit o' Blarney
By Homer Miles

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ALICE BRADY

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Direction RAY HODGDON & CHARLES MORRISON

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Henry Santrey

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Harry and Anna Seymour

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SIX BROWN BROTHERS

MR. FRED STONE

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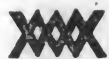
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GAUDSMITH BROS.
AND DOGS

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WOODLAND SONGSTRESS

SAME TO YOU AND MANY OF THEM

HOWARD

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LANGFORD and FREDRICK

In "SHOPPING"

Written and Staged by HOWARD LANGFORD

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1922

Nov. 5—Orpheum.....Kansas City, Mo.
 Nov. 12—Palace.....Milwaukee, Wis.
 Nov. 19—State Lake.....Chicago, Ill.
 Nov. 26—Orpheum.....Des Moines, Ia.
 Dec. 3—Orpheum.....Minneapolis, Minn.
 Dec. 10—Orpheum.....Duluth, Minn.
 Dec. 17—Orpheum.....Winnipeg, Can.
 Dec. 31—Orpheum.....Vancouver, B. C.

1923

Jan. 7—Moore.....Seattle, Wash.
 Jan. 14—Heilig.....Portland, Ore.
 Jan. 21—Orpheum.....San Francisco, Cal.
 Jan. 28—Orpheum.....Oakland, Cal.
 Feb. 4—Clunie.....Sacramento, Cal.
 Feb. 7—White.....Fresno, Cal.
 Feb. 11—Orpheum.....Los Angeles, Cal.
 Feb. 18—Orpheum.....Los Angeles, Cal.

Feb. 25—Orpheum.....Salt Lake City, Utah
 Mar. 4—Orpheum.....Denver, Colo.
 Mar. 11—Orpheum.....Lincoln, Neb.
 Mar. 18—Orpheum.....Omaha, Neb.
 Mar. 25—Main Street.....Kansas City, Mo.
 Apr. 1—Orpheum.....Sioux City, Ia.
 Apr. 8—Orpheum.....St. Paul, Minn.
 Apr. 15—Palace.....Chicago, Ill.

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Direction CHAS. ALLEN, M. S. BENTHAM Office

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the New Year to All

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"THE GAY DECEIVER"

IN MAGICAL NONSENSE

Just Arrived from Australia and Immediately
Opened on the Orpheum Circuit

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AND

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Featuring our new ballad, "IS IT A SIN?"

(MY LOVING YOU)

Direction HARRY WEBER

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Western Representative, WM. JACOBS

COLLECTIVE APPRECIATION OF OUR AUTHOR

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Season's Greetings from Across the Briny.

JULIAN ROSE

—IN—

"LEVINSKY'S LEMONSINE"

*It's not the clothes that make the actor
—it's the spats*

LOU HOLTZ

—IN—

"GOSSIPS"

*"Lay on Macduff" in Macbeth—"Lay
off Macduff" in Vaudeville*

GEORGE MAYO

—IN—

"FUN-O-LOGUE"

*I wish everyone in the whole world a
very Happy and Prosperous New
Year. "Denk You"*

JAS. E. SAM
SULLIVAN & RICE

—IN—

"WHO'S RIGHT—
CAPITAL OR LABOR?"

*An apple sauce joke a day, keeps the
doctor away—and everybody else*

WM. GENEVIEVE
SULLY & HOUGHTON

—IN—

"CALF LOVE"

*Early to bed, early to rise, gets you to
the theatre first to rehearse a
MAMMY song*

SAM SIDMAN & CO.

—IN—

"HOME-MADE JUSTICE"

*Never Cross a bridge until—you play
in Brooklyn*

BILLY EDDIE
HIBBIT & MALLE

—IN—

"TWO LADIES' MEN"

*Many an honest heart beats beneath a
female impersonator's red dress*

HARRY WHITE

—IN—

"THE MATRI-MANIAC"

*One good turn deserves another in a
four-a-day house*

COOK & VERNON

—IN—

"SISTER SUSIE"

A stitch in time saves an acrobat's tights

KNOX & INMAN

—IN—

"THE WOMAN ALWAYS PAYS"

*The early bird catches a one nighter
from Fally Markus*

IRVING EDWARDS

—IN—

"LONG PANTS"

*If at first you don't succeed, try out,
try out, again*

DOROTHY ANN
QUINETTE & WIMBERLY

—IN—

"THE MEAL HOUNDS"

*A contract in the hand is worth two in
the booking office*

CECILE WESTON

—IN—

CHARACTER SONGS AND STUDIES

A rolling stone gathers no Moss Time

ANDY RICE

Al Reeves **BEAUTY SHOW**

31st ANNIVERSARY—POSSIBLY THE STRONGEST CAST IN BURLESQUE

PLAYING STRICTLY COLUMBIA AMUSEMENT CO. THEATRES

Headed with GEO. WARD, Comic; HILDA GILES, LEE HICKMAN, ARTHUR PUTMAN, EDITH MURRAY, ADA LUM, MARX, TULLY and MARX, ELENOR MARSHALL, JOHNNIE NIT and MARY TUCK—and Your Old Pal, AL REEVES.

TWENTY BEAUTIFUL CHORUS GIRLS

WISH EVERYBODY ON EARTH

MANY, MANY HAPPY NEW YEARS

THE CHUMMY CHATTERER



STARTING THE NEW YEAR MERRILY

WITH

A NEW ACT BY BLAIR TREYNOR

AND

HOLIDAY GREETINGS

TO YOU!

Laurel Lee

A BRIGHT, HAPPY AND PROSPEROUS NEW YEAR TO EVERYONE

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MARIE and MARY McFARLAND

Pianist—ROYAL BERNARD

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"WITHOUT YOU"

By Ben Black, Art Hickman and
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HARRY WATSON, Jr.

Direction HARRY FITZGERALD



Direction IKE KAUFMAN

HOLIDAY GREETINGS

SIBYL BETHEL Presents

Ethel Parker

with AL ALLEN
in "BITS OF PERSONALITY"
EDDIE LOFTUS at piano

BOOKED SOLID

Western Representative, BILLY JACKSON



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GREETINGS
TO ALL
OUR FRIENDS

**ALMA
NEILSON**

AND COMPANY IN
"BOHEMIA"

Direction
LEW GOLDER

SEASON'S GREETINGS

FROM

SID GOLD

STILL WITH WEBER AND FIELDS

Personal Direction FITZPATRICK & O'DONNELL

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SAN FRANCISCO

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FROM

JOSEPH BAUER

Managing Director Wigwam Theatre
SAN FRANCISCO, CAL.

Vaudeville and Musical Comedy Since 1906 and Still Going Strong

Greetings

Mutual Burlesque Association

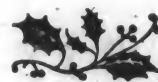
SEASON'S
GREETINGS

THE
**WESTERN
VAUDEVILLE
MANAGERS'
ASSOCIATION**

"THE SERVICE THAT SERVES"

STATE-LAKE BUILDING

CHICAGO



Madame Kahn

Creator

extends the season's greetings to her many friends in the profession.

Special Note:

Madame Kahn calls particular attention to the sale of Gowns and Wraps at her establishment. The reason for this clearance is to make room for the shipment which will shortly arrive from her branch in Paris.

PARIS

NEW YORK

18 Rue de la Paix

148 West 44th Street



HAPPY NEW YEAR

FROM

COFFEE DAN'S

SAN FRANCISCO

SEASON'S GREETINGS

THE HIT OF TWO CONTINENTS

ARNAUT BROS.

"ALWAYS ORIGINAL"

NOW HEADLINING,
COLISEUM,
LONDON,
ENG.

WORKING
STEADY IN

ALL PRINCIPAL THEATRES

NELLIE ARNAUT

AND HER YOUNGER BROTHERS

ATTENTION:—Pirates, Here Is Something to Copy

COMPLIMENTS OF THE SEASON

IRVING

DODO

NEWHOFF AND PHELPS

KEITH-ORPHEUM CIRCUITS

To All My Friends --

In the profession, among the exhibitors and in the vast army of motion picture lovers, I extend my sincerest wishes for a

HAPPY AND PROSPEROUS NEW YEAR,

THOMAS MEIGHAN

P. S.—Look for my coming Paramount Pictures, "Back Home and Broke," by George Ade, and "The Ne'er Do Well," by Rex Beach, both directed by Alfred E. Green.

HOLIDAY GREETINGS

FROM

GLADYS GREENE

Vaudeville's Daintiest Dancer

Frank Harcourt

FEATURED COMEDIAN

PAST TWELVE YEARS WITH

HURTIG and SEAMON

NEXT SEASON WITH

Burlesque, Musical Comedy, Legitimate, Vaudeville, Minstrel, Tab, Stock (any kind) or the Screen. Have had no offers, so can't make up my mind. Have a very clever wife also, Libbie Hart. If you see "Bowery Burlesquers" billed, come in and look us over.

Season's Greetings to Everybody

Lucas and Inez
and
Master Jack

SEASON'S GREETINGS TO EVERYBODY

FROM

LENA DALEY

with ED. E. DALEY'S

"BROADWAY BREVITIES"

AT THE COLUMBIA, NEW YORK, NEW YEAR'S WEEK

MINDLIN

AND

GOLDREYER

AND THE CAST OF

"THE LAST WARNING"

WISH YOU

A HAPPY NEW YEAR

GOOD CHEER ALL THE YEAR WITH

Christie Comedies

D. W. GRIFFITH'S

"One Exciting Night,"

The first genuinely up-to-date mystery picture ever filmed. Brimful of love, laughter and thrills. A frantic search for a missing half million dollars. Stealthy figures and peering eyes. Sliding panels and secret doors. The funniest black-face comedian possible. And a tremendous storm scene as a gorgeous, dynamic climax.

"Orphans of the Storm,"

A Griffith picturization of the famous "The Two Orphans" as the basis for a historically accurate presentation of the titanic upheavals of the French revolution. The sweetest love story of all history. Scenes of pagan splendor among the aristocrats as the rabble riots for bread. The "great ride" as a Griffith climax.

"Way Down East,"

Foremost among the most popular pictures D. W. Griffith ever made. Melodrama and romance; comedy and adventure; box-office certainty everywhere every time. A cast beyond criticism or comparison. A picture for the small town theatre as well as the big city. And there's the Griffith thriller in the form of a smashing ice scene.

"Dream Street,"

A truly Griffith feature in every sense of the word, picturing the famous Limehouse district of London. A tenderly beautiful love story for the romantically inclined, plus mystery and melodrama as only Griffith himself transfers to the screen. The great director is at his best in this picture of beauty in the midst of squalor.

"The Love Flower,"

A D. W. Griffith triumph from all phases of picture-making. A wonderful story that runs the gamut of all the human emotions—love, hate, revenge, forgiveness. Superb settings on a tropical isle, with marvellous photography showing a battle to the death deep, deep, in the water at the foot of a towering cliff. A real thriller.

"Broken Blossoms,"

The most artistically beautiful picture this master producer ever filmed, with real entertainment for all classes. Not a "high-brow" picture, but a tremendous melodrama of the London Limehouse district, with a love story so tenderly told as to bring tears—tears that wash away sadness and make beauty seem more beautiful.

"The White Rose,"

Now in course of production.

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HIRAM ABRAMS, PRESIDENT

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"One Exciting Night,"

The Great Mystery Film,

Is 100 per cent that "something new; something different" in motion pictures that every exhibitor is always seeking for his audiences; that the theatre patron in every city is always seeking for amusement and entertainment.

The New Thing in Pictures

Is the unanimous verdict of public, critics and trade press. "Absolutely different," said the Boston Traveler. "Stunning realism," said the Globe. "First of its kind ever seen," the verdict of the Morning Telegraph. "Superior to anything of the sort the screen has known," New York Sun, with others following in similar terms.

An Emotional Hurricane

"The most exciting picture ever witnessed, with a breath-taking climax," N. Y. Times. "'One Exciting Night' it is with 7328 thrills in two hours and the storm still raging," Morning Telegraph. "If you don't die of fright, you'll laugh yourself to death. Tense moments when one thinks one's heart just cannot last another yard," N. Y. Sun.

Enormously Funny

"Onslaughts of comedy that congest the theatre," N. Y. Sun. "The negro Romeo's comedy is broad and busy, BUT he's funny," N. Y. Times. "Griffith has added the funniest type of negro comedian," N. Y. Journal. "A great many enormously funny bits were uproariously received," N. Y. Globe. "Surging sea of laughter and mystery," N. Y. Telegram.

Storm Scene Climax

"Most stupendous climax that ever was seen," Boston Traveler. "Don't forget the storm; a streaming, screaming climax that brings the picture to a whirling, whirring end," N. Y. Times. "Even remembering what Griffith has done in 'Way Down East' his present storm surpasses all," N. Y. Journal. "The storm scene shows the directorial genius at his best," N. Y. Globe. "The most realistic storm scene ever produced," N. Y. Telegram. "A thrilling, melodramatic climax. Compares with other storms as a terrific cyclone to a zephyr," N. Y. Mail. "The tornado is indescribably dramatic," N. Y. American.

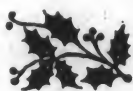
Everything for Every Audience!

Love, Laughter, Mystery, Thrills!

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Singer's Midgets



Direction PAT CASEY

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VINCENT LOPEZ

AND HIS

HOTEL PENNSYLVANIA ORCHESTRA

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MARC CONNELLY**

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"The Birth of a Nation."
"Peg o' My Heart."
"Patty at College" (two companies).
"Macbeth."
"Seven Little Peppers and How They Grew"
(five companies).
"The First Year" (three companies).
A Musical Version of "Aida."

IN NEW YORK:

"Rain."
"Liza."
The Minsky Brothers
Kaufman and Connelly's "Music Box Revue."

IN PREPARATION:

"Yvette."
"The Red Dawn."
"The London Follies."
"The Survival of the Fittest."
"First Is Last."
"The Forty-niners."

IN LONDON:

"Loyalties."
"Phi-Phi."
"Decameron Nights."

IN AUSTRALIA:

"Ladies Night."
"Ben-Hur."

Beginning a New Year in a Big Way

AMERICAN RELEASING CORPORATION starts the 1923 season by announcing collectively to the exhibitors of the nation the productions for its second quarter of the releasing year that began September 1, 1922—pictures of fine calibre; of great exploitation value; of fine star and player values; of sustained technical and production standards.

Release of the Season		Title of Production	Producer
15th	Dec. 10	THE MARRIAGE CHANCE . . .	Hampton Del Ruth
16th	" 17	THE PRINCE AND THE PAUPER . . .	Mark Twain Co.
17th	" 24	THE DANGER POINT . . .	Halperin Productions
18th	" 31	THAT WOMAN . . .	F. C. Mims Productions
19th	Jan. 7	AS A MAN LIVES . . .	Gilbert E. Gable
20th	" 14	THE BOHEMIAN GIRL . . .	Harley Knoles
21st	" 21	THE WEB OF THE LAW . . .	Tom Gibson
22nd	" 28	MILADY . . .	Diamant-Berger
23rd	Feb. 4	A SON OF THE DESERT . . .	F. W. Kraemer
24th	" 11	A MILLION IN JEWELS . . .	J. P. McGowan
25th	" 18	THE GRUB-STAKE . . .	Nell Shipman-Bert Van Tuyle
26th	" 25	VENGEANCE OF THE DEEP . . .	A. B. Barringer

Every production in the above group is completed. Seven have been delivered to our branches and the remaining productions in the group will be in the branches by January 15th.

Our first quarter's productions included these splendid attractions now showing in the nation's best theatres:

1st	Sept. 3	THE SIGN OF THE ROSE . . .	George Beban
2nd	" 10	QUEEN OF THE MOULIN ROUGE . . .	Pyramid Pictures
3rd	" 17	TIMOTHY'S QUEST . . .	Dirigo Films
4th	" 24	FOOLS OF FORTUNE . . .	Sunset Films
5th	Oct. 1	THE WOMAN HE LOVED . . .	J. L. Frothingham
6th	" 8	WHEN THE DESERT CALLS . . .	Pyramid Pictures
* 7th	" 15	THE PILLAGERS (in work) . . .	A. B. Davis
8th	" 22	SOLOMON IN SOCIETY (ready) . . .	Cardinal Pictures
9th	" 29	WHAT FOOLS MEN ARE . . .	Pyramid Pictures
* 10th	Nov. 5	THE OTHER SIDE (in work) . . .	Hugh E. Dierker
* 11th	" 12	THE DEERSLAYER (in work) . . .	Pyramid Pictures
12th	" 19	THE SUPER-SEX . . .	P. H. Burke
* 13th	" 26	AT THE CROSSROADS . . .	In Work

*The four productions in work will be ready for exhibitors early in the new year.

Arrange for screenings in any of our twenty-six branch offices in the United States or the offices of Canadian Releasing Corporation in the Dominion of Canada.



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AND

HIS ORCHESTRA

PALAIS ROYAL, SAN FRANCISCO

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ELDRIE

FISHER AND GILMORE

In "HER BASHFUL ROMEO"

KEITH-ORPHEUM CIRCUIT

Direction LEO FITZGERALD

HENRI

MARGO

MARGARITA

AND

ARDATH De SALES

SEASON'S GREETINGS

Direction EAGLE & GOLDSMITH

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PLAYING ORPHEUM, Jr. and W. V. M. A.

HOME ADDRESS—EAST ISLIP, L. I.

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CHOY LING FOO TROUPE

FEATURING SWINGING BY THE HAIR

NOW TOURING PANTAGES CIRCUIT

I Wish Everyone in the World Peace and Happiness

AL JOLSON

*Merry Christmas
and
Happy New Year
To every body
A. H. Woods*

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RALPH

AUSTIN AND DELANEY

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1922

1923

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 "WHEN LOVE IS YOUNG" BY EDWIN BURKE
 "POOR RICH MAN" BY EDWIN BURKE
 "I HAVEN'T TIME" BY PEARL FRANKLIN
 "I HEARD -!" BY EDWIN BURKE
 "ARE YOU MARRIED?" BY BENT KAYE
 "THE LETTER WRITER" BY EDWIN BURKE
 "THE TRIMMER" BY JOHN B. HYMER
 "RIGHT OR WRONG" BY SAM SHIPMAN AND CLARA LIPMAN
 "WIVES" BY HOWARD E. ROGERS
 "BABES IN THE WOOD" BY LE ROY CLEMENS WITH FRANCES VICTORY AND JERRY DEVINE
 "FOOLIES OF 1922" WITH ED AND BIRDIE CONRAD
 "YES MEANS NO" BY HOWARD E. ROGERS
 "GOOD MEDICINE" BY EDWIN BURKE AND JACK ARNOLD
 "THE WORLD LOVES A WINNER" BY FRANKLIN FARNUM & CO. LE ROY CLEMENS
 "THE DOCTOR" BY U. DOCTOR
 "DAY DREAMS" BY EDWIN BURKE
 "YOUNG AMERICA" BY FRED BALLARD AND PEARL FRANKLIN
 "BABIES" WITH CHARLES WARD & CO.
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 "THE DOCTOR" BY U. DOCTOR
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TOURS OF SOME OF THE FOREMOST
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CYLINDER LOVE"

WITH
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"RAIN"

BY JOHN COLTON AND CLEMENCE RANDOLPH
MAXINE ELLIOTT THEATRE

MARGARET LAWRENCE

"SECRETS"

BY RUDOLPH BESIER AND MAY EDGINGTON
FULTON THEATRE

→ IN PREPARATION ←

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"OLD BILL,
M.P."

BY

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STAGED BY
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TO HIS MANY FRIENDS IN THE PROFESSION

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Theatrical and Street
Wear Slippers.

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trimming or

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with kid

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GERTIE PARISH**

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At Billy Cook's "METAMORA"

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**JOSEPH
K. WATSON**

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FROM

**BLANCHE
BATES**

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BABE

MANNY

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DAD POWELL, Manager



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MY FRIENDS

Wherever They May Be



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Personal Direction: LEE & J. J. SHUBERT

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ALEX GERBER
MAX RICH
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Ketch and Wilma

PROSPEROUS NEW YEAR TO ALL

Grateful to be alive after my narrow escape in an auto accident when I double somersaulted and rolled into a ravine 30 feet below the road, my car reduced to scrap iron—I am in the proper frame of mind to say we should all stop complaining and help spread cheer and optimism—

*and I want to start doing my
share by wishing everyone*

A HAPPY, HAPPY 1923.

OSCAR LORRAINE

COMPLIMENTS OF THE SEASON

WILL KING

1917

1922

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Best Regards to Frank Howie A Real Place to Stop

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Frankie Jaxon

Of Paradise Cafe—Atlantic City, N. J.
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Wishes All Happy New Year, 1922-23
ATTA BOY!

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Plenty of work there for those who make good in it.

Besides time like the BIG LOEW CIRCUIT, there are other independent channels, vaudeville theatres by themselves with independent managers, the smaller circuits of a few but good weeks each, pictures, and cabarets and restaurants.

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"THE DANGEROUS AGE"

A John M. Stahl production presented by Louis B. Mayer. An up-to-date romance and drama of married life.

"A MAN OF ACTION"

A Thomas H. Ince production with the Ince punch. With Douglas MacLean. An original story by Bradley King and directed by James W. Horne.

RICHARD BARTHELMESS in "Fury"

With Dorothy Gish. A thrilling story of the sea by Edmund Goulding and directed by Henry King. Presented by Inspiration Pictures, Inc., Charles H. Duell, president.

KATHERINE MACDONALD in "Money, Money, Money"

Adapted by Hope Loring from the story by Larry Evans. Directed by Tom Forman and presented by B. P. Schulberg.

NORMA TALMADGE in "The Voice From the Minaret"

From the famous novel and stage success by Robert Hichens. Adapted by Frances Marion and directed by Frank Lloyd. Presented by Joseph M. Schenck.

JACKIE COOGAN in "Daddy"

The boy marvel of the screen in another of his heart-winning pictures. Presented by Sol Lesser.

"WHAT A WIFE LEARNED"

A Thomas H. Ince special written by Bradley King and directed by John Griffith Wray.

AN EDWIN CAREWE Production

A symphony of life in the high and low places and one of the year's very best. Title to be announced later.

"BELL BOY 13"

A Thomas H. Ince production with Douglas MacLean. Directed by William Selter.

JACKIE COOGAN in "Toby Tyler"

A Jackie Coogan production presented by Sol Lesser.

"SCARS OF JEALOUSY"

A Thomas H. Ince production taken from the thrilling story by Anthony H. Rudd and directed by Lambert Hillyer.

"THE WHITE FRONTIER"

An Allen Holubar special presenting the charming Dorothy Phillips.

KATHERINE MACDONALD in "The Lonely Road"

Adapted by Lois Zellner from the famous story by Charles Logue. Directed by Victor L. Schertzinger and presented by B. P. Schulberg.

RICHARD BARTHELMESS in "The Bright Shawl"

Joseph Hergesheimer's famous story and one of the year's best sellers. Directed by John Robertson and produced by Inspiration Pictures, Inc., Charles H. Duell, president.

"THE SUNSHINE TRAIL"

A Thomas H. Ince production with Douglas MacLean. Directed by James W. Horne.

NORMA TALMADGE in "Within the Law"

The famous Al Woods production which played to millions with Jane Cowl starring.

"THE GIRL FROM THE GOLDEN WEST"

An Edwin Carewe production taken from the famous Belasco play.

"MONEY, LOVE AND THE WOMAN"

A John M. Stahl production presented by Louis B. Bayer.

"THE ISLE OF DEAD SHIPS"

A Maurice Tourneur production taken from Capt. Marriott's famous sea story. Presented by M. C. Levee.

KATHERINE MACDONALD in "The Scarlet Lily"

Presented by B. P. Schulberg.

"TRILBY"

A Richard Walton Tully production taken from the famous novel by George du Maurier.

A JAMES YOUNG Production

Title to be announced later.

FIRST NATIONAL PICTURES

PECK & KOLB'S

FOLLIES AND SCANDALS

PLAYING THE MUTUAL CIRCUIT

EXTENDS THE SEASON'S GREETINGS TO ALL!

ERNIE MACK
ENOHPAXAS

BONNIE LLOYD
THE KAT'S WHISKERS

BILLY TANNER
ECCENTRIC DUTCH

JESSIE RECE
PRIMA DONNA

OSCAR LLOYD
SINGING AND DANCING STRAIGHT

RAY KOLB
MANAGER—ALSO DOING CHARACTERS

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Fitzpatrick and McElroy Co.

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JOHN H. BENTLEY

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(Palace Theatre Building, New York)

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Artists can book direct addressing W. DAYTON WEGEFARTH

Dec. 29, 1922.

In answer to many inquiries and many unfounded rumors, guesses and reports, I desire to say that I shall present, early in January,

SADIE BURT

IN A NEW MUSICAL COMEDY

"KISS ME"

Book by JACK LAIT

Tunes by GEORGE MEYER

Lyrics by SAM LEWIS and JOE YOUNG

OPENING EAST, COMING TO NEW YORK SOON

George Whiting

We had a trick ad all set up, and it was a dandy—but we thought it over and decided there was no better way, after all, than just to wish you all a Happy New Year in the simple, sincere, old-fashioned way—

PAT
ROONEY KRAUS

AND

MARION
BENT

THIS WEEK COLONIAL; NEW YORK

WISHING YOU ALL

A PROSPEROUS NEW YEAR

DAVE
1922-1923

SEASON'S GREETINGS

WELLS, VIRGINIA and WES

Mme. HAMMER

IMPORTER and ORIGINATOR

*extends the Season's Greetings to her
many professional friends*

129 West 45th Street

NEW YORK CITY

HAPPY NEW YEAR

MLLE. DONATELLA

Presents

CARNIVAL OF VENICE

Novelty Musical and Dancing in A NIGHT IN MARDI GRAS

Western Representative SIMON AGENCY

Eastern Representative HARRY WEBB

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ANDREW KARZAS
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CHICAGO

HARRY

FLORRIE

HOLMES and LeVERE

"THEMSELVES"

EXTEND TO ALL BEST WISHES

FOR A HAPPY, PROSPEROUS NEW YEAR

Direction HARRY J. FITZGERALD

REUBEN SAMUELS, Pres.

MILTON BLUMBERG, Sec'y and Mgr. ARTHUR W. STEBBINS, Vice Pres. and Treas.

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AND THE REST OF THE LOEW OFFICE

GORDON and HEALY

ALWAYS WORKING

SEASON'S GREETINGS

FROM

MR. AND MRS.

AL HERMAN

"THE BLACK LAUGH"

THE ASSASSIN OF GRIEF AND REMORSE

KEITH AND ORPHEUM CIRCUITS

Direction ROSE & CURTIS

BILLS NEXT WEEK

(Continued from page 23)

PANTAGES CIRCUIT

MINNEAPOLIS Pantages (Sunday opening) Lalora & Beckman G. & E. Parker Oklahoma Four Bert Walton Eva Tanguay	Vardon & Perry Belleclair Bros WINNIPEG Pantages Santigo Trio White & Barry Maude Leone Co Harry Hines Hannaford Family	SEATTLE Pantages Bobby Lehman Ward & Dooley Barnes & Hamilton Norton & Melotte Jack Goldie Seven Algerians VANCOUVER, B.C. Pantages The Gladiators Wilson & Addie El Cota Walter Brower Choy Ling Foo Co	Weston & Elms Bita & Pierce PORTLAND, ORE. Pantages Penman & Lillian Exposition Four Rowland & Meek Cheyenne Days Gillick & Wright McFarland Sisters Travel (Open week) Arnold & Florence Jewell & Rita Miss Nobody Harry Tighe Haveman's Animals Margaret Strain TACOMA Pantages Nelson's Animals Dave Thursby Jan Rubini	Leach Wallin Trio Kaufman & Lillian Chernyoff Morgan & Gray Cecil & Cunningham Byron Bros Band OAKLAND, CAL. Pantages (Sunday opening) Alex Bros & Eve Ridiculous Roco Maude Earl Fashion Plate M'ns Britt Wood Blake's Mules LOS ANGELES Pantages Weldonas Buddy Walker Chisholm & Green Bronson & Renee
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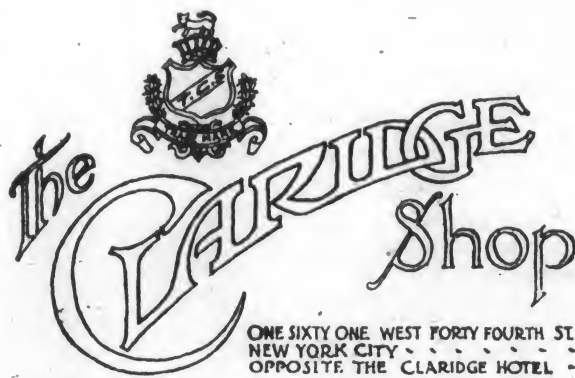
HENNESSEYS

★
FRANK★
FREDDIE★
GEORGE

WERNER AMOROS TRIO

ALL THE VERSATILE INGREDIENTS TO MAKE IT 100% PROOF

Thanks to Eagle & Goldsmith for our 21st consecutive week this season

ONE SIXTY ONE, WEST FORTY FOURTH ST.
NEW YORK CITY
OPPOSITE THE CLARIDGE HOTELParis, France, 117-119 Rue Du Faubourg
Poinssonniere

embraces this opportunity of extending heartiest Yuletide greetings to the amusement world which so splendidly supported her shop standards for the past number of years.

Her spacious quarters at her uptown building, No. 24 East 54th Street, affords professionals a wonderful opportunity in selecting the finest modes obtainable, due to Sophie Rosenberg's semi-annual trips to Paris.

Sophie Rosenberg

24 East 54th Street
NEW YORK CITY

GREAT BLACKSTONE SAN DIEGO, CAL. Pantages Tollman Revue Benese & Baird Charbot & Tortoni Little Pipifax E'G BEACH, CAL. Pantages Three Avallons Le Grohs De Michelle Bros Four Orions Lillian's Animals Great Maurice	Farrell & Hatch Rigoletto Bros OGDEN, UTAH Pantages Mills & Miller Youth Soasman & Sloan Prosper & Merritt DENVER Briere & King Kluting's Animals Sidney S. Styne Kalliyana J. & E. Mitchell Caslar & Beasley 2 SALT LAKE Pantages (4-6) Tuck & Claire Joe Bernard Co	Burt Shepherd Fargo & Richards Hanson & B. Sie Harry Seymour Co Officer Vokes & Don Daly Mac & Daly OMAHA, NEB. Pantages Abbott & White Welderson Sisters Billy Kelly Co Five Lameys Selma Braatz COLO. SPRINGS Pantages (1-3) (Same bill plays Pueblo 4-6)	KANSAS CITY Pantages Beck & Sibno Fale Earl Fuller Co Rives & Arnold Kilamura Japs MEMPHIS Pantages Carson & Kane Goetz & Duffy Robinson & Pierce Larry Harkins Co Pardo & Archer Golden Bird
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The Orpheum, Yonkers, N. Y., returned to pictures this week, discontinuing pop vaudeville.

The 3 Original Regals

Vaudevillizing Longfellow's Poem

"THE VILLAGE BLACKSMITH"

Direction FRANK EVANS-JAMES B. McKOWEN

HOLIDAY GREETINGS TO ALL

WILLARD JARVIS

AND

ROE REAVES

TRIXIE FRIGANZA | TRIXIE FRIGANZA | TRIXIE FRIGANZA | TRIXIE FRIGANZA

TRIXIE FRIGANZA — TRIXIE FRIGANZA — TRIXIE FRIGANZA — TRIXIE FRIGANZA — TRIXIE FRIGANZA

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*THE MOST
SUCCESSFUL BALLAD HIT
ON THE VAUDEVILLE STAGE TODAY*

The World is Waiting for the Sunrise

*The Sweetest Ballad ever
Written for Vaudeville Performers*

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"If Winter Comes"
"Smile Through Your Tears"
"Some Day You Will Miss Me"
"The Bells of St. Mary's"
"Roses of Picardy"
"Song of Songs"
"Thank God for a Garden"

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OF Bb, C, D, Eb AND E
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lavish productions

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Who's this?

You have seen her face under the
glare and shadows of stage lightings!
You never saw her make-up—but it
was there all the time! Artists of the
stage use make-up of quality—the
kind of quality that is Leichner's.
Here are creams, powders, paints,
and liquids for all roles—each one
made for artists who want the best of
make-ups. It's there—all the time!
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Preferred Pictures

"RICH MEN'S WIVES"
 "SHADOWS"
 "THORNS AND ORANGE BLOSSOMS"
 "THE HERO"
 "ARE YOU A FAILURE?"
 "POOR MEN'S WIVES"
 "THE GIRL WHO CAME BACK"
 "APRIL SHOWERS"

Directed by L. J. Gasnier and Tom Forman
 Produced under supervision of B. P. Schulberg

The Keith Circuit (Greater New York) and Loew's, Inc., have booked them all

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Al Lichtman Exchanges

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JOHN

JAMES

MILLER AND MACK

THE BING BOYS

Direction HARRY FITZGERALD

THEATRICAL CUTS

THE STANDARD ENGRAVING CO. Inc.
 225 West 39 St. NEW YORK.



Season's
Greetings



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HAPPY NU YEAR FROM ALL THE NUGENTS

J. C.
ELLIOT
RUTH

NUGENT

ON
TOUR
IN

"KEMPY"

By J. C. and ELLIOT NUGENT
(Management R. G. HERNDON)

GREETINGS:

THEODORE BEKEFI and CO.

In "BALLET DIVERTISSEMENT"

KEITH-ORPHEUM CIRCUITS

Direction LEE STUART



Friendly Critics

No woman is so discriminating a critic as the woman of the stage. It is therefore a high compliment that I. Miller is so widely patronized by stage folk. Since the beginning of his business, the I. Miller skill in creation has enjoyed the recognition of the profession.

I. MILLER

Broadway at Forty-Sixth Street
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In Chicago—State Street at Monroe

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EAST

THOSE WELL KNOWN GREETINGS

FROM

**THOMAS
J. GRAY**

Comedy Expert

SOUTH

WEST



THIS should be the season of greatest rejoicing for our art-industry. For it is the climax of a year of substantial progress—a year of constructive development toward stabilized conditions and higher ideals.

Better showmanship in our theatres and better pictures from our studios have been the two great contributing factors to this progress. Realization on the part of the producer of the demand for more sincere creative effort and for real entertainment, coupled with splendid presentation and constructive exploitation, has re-established public confidence in motion pictures with consequent reaction at the box office.

This season has brought the greatest array of big pictures in the industry's history—and the producing schedule for 1923 indicates that the high standards of 1922 will be excelled.

I offer as my contribution to the continued prosperity of the theatres "The Hottentot," now in release through Associated First National Pictures, Inc., with every assurance that it will prove the greatest comedy-drama of the season, with "Bellboy 13" and "What a Wife Learned!" for release in January and February, and "Scars of Jealousy," "A Man of Action" and "The Sunshine Trail" to follow in the spring.

Culver City
California
Dec. 22, 1922

Thos. J. Ince

COMPLIMENTS OF THE SEASON

L. WOLFE GILBERT

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Have Served the Theatrical Profession for Twenty Years.

MISS GRETTE ARDINE

WITH

JOHN TYRRELL and TOM MACK

in "THE FRENCH MODEL"

A Dancing Story by NEVILLE FLEESON and ALBERT VON TILZER

ORPHEUM CIRCUIT

Direction HARRY WEBER

EXTENDS GREETINGS TO ALL

HOLIDAY GREETINGS
FROM

BOBBY McLEAN

"WORLD'S GREATEST ICE SKATER"

"His personality would put him over if he couldn't skate a stroke—and he can"

KING OF NORWAY

Specials that ARE Specials

THE REX INGRAM PRODUCTION "TRIFLING WOMEN"

Written, adapted and directed by MR. INGRAM.

LAURETTE TAYLOR

in

"PEG O' MY HEART"

From the play by J. HARTLEY MANNERS.
..Scenario by Mary O'Hara. Directed by King Vidor.

REGINALD BARKER'S PRODUCTION "HEARTS AFLAME"

Presented by Louis B. Mayer. Adapted by J. G. Hawks and L. G. Rigby from the novel "Timber," by Harold Titus. Directed by Reginald Barker.

"QUINCY ADAMS SAWYER"

A Metro-SL Special Production. Adapted by Bernard McConville from Charles Felton Pidgin's novel. Directed by Clarence G. Badger.

"THE TOLL OF THE SEA"

Produced by Technicolor Motion Picture Corporation. Scenario by Frances Marion. Directed by Chester M. Franklin. Photographic director, J. A. Ball.

THE FRED NIBLO PRODUCTION "THE FAMOUS MRS. FAIR"

Presented by Louis B. Mayer. From James Forbes' play. Scenario by Frances Marion. Directed by Fred Niblo.

Robert Z. Leonard's presentation of

MAE MURRAY

in

"JAZZMANIA"

Directed by Robert Z. Leonard.

D I S T R I B U T E D B Y

M E T R O

P I C T U R E S
C O R P O R A T I O N

\$4,000,000 Grossed to Date

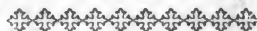
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UNITED STATES
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ENGLAND
INDIA
AUSTRALIA
SCANDINAVIA and NORWAY
CHINA

WAGENHALS AND KEMPER
Present



By MARY ROBERTS RINEHART and AVERY HOPWOOD
THE WORLD'S GREATEST MYSTERY PLAY



AND
ON ITS WAY TO A RECORD AS GREAT
"Why Men Leave Home"
MOROSCO THEATRE, NEW YORK
AVERY HOPWOOD'S GREAT LAUGH HIT

Actors

Like to drop in at Richard's
when they're in Chicago.
COME IN—SEE

THE SYSTEM CLOTHES

For Young Men of All Ages

Known as the Crackerjacks
in Style.

Richard's CLOTHES

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Building
N. W. Corner State and Monroe,
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Hotel Florence

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Three Doors from Jefferson Theatre.
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of TULSA, OKLAHOMA

Announces a 20 Per Cent. CASH Dividend
Payable to units of record Dec. 20, 1922.
We extend you the Season's Greetings.



COLLETTA RYAN

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STATE BUREAU
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Fourth Floor Telephone Randolph 2020

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THE SIX HASSANS

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BOOKED SOLID

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SEASON'S GREETINGS

BILLY "SNICKERS" DALE

HOLIDAY GREETINGS

FROM

IRENE BLANEY and MABEL WHITE

Two Snappy Girls in a Classy Singing and Dancing Surprise

Direction BILL JACOBS

MARION DAVIES

In preparation:

"LITTLE
OLD
NEW
YORK"

On the same
elaborate scale as
"KNIGHTHOOD"



in
WHEN KNIGHTHOOD
WAS in FLOWER

SEASON'S GREETINGS

BILLY

TOM

LYTELL and FANT

"THE CHOCOLATE CAKE EATERS"

This Week (Dec. 25)—Moss' Broadway, New York
Next Week (Jan. 1)—Palace, Newark, N. J.
Week Jan. 8—5th Ave. and Mt. Vernon
Week Jan. 15—Keith's Alhambra, New York
Week Jan. 22—Regent and Hamilton, New York
Week Jan. 29—Keith's Royal, New York

Direction BERNARD BURKE

OLIVER MOROSCO

(Morosco Holding Company, Inc.)

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Playing legitimate attractions

MOROSCO Theatre, Los Angeles, Cal.
Home of the famous Morosco Stock Co.

Now playing "Blood and Sand"

LITTLE THEATRE, Los Angeles, Cal.

MASON OPERA HOUSE, Los Angeles, Cal.
(In association with A. L. Erlanger)

New York State Attractions

LEO CARRILLO and Company in Edward Locke's new
play, "Mike Angelo"

Now playing MOROSCO Theatre, New York City

EMILY STEVENS and Company in Thompson Buch-
anan's new play, "The Sporting Thing to Do"

(Opening on January 15th)

"THE LITTLE KANGAROO," a new musical comedy,
staged by Ned Wayburn, with a company of sev-
enty, including Marjorie Gatenon, Maude Eburne,
Allan Kearns, George Trabert, Florenz Ames,
Frank Dobson and Mabel Withee
Book and Lyrics by Clifford Grey from a play by
Mark Swan
Music by Werner Janssen

(Opening New Year's Day at Buffalo, N. Y.)

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ASSOCIATED FIRST NATIONAL PICTURE INC.
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Taken from Marie Conway Oemler's book, read by
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With WHEELER OAKMAN

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DeBell and Waters

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Headlining
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Direction MOORE & MEGLEY

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Arthur Hopkins

ETHEL BARRYMORE
in "Romeo and Juliet"
LONGACRE THEATRE
48th STREET, West of Broadway
Even. 8:10 sharp. Wed. and Sat. Mats., 2:10 sharp.

JOHN BARRYMORE
in "Hamlet"
HARRIS THEATRE
42nd STREET, West of Broadway
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"THE OLD SOAK"
By DON MARQUIS
PLYMOUTH THEATRE
46th STREET, West of Broadway
Even. 8:30. Thurs. and Sat. Mats., 2:30.

ON TOUR
PAULINE LORD
in Eugene O'Neill's "ANNA CHRISTIE"
WITH
GEORGE MARION and FRANK SHANNON

THE
USUAL
GREETINGS

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RAE ELEANOR BALL

WISHES THE WORLD A HAPPY NEW YEAR

SEASON'S GREETINGS TO ALL MY CONSTITUENTS

Senator Ford

RE-ELECTED ON THE KEITH AND ORPHEUM
TICKET

THANKS AND SUCCESS TO VARIETY

JESS LIBONATI**"SYNCOPIATION SUPREME"**

KEITH THEATRES

**Season's
Greetings**

FROM

**Mildred
Keats**

Ingenue with Al Jolson's

"BOMBO"**BARNEY BERNARD**

in "PARTNERS AGAIN"

SOLL SEIN MIT MASEL

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"THE FLAME OF LIFE"
"THE ABYSMAL BRUTE"
"UP THE LADDER"
"A LADY OF QUALITY"

JANE

JIMMIE

GREEN AND BLYLER

WISH THE WHOLE WORLD A HAPPY NEW YEAR

Nat Lewis
Inc.

extends the season's greetings to his many professional friends, artists, managers and producers who have helped make the success this institution now enjoys.

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**FOUR POWER'S INSTALLATIONS
TO ONE OF ANY OTHER MAKE
BOSTON**

THE LEADERSHIP
OF
POWER'S PROJECTORS
STRIKINGLY SHOWN IN
TWO IMPORTANT LOCALITIES



BEST WISHES

**THOMAS
E. SHEA**

IN

'Spotlights'

THIS
WEEK

RIVERSIDE

**THEATRE
NEW YORK**

*Best Wishes for a Happy and Prosperous
New Year*

**LUBLINER
and
TRINZ
CHICAGO**

**SEASON'S GREETINGS
"SAY IT WITH FLOWERS"**

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In order to centralize our business and place our customers in close contact with MR. WM. A. DUTHERIDGE, our Art Director, giving an opportunity of viewing our work and our plant, we have closed our Downtown Office in Chicago and moved the Executive and Sales Department to our Studios, 416 SOUTH KEDZIE AVENUE. Take Van Buren Street Surface Car to Kedzie Avenue and you are at the door, or take the Garfield Park Elevator to Kedzie Avenue and walk two blocks north.

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THE FABRIC STUDIOS, Inc.

CHICAGO

Phone Nevada 7194

We have just closed a contract with JOSEPH E. HOWARD for his "NEW REVUE," which opens in January. More about this later.

LOUIS B. MAYER

PRESENTS

JOHN M. STAHL'S PRODUCTION

THE DANGEROUS AGE

THE BEST PICTURE OF
THE MONTH, AND A MONTH
IN WHICH THERE HAVE
BEEN EXCEPTIONALLY
GOOD PRODUCTIONS."

—Chicago Herald, and Examiner,



LEWIS E. STONE

WHICH
IS AT
THE
DANGEROUS
AGE



RUTH CLIFFORD

A
99%
TALE
OF

MATRIMONIAL
MATES
AND
MIS-MATES

NEW YORK
PREMIERE
STRAND THEATRE
WEEK OF
JANUARY 28th



A Picture Every Wife Should See WITH Her Husband



SEASON'S GREETINGS

MAE
MARVIN

RENE RENE and
FLORENCE FLORENCE

MARY
LEE

WALTER
McMANUS

JACK
PURL

CARLTON
CHASE

GORDON
BENNETT

ED. C.
DAVIS

AL
GIVEN

JIMMIE
STANTON

JACK
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Good-by, I'm go-ing back to my old Dix-ie home, Back where the
Down South you see sweet smile-ing fac-es ev-ry where, Down South you



Swa-nee flows and nev-er more I'll roam; There's sun-ny weath-er in each smile And
nev-er find a heart bowed down with care; For there the Swa-nee winds its way, The

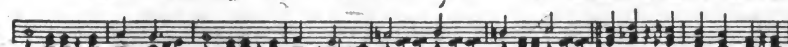


been-tle, South-ern style, Each greet-ing is a Georg-ie meet-ing, Smile-ing all the while.
world is bright and gay, (The) lit-tle flow-ers from their bow-ers, Smile at you all day.

CHORUS.



Oh, Swa-nee, my Swa-nee For Swa-nee smiles my heart is yearn-ing,



I'm roam-ing just roam-ing, Back to dear old Dix-ie! Be-cause in Dix-ie



She's wait-ing, still wait-ing, way down up-on the Swa-nee Riv-er, I'm long-ing,



yes, long-ing, just for those Swa-nee smiles, smiles.

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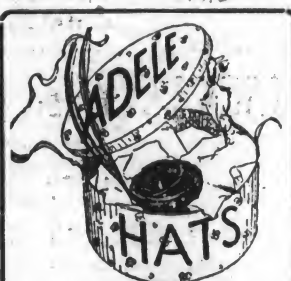
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