

VARIETY

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DANCE CRAZE SWEEPS ON

ARBUCKLE PICTURE MAKING HAS STARTED ON COAST

Comedian Organizes Producing Staff—No Director Selected—Financially Backed by Attorney McNab and Friends—Schenck Out

Los Angeles, Jan. 3. Roscoe Arbuckle started work on a picture this week. He has organized a producing staff and has them working on a story for him and arranging for studio space here. His director is as yet unannounced. According to the information at hand the company is in the control of Gavin McNab, who defended Arbuckle legally at his trial. Friends of McNab and other San Francisco financiers are said to be interested in the venture. The present outlook is that Joseph M. Schenck is out of the deal.

In New York film circles it isn't believed that Schenck is entirely on the outside as far as any deal regarding the future film activities of Arbuckle may be concerned, it being generally conceded the naming of McNab at the head of the company may possibly be done to divert any suspicion that Will H. Hays might have been influenced through any of Arbuckle's former film connections in his decision to reinstate the comedian.

Hays has been having a rather stormy time of it with his official family in regard to the Arbuckle reinstatement. The members of various committees formed to assist Hays in his administration of the Producers and Distributors' Association have arisen against Hays and stated that they were betrayed by the "Czar of the Films" and that they were resigning.

Yesterday the Hays office in New York was the scene of a special meeting at which a number of the members of the various committees were present and awaited an explanation from Hays on his Arbuckle decree.

AN AMBITIOUS VILLAGE

Dallas, Tex., Jan. 3. Cisco, a small village of this State, with three picture theatres, is now fostering a little theatre for its amateurs.

WHOLE MINSTREL SHOW AS VAUDEVILLE BILL

Innovation — Plays Three Times Daily—Runs Hour and Half

A complete minstrel show, John R. Van Arman's Minstrels, with a special Pullman car, street parade and 16-piece brass band, opened a vaudeville tour at Proctor's Elizabeth, N. J., Thursday last, replacing the straight vaudeville bill and booked by John Collins, who will continue the attraction in the rest of the Keith houses he books.

The booking marks an innovation for vaudeville. It is the first time that a complete minstrel troupe has been routed intact for a tour of vaudeville houses.

Van Arman's company give an entire minstrel first part, followed by five acts of vaudeville, including Eddie Bolton, Diamond City Four, Olin Landick, Selby Brothers and Kenyon Brothers. The entertainment runs about one hour and a half, and is given three times a day.

A parade in costume by the minstrels, headed by the band, precedes the matinee and night performances. The company had been playing wild cat territory and one-night stands until witnessed by the vaudeville booker, who decided to experiment with the troupe in the vaudeville houses.

LILLIAN GISH IN ROMÉ

Rome, Italy, Jan. 3. Lillian Gish made a personal appearance here at the Cinema Viminale on the occasion of the dedication of that house a few days ago. It is the most modern and pretentious motion picture house in all Italy.

BOXOFFICE EFFECT FEARED IN FILMS AND LEGIT

Shrewd Showmen See Signs. 7th Avenue Car Barns Now Rumored World's Biggest Dance Place. Trianon and Other Large Capacity Dance Halls in Chicago Made Loop Suffer—Two Orchestras at So Much Per Dance

BALCONIES FEEL IT

That the dance craze is about to sweep the country, and that it will be a factor in theatre patronage is the opinion of shrewd showmen who have viewed the establishment of dance halls directly in the theatre districts of this and other large cities. That pictures have affected balcony business in the legitimate theatres is conceded and it is now predicted the dance halls will also eat into the volume of picture patronage.

The opportunities for profit in dance halls has won the attention of amusement men in New York.

It was stated this week the Seventh avenue car barn, which is

(Continued on page 4)

\$6,000 WEEKLY RENT FOR ASTOR FOR FILM

The Robertson Cole Co. is paying \$6,000 weekly on a straight rental basis for four weeks for the Astor, New York, for its picture, "The Third Alarm," which opens at the house Monday.

The conditions of the Robertson-Cole agreement with the Shuberts, who control the Astor, called for the advance payment of the entire four weeks' rental, \$24,000. The picture concern has an option on an extension of time following the four weeks at the same figure, \$6,000 weekly.

The \$6,000 calls only for the four walls, the house furnishing nothing, Robertson Cole Co. supplying everything but the theatre.

MARTIN BECK MAY RESIGN AS ORPHEUM'S PRESIDENT

Reported Having Advised Directors of Circuit His Intention of Leaving—Wishes to Travel—Was Original Promoter of Present Orpheum Chain

"THE MILLIONAIRE KID" IS READY TO LEAVE US

Tired of Bright Lights and Footlights — In Picture Business in England

Byron Chandler, known as "the Millionaire Kid," is about to expatriate himself, move to England and go seriously into the picture business.

Chandler admits that he has separated from Luella Gear, his latest wife, who recently was in "Nobody's Fool." He says it is because she insists on her career, and he has lost his taste for the lights, preferring to live quietly at Hempstead, L. I.

Chandler was the husband and manager of Grace La Rue for several years, and before that was sued for breach of promise by Joan Sawyer in Boston. He is the son of a former governor of Vermont and broke loose as a college "John," becoming famous the nation over as "the Millionaire Kid," a figure on the Broadway of two decades ago typical of that era of wine and night sports.

Now he has gray hairs and dignity, and he says that Broadway will not forget his frivolous past and will not accept his serious business intentions in the sincere spirit. So he will shortly pack up and go aboard to promote on a large scale a projection machine project on which he has had inventors working for several years with, he says, success.

EVANGELIST DECLINES

Word came from Los Angeles this week that Capt. Rheba Crawford, the Salvation Army girl whose evangelizing meetings in 46th street just off Broadway were stopped by the police and who conducted her revival meetings in the St-Lwyn theatre thereafter, had resigned from the Army.

She has declined a score of offers for stage and screen engagements.

The Orpheum circuit may shortly lose Martin Beck as its president. A report which traces the information directly back to Mr. Beck himself from two or three sources is persistently spreading.

Beck is said to have advised the directors of the Orpheum circuit he contemplates handing in his resignation to fulfill his long-felt desire to tour Europe or the world at his leisure. Mr. Beck married for the second time about 18 months ago, after the death of his first wife, and, although recently becoming a grandfather, it has been lately rumored the vaudeville manager will again and soon be a papa on his own.

Stories that Beck might leave his Orpheum post have circulated with regularity since a meeting of the Orpheum's stockholders in Chicago last summer. The authority in operation of the circuit, following that meeting, seemed to be divided between the eastern contingent of directors in Chicago and the eastern staff, with the vast majority of the power held in the west. Since then the Orpheum directors through succeeding meetings have sanctioned the circuit with the operation of each section virtually turned into a department given to different men, all executive associated with the Orpheum. Through this method the Orpheum is running on a system that permits Mr. Beck to step out without injury to his own Orpheum's interests or those of the stockholders.

The reorganization of the Orpheum circuit commenced when it was capitalized and its stock marketed. Upon its consummation the Orpheum had added a number of middle western theatres formerly grouped by themselves, singly or in small

(Continued on page 5)

COSTUMES

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ORGANIZED CAMPAIGN VS. BOGUS MANAGERS

Will Blacklist Houses Playing Blacklisted Touring Managers

London, Jan. 3.
A committee to be called the Touring Artists' and Managers' Protective Association has been formed of members from nearly all of the theatrical societies of England, including the Touring Managers' Association, Actors' Association and Variety Artists' Federation. Its purpose is to stamp out the bogus touring managers who menace the provincial theatres and professionals.
A fund has been raised to carry on the campaign. The committee has decided to blacklist any provincial house that plays an attraction which has been blacklisted by the protective association.

ORCHESTRAS ON STAGE

Craze for Jazz Bands Abroad Converting Musicians into Turns

London, Jan. 3.
The Moss circuit (Empires—vaudeville) is going to experiment to find a substitute for jazz bands right in its own theatres.
Next week the Victoria Palace orchestra, under the leadership of John Weaver, will become a turn on the stage.
The orchestra at the Finsbury Park Empire, under the direction of Jack Bruske, is rehearsing for a similar turn, opening Jan. 22.
Moss' is trying the experiment through the raging jazz band craze.

A similar and successful experiment was tried by Julius Lenzberg earlier this season at Keith's Riverside, New York. V. hile successful at that vaudeville house, no other local theatre followed it up, and the Lenzberg orchestra did not travel over the Keith circuit, due to it being required as the house orchestra at the theatre. Had it traveled as an act its weekly cost would have been \$1,200 or \$1,300, but little less than regular act-bands are receiving.

SPANISH GENIUS

William Wilson Discovers New Composer in Scoring Musical Comedy

London, Jan. 3.
An hitherto unknown Spanish composer is proclaimed a genius through his music in the new comedy produced Jan. 1 by William Wilson at Harrogate.
The piece scored strongly. Its book is by Boyle Lawrence.

MAX REINHARDT BARRED

Paris, Dec. 23.
Although Firmin Gémier had invited Reinhardt to produce a work at the Odeon, the opposition shown by local politicians and stage folks has been of such a nature that the budget minister of education and fine arts stated in the Chamber last week during the budget talk on the arts allowance that so long as he is in power the famous German producer will not appear at any of the State subventioned theatres.

LOIE FULLER POSTPONED

Paris, Jan. 3.
The performances of ballets by Loie Fuller and her school at the opera here, due to commence last week, were postponed, no future date yet fixed, but announced for this month.

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HOPKINS' LONDON SEASON

Producer Going Over to Start O'Neil Season in Spring

London, Jan. 3.
In the spring Arthur Hopkins will come over here to present, in association with Charles B. Cochran, a season of Eugene O'Neil plays.
The first will be "Anna Christie" with the original American company, followed by "The Hairy Ape" with Louis Wolheim, who created the title role in New York; then "Emperor Jones" with Charles Gilpin, the colored player, who starred in it in America.

WOLFF'S "BEGUIN" REVIVED

Paris, Dec. 22.
"Le Beguin," three-act comedy by Pierre Wolff, created by Mme. Rejane in 1900, was revived at the Vaudeville to replace L. Marchand's "Femmes" after a short run. Gabrielle Dorziat now holds the part of Yvonne played by Rejane, who is not forgotten.

The story is about a society girl who strayed from the right and became the mistress of a rich, much-married elderly man. She carries on also with a younger lover, as usual in such risky French farces, until she meets and becomes infatuated by a handsome fellow who in turn becomes her disinterested lover, or "Beguine," in French slang.
The wealthy protector takes matters as he finds them, but the younger lover causes a rumpus and is finally received back into the fold.
This comedy will have another decent inning at the Vaudeville, awaiting a novelty which M. Sylvestre does not seem able to discover.

AMERICANS IN EUROPE

Paris, Dec. 20.
Swan Hennessey, composer, is concert-giving in Berlin, assisted by Radiana Pazmor, contralto.
Herman Rovinsky, pianist, of New York, is giving recitals in Germany. Harold Henry, pianist, made his debut at Wigmore Hall, London, last week.
Americans in Paris last week: Kathryn Lee, soprano, who has taken up her residence here for the winter. Maurice Moscovitch, en route from London to Berlin; Maxine Elliott, going with Elsa Maxwell to Switzerland for Christmas; Fannie Ward, with her husband, Jack Dean; Laurens Morgan Hamilton.

STRENGTHENING REVUE

London, Jan. 3.
The revue proposed by Sir Oswald Stoll for Covent Garden for Jan. 22 will have to be postponed through delay in scenery, owing to the holidays.
Most of the principals for the show have been recruited from the burlesque ranks in America, though George Robey is to be the principal comedian. This week the production was strengthened by the addition of Luppokova, the Russian dancer, the Savoy Havana Band and an Arab troupe of acrobats.

LESLIE HENSON RETURNING

London, Jan. 3.
Friendly relations apparently have been resumed by the firm of Gorssmith & Malone with Leslie Henson, who will reopen for that management within a few weeks without production named.
Just prior to the presentation of "The Cabaret Girl" in September, Henson withdrew from rehearsals and the announcement was made a nervous breakdown caused the withdrawal.

"NELLY KELLY" AT OXFORD

London, Jan. 3.
The George M. Cohan reproduction of Cohan's current New York musical hit, "Nelly Kelly," is to appear at the Oxford after the present run expires of "Battling Butler" in that house.

Jack Buchanan, who staged and stars in "Butler," has the Oxford for three months with a renewal privilege.

ITALIAN STAR AT ALHAMBRA

Paris, Jan. 3.
Anna Foujze, a successful Italian vaudeville artist, who has not yet traveled outside her own country, but is a household word at home, is booked for the Alhambra for one month, opening Feb. 9.

George Graves in Revival

London, Jan. 3.
The "Merry Widow" revival has George Graves in his old role and Evelyn Laye playing the widow.



FRANK VAN HOVEN

"Look for the announcement," full page, soon; and "listen," within three years I'll be the biggest drawing card in the "world." I've gone as far as I can get with this act. In the ash can it goes as soon as I play out present U. S. A. and English contracts. "FRANK VAN HOVEN," alias Frankie Van Hoven.
P. S.—The first act of my show will be an "Afterpiece." I played it thirty years ago as a kid; it will be a "wow" even though its over sixty years old—to my uncle's knowledge.
FRANKIE
P. S.—My inside ad., XMAS, read: "See front page." A pal said to me, "What's the gag?" I said, "To make sure they see the cover. He probably bought his Xmas Variety at the Walton Hotel."
VAN

SEQUEL TO "BEGGARS OPERA" BEATS ORIGINAL

Sensational Prima Donna Uncovered in "Polly" at Kingsway

London, Jan. 3.
"Polly," opening Dec. 30 at the Kingsway as a sequel to "The Beggars Opera," is pronounced better than the original.
The premiere uncovered a new prima donna in Lillian Davies as a sensational success.
Another version of this ancient opera that is now in its second year at Hammersmith is shortly to be presented in the West End.

PARIS HOLIDAY BUSINESS

Record for Xmas Eve—New Year's Dropped Behind

Paris, Jan. 3.
Box offices in the theatres have registered new records for receipts on Christmas Eve. The inflated business was mainly due to an advance in prices, which in some instances tripled the normal tax printed on the tickets. The Casino alone went to 60,000 francs.
The advance sale pointed to excellent prospects for New Year's, though the total takings did not surpass the Christmas gross.

DEATHS ABROAD

Paris, Dec. 23.
Jehan Le Gal, French actor, at Salem, Haut Rhin, France, after a long and painful illness.
Jules Rosati, French critic, staff of the Echo de Paris.
Henri Quentin (known as Paul d'Estree), author, aged 85 years.
Lloyd d'Aubigne, professor of singing, known to the American colony in Paris, died last week at Sevres, France.
Camille Roy (Loron), chansonnier founder of the Caveau Lyonnais, died at Lyons, France, aged 71.
Michel Abadie, French poet, died at Savigny-en-Sancerre, France.

SAILINGS

(Reported through Paul Tausig & Son, 104 East Fourteenth street.)
Dec. 30 (New York to London)—Arthur Grayson, Thomas Briscoe, Handers and Mills, Lon Hascall, Harry Elsenbeck, Harry Welch, Mr. and Mrs. Edwards, Mr. and Mrs. William E. Cook, Tom Jones, Seymour Felix, Cook and Rosezere, Mr. and Mrs. Malby, Alma Adair (Olympic).
Jan. 2 (New York to London)—Lillian Siegler, Agnes Baker, Doris Joan and Mr. Reischman (Beren-garia).

Musical Man on Way Over

London, Jan. 3.
The "Homeric," sailing today, has John Abbott, general manager for Francis Day & Hunter, who is going over for a visit on your side.

"ROBIN HOOD" LEADS

2,700 Pounds Last Week, Beating Best Week of "Four Horsemen"

London, Jan. 3.
The American film, "Robin Hood" (Fairbanks), playing as a special attraction at the Pavilion, London, did 2,700 pounds (about \$12,500) last week, beating the 2,500-pound high mark set by another American-made special picture, "Four Horsemen," at the Palace, where the "Horsemen" picture is still running after several months.
Marcus Loew for Metro has again extended his tenancy of the Palace until March. Charles B. Cochran at that house in April will open "The Music Box Revue" (first edition).

GAITE ROCHECHOUART REVUE

Paris, Dec. 26.
A creditable winter revue by G. Arnould forms the festive season bill at the Gaité Rochechouart, under the direction of Volterra brothers. There is a big cast, with Drenem, a popular local comic; Dutard, R. Burnier, Mme. Pierry, Fabris, Nina Myral and a number of other well known people here.
Mme. Suzanne Reichenberg, who retired from the stage many years ago, made her reappearance in a musical program organized at the Theatre Femina for Christmas and New Year, the operetta "Annabella" having failed to hold on until the holidays. Marthe Chenal and La Balachova are included in the mixed bill.
The performances of the Leonidoff ballet troupe occupy the Theatre des Champs Elysees this week, following the Moscow company of J. Nemirovitch Danchenko and Stanislavsky, which is leaving at the end of the month for New York, to open there Jan. 15.

MARGARET COOPER DIES

London, Jan. 3.
Margaret Cooper, the foremost pianologist of Great Britain, died Dec. 27 of heart failure.

Scotch Players Talk Too Much

London, Jan. 3.
Booked for the month of January, the Scottish Players opened Monday at the Coliseum (vaudeville) in a talky sketch named "A Valuable Rival." It held little value because of the talk, but was splendidly acted.

Trix Sisters in Paris Cabaret

Paris, Jan. 3.
The Trix Sisters opened at the Clover Club (cabaret) Monday.
The sisters are playing here while preparing for their own revue, which will have its premier in London during February.

ENGLAND'S XMAS DAY DOES BIG THINGS

Breaks the Blackpool's Record —"Cabaret Girl" Beats "Sally" by £5

London, Jan. 3.
Christmas Day shows are practically unknown in England, so a touring company created a unique record upon opening that day at the Blackpool, when it did a larger gross business than the theatre had ever held on a single day.
Another record taken was by "The Cabaret Girl," on Boxing Day, at the Winter Garden, when it did 1,100 pounds in two performances, beating the high mark made by "Sally" over here by five pounds.

"POLYHEME" FAVORABLE

Lyrical Drama at Opera Comique, Paris

Paris, Jan. 3.
"Polyhème," a lyrical drama in four acts, produced at the Opera Comique Dec. 29, was nicely received. The music is by Captain Jean Gras, with the book based on the tragedy created by the late Albert Samains, which was originally presented at the Comedie Francaise in 1908. It differs considerably from the mythological story.
Vanni Marioux in the title role is madly in love with his adopted daughter, Galatee. He becomes furious when learning the girl favors a shepherd, Acis. Polyhème prepares to crush the lovers under a rock, but at the last moment relents, extracts his own eyes and then throws himself into the ocean because of being unable to witness his rival's bliss.
Albert Wolff conducted the orchestra.

HENRI MOREAU DIES

Paris, Jan. 3.
Henri Moreau, French playwright and author of "Madame Sans Gene," died Dec. 28. His age was 71.

Requel Meller Postpones

Paris, Jan. 3.
The February engagement of Requel Meller at the Alhambra is postponed until the latter part of the year.
This Spanish singer is, however, appearing in March at the Concert Mayol.

Spring Operetta in Paris

Paris, Jan. 3.
An operetta "Moins Trente," three acts, by Andre Barde, music by Charles Cuvelier, is due at the Theatre Michel early in the spring.

IN LONDON

London, Dec. 21.
Although vaudeville business is said to be booming, and undoubtedly is in some quarters, many artists are out of work and likely to remain so. This is in a great respect due to the new managerial policy of economy, which may be the result of a genuine desire to retrench, but is more likely to emanate from a determination to get rid of many highly paid acts that have long ceased to draw in proportion to their money. Salaries are being drastically cut.

The Old Vic. will stage "The Cricket on the Hearth" and "The Hope of the World" as a holiday attraction.
Irene Osgood, the novelist, who died last week, had also made a bid for fortune as a dramatist. She produced two plays in the provinces, "The Menace" and "The Rich Bohemian." Neither was particularly successful. She also had a play produced in Paris, but it never reached this country.

After all, Maurice Moscovitch will not produce the new play by Jerome K. Jerome, with which he announced his intention of returning to the Apollo in the new year. Instead he will let the theatre while he himself goes "looking round" the Continent. It is thought his next production here will be under the management of

Sir Alfred Butt. He has let the remainder of his lease of the Apollo to C. B. Cochran.

After over 11 years' absence from the stage, Isabel Jay will make her reappearance in the West End in a new play, "The Inevitable." Her last appearance was in "The Balkan Princess." Frank Curzon, her husband, who will appear with her, has confined his energies to management for a good many years. His last appearance was in "The Brixton Burglary," at Terry's in the Strand, in 1898. This interesting double return will be rendered more so by the fact that Miss Jay's daughter, Cecilia Cavendish, will make her debut at the same time. "The Inevitable" will be tried out in the provinces before coming to London. Curzon's managerial activities include the Playhouse, in partnership with Gladys Cooper; the Royalty, with Dennis Eadie, and Wyndham's, with Sir Gerald du Maurier.

J. A. E. Malone has returned from America with options on three pieces, one of them a musical play. He saw over 20 pieces during his visit, but out of these considered only six at all suitable for production in this country.

There are 32 parts in "Treasure Island," which Arthur Boucher produced at the Strand, Dec. 23. Of (Continued on page 40)

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SMITH'S MESSAGE SOUNDS KNELL OF PURITAN OPPRESSION IN N. Y.

Calls for Repeal of Censorship of Motion Pictures in His Message to Legislature—Personal Liberty and Home Rule Stressed as Leading Principles

Albany, N. Y., Jan. 3.

The message of Governor Alfred E. Smith to the newly-elected legislature is redundant with expressions of the thought that the administration is under the supreme obligations to the people to restore to them first of all that personal liberty and in the same form of cleanliness in which it was originally had under the declaration of independence of 1776.

On the subject of personal liberty the message read:

"Recent legislation in our own state has aimed at serious restriction of personal liberty.

"For several years we have been drifting away from the fundamental ideal of the Declaration of Independence and the document that was intended to give it force and vigor, the 'Constitution of the United States.' Throughout the declaration there are related the abuses to which the American people are subjected by tyrannical government. The imposition of taxes without consent of the people, interference with trade and commerce and with the personal liberty of the citizens were set forth as the principal reasons for a declaration of a fundamental principle of government that has burned its way through the literature of the world right up to our own time. Inquisitions, spy systems, rules and regulations for personal conduct not prompted by the Ten Commandments are an unnecessary interference with the freedom of a people.

"It has frequently been said that the best government is the one that governs the least. In monarchies, the people exist for the government. In the free democracy of the United States the government exists for the people, and its every move should be expression of their free will.

"Throughout the Constitution of the United States there was sounded the note set forth in the preamble which said that the purpose of the document was to 'secure the blessings of liberty to ourselves and our posterity.' In our own State, the opening sentence of our constitution is the expression of our gratitude to Almighty God for our freedom, and in order to secure its blessings we establish a constitution.

"As all crimes are predicated upon sins, no persons should be held guilty of sin under the law until they can be convicted of a crime. The Bill of Rights throws every possible safeguard around the individual and the fullest possible presumption of innocence is constitutionally established until the contrary is proved beyond reasonable doubt. The danger to the future of our liberty lies in our apparent willingness at times to compromise with this principle. Once this avenue is opened nobody can, with any degree of certainty, predict where it may lead.

"Censorship is not in keeping with our ideas of liberty and with freedom of worship or freedom of speech. The people of the State themselves have declared that every citizen may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right, and no law shall be passed to abridge or restrain liberty of speech or of the press. This fundamental principle has equal application to all methods of expression.

"The spoken drama has always had its place as an influence to educate. In many countries it is sustained as a national enterprise. In early days it was used to give expression to Biblical history. Nobody will dispute that the intention of moving pictures opened the way for a new avenue of great education

as well as of amusement. We have looked too lightly on guarantees of freedom of speech and of the press when we select from among our citizens three people who before the fact have the power to declare what is and what is not a violation of the statutes enacted for the protection of the morality of our people.

"Carrying this policy to its logical conclusion, everything written or spoken or taught might be subject to a censorship by public authority. We have abundant law in the State to jail a man who outrages public decency. If we have not, enact it. And we have jails enough to hold him after conviction. I believe that the enactment of a statute providing for censorship of the moving pictures was a step away from that liberty which the Constitution guaranteed, and it should be repealed.

"I am firm in my belief that the law passed at the last session of the legislature which requires the teachers of our public schools to submit to a loyalty test is a direct violation of the letter and spirit of the laws of our State, unless you are prepared to take the stand that this great army of useful public servants is incapable of being responsible for the abuse of their rights. No reason that I can find justifies the existence of this law upon our statute books. It is wrong in principle. It is a violation of the spirit of our constitution and it is an unwarranted interference with freedom of opinion—one of the foundation stones of democratic government. Throughout the history of the world where people have allowed the government to think for them the government has been unsuccessful. Part of the success of America lies in the undisputed fact that the government permits the people to think for themselves.

"Equally vicious is the law, also passed at the last session, which provides for licensing and supervising private schools. While ostensibly for the purpose of safeguarding the institutions and traditions of our country, its real effect is to weaken them by abridging the fundamental right of the people to enjoy full liberty in the domain of idea and speech. We have now abundant law to check them when the law of the land is transgressed. Liberty and the pursuit of happiness cannot be said to be safeguarded in a community that delegates to anybody the absolute power to prohibit the teaching of any subject of which they may disapprove.

"Interference with personal liberty, censorship of thought, work, act or teaching, abridgment in any way of the freedom of speech and of the press by the government itself, unquestionably encourages, if in fact it does not promote, intolerance and bigotry in the minds of the few directed against the many. If we will obey that simple but important divine commandment, Love thy neighbor as thyself, the state would have nothing but success—failure would be impossible.

"I recommend to your earnest consideration the immediate repeal of the statutes spoken of in this section of my message.

"In 1919, the Legislature on behalf of our state ratified the Eighteenth amendment to the Federal constitution after refusing a proposal to submit the question to the people as suggested by me. Its passage in the Senate was by a very narrow margin and under circumstances that would suggest that the Senate's action was not in keeping with the wishes of a majority of the people. The question of ratification did not appear in either of the party platforms, but nevertheless a party caucus brought into line men whose well-known views as well as the views of their constituents were opposed to ratification by our state.

"In 1920 by a substantial majority the Senate and Assembly enacted the so-called 2.75 per cent. beer bill upon the theory that the eighteenth amendment to the constitution gave the states concurrent



AU REVOIR JANET

After playing the past seventeen weeks in Greater New York and adjacent cities, Janet of France opened her road tour of the Keith Circuit this week at the Temple, Detroit. Janet was fortunate in having her route arranged before the "not more than two consecutive weeks in the big city" rule went into effect.

power to define an intoxicant. This act was rendered inoperative by a subsequent decision of the United States Supreme Court which in effect said that concurrent power referred to in the Constitutional Amendment meant power to enforce and that the so-called Volstead act was binding upon the states as to the alcoholic content. If democratic representative government means what we all say it means surely the history in our own state does not indicate that a majority of the people are in sympathy with the existing Volstead act.

"The decision of the United States Supreme Court renders the state helpless to legalize light wines and beer of a greater alcoholic content than one-half of one per cent. now set forth in the so-called Volstead act. Therefore, if the people of this state are to get relief from this situation they must look to the National Congress. The House of Representatives and the Senate are the only legislative bodies in the country that can amend the Volstead act.

"I therefore, recommend to you that you pass resolutions at the earliest possible moment requesting on behalf of the State, that the legislative machinery at Washington be set in motion immediately to bring about an amendment that will permit light wines and beer under the careful restriction set forth in the New York state act of 1920.

"In view of the history set forth above on the question of ratifying the 18th amendment, I recommend the initiation by this state of a proposed amendment to the federal constitution requiring submission to the people instead of to the legislature of all future proposals to amend the federal constitution."

Closing paragraph of message as follows:

"With a firm belief in the righteousness of our purpose, with an undying faith in the theory of our government, with every confidence in the ultimate purposes of the legislature and a conviction that Divine Providence is with us I look forward to a success that if we try hard to attain will be ours.

LAUDER'S \$5,078 IN DAY

Chicago, Jan. 3.

Harry Lauder played the Majestic at Cedar Rapids, Iowa, Wednesday, Dec. 27, and took \$5,078 matinee and night. Lauder told William J. Slattery, manager, that the receipts established his record for one-night stands.

Davenport gave the Lauder show \$3,750 and Waterloo \$3,450 matinee and night. The Cedar Rapids record is at \$2.50 top at night and \$2 top at matinee. The same house got \$3,000 one performance last season for Warfield at \$3 top.

Returned from Australia

San Francisco, Jan. 3.

Arrivals on the Manoa from Australia via Honolulu last week included Remona, Mental Marvel, Hays McKay and Sienak.

SIX BEST SELLERS FOR DECEMBER

VICTOR RECORDS

"Homesick" and "All Over Nothing at All"
"Toot Toot Tootsie" and "Do I?"
"Tomorrow" and "You Gave Me Your Heart"
"Carolina in the Morning" and "Cow Bells"
"Nellie Kelly, I Love You" and "You Remind Me of My Mother"
"Hot Lips" and "All for the Love of Mike"

BRUNSWICK RECORDS

"Carolina in the Morning" and "Chicago"
"Japanese Moon" and "In the Land of Smiling Waters"
"Homesick" and "Ji-Ji-Boo"
"Tomorrow" and "I Wish I Knew"
"Do I?" and "Early in the Morning Blues"
"Homesick" and "Carolina in the Morning"

Q. R. S. WORD ROLLS

"Homesick"
"I'll Build a Stairway to Paradise"
"Nellie Kelly, I Love You"
"Toot Toot Tootsie"
"Yankee Doodle Blues"
"Way Down Yonder in New Orleans"

Although the mechanical data are for the whole month of December, the sheet music is gauged from current reports. Since Christmas music has taken a spurt of 40 per cent. above the sales during the week immediately preceding the Yule holiday.

The foremost sellers are "Carolina in the Morning," "Toot Toot Tootsie," "Homesick," "Tomorrow," "I Gave You Up," "Blue," "Lovin' Sam," "Three o'Clock in the Morning," "Love Sends a Little Gift of Roses," "I Wish I Knew," "Chicago," "My Buddy," "All Muddled Up," "The World is Waiting for the Sunrise," "You Know You Belong to Somebody Else," "Way Down Yonder in New Orleans," "Cow Bells," "Down by the Rio Grande" (potential hit), "Lost, a Wonderful Girl," "When the Leaves Come Tumbling Down," "Blue."

Production sellers: "Mr. Gallagher and Mr. Shean" ("Follies"), "Pack Up Your Sins" ("Lady of Evening"), "Crimoline Days" ("Music Box Revue"), "When Hearts Are Young" ("Lady in Ermine"), "Clinging Vine" (same title show), "Just Like a Doll" ("Springtime of Youth"), "Kiss in the Dark" ("Orange Blossoms"), "Two Ruby Rings" ("Daffy Dill"), "Just as Long as I Have You" ("Gingham Girl"), "You Remind Me of My Mother" and "Nellie Kelly" ("Nellie Kelly"), "Stairway to Paradise" ("Scandals"), "I Came, I Saw, I Fell" ("Passing Show"), "Time Will Tell" ("Sally, Irene and Mary").

GOVERNOR OF PENN.

ADVOCATES CENSORING

Message to Legislature Says Censorship Need Is Apparent

Harrisburg, Pa., Jan. 3.

Governor William C. Sproul made his final address to the Pennsylvania Legislature today, and in discussing the details of the work of the various state departments during the past four years of his term, he asserted that the necessity for picture censorship is still very apparent. The Governor will retire Jan. 16, when Gifford Pinchot will succeed him.

The Governor in his message which he read to a joint session of the Senate and the House upon the occasion of its convening for the 1923 biennial session said, relative to the censors and censorships:

"The Board of Censors of Moving Pictures has during the past four years secured a material reduction in travelling expense in connection with inspection work, by redistricting the State and selecting field inspectors living in the respective districts.

"It has discontinued what were considered needless publications, and has eliminated the necessity of shipping duplicate copies of films previously examined and approved from the eastern to the western district, thus saving at least \$10,000 annually.

"In arranging for certificates of approval on affidavit, copies of subjects previously examined and approved, a great saving to the industry both in time and money has been made.

"The Board has driven entirely from the screen in Pennsylvania the 'hero crook' and has eliminated the glorification of crime. It has been the practice of some producers to depict the crook in an attractive form. The crook today on the Pennsylvania screen is a crook, nothing more nor less.

"Despite moves to the contrary, the necessity for censorship is still very apparent. For example, the board has found it necessary to make 29,868 eliminations out of 18,366 reels examined during the past year."

Switches Agents

Chicago, Jan. 3.

The Rivoli theatre at La Crosse, Wis., which has been playing vaudeville on Sundays only, has changed policy and booking agents, now playing vaudeville Wednesday, Thursday, Friday and Saturday, with a special bill Sunday, and being supplied by George H. Webster instead of J. C. Matthews.

ENGLISH ACTOR SELLS

XMAS GREENS ON STREET

Trevor Bland's Varied Experience in Middle West—Captain in British Army

Kansas City, Jan. 3.

From playing a prominent part with Margaret Anglin in "The Woman of Bronze" to selling Christmas greens on the streets of Kansas City is what happened to Trevor Bland, a clever young English actor, who left Miss Anglin's company here a few weeks ago. On account of some disagreement with the company manager, Bland did not accompany the organization when it closed its local engagement at the Shubert. From that time on, his experiences read like a penny thriller. He secured an engagement with a small stock company playing the Gillis theatre, but accidentally fell from a third story window of his dressing room, struck on some wires and was thrown back through a second floor window. He was quite badly hurt and went to the hospital for several days. After a week he found work with a company presenting "Pilgrims' Progress" at the Grand. He had the role of Satan, but the play only lasted a week and he was at liberty again and nothing in sight, for the Drama Players Stock, where he hoped to find an engagement, had just closed.

The Christmas season, with its holly and mistletoe, offered him a chance to make expenses and he started as a street merchant. His identity was discovered and the papers played up the story strong, when he was taken in hand by the English consul and given a position as salesman in one of the big department stores.

Bland is an English actor and came to America last season with a "Grumpy" company; later he was with "Tons of Money" and started the season with "The Woman of Bronze," playing the part of Douglas Graham. During the war he served in the British artillery, was wounded at Ypres and also at Festubert, after which he was 14 months in a hospital, when he was discharged with the rank of captain.

"AS YOU WERE" DID \$11,000

The Jenie Jacobs production, "As You Were," starring Blanche Ring and Charles Winninger, did \$11,000 last week, playing one-nighters.

This week the show is playing a split between Richmond and Norfolk and is headed south.

Don Slattery is now the company manager.

Previous to taking to an Elmer road route, "As You Were" was known as a Shubert unit, playing on the unit circuit.

For obtainable instruction

NED WAYBURN

STUDIOS OF

STAGE DANCING

229 West 45th St New York

SHUBERT UNIT SHOW INTACT MOVES TO PANTAGES CIRCUIT

"Steppin' Around" at Garrick, Chicago, This Week, Opens at Chateau, Chicago, Next Week—Change in One Principal—Pan Weekly Salary, \$2,900 Week, Net—Jack Reid Unit Moves Intact to Columbia Burlesque Wheel Next Week Also

"Steppin' Around," the Weber-Friedlander Shubert vaudeville unit, now playing the Garrick, Chicago, will leave the circuit and open for the Pantages circuit at the Chateau, Chicago, Jan. 7.

The Pantages circuit routed the unit with the original cast intact excepting James C. Morton. The reported figure the unit will receive over the Pantages circuit is \$2,900 net, railroad fare and all baggage.

The show was booked by Fred Curtis, Ed Milne and Arthur Silber, of the New York Pantages office. The New York bookers were considering several units recently closing on the Shubert circuit, but selected "Steppin' Around" on account of the moderate salary list outside of the Mortons' salary. Jimmy Gildea will replace Morton when it opens for Pantages.

The withdrawal of "Steppin' Around" from the Shubert vaudeville circuit reduces the Weber-Friedlander units from four to one on that time.

The Pantages circuit is known as small time vaudeville. It plays in the west with some eastern dates. The Shubert units have been playing twice daily. In Pantages theatres the playing policy is three shows a day, with over three daily on the week-end.

It was announced a couple of weeks ago that Jack Reid's "Barrel of Fun," also a Shubert unit production, would move intact from the Shubert time to the Columbia burlesque wheel, which it will do next week.

Of the several closed unit shows of the past two months, but three have survived the circuit. They are the Jenie Jacobs' unit, "As You Were," the first to leave the time and take up an Erlanger regularly booked legit road route at \$250 top, with Blanche Ring and Charles Winniger as its stars, and the two units above mentioned.

The Shubert unit vaudeville circuit, starting the season with 30 shows, is now reported reduced or about to be reduced to 15 shows and 15 theatres, being one-half of the original wheel.

LAUREL LEE ENGAGED

Report Artists Will Wed Wealthy Kansas City Business Man

Kansas City, Jan. 3. A report here says Laurel Lee, the artist in vaudeville doing what is known as a "single act," is to wed in the late spring and retire from the stage.

Miss Lee's fiancé is George McDonald, a wealthy local business man.

FRANK NEWMAN KILLED

Kansas City, Jan. 3.

Frank Newman, an actor who had been making this city his headquarters, was killed in a motor accident Dec. 29, while returning from a suburban town where he had appeared. E. J. Allen, a companion, was severely injured.

It is thought Newman, who was driving, lost control of the car, which turned over.

The remains were sent to Chicago.

Left "Troubles" Suddenly

Jack Edwards and Dolly Emanuel left Davidow & LeMaire's "Troubles of 1922" in Pittsburgh last week. They withdrew from the unit suddenly. Edwards was replaced by Charles O'Brien.

Leaving Music Box Show

William Seabury and Margaret Irving, now in "The Music Box," will enter vaudeville in a new act by Harry Carroll and Edgar Allen Wolf. The pair were married recently.

MANAGER L. A. BERTELS GETS SIX MONTHS

Also Fined \$200—17-Year-Old Cashier Accused Him

Chicago, Jan. 3. Leo A. Bertels, manager of the Hamilton, was fined \$200 and sentenced to six months in the House of Correction on a charge of contributing to the delinquency of a minor.

The charge was brought by William S. Sanne, cabaret entertainer, and fiancée of Lucille Matthews, the 17-year-old girl in the case.

Bertels was given a stay of thirty days after a motion for a new trial had been denied.

Miss Matthews testified that, while she was employed by Bertels as cashier at the theatre, he frequently took her home in his automobile and that they stopped occasionally at cabarets. On one occasion, she said, he gave her a glass of "ginger ale" in Paradise Gardens and she lost consciousness.

In a letter to Sanne, the girl charged that Bertels took advantage of her while she was unconscious. The letter was offered in evidence.

MOTHER AND DAUGHTER

Westons Distinctive in Coast Theatricals

San Francisco, Jan. 3. Carol Weston, daughter of Mrs. Ella Weston, vaudeville booker for Ackerman & Harris, has the distinction of being the only woman orchestra leader in the west. Miss Weston is directing the Oakland American theatre musicians, 12 in number.

Mrs. Weston is the only woman vaudeville booker in this section of the country.

MARRIAGES

Betty Southerne, toe dancer (with "Dance Dreams," vaudeville), to Cliff Stirk (Newport and Stirk). Dec. 27, at the Little Church Around the Corner in New York City.

Hazel ("Mickey") Mack to John Norel, Dec. 19, at Boston. Both of the newlyweds are with the "Aah Street Follies," at the Central, New York, this week.

Alma Adair, Dec. 27, to J. A. Malby, a retired bachelor and resident of Daytona, Fla., also reputed to be wealthy. An announcement states it is Miss Adair's third marriage; that she was divorced from her second husband, George S. Levy, in Chicago the day before she married the third. Miss Adair, with her husband, sailed for London Dec. 30 on the Olympic, where she will appear in the new Stoll revue at Covent Garden.

Genevieve H. Richardson, vaudeville, to Samuel Wolstein, non-professional, last week. Miss Richardson did a musical act with Alice Farrell.



THE ENCORE, ENGLAND

Glasgow, Aug. 3, 1922

A new turn was CHARLES ALTHOFF. He is a funny comedian, well on in years, but made a big success with his quiet sense of humor. He appears in the character of a quaint old farmer-fiddler from a western village in U. S. An original and safe booking.

Representatives
WILLIAM MORRIS, England
EDW. S. KELLER, America

HELD ON RENT CLAIM

Acts Booked for Rodriguez's Show Tied Up in Indiana

Chicago, Jan. 3. Frank Rodriguez rented the Auditorium at Indiana Harbor, Ind., for four days at the rate of \$125 a day and engaged five acts to appear in connection with his act. The first night's receipts were something like \$200.

Chester, the magician, one of the acts engaged, claims that Rodriguez departed without making any payments, and has sought legal advice. The manager of the Auditorium is holding the baggage of all six acts on a claim for the rental.

Keith Office Couple Engaged

The engagement of Paul Dempsey to Margaret Hickey is announced. Both are connected with the Keith organization. Mr. Dempsey is a representative of the Frank Evans office, and Miss Hickey is secretary to Jack Dempsey, Keith booker, and brother of Paul.

NEW ACTS

Florence Fay and Her Jazz Hounds.

Diaz Sisters and Powell; wire act. Ray and Sunshine; sister act. May Richards; single turn.

Ferres and Armand; two men. Mark Linder and Joe Fields (Gallagher and Fields) in a revival of the former Gallagher and Field's military act.

Fred Burton orchestra. Formerly at Shanley's Pine Tree Inn, Pelham. William Elliott and Thomas V. Morrison in a comedy sketch by Richard Warner.

Sam Kline, formerly with Elizabeth Nelson and Barry Boys, trio act, with Mae Brandon.

Grant and Wing, the dancers, and the Eddie Elkins Orchestra at the Hotel Knickerbocker form a new combination for vaudeville.

Carl McBride left "The Bunch and Judy" Saturday after one week. The vaudeville team of Tracey and McBride will reunite and open on the Keith circuit this week.

Frances Pritchard and Leo Henning, two-act.

Walter Percival and Renee Noel, comedy dramatic sketch.

HERK'S 'STOLEN SWEETS' CLOSING THIS WEEK

Vaudeville Replacing It on Unit Circuit—Watson Sisters Featured in Unit Show

"Stolen Sweets," I. H. Herk's Shubert vaudeville unit show featuring the Watson Sisters, will close Saturday at Washington. A straight vaudeville show will replace the unit on the circuit, opening at the Aldine, Pittsburgh, Monday.

The vaudeville bill will be headlined by the Watson Sisters and include De Haven and Nice, Bert Baker and Co., Joe Towle, Chapelle and Stinette, Three Pasquali Bros., Ford and Goodrich, Hoshi and Osei, and one other act.

"SPICE" UNIT

Former Production to Be Condensed into Vaudeville Performance

The Shuberts, through an arrangement entered into with Jack Lait, the author of "Spice of 1922," will condense that former legit revue production (that toured the Shubert houses until a couple of weeks ago at Chicago, where it closed) into a Shubert unit vaudeville performance.

The arrangement with Lait includes a weekly royalty to be paid the author. It is expected the "Spice" unit will open during the month.

Fairbanks Twins Making Act

The Fairbanks Twins will leave the "Music Box" this week, opening a Keith route at the Palace, New York, Jan. 22.

DANCE CRAZE OPPOSITION

(Continued from page 1)

at Fiftieth street, and part of the Broadway theatre zone, is under option to a group of New York showmen who propose to turn it into the world's greatest dancing establishment. The site has often been reported sold or disposed of for amusement interests, figuring in the Rialto news at least once a year. But the dance project designed for it is believed actually settled.

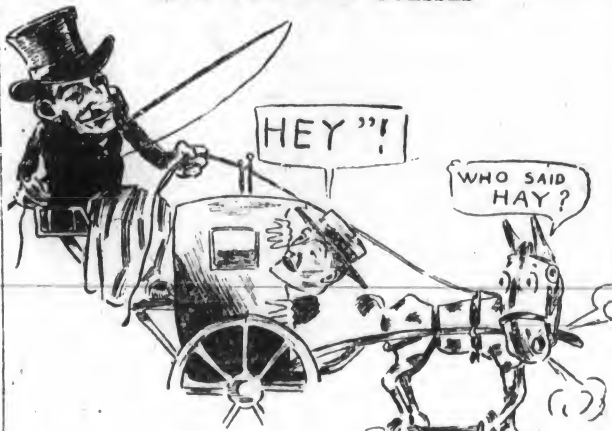
Following so soon after the opening of the Trianon in Chicago with a capacity of 5,000 persons, besides other neighborhood dance places in Chicago of almost equal capacity, weight to the sweep of the dance hall craze is added. Chicago theatricians, with the city's other similar dance resorts, has blamed them for poor business that has affected most of the Loop legitimate theatres there, especially in the balconies. Chicago's Rialto seems to think the dance halls there hurt legit more than pictures.

It is predicted that every zone or neighborhood in New York will have a large capacity dance hall along the lines of those established and springing up in the white light district, besides the enormous one in the Grand Central Palace. The system of charging for each dance at 5 or 10 cents a couple has been virtually doubled by playing two orchestras, one beginning when the other stops, but with the nickels and dimes rolling in every minute.

A Broadway manager who has been active in play and picture production gives it as his opinion that the shrinking of picture subjects and material is one of the factors likely to swing public interest away from films and to the newer amusement offered by the modern dance halls. This showman was interested in the first store picture show in New York and viewed the growth of film exhibition until palaces of the Capitol, Rialto and Strand type were built.

Like many forms of amusement the dance craze started in the west. The popularity of dancing, which affords the best reason for the cabarets, grew after the one-step styles of stepping were brought from the coast. The "bunny hutz," one of the earliest forms of the new style of dancing, started on the "Barbaric Coast" and was first exhibited at Hammerstein's Victoria by a champion pugilist. That Chicago would catch the idea of the dance hall and develop its possibilities, only for New York to adopt and outdo the entire field, is also natural. It was true of jazz music and jazz bands, which seem to stay and as a vital part of the dance craze.

GIVE YOU TWO GUESSES



"CORRECT" THE FIRST TIME

SONG WRITER'S 30 YEARS' SERVICE SETS RECORD IN MUSIC FIELD

Ernest R. Ball Renews Contract With M. Witmark & Sons for 10 Years—Started With Firm 20 Years Ago—Writer of Some Very Popular Ballads

A contract signed by Ernest R. Ball, with M. Witmark & Sons binds that songwriter to the music publishing firm for 10 years, dating from Dec. 26, 1922, when Mr. Ball's previous agreement with the same firm expired.

It also marks the term of 30 years' service of Ball with Witmarks, as the composer first engaged with the Witmarks 20 years ago.

In all of the song world there is no

firm as a piano player and demonstrator. From that time onward the Ball name on a Witmark publication brought a certain sale while the continuous ballad hits written by the composer have made sales for Witmarks running into the millions. Mr. Ball's latest composition is a ballad and now current among the Witmarks' active list, also somewhat significant of the newest contract entered between



ERNEST R. BALL

similar record. To the contrary is the usual, songwriters fitting here and there. In the past it was not unusual for a songwriter to leave a publisher before his contract expired. Also in the olden days a writer with what he believed was a "hit" would find an excuse to breach an agreement, to either place the number elsewhere or start in the publishing business himself with the "hit" as the incentive.

No American songwriter has ever written a bigger ballad hit than Ernie Ball and the Witmarks published as his first success, "Love Me and the World Is Mine." It was the first song written by Ball for the publishers after he had joined the

them, called "For the Sake of Auld Lang Syne."

Among the many song hits to Ball's credit, exclusive of his production music, are: "Mother Macchree," "Little Bit of Heaven," "Dear Little Boy of Mine," "Down the Trail to Home Sweet Home," "Let the Rest of the World Go By," "In the Garden of My Heart," "When Irish Eyes Are Smiling," "Goodbye, Good Luck, God Bless You," "Turn Back the Universe," "Till the Sands of the Desert Grow Cold," "Mother of Pearl," "As Long As the World Rolls On," "Time After Time," "Will You Love Me in December as You Do in May," "That's How the Shannon Flows."

EMPTY SEAT "DOCTOR" WORKING FOR PANTAGES

First Trying Remedies at Kansas City—Needed Elsewhere, Too

Chicago, Jan. 3.

Harry Mitchell, formerly manager of the Empress, Chicago, has been employed as a "doctor" for Pantages vaudeville houses ailing with a disease which is known in showdom as "empty seats," and will try his remedies at the Pantages, Kansas City.

The disease is said to be prevalent in many sections of the country and is not confined either to Pantages theatres or to Kansas City.

"HUGGING" IS DEFENSE

San Francisco, Jan. 3.

Emil de Recat, manager of the Recat Amusement Corporation here, was the plaintiff in a lawsuit last week. Olaf Skavian, actor, sued the producer for \$50 alleged due him.

In defense Recat produced two young women to testify the actor resorted to love making that was too realistic on the stage and nearly fractured several of their ribs in a "hugging scene."

\$1,750 IN ONE NIGHT

Chicago, Jan. 3.

Nan Halperin reaped \$1,750 for her bank account New Year's Eve when she appeared as the special attraction at three picture theatres. The Stratford paid Miss Halperin \$750 for doing her regular act, while the Tivoli and Riveria each paid her \$500.

LOEW'S NAME UP

Ward & Glynn Houses Starting Under New Direction

The Ward & Glynn houses Astoria, Astoria, L. L. Alhambra and Century, Brooklyn, recently acquired by the Loew Circuit go under the sole direction of the new ownership Monday. At that time the Loew name will be placed above the name of each of the houses.

The Astoria playing Shubert units the first half and Loew vaudeville the last, will commence the regular Loew split week policy at the same time. Mike Glynn will remain as the resident manager. The Alhambra will continue with stock and the Century with straight pictures.

SURATT'S ACT PENDING

Valeska Suratt has a vaudeville act pending. It is said to have been suggested by Pat Rooney, but has not been written. The title if written will be "Siks and Satins or Calico and Rags."

The probable appearance of the new playlet depends upon the outcome of present salary negotiations between Miss Suratt and the big time.

Doris Kenyon in Comedy Playlet

Doris Kenyon, the picture star, will open in vaudeville next week, booked by the Alf T. Wilson office.

The vaudeville vehicle will be a three-people comedy playlet with special scenery.

Peter A. Swift Dies

San Francisco, Jan. 3.

Peter A. Swift, with the John Hymer vaudeville act, died suddenly at Sacramento, yesterday, of botulism.

H. LEE CRAIG IN JAIL

Held for Passing Worthless Check on Hotel

Burlington, Vt., Jan. 3.

A charge of passing a worthless check last May for \$49.45 on the Hotel Vermont, this city, with intent to defraud, stands against H. Lee Craig, now in the county jail here. He was arrested Friday at the Colchester station, after having returned to the same hotel Dec. 27, giving it another spurious check to replace the previous bad one.

The hotel immediately wired the Kansas City bank it was drawn upon and an answer stated Craig had closed his account there a year ago. The first check passed by Craig was drawn by J. J. Whalen, manager of the Strong theatre here, and payable to the Eastern Film Company. Craig indorsed the name of the Film company per his own, when giving it to the hotel. Later it developed he was not authorized to sign the Film company's name.

By the time the hotel received its answering wire from Kansas City Craig had disappeared and a woman who accompanied him was reported having taken a northbound train. She has not been seen since. It is said she called herself Mlle. Dutelle and has appeared with Craig in a traveling show or act known as the Harry Stillwell Co., with Stillwell billed as "The Great Magician and Illusionist." They have been playing in upper New England of recent weeks. Craig did an impersonation of Cal Stewart as "Uncle Josh" during the show, also singing and reciting "The Shooting of Dan McGrew" and "The Face on the Barroom Floor."

Sketch for Mrs. Valentino

A sketch by Edgar Allen Woolf, in which Mrs. Rodolph Valentino is to be featured by Lewis & Gordon, was placed in rehearsal this week.

No title has as yet been selected, with the cast to include Victor Brown and Jack Ryan.

ASCRIPTIONS HURT SPINE TO CHIROPRACTOR

Obliged to Retire From Stage—Suffered From Slight Cold at First

New Orleans, Jan. 3.

James H. Aitken, who, until recently offered a contortion act in vaudeville called "On Paradise Roof," has been compelled to retire through an injury to his spine, slight in its way, but serious enough to preclude the possibility of stage work. Aitken is managing the plumbing department of a general supply house here at present.

Mr. Aitken suffered from a cold several months ago. Upon the advice of a friend, he consulted a chiropractor, who worked on his spine to cure it. The treatment has halted the career of Aitken, temporarily, at least.

Chiropractors are not permitted to practice in the State of Louisiana.

TAB WHEEL'S NEW TRY

Hyatt Would Line Up Circuit in Mid-West, Is Report

Chicago, Jan. 3.

The Hyatt tabloid wheel is to be reorganized and a corporation formed in which managers having key houses will hold stock. It is reported Hyatt had a scheme on foot to line up several desirable houses in the mid-West which would play eight tabloid attractions five weeks each under a plan by which it was hoped to formulate a 40-week season.

Hyatt has dispensed with the services of some field men recently, and it is understood that his bookings have wavered to a point where new blood is essential.

BECK MAY RESIGN

(Continued from page 1)

Several new Orpheum vaudeville theatres, called Juniors to distinguish them from the regular big time Orpheum houses, were completed. These additions, all following the war, led up to the stockholders' meeting and the subsequent division of the operating forces. Within the past few months about all of the Orpheum's important departments excepting the booking staff have moved from the Orpheum's headquarters in the Palace theatre building, New York, to the Orpheum's Chicago offices.

The Orpheum circuit for years was so closely identified with Beck that to mention one was to think of the other. Martin Beck's theatrical career on the managerial end has been almost entirely linked with the Orpheum circuit. Beck promoted and organized the circuit, from a single theatre in San Francisco, to its present standing as the most important vaudeville west of Chicago.

Long years ago when the Orpheum had but a single house, in Frisco, Beck landed and stranded there with a theatrical attraction. He met Morris Meyerfeld, Jr., who was interested in the single Orpheum along with one or two other men. Beck persuaded them to allow him to book the house. He steadily improved its business. Later he married a niece of Meyerfeld's and his business relations with him became more friendly. Beck wanted to progress and branch out, but the others, who were his partners by that time, opposed the move. Beck became insistent and was finally granted permission with the proviso he must act independently, assume all the risks and do all of the work, turning over what theatres he gained to the Orpheum group, but in return would be allowed a 10 per cent. interest in all theatres in addition to his usual share in the profit.

Beck left Frisco and added Los Angeles. After the Los Angeles Orpheum was conceded a success he rapidly acquired other theatres in the far west. When the circuit seemed fairly complete he became general manager, moving his office to New York, with Meyerfeld as president remaining on the coast. Several years later Beck succeeded Meyerfeld as president.

While in the east Beck continued to plan new Orpheum in the west and south, promoting them but without special agreement for his

benefit. He was also responsible for the erection of the Orpheum, Jr. It is said he conceived as well as promoted the stock flotation that acquired the middle western theatres, besides taking in some properties that were on the Orpheum's direct line but not owned by it, such as the Majestic, Chicago.

The present B. F. Keith's Palace, New York, was started by Beck, who secured the site at Broadway and 47th street months before it became known he intended to carry out his long cherished ambition to have a vaudeville theatre as the metropolitan home of the Orpheum circuit. Before the Palace was finished, the B. F. Keith's interests assumed control through an agreement with the Orpheum people, that gave the Orpheum crowd 49 per cent. of the Palace and the same percentage of ownership in the B. F. Keith's New York Theatre Co., which purchased the Percy G. Williams vaudeville houses in Greater New York. These two big vaudeville matters of their day were interlocking, bringing about a contest between eastern and western big time vaudeville that finally resulted in a victory for the Keith side, reported at the time to have been partially gained through pressure brought to bear on Beck by his coast Orpheum's companions.

The present Orpheum's executives, with headquarters in Chicago, are Marcus Helman, Joseph Finn, B. B. Kahane, Samuel Kahl, with Mrs. Charles E. Kahl reported actively interested in Orpheum's operation as well as the Celas of St. Louis, who also placed their St. Louis theatres in the Orpheum pool. Charles E. Bray, general manager of the Western Vaudeville Managers' Association in Chicago, was assigned that post by the Orpheum, it being the Chicago booking branch of the circuit.

Along with other rumors is one that it is more than likely within 1923 that if the present New York bookers of the Orpheum circuit are not moved to Chicago the chief booking post in New York will be turned over to a Chicagoan selected by the western contingent. Kahl is the general Chicago booker for the circuit.

The Keith and Orpheum circuits in New York book from the same building as they do in Chicago, working under a territorial agreement for their mutual advantage. According to accounts the agreement has still some years to run.

SIMILIAR SONGS

Berlin, Inc., Asks Injunction and Accounting

Irving Berlin, Inc., publishers of Irving Berlin's "Homesick," late last week formally instituted a federal court injunction and accounting proceedings against Waterson, Berlin & Snyder Co., J. Russell Robinson and Roy Turk, respectively, publishers and authors of "Tomorrow," alleging the latter song is a piratical infringement on "Homesick." The court battle for weeks has been awaited by the music men because of both compositions' similarity.

The complainant alleged that "without the knowledge, consent or authority of either Irving Berlin or of the plaintiff herein, the defendants copied the idea embodied in the words of the said original composition entitled 'Homesick' and copied a substantial portion of the melody and musical notation thereof." Berlin, Inc., cannot estimate its damages without an accounting, although mentioning it exceeds \$50,000. An injunction to restrain the further reproduction of "Tomorrow" mechanically on rolls and records and an accounting of royalties paid to the authors, and profits earned by the publishers, is asked.

"Homesick" and "Tomorrow" have been two of the foremost sheet music sellers the past few weeks, jobbers asserting that because of the general idea being similar, both songs offset each on the sales to the extent one could not forge ahead without the other trailing on its heels. The record companies like the Columbia commercialized the parallel by issuing both compositions backed up, both in vocal and dance versions.

RICHARD CARLE IN "ONE"

Richard Carle will enter vaudeville via the Keith circuit in a three people act in "one."

John McNally is handling the act, which opens out of town next week.

ILL AND INJURED

Greenwood Robinson, manager of the Roosevelt, Jersey City, in ill health for several weeks, will leave shortly for Miami to recuperate.

The wife of Herman Fuchs, business manager of the Century, New York, is in Lloyds sanitarium, New York, for an eye operation.

Mildred Deane (Mack and Deane) is recovering from a serious operation performed early last month by Dr. H. Falk at the French Hospital, New York.

David (Dad) Powell, manager of the Jack Powell Sextette, is seriously ill in the New York Hospital with an attack of pleurisy.

Frank La Wall (Worth Waitin' Four) is confined to his home, due to an attack of pneumonia. The act has been forced to cancel its bookings due to his illness.

Arthur Bell, juvenile man of the Keeney stock at the Bay Ridge, Brooklyn, N. Y., is confined to the Cumberland St. hospital, Brooklyn, due to a lacerated arm. Bell was stopping at a Turkish bath Friday night of last week when he fell down a flight of stairs, his arm going through a pane of glass, nearly severing the member from his body.

ENGAGEMENTS

H. Cooper Cliffe, Alexandra Carlisle, Victor Morley, Lillian Walker, for "The Green Scarab."

Ruth Shepley for "Steam-Roller Brender."

Robert Ames, Phyllis Povah, John Westley, Andrew Lawlor, Boots Wooster, Edna May Oliver, Willard Robertson, Eva Condon and Geraldine O'Brien for "Ice Bound."

Beverly Sitgreaves, for "A Square Peg."

Trini, Spanish dancer, for Winter Garden revue.

Marie Haines, for "A Square Peg."

Henrietta Crossman, for "Broadway Broke."

Frances Underwood, H. Reeves-Smith, William Boyd, Ethel Winthrop and Neal Moran for "The Sporting Thing to Do."

William Ricciardi, Mary Jeffrey, Susan Sterling, Marius Rogati, Rhy Darby, Sidney Elliott, Antonio Salerno and Thomas Tracey for "Mr. Malatesta."

Frances Ross for "Take a Chance."

IN AND OUT

Ann Mason was out of the cast of "The Last Warning" through illness on Monday and Tuesday. Louise White, the understudy, substituted creditably.

J. K. Emmett and Co. dropped out of the bill at Loew's State, New York, Monday, after the first performance. Emmett became suddenly ill. Frank Ford and Co. substituted.

SHUBERT PRODUCING UNITS TO REPLACE MISSING ONES

Expected Unit Circuit Will Be Limited to 15 or 16
Traveling Shows in All Shubert Theatres—Not
Over Three Vaudeville Bills Among Them

The plans for the Shubert unit vaudeville circuit appear to have undergone a change, with the change comprehending more of Shuberts' own produced units, and with less straight vaudeville than was included in previous reports concerning the future of the unit circuit.

A report now says the Shuberts foresee a reduction in units and theatres on their vaudeville time. They are preparing, according to the same account, to consider only their own theatres on the unit list. The Shubert theatres at present playing the unit shows number 15 or 16 just now. Among them are the most desirable houses or stands on the circuit.

To recuperate to the required quantity of shows to maintain the remaining theatres, when the elimination process shall have been completed, the Shuberts, it is said, will produce new units in substitution for those expected to leave within the month. Just now the Shuberts have four of their own units on the circuit. In addition, they are now preparing a "Blushing Bride" unit, due to open next week, a condensed "Spice of 1922" to start during January, and among one or two others is proposed a miniature condensation of a previous "Passing Show."

Condensed versions of "Maytime," "Marjolaine" and "Little Old New York" are also reported as possible units to be produced by the Shuberts.

The story says the Shubert vaudeville circuit will not have over two straight variety bills playing intact upon it. In addition there will be retained from among the current outside unit productions, the Davidow & LeMalre "Troubles," Arthur Klein's "Hello, Broadway," Herman Timberg's show, and possibly the Weber and Fields unit.

The realignment is reported contemplated through the departure of the units placed on the circuit by the burlesque men, headed by I. H. Herk, and those that already have passed out on the chain. Along with the departing units, according to the story, it seems to be felt that the cities with theatres on the circuit, where the theatres are not controlled by the Shuberts, will also leave, virtually making the Shubert vaudeville travel an all-Shubert trail.

Nothing has leaked as to where the Affiliated Theatres Corporation, with Herk, its president, will figure after the transformation. Herk as head of the unit circuit's operator, conducted some theatres onto the circuit, and some of those have since left. He was responsible for all of the burlesque producers who produced unit shows this season, very few of the latter being left on the Shubert time.

With the Shubert's own vaudeville as well as a legit booking office and the Shuberts w. k. desire to run their own business, the Broadwayites can't just figure out where Herk will come in after the unit circuit reaches its all-Shubert status.

Two reasons are ascribed why the Shuberts are holding down the straight vaudeville programs to not over two. One is the expense of the straight vaudeville bill to compete with other vaudeville, and the other is that the Shuberts believe they can put out a unit attraction more cheaply than the outside producers on their circuit were able to do. The Shuberts with their units have been under no production investment through having used former legit shows. Also their units so far this season have been the lowest in weekly overhead of any of those traveling on that time. The Shuberts limit the overhead to their own units at around \$3,500 weekly, while the outside producers were, as a rule, "hooked up" for from \$4,800 to \$5,500 weekly. One of the producers sometime ago, deserting the unit circuit when finding he had no chance to secure a profit with his overhead of \$4,900 a week, laid off for two weeks, cut down the weekly cost to \$3,400, reopened and closed within two weeks after.

Reports of the unit circuit, its

shows closing with some stranding, broken contracts and law suits have not created an available supply of vaudeville acts, another point that may have influenced the Shuberts in their intention to stick to unit producing.

The Princess, Toronto, playing the unit shows since the season started, stops with the unit shows Saturday. The Princess has been one of the weak links in the Shubert chain, doing a fair business one week, but dropping very low the next. Its next policy will be pictures, "The Game of Life," a feature film, going into the house Monday. The Allens, the Canadian picture people, are reported as having taken the house under a rental for the rest of the current season.

"The Blushing Bride" will open next week at the Shubert-Masonic, Cincinnati.

Cecil Lean and C'eo Mayfield of the original musical comedy cast will be featured. The cast will include Brendel and Burt, Harry and Grace Ellsworth, and others.

A. & H. PRICES UP

Will Also Book Outside Houses With Increase in Prices

San Francisco, Jan. 3.

The Ackerman & Harris circuit, which has been booking its own theatres exclusively, intends to branch out and book other houses.

This firm announces also a general raise in prices in all of the houses under its control, except the Hip, San Francisco. The scale will be 44 cents, including the tax. The Hip is charging 60 cents.

Hempstead's Strand, Keith's Booked

The Strand, Hempstead, Long Island, management, Salvatore Calderoni, was placed on the books of the Keith office this week as a three-day stand, playing vaudeville Friday, Saturday and Sunday. The house has been playing vaudeville the last four days of the week, booked independently.

LOUISE LOVELY'S ACT IS BUSINESS GETTER

Moving Pictures of Audience
During the Sketch—Film
Shown Following Week

Motion pictures, with players recruited from the audience of the Colonial, New York, will be taken the week of Jan. 8, when Louise Lovely, the picture star, makes her metropolitan vaudeville debut at the house in "A Day at the Studio" sketch.

The pictures will be exhibited at the house the following week. Pictures of the children of the audience will be taken at the matinees during the week of Jan. 8 and shown the week following.

The stunt is in the nature of a business booster and has proven successful during engagements of Miss Lovely in the West. The first week patrons who come to see the star return the following week to witness themselves and their children in their own screen debut.

BESSIE CLAYTON'S REPEAT

Bessie Clayton may repeat her present engagement in the Loew coast houses when the six weeks for which she originally contracted has expired.

Negotiations are now under way. The Loew people intend to follow up the Clayton engagement with other "names" and "features" for the large coast picture houses.

Miss Clayton, in a wire to Marcus Loew New Year's Day, stated that her tour of the Loew coast houses has been one of her most pleasant vaudeville engagements.

NEW VAUDE CHAIN UP-STATE

Syracuse, N. Y., Jan. 3.

Northern New York may have a new vaudeville circuit. Charles D. Ingram of the Ogdensburg opera house is sponsoring a circuit that would line up Gouverneur, Potsdam, Malone and Plattsburg with Ogdensburg. The latter city would take two-night stands, the others a single night.

Yeggs Get \$1,500

Chicago, Jan. 3.

Robbers broke open the safe of the Peerless theatre at Kewanee, Ill., on Dec. 26 and obtained \$1,500 in cash and unregistered savings stamps. The Peerless plays pictures and vaudeville on Sundays and holidays, supplied by the W. V. M. A. (Boyle Woolfolk.)

ASSOCIATION'S COAST PLANS CONTEMPLATE ENTIRE ROUTE

Development Started Under Direction of Charles E. Bray—From 16 to 20 Weeks—First Attempt of W. V. M. A. to Build Coast Route

BILLING DISPUTE

Guiran and Marguerite Leave Choo's Production Act

Guiran and Marguerite are out of the cast of George Choo's "Realm of Fantasy." The dancers left the act Saturday at Montreal, following a dispute over billing.

Guiran and Marguerite handed in their notice the week previous, while the act was playing at Shea's, Buffalo. The artists alleged a billing arrangement not complied with at Buffalo. They refused to go on unless their names went out in lights. The management complied with the request, but it is understood Choo's requested a release from the team, with the contract terminating by mutual agreement. The dancers were featured with the Choo's act for 14 weeks.

POLICE SUPERVISE REFUND

Atlantic City, Jan. 2.

The Woods advertised ten all-star acts of vaudeville for New Year's week-end, but the show put on was so poor the audience refused to sit it out, a great many demanding a refund at the box office. Whereupon the city stepped in, installing a policeman in the box office to prevent the further sale of tickets and protect the New Year's crowd.

ST. PAUL IS SPLIT

Chicago, Jan. 3.

The Palace, St. Paul, has been found unable to support Pantages vaudeville a full week, and is now playing the "Pan" shows a half week with other vaudeville filling it the other half of the week.

Arthur Ashley with Film

Arthur Ashley, from legit and pictures, will open in vaudeville, assisted by Otis Spencer and a girl. A film introduction is carried, the act concluding with a scene from the "Man Who Came Back," in which Ashley appeared.

Chicago, Jan. 3.

The booking service of the Western Vaudeville Managers' Association will be extended to the Pacific coast and developed in the section of which St. Louis is the center, according to the working out of plans first announced three months ago. The plan is to form up a circuit of small time houses from Chicago through the north and northwest to the Pacific coast, from that point down to California along the coast, and from California back to the Missouri river and adjacent territory, by way of the southern states. "The Association has in preparation the immediate establishment of branch offices and representatives on the Pacific coast, the placing of field men in each territory served, and the maintenance of a complete route for the artists to play the so-called small time theatres and Orpheum Junior houses," according to an announcement of Charles E. Bray, general manager of the Association.

"It is aimed to embrace in such a route the booking of houses in Wisconsin, Minnesota, North Dakota, Montana, Washington, Oregon, California, Nevada, Utah, Wyoming and Colorado, furnishing a route of from 16 to 20 weeks to artists with the minimum loss of time and minimum railroad fares," states Mr. Bray.

"The building up of such a route is a perfectly practical project and with that energy, finance and the organization of the Western Vaudeville Managers' Association and the Orpheum Circuit it is sure to be carried through to a successful end," continues the announcement.

This will be the first time the Association has attempted to build a circuit reaching to the Pacific. It is important at this time as vaudeville matters in the northwest and far west are considerably disordered as a result of the abandonment of the west by the Loew circuit, the new arrangement under which Ackerman and Harris are operating this year, and the disposition of the managers of small time houses to identify themselves with the largest circuits possible.

Harry Singer will be general representative of the Orpheum Circuit, and the Association in the Pacific coast territory, in addition to his duties as head of the Orpheum affairs on the coast. Harry Miller, engaged as field man for the W. V. M. A., left Chicago a couple of weeks ago for a trip through the northwest as the first step of the building of the new circuit. Mr. Miller was at one time the booking representative of Ackerman and Harris in the Association.

The announcement also says, "Joseph Erber has left for St. Louis to establish offices thoroughly equipped to handle the affairs of the Association in St. Louis and vicinity. He will be given thorough co-operation from managers in that territory. Mr. Erber's office will be glad to receive from the artists playing that section a notice of any open time they may have and in conjunction with the office in Chicago will endeavor to take care of it. Mr. Erber will also seek to bring into the Association's fold many outlying houses that have hitherto been booked through various independent agencies."

MUSICIANS' COMPROMISE

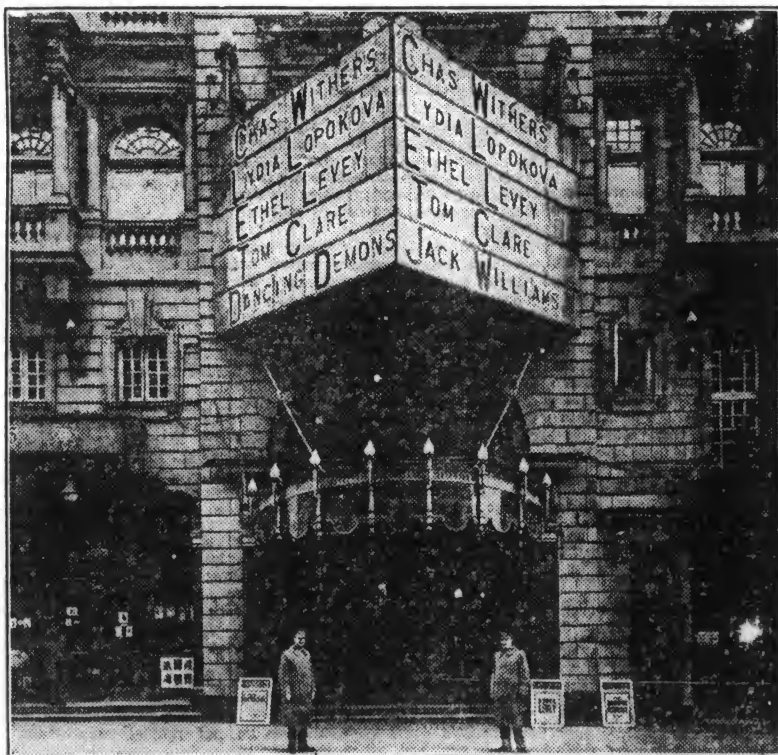
San Francisco, Jan. 3.

The Musicians' Union, which recently put in a demand for a six-day week, has reached a settlement with the Theatre Managers' Association whereby there will be a wage increase of 7 1/2 per cent and a seven-day week.

The same sort of an arrangement is expected to be effected with the stage lands.

UNIT NOTES

George Price has joined the "Carnival of Fun" unit in Boston as an added attraction this week. He opened with the show on Monday.



IS THERE A FEELING AGAINST AMERICANS IN ENGLAND ?

Above is a reproduction of the front of the

LONDON COLISEUM

ENGLAND'S PREMIERE VAUDEVILLE THEATRE

during the recent engagement there of ETHEL LEVEY

CHARLES WITHERS IS ALSO AN AMERICAN

BED-SIDE CHATS

By NELLIE REVELL

Well didn't that old green cover on the Christmas number of Variety look like an old friend from home? It recalled the days years ago when we used to pester the life out of the out of town newsdealers, asking "did Variety come?" My Christmas story may be a little belated, but as explained last week, owing to the Christmas edition going to press earlier than usual, I could not tell you of Santa's kindness. But first of all I take this method of thanking the readers of "Bed Side Chats" for their interest and kindness the past year and for their encouraging expressions of sympathy and hope, which were my life inspiration. Also for the Christmas and New Year greeting. I appreciate every line that came and send to you all my sincerest wishes for a Happy New Year.

You said a roomful! I did not sit up Christmas Day. There was no room for me unless I sat on one of the poinsettias, heathers, orange trees, roses or orchids, which lined and filled every space. While "every day in every way I am getting better and better," I have not yet attained the stage of agility where I can flit from plant to plant. However, I sat up a while the two days preceding Christmas, and ate Christmas Eve dinner with my feet under a table. That requires more adroitness than you would imagine, after eating with your plate on your chest for three years to be able to sit at table and put your feet under it instead of on top of it.

Mrs. Farber, as has been her custom during my long confinement, sent my Christmas Eve dinner. Her daughter, Irene, and son-in-law (Mr. and Mrs. Ernest Boschen) delivered and served the dinner. Thos. Gorman brought my Christmas Day dinner which he, Edward V. Darling, and Edgar Allen Woolf served, much to the edification of the nurse. I had been up too long the day before and was paying the penalty, and was not able to be up Christmas Day. But I was very happy. The nurse had dressed my hair up high on my head and put on a pretty blue negligee which Norma Ta'madge had sent, and I was all dressed up with no place to go.

In the center of the room hangs a huge white snowball, or imitation of one, a gift from Jos. Moran, who builds ships for a living and theatres for a pastime. It bore a card reading "Here's one ball you can attend." A mechanical bird in a large fancy gilt cage, Charlotte Greenwood's offering, afforded endless fun for the nurses, doctors and visitors who enjoyed watching someone else's embarrassment at discovering it was not a live bird. It is very easy to mistake it for one, and when it sings, my own canary tries to outdo it. Even the nuns enjoyed the amusement the others got out of it and would not give away the secret but let the nurse and doctors come in and be surprised.

Santa Claus had been hovering around for several days just awaiting to be invited in, but all packages were left unopened until Christmas Eve, when three nurses and Hazel Blair of the "World" opened them and arranged the room. What a lot of thought, real friendship and love was contained in those boxes. "Ohs," "Ahs," "Isn't that darling," and "whasit-for" came from the enthusiastic nurses. Many laughs were unfolded. Once in a while I felt my eyes getting wet and whenever I began to look serious or talk a little throaty the nurses would return to the thing they had seen me laugh at. There was one time when the tears would not be stayed. It was while I was reading the letter that came in the large basket presented by the stage hands of Keith's Alhambra, New York, and personally conveyed by Mr. Thomas and "Red," stage carpenter and props of the theatre. I would not like to be called a sentimental old fool but I am not ashamed of the tears and I caught Mr. Thomas and "Red" wiping their eyes, too.

Hundreds of friends who did not come in during the week communicated in some way with me, either by card, wire, letter or cable.

Saturday before Christmas the S. R. O. sign went up early and the line never broke until Monday night, after supper, and as a result I am a pretty tired but very happy and grateful woman.

Letters came from Mrs. Judge Weeks, Bombay, India; from H. H. Hanson and party of friends, Cape Town, South Africa; from Helen Green, Alaska; and cables from Geo. M. Cohan and his mother, Helen, Nice, France; Peggy O'Neill, and Mabel and Clifton Webb, London, England; and from Zoe Beckley, Paris, France, who was over there interviewing Coue.

The two largest Christmas cards received were from the staffs of New York newspapers. One from the New York "Evening Mail" signed by the entire pay roll, excepting Zoe Beckley, who was abroad. I shall not have it framed until her return for it would be incomplete without her name. For Zoe you know is "The Mail's" "Back Talks's" Godmother. The other large card bore the signatures of the editorial staff of the "Evening World," and was supplemented by many theatrical friends.

Telegrams were numerous and represented many walks in life. In fact a doctor who was reading them required an interpreter. One, from an old circus man read:

"Here's hoping the day is near when you will soon be taking the gills on a high pitch."

Another from the racetrack in New Orleans read:

"You are still a better bet than most of our race horses down here, and you will soon get under the wire to victory."

Some telegrams were signed by every member of the company as in the case of "Sally, Irene and Mary."

The Orpheum theatre, Kansas City, Christmas tree party, wired: "65 actor folks, newspaper folks, managers and some human beings assembled here tonight at the Big Orpheum Christmas party, want you to know that we love you, miss you and want you back with us again."

Another read:

"The special charm of Christmas is the assurance which it brings that we live in the memory of our friends. A Merry Christmas to you from the entire vaudeville bill at the Palace theatre, Flint, Michigan; Four Nights, Edmunds and Leville, Bobby Jackson and Co., Hager and Goodwin, Leonard Anerson Co., and the little giant manager."

Peggy O'Neill's cable read:

"There is a candle burning for you on the altar of my church and a special mass will be said today for your recovery."

The Professional Women's League, The Friars, The Treasurers, The Drama Comedy, The Rainy Day, The New York Newspaper Women and the National Vaudeville Artists' Club officially remembered me, as also did the Keith's Boys Band.

Cards accompanying gifts always express the sender's individuality as well as his idea of the recipient. A card attached to a bunch of orchids read "If you don't swear at these, and frighten them to death they may live several days."

Percy Williams sent a muffer with the information that a muffer was not necessarily a cut-out. Emily Lytton said, "No, and it's not a silence."

When Charlotte Greenwood came with the bird she brought, and then Ann Nichols black cat arrived. R. H. Burnside exclaimed: "Pige Kill-bourne Gordon" who owns the rights to the "Cat and the Canary."

Hale Hamilton was the official telegram opener Christmas afternoon, and thinks some stock in the telegraph and cable companies would be a good investment.

WINTER QUARTERS OF DORIS SHOWS BURN

Property Valued at \$125,000
—Formerly Owned by
John Bruhen

St. Louis, Jan. 3.

A fire of unknown origin destroyed the carnival equipment and winter quarters of the Mighty Doris Shows in Belleville, Ill. The show property, valued at \$125,000, consisted of wagons, riding devices, several large canvas tops, concession equipment and personal property of employees.

Forty-five employees were asleep in Pullmans within 100 feet of the structure when the blaze started; none was injured and the cars were saved.

The livestock housed in the building was saved by firemen.

The Mighty Doris show is owned by John Lazier of Kansas City, who bought the outfit from "Honest John" Bruhen, who was shot to death in his home at Riverside, N. J., last March.

It is said the show was named in honor of his wife, Doris, who, with her brother, was tried for Bruhen's murder. Mrs. Bruhen has been acquitted. The brother was convicted.

"SOCIETY CIRCUS"

Frank Tannehill Arranging for
Week at Atlantic City Pier

Atlantic City, Jan. 3.

A "society circus" will be held here the first week in February on the Million Dollar Pier, plans calling for it to be made an annual event. It is expected to become a resort feature of drawing powers approximating the yearly fall pageant, held after the close of the season on the Boardwalk and beach.

The circus will be under the direction of Frank Tannehill, who has interested the hotel proprietors and city commissioners. The latter adopted a resolution introduced by Mayor Ed Bader last week, voting \$5,000 to finance the project. A vaudeville and equestrian show of 10 acts has been contracted for through Wirth Blumenfeld & Co.

Tannehill may also take over the management of the Garden pier theatre and propose to keep it lighted throughout the year. He plans to play road attractions for one and two days at popular prices, with a vaudeville concert Sundays. The house would have a top admission of \$1.

L. A. STOCK PLAN

Wilkes Using Majestic for Star
Stock System

Los Angeles, Jan. 3.

The Majestic, under lease to Thomas Wilkes, is to be devoted to the trying out of new plays during the coming year. He is negotiating for another local theatre in which to place his regular stock organization.

"Climbing" was the first of the heretofore unproduced plays to be presented. The Wilkes company gave a decidedly capable performance and the piece will be retained for a run.

Under the new plan, Wilkes will bring a number of stars from the east to try out vehicles suited to them at the head of a stock organization, which he will maintain here. The organization will be more or less elastic, as he will have the motion colony to draw from for any extraordinary roles that he may have to fill. Holbrook Blinn is to be one of the first to appear with the organization.

At the Mason O. H., May Robson opened to a tremendous house New Year's Day in Augustus Pitou's production of "Mother's Millions." The star has a big following here and the advance sale indicates her present engagement will gross the largest receipts of any that she has played here.

"Blood and Sand" was given a rather poor stock presentation at the Morse and didn't last long, being withdrawn after two weeks. The management figured on a long run, but the public wouldn't have the production, despite the rather wishy washy reviews the local critics gave the performance.

INSIDE STUFF

ON VAUDEVILLE

The coal shortage during the snowy spell hit Long Island very hard. Its villages were pushed for a supply, and such coal as the towns had was meagerly distributed. Coal was purchased by the pall and bagful, with a ton delivery a rarity. The scarcity aroused indignation among the householders, with charges of favoritism against the coal dealers. This led to a demonstration Christmas in Freeport, when a large bonfire blazed forth at midnight, just as all the electric current in the town was shut off. For two nights thereafter Freeport was without light.

At the Palace, New York, Monday afternoon, as Jack Edwards, of Deagon and Edwards, first walked out, he audibly said: "Well, I'm a big timer at last." The comment created a wrong impression, since Edwards had previously appeared on the big time in other acts.

Ruby, the colored maid for a long time at the Orpheum, Brooklyn, has been maid to Mollie Fuller for quite some time, and is now accompanying Miss Fuller in her vaudeville travels.

About 150 members of the N. V. A. received invitation cards to attend the weekly midnight performance of stock burlesque at the Park music hall, New York, managed by the Minsky Brothers. According to the story the invitations were left at the clubhouse with that number taken by members. It was a cold night last week when the midnight show was held (not New Year's Eve), windy, blustery, wet and soggy. But the bunch went up there, to find upon presenting their invites for \$1.65 seats free that a "tax" of 55 cents was required. Asking the box office man what the "tax" was for, the guests were informed it was a "house tax." Hardly any of the invited artists paid the charge, returning to the clubhouse where they expressed their feelings.

Another vaudeville-produced legit play is out, under the title of "Sun Showers," with Lou Cantor and Harry Delf the producers. It opened last week in New England and is still playing in that section, undergoing the usual revisions for a new attraction. Mr. Delf wrote and staged "Sun Showers," which is musically inclined, with a small chorus. One of its principals, Katheryn Martin, may be changed. It is said "Sun Showers" costs about \$3,600 weekly to operate.

The Central, New York, deducts \$2,000 of its Sunday receipts from the gross for the week shared in by the Shubert unit shows playing that Shubert house on Broadway. The Central charges a \$3 top Sunday evening, and is called a "Sunday house" by the Shuberts, through and under which classification the \$2,000 is deducted. Its week day scale is \$2 top. At the State, Cleveland, another unit house for the Shubert vaudeville, an extra \$1,000 is deducted from the show's share toward the rent of the theatre. "The Echoes of Broadway," the Butler Estate unit recently leaving the circuit and disbanding, claims to have played the State, Cleveland, to a gross of \$15,000 on the week, netting the show \$26 profit from its share at 50-50.

The management of an upstate theatre, having recently spent a considerable sum in renovating the house, is sending out a form letter to booking offices announcing the attractiveness of the theatre and the town. A line at the bottom of the letter, marked "Special," reads, "Express stop on bootleggers' route, Canada-New York."

A remark often made by Keith men in speaking of the Shubert vaudeville try has been to the effect that they (Keith's) were glad to see a great many of the acts that signed for Shubert vaudeville go there, since it helped to clear the Keith books of dry rot—acts that had played themselves out on big time through long service, lack of establishing drawing power or repeating with the same turn. The Keith men estimated in personal converse that 70 per cent. of the big time acts going to the Shubert side of vaudeville either were without value or had lost their value to the big time.

These statements were accepted according to the listener. If unbiased, he would recognize the truth of it, in part, anyway, and more especially so if knowing some of the salaries paid acts by the Shubert unit producers. Some of the acts going with the units more than doubled their salaries, while increases from 50 per cent. upwards over their big time salaries were common occurrences. One \$300 act on the big time got \$1,300 with a Shubert unit; another, with another unit, received \$1,200, after its limit had been \$700 (two people) and no work in sight on the big time. A single man got \$300, another \$600, while an ensemble act was signed by a unit at \$1,650 that could not get consecutive work for over two weeks in the big time houses. The booking of such small time turns as were used for Shubert vaudeville displayed no greater economy. One two-act that the small time wouldn't book received \$400 weekly with a Shubert show. Its biggest small time salary had been \$175. When reapplying for small time dates following the Shubert engagement, it could not obtain them at its small time rate. \$200 and \$250 small time acts were paid from \$350 to \$450. One opening act at \$175 got \$450. A two-act high at \$200 received \$400.

The above is incidental, however, to the telling of what the Keith office is now reported doing to erase some more of the dead wood in its routing books. The latest move bears out the comment of the Keith men they were pleased to see the units take some of the old stuff. It is said the Keith agency is combing its books, making statistical tabulations and getting the necessary data on the older acts booked by the office, to obtain a line on the useless material the office has been carrying. In going over the lists, according to the story, it developed one act, with its leader always the head of the two-act, whether the partner was a woman or man, had been playing on the big time for 30 years, practically with no change of material other than in the dialog or songs. The act lately came into the Keith office and complained that so far this season they had been run six weeks behind their playing time of all the previous years, the act claiming that heretofore, and without an instance of a default, it had played solidly, season by season. The records almost upheld the assertion, for the turn had about actually played a full season every season.

This instance is reported to have started the statistical gathering, with several of the oldtime turns due for scrutiny of their playing record. It is believed the possible drawing capacity of an oldtime act, as attested by its record or reports from house managers, will largely enter into the question of value and further time to be determined by the Keith office.

In the advertisement of the Stanley Company of America in Variety's Anniversary Number last week was a statement that "vaudeville acts are now being constructed" to further the presentation of feature pictures in the Stanley chain of picture theatres. It's probably the first public acknowledgment by a standard circuit that vaudeville is becoming necessary to its picture policy. Among the directors of the Stanley Company are men important in the vaudeville and picture enterprises they otherwise represent.

The promoters of a newly opened vaudeville house financed by local stock selling methods were caught short of funds shortly before the house was nearing completion. Everything was in readiness with the exception of the seats. The chair company had received an initial deposit, but refused to make deliveries until a second payment was made. No funds were available to meet the demands of the manufacturer. Finally a scheme was devised whereby an opening date was announced and the box office opened for the advance sale. The sale produced sufficient revenue to make the second payment on the chairs. The house failed to open as scheduled, getting under way two weeks later when the installation of seats had been made.

\$4,700 SINGLE DAY'S BUSINESS TAKES ALL BURLESQUE RECORDS

Gerard's "Follies" Did It New Year's at Gayety, Boston—Burlesque Business Generally Good All of Last Week

All records for a single day's business for a burlesque show, including those of organized burlesque, Columbia, Empire or any of the other wheels, and, in fact, the entire history of burlesque, were broken New Year's Day, in Boston, when Barney Gerard's "Follies of the Day" played to \$4,700 in three performances at the Gayety, Boston.

A midnight show given shortly after 12 New Year's morning sold out, as did the night performance, and matinee New Year's Day. An unusual condition in connection with the "Follies" Jan. 1 business was that the show played the Gayety for eight weeks last summer. The present show is the same.

In one or two isolated instances a Columbia burlesque show has played to around \$4,000 with three shows on a holiday, but the top grosses for holidays in general on the Columbia wheel in the past 20 years have not averaged over \$3,500 at best with three shows.

Business was generally good on the Columbia circuit last week, the Dave Marion Show doing slightly under \$10,000. That Christmas fell on Monday gave the Columbia shows a break, all benefiting in general. When Christmas falls in the middle of the week business in the burlesque houses is usually considerably off during the performances preceding the holiday.

"Bubble Bubble" did about \$10,000 at the Gayety, St. Louis. "Hello Good Times" at the Gayety, Boston, did \$8,850. "Broadway Brevities" at the Casino, Boston, got about \$8,500, and Stone and Pillard and the "Social Maids" did \$8,500 at the Palace, Baltimore. "Sliding Billy Watson" at the Gayety, Pittsburgh, grossed about \$8,500, and "Mimic World" got \$5,000 on the New York State one-nighters, including Ithaca, Binghamton, Elmira and Utica.

Rube Bernstein's "Broadway Flappers" played to \$8,000 at Miner's, Newark.

New Year's Day matinees appeared off in most of the towns on the Columbia wheel, but all of the midnight shows did well, an illustration being that of the Orpheum, Paterson, N. J., which played to \$1,750 on the extra midnight show with the "Broadway Flappers."

Boston, Jan. 3. Wednesday it was decided in view of the "Follies of the Day" having sold out in advance at the Gayety, for the week by Tuesday morning, that an extra performance would be necessary to take care of the overflow. The extra show was set for Saturday afternoon at five o'clock. The giving of an extra show on any other than a holiday in burlesque marks an innovation for burlesque or most any other branch of theatricals for that matter. Indications point to the "Follies" breaking all records for a week's business in burlesque at the Gayety this week.

OUTDOOR BILLING

Columbia, New York, Going Back to Board Posting

After a lapse of five years the Columbia, New York, has resumed the use of billboard and litho advertising to exploit the attractions playing there.

The outdoor advertising, discontinued during the land office business burlesque enjoyed during the war, was reinstituted first as advance billing for Gerard's "Follies of the Day," scheduled for the Columbia next week.

The outdoor billing will be confined to one, three and eight sheets at first, with 24 sheets to be utilized later if the experiment with smaller sizes proves successful.

Park's Sunday Vaudeville

The Park music hall, New York, installed Sunday vaudeville this week, playing an eight-act bill—two performances booked by Fally Markus.

The Park has been playing straight pictures Sundays since being taken over by the Minsky Brothers for stock burlesque during the week.

MUTUAL SHOWS REPEAT WITH NEW PROGRAMS

Will Make Second Tour After 23 Weeks—System Avoids Repetition

In accordance with its plan announced at the beginning of the season, each of the Mutual wheel shows as they play out the 23 weeks of the Mutual route will put on a new show in order to avoid repetitions. The first to complete the round of the circuit through having started earlier than the others will be Peck & Kolb's "Follies and Scandals," which will start its second round with a change of program Jan. 14.

MRS. ROSE MARY BUTLER

St. Louis, Jan. 3.

The death of Mrs. Rose Mary Butler, widow of the late James J. Butler, Dec. 29, leaves Edward Lancaster Butler, her son, the sole heir to an estate reported at between five and six million dollars.

Mrs. Butler was 59 years old and died from a complication of diseases. She had been ill for five or six months prior to her death. Burial was in Calvary cemetery, Sunday, with services at St. Francis Xavier's Roman Catholic church.

When James J. Butler died in 1917 he left considerably over a million dollars in real estate and theatrical properties. He was the president of the Empire circuit, the Western Wheel of burlesque. In addition to controlling a number of shows, he also owned several theatres, among them, the Standard, St. Louis, and Century, Kansas City. The Hotel Edward, Kansas City, is also a Butler estate property.

Edward L. Butler, heir to the Butler estate, is about 24 years of age. His only venture in theatricals thus far was the operation of "Echoes of Broadway," a Shubert unit show, which closed recently, following the switching about of the show's route, so that it lost the scheduled engagement at the Central, New York, Christmas week, being booked and refusing to go into the Belasco, Washington, instead. The Arthur Klein show, "Hello Everybody," was given the Central Christmas week in place of "Echoes." The cancellation of the "Echoes" at the Central, according to report, determined young Butler on closing the show.

While the dispute with the Shuberts over the booking of the "Echoes" show into Washington, and the replacing of it by "Hello Everybody" was at its height young Butler was called to St. Louis through the serious illness of his mother.

PARK, IND'PL'S, OFF ROUTE

The Park, Indianapolis, dropped out of the Columbia wheel route Saturday. The Al Reeves show was the final Columbia attraction.

The Park started the current season with the Shubert unit's, playing them for two months and then switching to Columbia shows seven weeks ago.

The elimination of Indianapolis leaves a temporary week's lay off for the Columbia, which, it is expected, will be filled within a week or two.

Columbia Franchise for Reynolds

Negotiations are on between Abe Reynolds and the Columbia, which appear to place Reynolds in line for a franchise on the Columbia wheel.

The matter was still under discussion Wednesday, with indications pointing to Reynolds becoming a Columbia star at the head of his own troupe within three or four weeks, if not sooner.

Reynolds, who was a Columbia principal comic for upwards of 10 years, was the star of the Spiegel unit, "Success," on the Shubert vaudeville circuit until the show closed a couple of weeks ago.



JAY C. FLIPPEN

Scoring a Decided Hit With "BROADWAY BREVITIES" In a Part Created by an Artist, the Late BERT WILLIAMS

Columbia, N. Y., this week (Jan. 5) Next week (Jan. 8), Empire, B'klyn.

YORKVILLE ON 86TH ST. ON COLUMBIA ROUTE

Third House in Manhattan Borough Opening About Jan. 15

The Yorkville, 86th street, between Third and Lexington avenues, New York, will become a week stand for the Columbia wheel shows Jan. 15, or thereabouts. It is controlled by Hurlig & Seamon, and have been playing stock for six years or so.

The house played burlesque once previously for a season, the American wheel using it around 1915. It has also played pictures, German shows, vaudeville, stock and combinations.

The Yorkville week will fall into the Columbia route between the Empire or Casino, Brooklyn, and the Casino, Philadelphia. It replaces the week left vacant in the east for the Columbia shows when the Majestic, Scranton, Pa., dropped out six weeks ago.

The Yorkville gives the Columbia three houses in Manhattan, Hurlig & Seamon's 125th street and the Columbia. The location of the Yorkville is about three miles from the H. & S. house in an indirect route, with the Yorkville drawing from a different section through being on the east, while H. & S. is on the west side. The Columbia is also located about three miles from the Yorkville.

The first Columbia attraction at the Yorkville will be Jack Reid's "Carnival of Fun," which will jump over from the Shubert unit circuit, where it has played since the season started.

DEALY SUING HILL, HIMSELF

Trial of James Dealy's \$25,000 claim against Gus Hill is due to come up this month. Dealy, now a vaudeville agent, is seeking to recover this amount on a judgment awarded him for the loss of his left eye while playing for Hill's "Mutt and Jeff" company. The judgment is against Gus Hill, Inc., but Dealy is now suing the manager individually.

SCHOENECKER IN CHARGE

Chicago, Jan. 3.

Robert Schoenecker has taken charge of the Mannheim interests and will be general manager of the Mutual burlesque wheel, with headquarters at Cleveland.

Schoenecker was formerly associated with I. H. Herk, both with the American burlesque wheel and the Affiliated circuit.

American Granted Appeal Respite

The American Burlesque Association has been granted a respite in the Columbia Amusement Company's suit for \$30,000 on notes. Although defaulting in filing papers for appeal, Justice Gavegan has given the A. B. A. until January 15 to file notice of appeal.

The A. B. A. had contended the notes were not due until the two burlesque houses figuring in the complaint had earned sufficient profits to cover them. The court held against that defense.

BURLESQUE REVIEWS

B'WAY BREVITIES

(Columbia Burlesque)

The Policeman.....John O. Grant
The Stenographer.....Gladys Jackson
The Vampire.....Renee Rayne
The Vaudeville.....Richy Craig, Jr.
The Dancer.....Arthur Selby
The Judge.....Jaabo Mahon
The Siren.....Bernice La Barr
The Drunk.....Herman Rose
The Bootlegger.....Jay C. Flippin
The Queen.....Lena Daley

Ed E. Daley brings to the Columbia burlesque circuit one of the classiest, lavish and most entertaining burlesque shows this season has produced. The show is cram full of clever people, beautiful costumes and scenery that would and have graced a real Winter Garden production, for Daley purchased the entire original "Broadway Brevities" show. He even improved upon it for burlesque.

Much of the original book remains, with some additional scenes and dialogue by Billy K. Wells. Al W. Brown did the new lyrics and music, and Dan Dody staged the musical numbers. They did a good job. The songs are catchy, tuneful and restricted, a novelty for burlesque, and the scenery flashes alone would make the show stand out.

Lena Daley, last season on the American circuit, will build up a Columbia following that will place her right up next to the burlesque immortals. She is a beautiful blonde girl with a personality, can wear clothes and, in addition, handles all kinds of dancing. Her costumes were gorgeous, mostly running to one-piece effects, although she was stunning in a black French street gown with an accent to match in "The Shoe Shop."

J. C. Flippin was funny in the blackface role, the Bert Williams part, without infringing on the late Williams' mannerisms. He was a comedy riot in a jail scene, and a few moments later tied up the show with a singing specialty in "one." Flippin grew on his audience and wore well. Herman Rose was the second comic, doing nicely in a Hebrew role; John O. Grant, a pip of a straight of fine appearance; Jaabo Mahon in character bits and as half of the dancing team of Mahon and Richard Craig, Jr., helped. The dancers stopped the proceedings in a specialty, but the dancing honors of the evening went to Lew Price in one eccentric dance specialty in the finale of the second act. Price ran out of stuff responding to encores. He is a find.

Another pair to register with their specialty were Arthur Selby and Renee Kayne. They sang duets to big returns. Gladys Jackson, the soubrette-ingenue, and Bernice La Barr rounded out one of the best all-round casts of the wheel.

The show is a riot of scenery. The big flashes were the four full-stage sets, with lighting effects and a real rainstorm, and "The Birch Forest," a really handsome piece of scenic art. The drops, trucks and cycloramas were class personified.

The usual bit and number array was conspicuous by its absence. Comedy scenes were complete and funny, building up to legitimate climaxes, as they should, and not ending abruptly, as in many burlesque aggregations.

The division of the opportunities was another masterly stroke on Daley's part. Every member had opportunities that were realized and recounted in applause.

The show is as clean as a whistle and oozes pep throughout the numbers, following each other on, backed by a dancing chorus who dance. The 18 girls are of musical comedy caliber. Eight of the ponies do ballet stuff strong enough for specialty proportions. Their costuming is up to the average of the entire production, which is away up.

Miss Daley showed about a dozen changes, looking equally well in each. She is a wholesome girl, with a smile that will soften it up for her around the burlesque trails, and talents that should carry her far. Around her she has a burlesque company that will take a lot of stepping on the part of the other producers to tie.

"Broadway Brevities" from the Winter Garden to the Columbia lost little in transit. It's one of the season's best.

DAVE MARION SHOW

(Columbia Wheel)

Cast: Dave Marion, Walter J. McManus, Billy Furl, Gordon Bennett, Edward Davis, John Willard, Carlton Case, Jimmy Stanton, Fred Delmar, Mae Marvin, Florence and Renee Gray, Mary Lee. At Columbia, New York, last week.

"The Marion Show," as the program has it, is a notable contribution to burlesque from a production standpoint—outstanding in such manner as to outclass most of the others of the Columbia wheel. There are 21 changes of scenic background—15 in the first part and six in the second. And the costumes—wow! what a gorgeous lot—beautiful in design and eye filling in coloring. The scenery and costumes are those of Ziegfeld's "Follies of 1921." Marion having bought the show's equipment.

With 21 scenes passing in review and none holding the stage overlong, the show gains a natural advantage in the way of variety of sight values. The kaleidoscopic scenic changing also makes for speed. Like his scenic stuff, Marion's lighting is likewise far in advance of the garden variety of burlesque. Four spotlights set at the footlights play upon the stage throughout the show, enhancing the beauty of the stage pictures and throwing the performers into relief that makes every move plainly visible to the farthest part of the house.

Marion himself is back again comedizing this season. He's the same likable "Snuffy" with the hair-lipped lingo, irascible temper and individual comedy style as of yore. Marion has most of the important comedy scenes dominating them and making them stand up for laughs. He's all over the show, not appearing too often or often enough for that matter, but every moment he occupies the stage counts and adds value to the performance.

Walter McManus has the rest of the comedy burden. He does a quiet tramp character, easy in method, his performance growing in strength as the show proceeds. That good old classic of Marion's, the argument between a bunch of typical corner loafers and a cop, with Marion as the spokesman, is in this season's show, and it registers just as heavily as the first season it was done. Whoever plays the cop does it exceedingly well.

Fred Delmar and two of the scrappiest and most ferocious acting lionesses that ever stepped into an arena offer a wild animal specialty in the second part that constitutes a feature turn of the highest order.

A car scene with Marion and McManus holding down the comedy and brought forth some good comedy, but this looks as if it could be built up.

One more low comedian would also help the show. Marion and McManus handle their apportionment splendidly, but with a third comic the laugh department would have more diversity than it now has.

In Mae Marvin burlesque has a find—an ingenue type with a contralto voice that would command attention anywhere. A looker as well, and understands song delivery perfectly. Mary Lee, a toe dancer, and a good one, figures in several dancing numbers, putting lots of pep into her evolutions. Renee and Florence, a two-girl combination, work throughout the show, with a specialty in one of the scenes in "one."

The chorus of 20 has been competently drilled, and a commendable effort has been made to get away from the conventional figures through having eight of the ensemble out at times in numbers, that give the show a touch of high-class musical comedy.

There isn't a comedy scene that smacks of having been overdone in burlesque, nor is there anything that is distinctly burlesque. Notwithstanding the Marion show is a first-class burlesque show, for all of its musical comedy and revue atmosphere.

A theme song, "Mary Ryan," written by Marion and tunelessly delivered by Gordon Bennett, a juvenile with a singing voice, is threaded through the show. A backing and production that brings it to a climax.

Some of the scenes might have been embellished with more comedy or had action placed before them of a more interesting and holding nature, but in the main Marion has done very well in supplying material to fit the backgrounds.

Marion wrote the book and lyrics, and there are real lyrics in this show, not just program claim, as usual with Columbia shows. Ed Bronson wrote the special music and Amelia Bartoletti and Jimmy Stanton are credited with staging the numbers. J. S. Glickman wrote the ballet music.

It's a very good show, this Marion show, with a few dull spots that can easily be corrected.

POWDER MY NOSE

San Francisco, Jan. 3.

Della May.....Dorothy Raymond
Mrs. Webster.....May Carroll
Peggie Clark.....Babe Arnold
Lulu.....Marie Allen
Mimi.....Marion Douglas
Calro.....Laura Arthur
The Cobb.....Henry Sheer
Rhubarb, the Sheik.....John Rader
Benjamin Muggs.....Jules Mandel
Optum Ike.....John Marshall
Tony Dresser.....Dixie Heyder

With the production of "Powder My Nose" the Strand theatre last week stepped into the field of musical comedy stock and out of the first run downtown picture houses.

The shows are presented under the direction of Charles Alphin, who has been engaged by M. L. Markowitz to stage the shows which will change weekly. This house is ideally located for a show of this kind. Judging from the appeal evidenced by the first week's attendance, the show should stay for some time. There are 24 girls and it is the girls the management evidently believes may be depended upon to draw business in this location. Thus far the attendance ran very much star. It is not the type of show that makes any special appeal to women and children.

Henry Sheer and Jules Mendel doing "Jew" and "Dutch," respectively, handle the principle comedy in the old-fashioned burlesque style. Their efforts are productive of good laughs. Dorothy Raymond, the prima donna, has an agreeable per-

sonality and a good singing voice and stands out strongly. Babs Arnold is a lively saucy soubrette. The other principals are only fair, none shining with any particular brightness.

John Rader as the Sheikh did well with his specialty and could have done better if he hadn't tried for too much comedy.

"Powder My Nose" is a strictly review type of entertainment, minus a plot. It is presented in seven scenes and 13 musical numbers. The stage settings and wardrobe left much to be desired. The chorus can also be improved on appearance and work.

Runways built along the side walls were among the alterations for the inauguration of the Strand's new policy. The prices are 30 cents at the matinees and 50 cents at night. Three shows daily except Saturdays and Sundays, when four are given.

Josephs.

FOLLIES AND SCANDALS

(Mutual Burlesque)

Walter McSwage.....Ernie Mack
Adolph Schütz.....Billy Tanner
A. Dunn Butler.....Oscar Lloyd
Oscar Lloyd.....Ray Kolb
Ray Kolb.....Ray Kolb
Catie Bon Bon.....Dorothy Lloyd
Dorothy Lloyd.....Dorothy Lloyd
Dorothy Lloyd.....Dorothy Lloyd
Dorothy Lloyd.....Dorothy Lloyd

"Follies and Scandals," a Mutual burlesque attraction operated by Peck & Kolb, is blessed with one of the best comedians seen off the big circuits in seasons. Ernie Mack is the chap who has been overlooked by the Columbia producers. Mack was in the Frank Pinney Columbia Wheel show last season but didn't get much opportunity.

In this show he is all over and lands consistently with dialog and dancing. Mack does an eccentric putty-nosed character using a southern dialect and putting his lines across with the precision of a diamond cutter. He is a tower of strength and should make a name for himself in burlesque before long. The rest of the male principals were Billy Tanner, a so so Dutch; Oscar Lloyd, a good-looking, clean-cut juvenile who can sing, and Ray Kolb, a corking character man who showed to advantage in various roles.

The show also houses a prima donna who won't be in burlesque for long. It is rare enough to find one who possesses a real singing voice, but when the mellow phes are coupled with beauty and perfection of form in the measures in which this brunet girl holds, it's a discovery. They didn't want to let her leave the stage at the Olympic last week.

Other principal women are Bonnie Lloyd, a veteran soubrette, plump, pleasing and a hard worker with an intimate delivery that is a pipe for this circuit, and Gracie Trebor, a blonde ingenue who just makes the grade.

The show is in two acts, four full-stage sets, two in "one" and clean. The costumes, scenery and bits would pass censor anywhere. A hard-working, fair-looking chorus of 14 complete the cast.

Mack stopped the show any time he wanted to. He handled a musical specialty, playing the saxophone and clarinet equally well, did an eccentric dance that was a pip and built up a comedy role to huge proportions with very little aid. At no time did he try to hog things but outdistanced his field on sheer ability.

Tanner flopped with a pick-out number that Mack could have built up for a dozen encores. The former is a hard-working comic but lacks experience.

Miss Reece was a picture in her various changes, showing a shapely pair of limbs and a form that will carry her far. How this girl ever wandered into burlesque is a mystery. She has musical comedy ability.

The bits were all familiar, but well done. They lacked variety in spots, running to "getting acquainted with the women" ideas. The successor to "Irish Justice" seems to be the bit where the straight man offers a woman his roll and is rewarded with his money back and an invitation to dine. The comedian attempts the same thing and loses out both ways. This one is in every other burlesque show on both circuits.

A roof garden scene in act two allowed for specialties, with Princess Luana near the finale. The Princess was much too refined for 11th street. Her classical efforts and inexperience failed to dent the hardened devotees of the wiggling shoulders.

Con.

CARMAN HELD BY POLICE

Frank Barret Carman, who is held on suspicion in the \$500,000 robbery at his New Year's Eve party, was at one time well known around Times Square. His professional career consisted of appearances in vaudeville as a monologist though he was never regarded as being conspicuously successful.

In this respect it is also reported that Mrs. Irene Schoellkopf, from whom the jewels were stolen, once was in the chorus

LEBLANG AND JONES IN CHARGE OF PARK

Retained as Manager—No Change in Policy Is Announced

Joe Leblang and Al Jones of the Bohemians, Inc., assumed an active interest in the management of Minskys' Park this week. Both are understood to be interested in the lease of the Park, the Minskys renting from a corporation controlled by Leblang and Jones.

The stock burlesque policy at the Park since it started under the Minskys management in September continued the present week.

There was a report which said the Shubert units might play the Park, but nothing definite in this respect had been decided to Wednesday.

Leblang is interested in the Shuberts' vaudeville venture to a considerable extent.

Billy Minsky will manage the Park, under an arrangement with Leblang & Jones, Minsky staging the shows and receiving a salary and a percentage of the gross.

CABARET

As the week progressed after New Year's Eve stories commenced to go around of the actions of the enforcement officers on that night, until they sounded as though the officers or most of them had gone wild. In one Broadway cabaret a federal man pointed a pistol at a woman. The woman lapsed at him, despite the weapon, starting to scratch his face and he was glad to escape. In another restaurant nearby a federal man walked up to a table with gun aimed and informed one of the men he was under arrest for having a flask of liquor. The man addressed stood up opposite the officer and saying, "Where in — were you during the war," hit the federal man in the face, breaking his nose. In another place when an officer was denied admittance, he went to the street and shot his pistol four times. As about six officers answered they rushed the place, starting one of the worst fights reported along Broadway during the night. All the stories agreed that the display of guns by the enforcement men was the cause of most of the trouble in all of the places.

One restaurant visited New Year's Eve shortly after midnight was without a single guest. It is a neighborhood where either house or private parties on a New Year's Eve takes away its business for that night. The visitors, all officers, returned to the place about an hour after and again finding it without guests, arrested a couple of the staff on the charge they had sold liquor the night before (Saturday).

An "art" cabaret is New York's newest fad. It is the Club Gallant, just opened on MacDougal street, Greenwich Village. Barney Gallant, the Latin quarter entrepreneur who controls the Greenwich Village theatre and the inn down there, is sponsor of the new enterprise, which has Betty Browne, former Ziegfeld "Follies" coryphée, officiating as hostess. The place boasts probably the smallest practical stage in the metropolis, where the entertainment runs all to the sophisticated and artistic in keeping with the high-brow presence of the Provincetown theatre directly across the street. It seats a little over 100 people and the tiny dance floor is accordingly well populated. \$1.50 convert prevails.

D. Sherbo is suing the Clover Gardens, Inc., the dance place in the Grand Central Palace, to restrain it from breaching a contract he holds for a year since June 15. Sherbo agreed to supply an orchestra at a cost of \$2,800 weekly under Bert Ambrose's direction. The court has refused to grant the injunction and recommends Sherbo sue for specific damages for his dismissal last month, when Joseph C. Smith's orchestra was installed.

This seems to be the day of the dance band. Everything is coming its way, particularly if the band happens to be affiliated with some phonograph recording company. Besides the disk manufacturers advertising in the band's behalf in every

(Continued on page 35)

STOCKS

With the Playhouse theatre in Chicopee, Mass., filled to capacity for the performance Monday night last week the show had to be postponed and as a result the Knickerbocker stock has closed. Fern D. Chandler, leading woman, suffered a fractured right leg when a part of the ceiling in her dressing room fell upon her that evening. Edith Gray, another member, was hurt on her head by a piece of falling plaster. The actresses were putting the finishing touches to their makeup when the ceiling gave way suddenly. One of the timbers struck Miss Chandler on the right leg. She also was bruised about the body.

Oiga Hanson, leading woman with the Colonial stock at Pittsfield, Mass., has been succeeded by Nina Bristow, who appeared last week in "The Teaser." Margaret Wolfe also left the company, succeeded by Phyllis Gilmore. William H. Murdoch, absent from the cast for the last three weeks, reappears this week in "Welcome Stranger."

Gene Lewis was reported having been taken off a train late last week while en route to a health resort and placed in the Hotel Dieu, a hospital at El Paso, to await a diagnosis of his ailment, believed to be appendicitis. The Lewis-Worth stock has been at the Prince, Houston, Tex. Oiga Worth of that company is Mrs. Lewis.

Clyde Waddell opened a stock company at Rockford, Ill., Xmas. Arthur Vinton, leading man for the Drama Players stock, which played an engagement at the Empress, Kansas City, has retired from the stage and gone into salesmanship. He has been replaced with the stock now at Oklahoma City, and known as the Warfield stock, by Wilmer Walter.

Eugene O'Hare, treasurer at Hartmanus Bleeker hall, Albany, N. Y., made his debut with the Proctor Players, the local stock, this week in "The Meanest Man in the World." O'Hare, who is a native of Watervliet, N. Y., has taken an active part in amateur productions in the Capital district for the past few seasons, and is a member of the Troy Masque, the Collar City's noted amateur organization.

Newark, N. J., understands there will be shortly a Blaney stock at the local Orpheum. It's the house where Maude Fealy recently and unsuccessfully tried a stock policy, with herself at the head of it. The Newark speculation is how Blaney is going to accomplish what Miss Fealy's popularity failed.

The Imperial, Chicago, which opened with a stock under the management of Cliff Hastings, lasted a week. Norena Tolson was the leading woman.

The Playhouse, Hudson, N. Y., discontinues vaudeville the last week in January to play dramatic stock during Lent. Vaudeville will again be installed after Easter.

The Plaza, Bridgeport, Conn., has been leased by David Saperstein, with split week vaudeville starting Monday. The house formerly played stock burlesque and Shubert units.

The New American Players, Spokane, went on the rocks just before Xmas, following a three-cornered controversy in which A. P. Bunt local amusement man and backer of the company; Albert McGovern, leading man and producer, and members of the cast, as the third angle, all filed charges against the other, while the theatre remained closed.

Ned Doyle left for Oakland to join the Fulton Players, and George R. Taylor and James Edwards will join the Empress Players at Vancouver, B. C. Bunt claims he lost \$3,000 since the company opened in September, and that he will quit the show business. He holds a three-year lease on the American theatre. Talk of a possible reorganization of the company is still being heard in the conferences. The McGovern's stated they planned to leave for New York soon.

Thomas Wittkes has engaged Nana Bryant as the new leading woman at the Alcazar, San Francisco. Miss Bryant opened this week in "De-classe." Verna Mersereau, cousin of Violet Mersereau, has joined the company.

Two stock pieces are in their

like the idea of paying fares for players as required by Equity.

Charles J. Adler, son of Jacob Adler, the actor, has leased the Amphion, Brooklyn, where he will present Jewish stock. The players will be under the direction of Gustave Schacht, with Mr. Adler acting as manager of the company and house. A lease has been taken for five years, with the initial production to be presented in March.

The Orpheum Players of Reading, Pa., opened a stock engagement in that city Christmas week. The cast includes William Tennyson, Irene Summery, Cash Blondell, Albert Berg, Lyle Clement, Virginia Richmond, Goldie Cleveland. Jack Revold has been assigned as stage manager.

The Supreme, Fulton street and Grand avenue, Brooklyn, has been leased by Jack Hayden, reopening Monday with a dramatic stock company in "East Is West." The house will be renamed the Burgess, with the company to be known as the Burgess Players, headed by Hazel Burgess. The same management has operated stock companies in the south for several years.

The Ed Renton dramatic stock opens Jan. 28 at the Majestic, Houston, in a bill yet to be selected. The company includes Jack Labodi, Jane Grey, Robert Hyman, Winifred St. Clair. Walter Gilbert will direct.

Dunbar's Musical Comedy Artists, owned by Harry Dunbar and his brother, Ralph Dunbar, playing "Sweethearts" at the Lyric, Cincinnati, have leased the house for a month. The principals are Lorna Doone Jackson, Joe Cleta, William McCarthy, Billy Lynn, Clara Thropp, George Shields, Louis Templeman, Cash Knight, Harrison Bowley. The company is playing "The Red Mill" as the current attraction, and next week "Going Up" at \$1.50 top.

OBITUARY

HARRISON HUNTER

Boston, Jan. 3.

Harrison Hunter, who played the lead in "The Bat" company, now at the Wilbur in this city, died at the Homeopathic hospital Tuesday. He went to the hospital about a week ago for an operation, which at the time was not considered dangerous. Complications developed after the operation. Hunter had

JIM DOLAN

He was a golden-hearted Irish boy. When Golden used to call him "Gypsy Jim." We hailed his merry voice as bells of joy. Gay laughter lit in the heart of him. He had a poet's big brave tender eyes. A smile so sweet it won you from the start. A face as frank and fair as summer skies. The handclasp that comes from a big man's heart. It must be that there somewhere is a place. Where friends foregather as in days of old. Where we shall see each well-remembered face. And meet again those old-time hearts of gold. Where the ghosts of dead laughter will return. With friendships sweet, and music's dear delight. Where we shall clasp the hands of pals we mourn. As weary ones return to home at night. Till then, Jim, please God, may the grass be green. Above you. There will be one shade the more. One ray the less, in places you have been. One sweeter memory in the days of yore. J. C. NUGENT.

been with the present company since the show opened four years ago. He played a similar role, that of the detective, in "The 13th Chair," previous to joining "The Bat." William L. Thorne is taking his place in the company. Hunter was a member of the Lambs and Friars.

PAUL J. BOLGER

Paul J. Bolger (Bolger Brothers, banjoists, vaudeville) succumbed to an attack of pneumonia Dec. 23. He was 38 years old.

Together with his brother, Elmer, the team had just come in from Montreal via Maine, where the artist first complained of illness, but

refused medical attention. He expressed a desire to visit his mother

in New York for Christmas and shortly after his arrival became confined to bed.

MRS. SALINA GUAY CUMMINGS

Mrs. Salina Guay Cummings died last week at the home of her relatives in Ogdensburg, N. Y. She retired from musical comedy about a year ago when her health failed,

and underwent a series of operations. Mrs. Cummings was 36 years old and at one time headed her own musical comedy company.

R. H. Dockrill, famous circus rider, died Dec. 28 at the home of his daughter, Mrs. Rose Holland, at Delavan, Wis. Mr. Dockrill was identified with leading tented attractions in his day and his acts were always recognized as the very best. His accomplishments made him stand out among the riders of his day.

GEORGE F. HERNANDEZ

George F. Hernandez, age 59, died at his home, 2228 Duane street, Los Angeles, Jan. 2. He was a well known character man, his stage

career having covered a period of 26 years, including four years of stock experience. During the last five years he had appeared in some of the bigger feature productions made on the coast.

JOSEPH BROOKE
Paris, Jan. 3.
Joseph Brooke, manager of the Alhambra theatre, who contracted a serious case of pneumonia while on a foreign tour of inspecting acts, is now progressing favorably.

The mother of Ella Weston died in Berkeley, Cal., Dec. 29.

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A theatrical manager lately involved financially knew his manipulating career was reaching its end and gave visual evidence of it recently in an auto ride with three male friends from Albany to New York. The other men in the car were also theatrical. Shortly after leaving Albany, the manager, who was driving, appeared to be careless in handling the car. A companion seated in the front seat with him had to nudge him a couple of times. After the second nudge, the companion watched more closely. He was watching the driver when another car could be seen swiftly approaching from the opposite direction. The manager gave 'er more gas, and, closing his eyes, turned the wheel to take his car, himself and the three men to the opposite side of the road, directly in front of the car coming from the south. Nothing could be done and the companion watching the driver with his eyes closed, waited for the collision, although he gave another powerful nudge and shouted to the manager, who opened his eyes and applied the breaks, but that did not save them—it was the other car, seeing the inevitable smash, going into a ditch and taking a chance that way which prevented the catastrophe. The manager was relieved from his driving seat and, when reaching New York, his companions agreed the manager had attempted suicide in that manner, without caring much what happened to the others. Among the others was a relative.

Max Rudnick, manager of the Harlem opera house, resigned Dec. 24 to take charge of the new Premier, Brooklyn. Mr. Rudnick has been managing the opera house since it started playing the Schubert vaudeville units.

Permission for a member of a jury convened during trial to visit picture theatres may be limited if the opinion on the subject, a judge in Oklahoma prevails. He reversed the findings of a jury that had determined life imprisonment for a man charged with murder, the lower court stating the evidence had not supported the verdict. During the trial the jurors were allowed to see a moving picture. The film exposed a chain of circumstantial evidence around a suspected murderer, similar to the actual case then on trial before them. The picture is believed to have influenced their verdict and the presiding justice in handing down his opinion, commented on the impropriety of jurors while on duty attending picture shows.

The acquittal of Mrs. John Brunen of the charge of murdering her husband, the carnival man (at one time owner of the "Mighty Doris Carnival") and for which crime her brother, Harry Mohr, was convicted with a jury recommendation to life imprisonment, developed in the trial that Mrs. Brunen was formerly Mrs. Herbert Ashley, wife of the vaudeville villain who secured a divorce from her about three years ago. During the trial the jury asked the court's permission to visit a picture show at night, with the court instructing its attendants how to guard the jurymen while in the theatre. Four deputy sheriffs accompanied the jury. When in the picture house they were given a section to themselves, without any other seats within four or five rows being occupied.

Florence O'Denishawn of "Rose B'lar," the new Billie Burke play, need not be examined before trial again in the suit Carle Carlton has pending against her for breach of contract. Miss O'Denishawn was successful in having the order for her examination vacated. The suit arises over her alleged breach of contract with Carlton in favor of an engagement in Ziegfeld's "Pol-Hes." She is still under the Ziegfeld management in "Rose B'lar," which the husband of the star, Billie Burke, is also sponsoring.

CLEANING UP AND OUT THE AGENTS

The recent report from Chicago, published in Variety, that the Western Vaudeville Managers' Association of that city has listed the vaudeville agents doing business in its offices, to remain and to leave, may be the forerunner of a general cleaning up and out of the agents in vaudeville. The Chicago story said the agents marked for ousting by the association would be advised March 1, with their services to cease on the floor of the association the following June 1.

For several years it has been frequently rumored there would be a shake-up among agents. A booking office of the extent of the association would not rid itself of agents deemed of value to it. That the step finally has been taken is sufficient to inform the initiated the matter was thoroughly sifted before decided upon. In the association of Chicago there are 28 or 30 agents who daily or less frequently offer acts for bookings. The chances are the agents were running over each other, offering the same acts a'l of the time, with little enterprise or ambition displayed by those placed on the departing list.

The same situation exists in the East; has existed for a long while. It looks as though vaudeville agents in the main become satisfied with either themselves or their incomes. A bank balance seems more ruinous to the business career of a vaudeville agent than in any other line, and bank balances have done much to remove ambition from their owners in every class. A vaudeville agent working upward and for a reputation usually works. Few work, however, afterward. The dilatory ones accumulate a number of acts to represent and represent them, satisfied with the income received through commission or on the side.

It's the big time agents referred to in this. Small time agents are by themselves. Take the very few small time agents of any standing, even with their fellows (and not in a business way), and the small time would be better off for the dismissal of the entire lot remaining. Just why will be detailed later. Also take the very few big time agents who amount to anything and the rest are a crowd of indolent idlers, letter shakers and commission collectors. That's about the limit of their business activity, and it doesn't mean a thing to the booking offices they do business with.

Big time agents for years have followed a secretive system. It was partially broken up by the Keith office when E. F. Albee declared any Keith-booked act could change agents at will. That made some of the liders step for a little while. Agents find it too wearisome to visit outlying houses to see new material; they would rather pass judgment on a new act as it may be described to them in their office. Automobiles and golf have likewise played their part in permitting an agent to find more pleasure through his income than to increase that income or build up a failing list.

The attitude of over-familiarity with vaudeville assumed by these lazy and unnecessary agents must have kept many acts out of vaudeville. It's a notorious fact that seldom has a big time agent ever discovered a big time act on the small time, although small time acts in profusion have graduated to big time. When that happened through an agent, usually it was a small time agent doing the steering, using the big time agent to accomplish the result.

While virtually working against the vaudeville interests he professed to represent, the useless big time agent has done even more often an injustice to acts themselves. The secretive agent, endeavoring to hold his acts for himself and to prevent searching for acts to replace them, should they go to another agency or look direct, has made a practice of discouraging acts from securing personal publicity for themselves. The agents employed a stereotyped argument, that publicity could do them no good; that they were booked or they would be booked, and their agent was the only means through which engagements could be secured. Acts swallowed this, believing the agent was trying to save them money in advertising, whereas the agent did not want the act to advertise, to attract attention of either managers or other agents. An advertisement might attract the attention of someone outside the booking office who thought he could use the act and, in that way, the act might be lost to the agent or another agent in the same office might commence to pull wires to get the act away. In both instances the act suffered, never knowing what demand there might be for it from any source, being solely carried along, as a consequence, by the one agent, who told the act what it pleased him best to tell it.

One of the big time agents for years even threatened his acts if they advertised, meantime tying up the acts on long service contracts and taking anywhere from 10 to 25 per cent. of their weekly salary as his "commission." Eventually some of his acts got some common sense somewhere and walked out on the agent, while others never did see the agent's object, with that particular agent's career naturally reaching an end.

Vaudeville managers have been known to tell acts not to advertise and possibly also for the purpose of holding them in the one field with its continual limitations. But the managers only made the observation when the matter of advertising was broached to them; the agents did it as a matter of precaution.

About 75 per cent. is the reduction among the association's agents in Chicago, leaving 25 per cent. as the desirables. Were the elimination process gone through with the big time agents in the East, there would be less than 25 per cent. remaining. Among those who could be retained by the Eastern big time directors would be real agents, those who work and dig, secure new material, represent their acts and the managers, do agreeable business with both and to the satisfaction of both, display enterprise and for vaudeville they are constructive agents; the other 75 per cent. or more are destructive or entirely useless.

The small time agency field just now in the East is in a deplorable condition. It's difficult to explain, as it calls for an understanding of the small time agent, and not only the small time agent but the small time booking man. Taking the agents as a whole, they are a bad lot—a very bad lot. The small time agent will do or try anything at all to make a dollar, and some of them are in connivance with the small time booking men.

It isn't the smallest or smaller small time agent that is always the worst example of his type; the worst are among the best, such as they are known in small time circles. They have no principle, no character and no standing, but just mouch along, grabbing what they can without caring how they grab it, and willing to give up half to get the other half. The willingness to give up no doubt may be partially responsible for some of the small time booking men's willingness to "listen to reason." The present system of small time bookings between its agents and its bookers places a mass of acts on the small time, that while it may keep salaries down, certainly has never done one thing to help build up the small time vaudeville business.

Small time vaudeville needs continual building up, continuous and intelligent direction. It's precarious and, unless firmly established, may flop at any time. The past two seasons brought that out. Yet these bookers go along, one borrowing money wherever he can, another openly splitting with a favored agent or two and some here and there, who should be working only for their employers, taking side money through being on the payroll of agents.

Variety gives these small time agents and bookers notice that from this day it is going to uncover every agency crook in the small time field, bookers or agents. It's going to tell how these agents and booking men are jobbing their circuits, how they are unloading worthless material through

the collusion and how they are gyping the field. It's injuring the independent vaudeville houses and has commenced to drive them out of business or into the larger booking offices. Reputable small time booking heads like J. H. Lubin of the Loew circuit or Fally Markus of his independent agency have been unable to put a stop to the practice. Either of these two men would have done so if it were possible. Both Messrs. Lubin and Markus are a credit to any vaudeville they engage in.

So Variety will expose small time methods of booking when they are wrong, as they may be heard of. Those boys of the quick touches, the pencil-in fellows who pencil-in because the booker is on their payroll; the splitting agent and the one who always cops on the side had better do it carefully in the future, for Variety will be looking for just that information. It has enough now about the small time agents and bookers to stop their careers if it is printed, but we don't want to make a general news story and hurt the really decent small time agents, who compare with the few good big time agents as far as their business is concerned. With the better grade small time agent only left, there would be better booking men and better small time. The small time in its agency division should be held down to the agents who deserve that business, not the riff-raff of the rim of vaudeville that now infests it.

THE MATTER OF MOLLIE FULLER

No occurrence of the Yuletide could have been more vividly revealed in almost any aspect than the return of Mollie Fuller to the stage. This week Miss Fuller is at the Keith's Palace, New York, playing the lead in a sketch written and designed for her. The reason for the special attention was Miss Fuller's blindness.

The rescuer of a life is entitled to all praise and often receives more—a reward or a medal. It isn't often the rescued one is given happiness at the same time. And Mollie Fuller is happy. She's back on the stage, earning her own living, and happy through that, as happy as those women of the stage who earn their own living on it, although so often laywomen, through not working at any commendable labor, find time to be calumnious against them.

Apparently doomed to a hopeless existence, blind and without resources, in a hotel room watching the day and night come and go, with both the same to her, how long could Mollie Fuller have endured such a changed condition in her life, from an active stage career from youth until afflicted a couple of years ago when around 52?

That is why Miss Fuller is happy and thankful to vaudeville, which rescued her. If there is a heart in the corporate show business, it must lie in vaudeville. They arrive, pass on and maybe pass out; seldom are they carried along in the show business, but vaudeville picked up Mollie Fuller out of the great desolation she had been left in, not only through her unholy misfortune in the loss of her sight, but shortly before the loss of her husband, Fred Hallen, and returned Miss Fuller to the vaudeville stage, on which she had for years appeared with her husband as Hallen and Fuller.

Vaudeville, though, was not the first starting point of Miss Fuller's theatrical career. It was in the legitimate. Although vaudeville later adopted her as one of its own, the legitimate paid little heed to her distress. The vaudeville people succored Mollie Fuller; they have made another woman of her; again she is the Mollie Fuller of old, with the burden of years lifted from off her mind, for she is again independent, thanks to those vaudevilleans who aided, and though without sight, she is not without hope.

It's something in the stony-hearted daily grind of the theatre to see the matter of Mollie Fuller peeking over the top of it all.

HAYS' ERROR?

How much of an error was committed by Will H. Hays in announcing the restoration of Fatty Arbuckle to the good graces of manufacturing filmdom will be determined in the future. That it was an error as handled appears to be plain, made so through the uniformity of the protests, whether they are or are not effective.

The main mistake, it would seem, was to have caused the Arbuckle announcement in any form to be issued so closely following upon the Wally Reid publicity. Apparently the picture business is always supplying its attackers with the very ammunition they want for further attacks.

As a business proposition it was expected that when it became time for Famous Players to release its Arbuckle comedies on its shelves, they would be "sneaked over," sent into picture theatres without notification. If then accepted by the film public, the distributor and exhibitor would be in a position to assert, if an outcry were raised, that their patrons had expressed satisfaction. To proclaim by wholesale of an intent to reintroduce Arbuckle to pictures could have had no other answer than it brought, softened somewhat by the practical editorial expression in the dailies, to allow the paying patrons to be the judges; also the American, feeling that an acquitted man has been adjudged innocent and is entitled to follow his trade without prejudice.

Not only did Mr. Hays stir up the reformers outside of pictures, but he stirred up, with that Arbuckle blunder, the picture trade itself. There are other film making and distributing organizations represented in the general assembly that contributes Mr. Hays' yearly salary and expenses. His advisory board, whatever that means to Hays or anyone else, might have felt it was slighted through not being consulted about the Arbuckle affair, but what about the people in the business associated with Hays right in the interest of the business, as Famous Players is supposed to be? The feeling among those other picture men is said to be that something has been put over on them. They think their opinion as to the advisability of an Arbuckle movement at this time was as important as anyone else's, either Will H. Hays or Adolph Zukors. A reflection on the picture industry kicks back on its interests in it as well as on those of Famous Players.

If there was a "suggestion" of an opportune moment to "pull the Arbuckle trick" made to Hays, it could not have come from these other members. They had no Arbuckles on their shelves.

It may require more than an explanation from Mr. Hays to his advisory board, or may call for a explanation to the other members of his picture organization, an explanation it is likely the Famous Players or Mr. Zukor will join in.

Maybe Mr. Hays will commence to give more thought to his personal self in his position of "czar of the picture business"; just what it is doing to him, whether it is worth while, and if a czar, why not a czar in fact? In the show business, as Mr. Hays appears not to have found out, among the many other things he has got to learn about is the idea of being somebody's "czar" is a deception.

If Mr. Hays had devoted the same space and some of the same publicity as he did in the Arbuckle announcement to a statement that could have been issued by him that real picture players have to report at the studio by eight o'clock in the morning, that they work until seven or eight at night, that they are so tired, like stock players, they must secure their rest; that the givers of "parties," whether in Hollywood or elsewhere, are usually those once in pictures but seldom engaged of late, and that Wally Reids are as few and far between among the real players of the films as there are crying bankers located in Wall street, then Mr. Hays might have done something for the scene.

SYNDICATE AND COUTHOU START 1923 HOSTILITIES

Ziegfeld's Box Office Sale for "Sally" Brings Agent's Ban on Other Syndicate Attractions—Political Angle to Chicago Row—Factions Break Relations

Chicago, Jan. 3. Hostilities between the syndicate houses (Colonial, Blackstone, Powers, Illinois) and the Couthou agencies started off the new year sizzling hot.

It now looks like a good fight between the two arguing factions as to how the playgoers of Chicago shall be treated in the way of getting choice seats for attractions. The Couthou hotel stands have been stripped of all their brilliantly illuminated signs advertising the attractions at the syndicate houses; the theatre box offices have destroyed all signs that denoted the theatres held the Couthou agencies as branch offices.

Meanwhile the public is obliged to learn the exact status of the whole affair via a puzzled board because the local newspapers, carrying front page articles, have not grasped the real situation. The local newspaper articles have merely quoted each of the warring factions in the way of what each intends to do in crippling the other's business. One of the morning newspapers has carried long articles, drawing all the "leads" from the inside angles tabulated in Variety from week to week. Said the morning newspaper in last Sunday's editions: "The Couthou agency plan is a little complicated and no outsider altogether understands it." Some showmen, who regard the Couthou system as helpful to playgoers, managers and agencies when properly and sensibly executed, believe the quotation represents the journalistic situation.

The truth of the latest "break" between the syndicate houses and the Couthou agencies happened via a long existing stand of the Couthou agencies to utilize their full power to capture the "best bets." "Sally's" approaching engagement is the "best bet" right now. Variety tipped off the Chicago folks that Flo Ziegfeld would have something to say regarding tickets for this engagement. He did. An ultimatum demanding all seats for the "Sally" engagement be sold from the box office came from the Ziegfeld offices.

This ultimatum was handed the Couthou offices by Harry Powers. Words similar to "If I don't get the 'Sally' tickets I don't want tickets for the other houses," came from the head of the Couthou firm. No compromise was made because on this end it was known that Ziegfeld meant business. The war ensued, with the result that those playgoers who have been fighting a scarcity of tickets at the box office because of choice seats being placed at the hotel stands for a premium discover at least a portion of their battle won before either the theatre management or the Couthou agencies realized it.

(Continued on page 19)

"THE FOOL" TOPS

Lead Non-musicals Last Week With \$25,000—No. 2 Opening Feb. 5

The Selwyns will send out a No. 2 company of "The Fool," their dramatic success running at the Times Square and which topped the non-musical list last week by getting over \$25,000. A daily matinee was played between Christmas and New Year's, Sunday-expected.

Rehearsals start this week, the show being due into the Selwyn, Boston, Feb. 5. The leads are Charles Millward and Alexandria Carlyle. The latter hails from the Hub.

PAWLE IN "ORANGE BLOSSOMS"

Queenie Smith, one of the leads in "Orange Blossoms," badly sprained her ankle while dancing in the show at Pittsburgh and remained there when the show moved out. She may rejoin next week.

Lennox Pawle is now in the role originally handled by Pat Somerset. When the show left New York Robert Fischer was switched into the part.

BELASCO'S "CAESAR" WITH ALL-STAR CAST

Another Exceptional Shakespearean Production Planned—Needs Big House

David Belasco is said to have accumulated much interest in the possibilities of exceptional production of Shakespearean plays, following his accomplishment of "The Merchant of Venice" with David Warfield as Shylock.

That Belasco will stage "Julius Caesar" with an all-star cast is reported, perhaps having it ready for next season. If that plan is followed the presentation of Lenore Ulric would go over for another season or so, as she is expected to continue in "Kiki" at the Belasco through a second season.

It is claimed the production of the "Merchant" is so geared it is impossible for the attraction to make money at the Lyceum, even if attracting capacity business. That was also supposed to be true of "Deburau" and was the reason given why it was never sent on the road. "If 'Caesar' is put on, however, it is expected a big theatre will be chosen for it.

MANN JOINS "GIVE AND TAKE"; UNDER BOND

Sam Shipman Reported Having Guaranteed \$10,000 for Mann's Engagement

The Aaron Hoffman comedy, "Give and Take," now has Louis Mann in the role formerly played by George Sidney and created by Augustin Duncan. It is reported that Sam Shipman's fervor in insisting that his friend, Hoffman, induce Mann to accept the role also caused Shipman to agree to pay the show's management \$10,000 in case Mann left the piece before it ended its run on Broadway. The Broadway engagement is to start Jan. 15 at the 49th Street theatre. This week the show is at Washington, Mann joined it last week at Pittsburgh.

In the recasting Sidney assumes the part taken by Sam Mann, who has retired from the company.

The bond given by Shipman is said to have followed the receipt of an evening dress set by him from Lee Shubert as a Christmas present. Shipman's acquaintances can't figure out the gift as the Shuberts have never produced a Shipman play, offered as one of the possible reasons, while another suggested is that the Shuberts may be angling for the next Shipman play.

AARONS REMODELING ROOF

Alfred E. Aarons, who exhibited his skill in decorative ideas by converting the rather dingy Gaiety, New York, into one of the most tasteful Broadway theatres, is superintending the remodeling of the New Amsterdam roof, being converted into a regular theatre. The new roof house will be ready in about four weeks.

It will have a capacity of about 800, and will be able to play to \$2,000 nightly at \$2.50 top.

"Molly Darling" Is Attached

Chicago, Jan. 3. I. M. Friedman attached "Molly Darling" at Philadelphia for \$177.50, which is for the lobby display sold to Moore & Mealy for the run at the Palace in Chicago last summer, according to attorneys.

"KISS ME" SHOW OFF IN REHEARSAL

Production Awaiting Clearing of Complications—Curtis Back from Cuba

Rehearsals of "Kiss Me" were temporarily called off Wednesday to await definite New York booking. Jack Curtis, who organized the Virginia Producing Co., owner of the rights to the musical piece, returned from Cuba Monday. The chorus had already been paid one week's salary though the full time allowed for rehearsals had not expired.

Curtis had put up \$3,000 and George Whiting \$2,500 when Curtis, who was being looked to as the backer, suddenly left town two weeks ago. Kender & Goldstein, his lawyers, got in touch with the organization and stated that Curtis had made them attorneys in fact, authorized to pay one week's salary to the company in return for a complete release of all obligations against Curtis, who would pocket his loss and declare himself out.

This offer was not accepted. Whiting, George Meyer, Sam Lewis, Joe Young and Jack Lait were willing to take over the property and finance it if it were cleared of debts. Curtis' absence held this in abeyance. Meanwhile the show was offered to several managers who witnessed rehearsals, and several are still interested. Curtis' vaudeville partner, Maurice Rose, stated that he did not know Curtis' whereabouts until a wire arrived announcing his return this week.

When Curtis arrived he apparently regarded the matter closed, anticipating that his offer had been accepted. To his amazement he found the troupe still functioning, and two weeks' salary due the entire cast in the event of closing, according to Equity rules.

Wednesday no definite decision had yet been reached on either side. In the case of Vinton Freedley, who left rehearsals Sunday, the A. E. A. ruled he was not bound to go through because rehearsals had been "called off" when Curtis withdrew. However, it appeared that the full time would be reckoned concerning the others, and the tangled situation was being argued, with everybody denying financial responsibility.

In the cast when rehearsals suspended were Sadie Burt, Janet Adair, Sidney Phillips, Rose Morrison, Irving Edwards, Jappie Murdoch and a chorus of 14. Sammy Lee was putting on the numbers and Nat Phillips the book.

Negotiations have been practically completed for a Broadway producer to take over the property and present it in March. About \$7,000 had been paid out in advances on scenery and costumes and salaries when the company disbanded.

"Lady Butterfly," New Title

"Lady Butterfly," which opened in Buffalo this week, is the renamed musical version of "Somebody's Luggage," and first called "The Little Kangaroo." Oliver Morosco recast the piece and at present Florenz Ames (Ames and Winthrop) is playing the principal comedy role originally assigned to James T. Powers.

THE THIRD JULIET ON B'WAY MAY BE ELSIE FERGUSON

Report Ethel Barrymore Thinking of Playing Hamlet—Travesty by Savoy and Brennan—Walter Hampden as Romeo Opposite Miss Ferguson

Three Shakespearean productions on Broadway and still another in the offing. This will mean that there will be rival Juliets, for, if the performance of Ethel Barrymore in "Romeo and Juliet" continues on Broadway, she will be playing in opposition to Elsie Ferguson, who is to appear in the role with Walter Hampden as Romeo, besides Jane Cow, now on the road as Juliet. This production is now in the making, according to report, and will come along in time, as Miss Ferguson has always been ambi-

CENTRALIZED DISTRIBUTION REPORTED AS PRACTICAL

Committee on Ticket Handling Reports to P. M. A.—Unanimously Adopted in Wednesday's Meeting—To Start in August—Buys May Go Now

COLUMBIA IN 'THE LOOP' MAKES WOODS' THIRD

Sold Last Week for \$440,000—Planters' Hotel Included in Site

Chicago, Jan. 3.

The Columbia, Chicago, for the last 12 years a spoke in the Columbia burlesque wheel, was sold last week by the Chicago Gayety Theatre Co. to John Simon, the latter understood to be acting for A. H. Woods, who is reputed to be the actual purchaser. The price paid for the house was \$440,000. In addition to the theatre proper, the parcel included the Planters' hotel.

The Columbia is located on Clark near Madison street, in the loop section of Chicago. It seats about 1,200, and the Columbia interests controlling it up to its recent sale have contended for several years past the house was too small to play burlesque at a profit.

The Columbia shows will continue to play the Columbia until May 1, after which the house will be remodeled. The present plan of Woods' is understood to call for the playing of legitimate attractions at the Columbia, when he takes possession. It is likely the name of the house will be changed.

Woods now controls two local theatres, the Apollo and the Woods. The Columbia Amusement Co. shows play the Star and Garter in Chicago, about three-quarters of a mile from the Columbia, and the present season the Columbia shows have been playing the Empress, in the Englewood section. It is probable the Columbia will have another house in the loop district next season, with the building of a theatre likely, through the lack of available houses in the loop section suitable to play burlesque.

The Columbia, Chicago, was built about 12 years ago. It is understood the Columbia with its real estate cost at that time about \$350,000.

JACOBSON IN BANKRUPTCY

An involuntary petition in bankruptcy has been filed against Clarence Jacobson, box-office man at the Harris, New York, and formerly associated with Earl Carroll. Jacobson's address is given at 165 West 83d street. Charles Harris of the Longacre Theatre building, West 48th street, claims \$150 for money loaned; Julius Schiefelstein, \$550, and Charles A. Levy, \$300, for similar reasons.

Jacobson is alleged to have made preferential payments to creditors.

The Producing Managers' Association was called together in special meeting Wednesday to hear the report of its board of directors, which constituted the executive committee, delegated to investigate the practicability of a central ticket office. Advance information as to the results of the deliberations in committee is that the centralized ticket office plan for the control and distribution of all Broadway's theatre tickets is practical, and the meeting so unanimously adopted the committee's views. That places the matter of actually creating such a system squarely up to the P. M. A.

Wednesday's session was regarded as more or less of a showdown by the managers. They had endorsed the principle of a central ticket office as a means of minimizing or eliminating altogether the evils of ticket manipulation through the agency system, also with doing away with the agencies. Later it was conceded such agencies which operate on a strict 50-cent premium basis should not be disturbed and whatever ultimate plan is adopted, it is believed such offices will not be forced out of business. The Ellinger interests were not represented at this session.

Indications that the central ticket agency, with probable branches, will not be put into operation until the beginning of next season still hold true. The week's session was in accord that the centralized system was too big a project to be rushed and it was agreed that next August would be the earliest time to date actual consummation. A meeting was called for next week, however, to decide whether buys would be immediately discontinued, which would make for a measure of ticket reform this season.

Word along Broadway and in ticket circles was that the P. M. A. central ticket office would go through regardless of opposed views aired by several managers, following the adoption of the idea by the association. It is only a matter of how much the new system will affect the brokers and if agencies are to be permitted, what the real value of a centralized office would be? It is known several committeemen are not sanguine of results, but they appear to be in a minority. The declaration of one or two managers they would not permit tickets for their attractions in a central agency can hardly stand against the decision of the P. M. A. unless such managers relinquish membership.

Committee meetings continued last week, and one or more delegations from interests outside theatricals were invited to express an opinion on the proposed new system. A committee from the hotelmen's association was heard Friday. The hotel managers expressed themselves as impartial to the plans of the theatre managers so long as their guests could obtain service. They went on record as being against gyping in tickets. Some provision whereby branches of the proposed central office would be established in hotels or a service equally efficient was asked for.

One proposal in committee lightly regarded was incorporating a system wherein theatre patrons would not have actual possession of tickets and would be required to sign for them at the box office. The idea is similar to that proposed twenty years ago by Augustin Daly.

X-RAYING ZIEGFELD

F. Ziegfeld, Jr., was confined to his home at Hastings, N. Y., early this week with acute indigestion. Tuesday three physicians were called in and he was later reported feeling better.

Wednesday the manager was brought to New York for an X-ray examination on the advice of the doctors, who suspect Ziegfeld is also suffering from gallstones.

"ABIE" ON COAST CLOSING

San Francisco, Jan. 3. "Abie's Irish Rose," which has had phenomenal success in California, has decided to close. Its tour will end Jan. 6.

INSIDE STUFF

ON LEGIT

Reports following the opening of Jane Cowl at Toledo last Friday in "Romeo and Juliet" rate that production among the finest of Shakespearean presentations. There is a marked difference between the Cowl and Ethel Barrymore Juliets. The latter opened at the Longacre, New York, last week, the performance being disappointing. For it Arthur Hopkins is using one massive set as a base for the play, while the Selwyns have 12 scenes in the Cowl "Romeo and Juliet." The Cowl presentation has been made to conform to the central idea in the mind of Shakespeare—that of fiery Italian youth in the springtime. Shakespeare's Romeo and Juliet were between 14 and 15 years of age, a period of virtual maturity in Latin peoples. With that in mind the Selwyns chose a youthful supporting cast, none of the players being over 21. The Barrymore presentation is along somber lines.

The dressing in "The Clinging Vine," H. W. Savage's new musical comedy which opened at the Knickerbocker, New York, last week, is one of the bright features of the show. It was the manager's suggestion that each girl select the colors she favored, and the costumes were designed after the preferences were indicated. That applied to principals and choristers.

J. J. Rosenthal, while agenting "The Bat" in Boston, has been viewing Broadway's activity in Shakespearean revival with a mixture of scorn and envy. Jake now horns in with a yarn that May Vokes (comedienne in "The Bat") would "like to play Juliet." He rings in Anne Morrison also in the show, and his wife, Kathryn Osterman (Rosenthal). Jake puts words into Miss Vokes' mouth to the effect she admits having a profile made for people to laugh at, and therefore she would have to play all serious roles facing the audience. Jake proffers a new idea if any manager would fall for a Vokes Juliet, and it calls for dispensing with the balcony and substituting an A. B. See elevator. That, thinks Jake, would tend to show the ups and downs of Juliet.

The "Why Not" presented at the Waldorf-Astoria last Friday night by the Cap and Bells Club of Williams College is in no way similar, except in title, to the Equity Players' show at the 48th Street. The author of the college play is Van H. Cartmell of the Comedy Club of New York. Jesse Lynch Williams, who wrote the Equity play, explained in printed announcements at the 48th Street that after his play was announced and rehearsals started he learned of Cartmell's piece, though the latter was written about two years ago.

"Liza," the colored show at Daly's 63d Street, was the only attraction on the Broadway list which gave a New Year's Eve performance, the show starting at midnight. With \$3 top charged, the gross drawn was nearly \$2,300. "Liza" attempted a \$4 top Saturday night, but the box office line did a quick fadeaway. Takings for the holiday week were about \$6,600. Special vaudeville concerts given Sunday included midnight performances in some cases. The New Amsterdam, with a Keith show, got nearly \$10,000 on the day, the only figures better than that being for "Follies" premieres when tickets were \$11. The concert sale at the matinee was \$1 top, \$3.50 was charged for the eight o'clock performance and \$3 at midnight. One of the special concerts was given at the Shubert, the show being framed from acts and players in the "Greenwich Village Follies." The performance started at the regular show time Sunday night, with \$4.40 top charged, the same scale as for the "Follies'" regular performances. The players received one-eighth of a week's salary for appearing in the concert.

Frederick E. Goldsmith and Harry Saks Hechheimer, respective counsel for Mary Carr and Alexander Carr, left for Chicago early this week to attempt a settlement of the Carrs' marital differences. Carr is appearing in "Partners Again" at the Selwyn, Chicago. Mrs. Carr is suing for over \$17,000 accrued alimony. The defendant interposed a release of all claims which caused the reference of the matter to a referee. The question of obtaining the release in a doubtful manner by Carr's attorneys figured in the testimony.

The "Running Odds" published in Variety's Anniversary Number last week, quoting prevailing odds as to the length of the stay for current Broadway legit attractions, brought a couple of offers for wagers. On behalf of "The Gingham Girl," \$10,000 was offered by the management at the odds named in Variety. The odds were even money "The Gingham Girl" would finish the season at the Carroll and 3 to 1 it wouldn't run through the summer. "Merton of the Movies" through the Tyler management was willing to make a more modest bet, of \$1,000, even, that "Merton" runs longer in New York than any other attraction produced in New York since "Merton" opened, Nov. 13, with the loser turning his winnings over to a theatrical charity named by Variety. Variety's odds on "Merton" were "Even money it runs through season at the Cort."

George Kaufman and Marc Connelly authors of "Merton," had a witty advertisement in the Anniversary Number. They did not mention any of their own successes, although included a flop ("49ers") for which they were only partially responsible, but named hits of others and also mentioned "their" "Ben Hur" as playing in Australia, besides listing the Minsky Brothers among the attractions. The New York Sunday "Herald" reprinted the advertisement. Several Broadwayites had a giggle over the humor of the ad, but one could not understand why, as he said, anybody would be fool enough to advertise other people's shows.

The appearance of Peggy Joyce in "Fashions of 1923" the new show being readied for the Winter Garden is uncertain. She appeared at one rehearsal, accompanied by her secretary and calmly watched while an understudy went through the part selected for her. The role in the play for Miss Joyce is that of a girl to whom many men are attracted. Peggy made no hit with the choristers present, appearing hored at the proceedings and looking over their heads when she left the theatre. "Fashions" will probably not open until late in the month, though listed for premiere next week.

The acquittal of Hazel Hirsch at Mineola, L. I., on the charge of having shot her husband last summer may divide the theatrical colony of Freeport into factions. The shooting occurred about midnight of a June day on the lawn of Reine Davies' home in Freeport, following a lawn party. During the Hirsch trial the witnesses for the prosecution testified there had been but little liquor consumed, mostly cocktails and beer. Witnesses for the defendant swore there was nothing but booze there, every kind, and that nearly all of the guests were plain stewed. One of the women guests of the party and who was attending the trial as a spectator became so indignant upon listening to the witnesses for the defense she pleaded with the district attorney to place her on the stand, in rebuttal, to state the truth. The district attorney, however, put in no rebuttal testimony. The Hirsches, following the shooting, became "love birds" and continued that attitude in public right through the trial. Their lawyer dwelt on it in his summing up, pleading with the jury "not to break up this loving home on the eve of Christmas." It was brought out during the trial that the Hirsches had recovered \$12,000 from an insurance company for an alleged robbery of their Freeport house. Before receiving the money, an examination was held when Wally Hirsch, the husband, related how the robbery occurred. Later the Hirsches are said to have become involved in a protracted

action to secure \$2,500 on another burglar insurance policy for another robbery in the same home. While testifying, Hirsch stated he had drunk twenty highballs during the party and then became morbid. It may be the record for Long Island.

All accounts agree it is going to take some time to untangle the financial affairs of Max Spiegel, who is now an involuntary bankrupt, although confined in a Stamford, Conn., sanitarium. Spiegel's outstanding liabilities are said to exceed a million dollars. How much more no one will venture to say. A large percentage of this is represented in the stocks of various corporations Spiegel was interested in, and that stock is alleged to be of questionable value through doubt about its authenticity. Spiegel is said to have borrowed or secured through sales of the stock about \$400,000 on a par value of around \$700,000, and more than that on present market quotations.

What he did with the money is puzzling his creditors. They say Spiegel might have sunk \$150,000 in the show business this season through his failures, and another \$100,000, during the year for living, but they can't find out where the remainder of the million or more has gone to. The Cohan theatre operating company is reported a creditor to about \$30,000. Spiegel was a joint lessor of that house, and through his official connection was able to order the box office men to turn moneys over to him at will. Among those moneys, according to report, was \$1,300 being held by the theatre for government tax (10 per cent. on tickets sold).

While Spiegel held an interest in a well-known theatrical realty company, he was not active in the direction of that company's properties. But Spiegel did operate as his own the Sheridan Square theatre (pictures), New York (in Greenwich Village). That theatre represents about \$650,000 in cost. While \$1,500 weekly was charged off from the gross toward the rent (said to be about \$35,000 net), the story says no one connected with the theatre can find any trace of the moneys held out for rent, taxes, bills, etc., including electric light, for which another \$200 weekly was charged off. Spiegel is reported to have made "quick touches" from any number of people, and including some of the theatres where he was recognized as exerting some authority, like the Ritz, Newark, N. J., now playing Shubert unit vaudeville. Personal friends were also subjects for "quick touches," until a few of them hold claims against Spiegel mounting up into the thousands.

Spiegel, when borrowing on the stock certificates, patronized money lenders who are said to have charged him big bonuses and high interest rates.

Interested with Spiegel in the Sheridan Square is William F. Rafferty of Syracuse, who is the president of that corporation. Joe Leblang is said to be the third partner. The Sheridan Square has made money since opening. Rafferty is not a showman, but has been fooling around with theatres and the building of them for some years.

Spiegel is said to have kept a set of books showing the profits of the various theatres he held stock in. When wanting to induce a loan or sell some of the stock, he is said to have exhibited his book of profits, with some of the theatres listed, according to the book, doing a tremendously profitable business. One man, almost hooked, became a bit concerned why anyone in such highly profitable enterprises would want to get rid of stock at such low figures or borrow such a small percentage of value. While the fit of thinking was on, he rejected the Spiegel proposition, and is now happy over his acumen.

The insanity thing through which Spiegel got himself committed to the Connecticut institution is looked upon as something altogether new in matters of this kind.

There are almost as many reasons discussed about the proposed ticket regulating plan as there are theatres along Broadway. It has its opponents and its supporters. Each side holds a positive opinion. The older a Broadway manager is in experience the more ingrained, it seems, is his belief that without a hit nothing matters, and with a hit the public must go to his theatre. He never figures the unlimited public in New York, seemingly cares nothing about it for the matter of good will, and doesn't believe his play has any good will attached unless a hit, and the same thing goes for the theatre. The advocates of a central distributor for theatres at box office price say a certain percentage of the theatregoing population has been driven away through the manner in which theatres have disposed of their wares via tickets through premium agencies.

Some managers believe if the centralized office becomes a reality there should be no charge whatsoever above the box office scale, not even 10 cents per ticket for service, as suggested by Joe Leblang for his plan, for which a charge of \$1 annually is to be imposed. Leblang answers this by stating if the managers want to maintain a central office themselves, he will operate for them on a basis of a 5 per cent. allowance on the gross sales, as his expense account. To offset this proposition the managers answered why should they, if they have a hit that will sell out at every performance, no matter where the tickets may be on sale, pay 5 per cent. of their gross for a service that hit would not need? It is admitted there is a class of theatregoers in New York that prefers paying a premium for service for theatre tickets. They want choice locations and the tickets when they want them, through a phone message, without running anywhere to get them. This class, however, is but marginal and might keep itself supplied through a standing order or with reservations on which their yearly loss would not amount to what they now pay in extra charges.

Leblang contemplated in his original plan to include the theatre managers as stockholders in his central office corporation. To equalize the distribution of stock his intention was to pass among the legit managers one share of stock for every seat. To illustrate, if the Broadway theatres seat 60,000 people (there are over 50 theatres), the company would incorporate, say, for 120,000 shares, no par, and the stock distributed in the manner outlined. That plan, however, could not include the producers without theatres but with plays usually in New York. The seat-stock idea would naturally give the Shuberts a large part of the shares, since they have the most New York theatres of any Broadway legit managements. It will probably be revised by Leblang, if his plan is eventually adopted and he is selected as the operator-in-chief. In any event, if a plan is decided upon, it will not be placed into effect before next season.

With the managers setting up this and that reason, it's just as likely the whole thing will evaporate, as it has before when this same subject came out. Always there is talk and seldom anything else. The mere statement the managers appreciate the necessity for 50-cent premium agencies through their charge accounts is enough to denote a necessary stall in the proceedings and a consequent fade-out of the entire scheme, since there can be no regulation of the ticket selling proposition with 50-cent agencies operating against it. The complications that would arise through that are obvious to any office boy.

The "Post" of Chicago suing the Shuberts for \$500,000 may be for a purpose of the paper's own, rather than for that amount of damages asked through the publication in a Shubert Chicago program of 1913 that the "Post" had published "untruthful statements" concerning the Shuberts. About that time the Shuberts sued the "Post" in different actions for amounts totaling nearly \$1,000,000 or more. The Chicago evening paper went to a great expense in preparing to defend the actions. A mass of data was secured by its investigators, taking in the lives and occupations of the Shuberts and some of their theatrical associates from the dates of their births. The investigators for the "Post" made an exhaustive survey, reducing their findings to writing, and often securing the information in the form of affidavits. This huge bundle of script was turned over to the "Post," but recently the Shuberts withdrew their actions against the paper. In announcing the dismissal of the suits against it at the instance of the plaintiffs (Shuberts) the "Post" intimated it intended trying another manner of presenting the evidence it had collected, with the

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LITTLE THEATRES

"Veronica's Veil" has been produced 270 times at West Hoboken, N. J., and will be repeated for nine times commencing Feb. 11 on alternate evenings during Lent, at St. Joseph's Auditorium in that town. The 300 players have been rehearsing for some weeks. It's the American "Passion Play" with the costuming a replica of that worn at Oberammergau.

The Kansas City theatre's second production will be "The Yellow Jacket," to be given December 29-30. Prices will be \$1.50 top to the public with the subscribing members getting the same choice of seats for a dollar.

"The Toymaker," by Peretz Hirshbein, translated from the original Yiddish by Marie Trommer and Dr. A. Gideon, will be the first production of the Brooklyn Art theatre next February.

The Sequola Little theatre, San Francisco, opened a new season at its playhouse here this week. Four one-act plays comprised the bill: "The Lost Silk Hat," "Rosalia," "A Sunny Morning" and "Pietty and Pie."

"The Yellow Jacket" was the Kansas City theatre's second offering, being given at Ivanhoe temple Dec. 29-30. Much publicity had been given the production and elaborate details as to staging and costuming perfected. The cast, composed exclusively of local talent, however, contained the names of several former professionals. Blaine A. Darnold, now in the insurance business here, but with "Baby Mine" for two years, was the Daffodil of the play. Jean Noble, formerly with the Lincoln stock company, played the part of Chow Wan, and Elroy Ward, at one time with Mrs. Fliske in "Salvation Nell," was cast as Wu Sin Yin the Great. Other important roles were taken by teachers from the dramatic classes of the city's high schools.

Dissension over the choice of plays to be offered by the Kansas City theatre, the recently organized local guild, has started a discussion that may develop in a split of the organization. The Guild gave as its first offering last month, "The Truth," which was rather a surprise to many and especially those who had been advocating the Kansas City theatre as the means of getting new plays for the local amusement lovers. The second of the presentations was the "Yellow Jacket," Dec. 29-30, and again was the selection of the play committee criticised.

LEGIT ITEMS

Ned Burton, legitimate, vaudeville and screen actor, left an estate not exceeding \$2,000 in personality and no will when, at the age of 72, he died of heart trouble Dec. 11, according to his widow, May C. Burton, of 452 Manhattan avenue, in her application for letters of administration upon the property, which was granted her by the Surrogate's Court, New York, last week. In addition to his widow, who is 29, Mr. Burton, who lived at 391 West Forty-fifth street, New York, and was laid to rest at the Woodlawn cemetery, is survived by a sister, Hattie Vernon, 40 years old, of Roxbury, Mass.

Bertha Kalich in "Jitta's Atone-ment," the G. B. Shaw adaptation of Siegfried Trebitsch's play, opens in Stamford tomorrow (Saturday). John Craig is chief in support. The cast includes Thais Lawton, Albert Perry, Beth Elliott, Walter Butterfield, Phoebe Coyne and Grace Kaber.

A road company of "Twin Beds" under the management of Joe Payton opened Christmas Day in Elmira and is slated for a tour through the New England one-nighters. The cast includes Fred James, Dorothy Howard, Carl De Angelo and Bessie Stafford.

BUSINESS IN FRISCO

San Francisco, Jan. 3. Charles Gilpin, who opened in "Emperor Jones" at the Columbia on Sunday, played to capacity the first two days of the week. Kolb and Dill at the Curran last week did \$18,000, and they are still drawing heavy. "The Gold Diggers" was here for two weeks and played to \$22,000, closing last Saturday night. At the Hippodrome last week Will King hung up a new record with a \$14,000 gross.

ERRATIC HOLIDAY BUSINESS DID NOT MAKE B'WAY HAPPY

Managers in Main Disappointed—Some Houses, However, Established New Figures—"The Fool" Led with \$24,000, Making New Record

Broadway had an erratic business week between Christmas and New Year's. Some attractions notably musicals did not equal the draw of Thanksgiving week, which was also the peak week of last season. However, four or five house records were broken, new figures being secured by the leading dramas and principally by virtue of extra performances played. Weather condition interfered somewhat with the box offices, but trade generally indicated the value of visitors at holiday times.

The exodus of New Yorkers appears to have counterbalanced the influx. A surprising angle was the failure of some attractions credited with having gotten a bad break because of opening during the dull period after Thanksgiving, to pick up in pace to any degree.

"The Fool" led Broadway, playing a matinee daily and winning a gross of \$24,000, a new record for the Times Square theatre. "Johannes Kreisler" at the Apollo counts with the Christmas flock of new attractions and took second honors in gross, getting \$22,500. The novelty drama played two extra matinees. It started with a top of \$4.40, but the Selwyns dropped the scale to \$3.30 top starting this week.

The other dramatic record-breakers were "Seventh Heaven," which with a daily matinee went close to \$20,000 at the Booth; "Loyalties" got over \$18,400 at the Gaitey in 10 performances; "Merton of the Movies" exceeded \$21,000 at the Cort in the same number of performances; "Rain" in eight performances at the Elliott did better than \$17,000, using a \$4 scale Monday and Saturday. "So This Is London" with two extra shows equaled Thanksgiving week mark of nearly \$22,000 at the Hudson; "Kiki" at the Belasco with no added shows pulled \$17,000 at the Belasco, and "Hamlet" came through again for over \$21,000 in eight performances at the Harris. "Able's Irish Rose" got its best mark with over \$15,000 in, with two extra matinees, and "R. U. R." was almost as good, also playing 10 performances. "The Old Soak" got \$14,000 in 10 times.

The leading musicals did not play extra matinees. Ziegfeld's "Follies" held its leadership and beat \$36,000 at the New Amsterdam, and in 30 weeks has attained a total gross of over \$1,090,000; the "Music Box Revue" bettered \$29,000, virtual capacity bunt under Thanksgiving week (when extra matinee was given), and the "Greenwich Village Follies" also slid under the Thanksgiving mark, getting around \$24,000. "Little Nellie Kelly" played an ex-

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FRENCH CO. PREPARES

Opens Tour Jan. 15 With Cast of 75 People

Montreal, Jan. 3. Arrangements are completed for the Canadian and American tour by the Paris Comique Opera Company, organized by J. A. Gauvin. Some members of the company have sailed from Havre on the Roussillon and the balance of principals leave next Tuesday on the Homeric for New York and Montreal.

The tour opens on Monday, Jan. 15, at the St. Denis theatre. The company will number about 75 people, including 20 principals, 25 orchestra players and 30 chorus. Many of France's best known light opera singers are to be with this company, among them the famous Mlle. Bachelet, who created several of the new comic operas in Paris these last few seasons. The leading tenor is M. de Laquerriere from the Theatre de la Gaite-Lyrique, who is on special leave from that theatre for the tour. The mezzo-soprano, is Mme. Leo Demoulin. The leading baritone is M. Andral, also from the Gaite-Lyrique theatre. M. Roland is the "premier comique" or leading comedian of the company. M. Maurice Jacquet, from the Opera Comique, is the orchestra conductor, coming with the company, while Monsieur Albert Robert of Montreal will share with him the work of leading the orchestra.

The general manager of the company, J. A. Gauvin, announces the repertoire for the first week will be as follows: "La Fille de Madame Angot" (Madame Angot's Daughter), "La Mascotte," "Veronique" and "Le Petit Duc" (The Little Duke). Eight performances will be given, each opera being presented twice.

"MASKED WOMAN" TITLE

Nathan L. Amster, who claims he controls the screen rights to a novel by Johnston McCulley, author of "The Masked Woman," has instituted injunction proceedings against A. H. Woods, producer of a play of that name current at the Eltinge. New York. Title infringement is alleged, although no similarity between stories exists. The Kate Jordan play is an adaptation from the French.

The defendants through counsel state that the title has been used before in a number of ways as "Masked Lady," "Masked Venus," et al.

Amster alleges the novel exceeded 10,000 copies in sales and is still on sale.

COAST'S COLORED SHOW

San Francisco, Jan. 3. Plans are under way at the Century to stage an all-colored revue following the film "Oliver Twist." The revue is to be staged by Fanchon & Marco and prices will be fixed at \$1.50 top.

COURTNEY-JESSEL REMARRY?

Florence Courtney and her ex-husband, George Jessel, are reported about to remarry. Miss Courtney (Courtney Sisters) is currently en tour with Jessel's unit, "Troubles of 1923." She divorced him less than a year ago.

WIONA WINTERS DIVORCED

Los Angeles, Jan. 3. Wiona Winters, formerly leading woman for Julian Eltinge, has secured a divorce. She alleged that her husband, Lloyd Simpson, San Francisco banker, had deserted her two years ago.

Switch in Managers

Cincinnati, Jan. 3. Edward Rowland, manager of the Cox, has been succeeded in that capacity by Francis Gilbert. Mel Raymond is to be general manager of both the Cox and Shubert theatres here, with W. D. Ascoug remaining at the latter house. It is reported that Rowland will probably receive a New York assignment from the Shuberts.

"TRIB" OF CHICAGO INCREASES AD RATE

Now \$1.15 Line on Sundays—80c Week Days—Managers' Meeting

Chicago, Jan. 3. "The Tribune" gave the loop theatre managers a Christmas present in the shape of an increase in advertising rates.

Because of this an early meeting of the Managers' Association is probable. The meeting will be in the shape of a protest which the majority of the house managers realize won't have any effect, yet underground ideas are to have the managers agree on a systematic advertising arrangement whereby the increase in "The Tribune" will not have any effect on the weekly advertising bills by all houses agreeing to make a uniform ad for both the daily and Sunday editions.

The new daily rate for "The Tribune" is 80 cents a line, an increase of 5 cents. The Sunday increase is 15 cents, now making the rate in "The Tribune" hold at \$1.15 a line. It's the possibility of the other newspapers increasing their rates as the result of "The Tribune" that annoys the managers. It is known the Hearst publications won't allow "The Tribune" to set the pace regarding advertising rates when the Hearst papers now give tremendous space for attractions, with "The Tribune" catering less and less to attractions playing the loop theatres.

Representatives from "The Evening American" are out strong for Sunday copy for the Saturday paper. Some of the managers in town have already agreed to give the Hearst afternoon newspaper this new copy.

In all of the newspapers in town except "The Tribune" attractions receive considerable help from the news staffs for extra advertising. "The Tribune" has cut out all advance notices, and seldom does the dramatic critic give "second-thought" writings to plays after a premiere. Realizing this, the "Herald-Examiner" has increased the Sunday theatrical pages for, where Ashton Stevens was formerly only accustomed to giving his signed interview along with a three or four column sketch of the star interviewed, the critic now gives two extra full columns to "second-thought" ideas on plays he covers at premieres. The Hearst Sunday paper has also increased the size of the pictorial layout. Thumb cuts feature "The Tribune's" Sunday page, and usually only two of these thumb-cuts squeeze through.

Sheppard Butler has completely switched the ideas that Percy Hammond used for Sunday copy with the management of "Orange Blossoms," which opened at the Illinois Sunday night, probably taking more exception to "The Tribune's" policy of any attraction for a long time. Heading his personal two-column story last Sunday with the caption of "One's Play's Sad Paradox—A Case of Too Much Publicity," Butler dwelled upon the exit of Edith Day and Pat Somerset from "Orange Blossoms" cast in such a way that the management of the show considered the article such a blow to the Chicago engagement that a new campaign will have to be indulged in to overcome "The Tribune's" comment before the show even opened.

FREE BENEFIT COSTUMES

New York Costumers Make Liberal Offer for Charitable Purposes

The liberal offer of furnishing without charge lessons and costumes required for plays or acts engaged in benefits for deserving causes or to organizations presenting entertainment for charitable purposes has been made by the Bayer-Schumacher Co. of 67 West Forty-sixth street, New York. The firm operates a rental department for costumes and gowns. It is from that department, the announcement states, the free loans of material will be made.

William Schumacher, Jr., who signed the announcement, said, in its conclusion: "We will at all times be glad to loan these dresses and costumes as might be needed where the proceeds or net profits of the entertainment are to be devoted to alleviating suffering or hardships of our less fortunate brethren. May we ask you to pass this word to any such organization as may come under your notice?"

EQUITY PLAYERS' MEETINGS BRING ABOUT REORGANIZATION

Augustin Duncan Returns as Director With Full Power—Katherine Emmet Retires—Success Needed at 48th Street

"RED POPPY" STOPS

Closed at Greenwich Village by Henry Baron

"The Red Poppy" stopped at the Greenwich Village Saturday, leaving the house dark. The show ran a week and a half, with the reported failure to pay salaries blamed for the withdrawal. It entered the house as suddenly as it closed, accepting the booking under a guarantee arrangement when no Broadway house was in sight. With the house taking first money of the slender receipts, the management was placed in the hole for funds to defray running expenses in addition to salaries.

The play was an adaptation from the French and produced by Henry Baron, with Estelle Winwood starred. The latter featured the road-tour of "The Rubicon," also under Baron's management. He is said to have "unlimited backing," sustained by the prompt payment of losses when "The Rubicon" was on tour. The backers, however, are reported to have withdrawn support from "Poppy." The lack of funds became evident last week when the advertisements for the attraction in the dailies were dropped. Failure to pay an advertising agency bill of \$230 was the given reason.

The berthing of the "Poppy" in the small Village theatre was regarded as a practically impossible booking. It was computed that if the show completely sold out there about \$500 profit on the week would result.

WICHITA GOOD FOR 2 NIGHTS

Kansas City, Jan. 3. The Crawford, Wichita, Kan., is out for legit attractions to make that town a two-night stand with a matinee.

The house is managed by E. L. Martling and operated in association with the Brigham Enterprises of this city. Mr. Martling says the very large majority of shows so far this season at the Crawford have done big business. He is advertising to fill open time during this month, February and March, with legit pieces and musical comedies especially wanted.

Wichita is one of the liveliest cities in the state with a large drawing population. In summer it supports one of the largest fairs in the country.

TREASURERS MOVED AROUND

Monday a shake-up in the box-office staffs of a number of Shubert theatres was effected, with switches of box-office men from one house to another.

James Peppard has moved from the Crescent, Brooklyn, to the Central, New York. Willie Kurtz is again in charge at the 44th Street. When the house went dark recently he was shifted to Jolson's 59th Street. The changes include a number of promotions of girl assistants.

BONDING KLAN PLAY

Chicago, Jan. 3. "The Invisible Empire" opened at Aryan Grotto Saturday night, and Lee Morrison was forced to file bond for \$2,000 with Equity, which covers salaries of players for one week and transportation.

Poughkeepsie's Bard of Avon House

Poughkeepsie, N. Y., Jan. 3. The new Bard of Avon theatre here was dedicated New Year's Day with a performance by Leo Carillo in his new comedy, "Mike Angelo." This is the second new theatre the "Angelo" piece has opened. Its first was in San Francisco.

"Mike Angelo" is now slated to open at the Morosco, New York, Monday next, with a private press performance to be given on Sunday night.

Bert Levey Expected in Chicago

Chicago, Jan. 3. Bert Levey, who has a circuit on the Pacific coast, is expected in Chicago this week.

Following a flurry of meetings of various committees concerned with Equity Players, the resignation of Katherine Emmet as general manager of the organization was accepted last week and Augustin Duncan returned as general director. Argument and disagreement followed in the wake of the premiere at the 48th Street of Equity's third try, "Why Not," and again the trouble of "too much committee stuff" was thrashed out.

Duncan withdrew from Equity Players some weeks ago. It is declared he resigned, but from the Equity's side it was explained he had been given "a year's leave of absence" and his name as general director remained on the house program. Duncan started rehearsals with "Give and Take" but withdrew from the Aaron Hoffman comedy. At the time his associates in Equity stated it was Duncan's prior right to secure remunerative engagements outside but that was set down as easing-up the situation in the organization.

The net results of last week's sessions was Duncan asserting that he would accept the directorship, if permitted to work without interference. It is understood the director's job now is all powerful.

Last week's meetings were deemed necessary because of plans to begin preparations for a new production immediately—regardless of what business "Why Not" will be able to do.

Indications to date are that "Why Not" will not land. Business this first week at the 48th Street, despite good notices won, was very little better than the first week of "Malvaloca" and around the theatre was an air of depression. Lack of popular support is believed to have crystallized the partial reorganization of Equity Players' system.

The new piece is reported adding to the Equity's loss. What subscriptions came into the house last week was not to be counted as cash, such revenue already having been consumed. The situation now, with the season nearly half gone, is that a success must be registered in order that Equity Players even approximate an even break on the season.

In "Why Not" is seen a chance to produce a new play at low cost. There is but one set, well done but not especially expensive. The limited cast of six principals and two kid actors was probably also a factor in the selection of the comedy. More interesting from a professional standpoint is the fact that there is not one outstanding role, all having equal opportunity and virtually equal participation in the number of "sides."

KEMMETT'S "PAPA JOE"

R. G. Kemmett who is agenting "Able's Irish Rose" will start producing on his own. The piece is "Papa Joe," originally presented in London under the title of "Mr. Malatesta."

William Ricciardi authored the play and will play the lead here as in the London company.

"Papa Joe" calls for one set and a cast of eight. Others in the company are Rhy Darby, Sidney Elliott, Marius Rogat, Thomas F. Tarcey, Antonio Salerno, Susan Sterling and Mary Jeffery.

"REAR CAR" LEAVING BOSTON

Boston, Jan. 3. "The Rear Car," despite an increase in business, is slated to leave within three weeks. The Selwyns are preparing a road company of "The Fool," which will come into their theatre here.

E. E. Rose is working on the current attraction, and it will probably take the road.

IN THE FAMILY MARRIAGE

San Francisco, Jan. 3. A brother-in-law and sister-in-law marriage was celebrated here yesterday when Herman King, brother of Will King and musical director for the latter, was wedded to Hazel Larsen, the sister of Hazel King, wife of Will King.

\$14,000 FOR "PASSING SHOW"

New Orleans, Jan. 3. "The Passing Show," road production, with Sam Howard carrying over the performance in a comedy way, looks good for \$14,000 this week at the Tulane.

The stock at the St. Charles in "Tiger Rose" will just about beat \$5,000 for this week (seven days).

NAZIMOVA IN "DAGMAR"

Alla Nazimova will return to the legitimate stage Jan. 15, opening at the Majestic, Buffalo, Jan. 15 in "Dagmar."

The play is being produced by Charles Bryant, her husband, who is in the cast.

TRINI IN PLACE OF PEGGY

Peggy Hopkins Joyce is reported out of "Fashions of 1923," the forthcoming Winter Garden revue. Trini, the famous Spanish beauty who arrived from London this week, is to take her scenes.

Bankrupts Discharged

Chicago, Jan. 3. Two discharges in bankruptcy were granted in Chicago last week. John Biltgen, formerly manager of the National theatre, and Ralph Hankinson, who had the auto races at Riverview park.

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 (33d week). With total of 10 performances last week (two extra matinees) and top of \$3.50 Saturday night (substituted for New Year's eve), takings of over \$15,400, best gross of run.

"Better Times," Hippodrome (15th week). Last week best going for big house, which as usual reaches peak business between Christmas and New Year's, with schools closed and Hip mecca for children. Around \$30,000.

"Blossom Time," Century (62d week). Operetta winner of last season which covers present going as well. Gave daily matinees last week, which with cut rates gave excellent gross of around \$23,000.

"Bunch and Judy," Globe (6th week). This musical got first break in business last week. One extra matinee, for takings of around \$22,000. Peak day Saturday, with nearly \$7,000 in two performances. Holiday scales through last week.

"Chauve-Souris," Century Roof (49th week). Foreign novelty attraction close to solid year's stay and will easily ride through winter. This week (Thursday) fourth program of Russian company presented.

"Fashions for Men," Belmont (5th week). Moved Monday from National, where it never got break. One of most skillful presentations of season; ought to settle in new house to moderately good business indicated in new house but no big gross possible because of capacity.

"Follies," New Amsterdam (31st week). No extra performance last week and no fluctuation in scale. Held to big takings through week with total in excess of \$36,000. Selling into February and still leads Broadway.

"Glory," Vanderbilt (2d week). Brightly produced musical play which has started off well. Business for first week better than that of "Follies," produced by same managers and presented in same theatre. First week's takings quoted at \$13,900. Top is \$3.30.

"Greenwich Village Follies," Shubert (17th week). Held to eight performances and \$5 top for Saturday night instead of \$6 intended. Gross last week was about \$23,500.

"Gringo," Comedy (4th week). Chances of this comedy drama not highly regarded and likely to be withdrawn at any time. Holiday gross under that of week before; gross under \$5,000.

"Hamlet," Sam Harris (8th week). Normally leader of non-musicals. For holiday week no extra performance, but drew splendid houses for gross of nearly \$21,500, bit under peak gross of Thanksgiving week.

"It Is the Law," Ritz (6th week). Picked up last week and, with one extra matinee, gross nearly \$5,000. Not up to expectations based on promising reviews, but affords profit.

"Johannes Kreiser," Apollo (3d week). Management decided to drop admission top from \$4 to \$3, new scale effective this week. Four matinees last week, in 10 performances gross was \$23,000. Remarkable novelty, trade mostly at box office.

"Kiki," Belasco (58th week). No extra performances last week, but holiday scales used and sent takings to nearly \$17,000, best figure of season for dramatic holdover leader.

"Lady in Ermine," Ambassador (14th week). With one extra matinee and scale lofted to \$5 Saturday night, takings last week nearly \$17,500, which did not equal draw of Thanksgiving week.

"Last Warning," Klaw (11th week). Played three matinees last week for gross over \$12,000. Strongest of season's mystery plays and ought to ride through.

"Listening In," Bijou (5th week). One extra performance last week with gross of \$7,000 and attraction making money for first time since opening. Management will try with this mystery play, pace from this week on deciding run.

"Little Nellie Kelly," Liberty (8th week). Played to capacity throughout last week when one extra performance was given. No change in scale, but show hit its greatest gross, getting \$26,000. Only "Follies" and "Music Box" got more; both scaled higher.

"Liza," Daly's 63d St. (6th week). Colored show, only one to try for Broadway trade this season, doing but fair business. Sole attraction in downtown houses attempting New Year's Eve performance,

starting midnight Sunday. \$6,000 last week.

"Loyalties," Gaity (15th week). Played 10 performances last week and drew over \$18,400; claimed new house record. Wednesday matinee record also claimed with \$1,814 in. English drama one of season's solid hits.

"Merchant of Venice," Lyceum (3d week). Belasco's ambitious Shakespearean production with Warfield as Shylock and topped at \$4,40, did not win capacity but drew big money. Gross quoted around \$20,000.

"Merton of the Movies," Cort (8th week). Pairs with best comedy on Broadway, getting fine draw and plenty of it. Played 10 performances last week and topped all previous grosses by totaling over \$21,000.

"Music Box Revue," Music Box (11th week). No extra performances and no scale changes; show's nightly top \$5. Capacity save for one performance (Tuesday night; day after Christmas) and went to better than \$20,000 on week. Still keeps pace second to "Follies."

"Our Nell," Bayes (5th week). Final week. Goes to road Monday, opening at Teller's Shubert (Brooklyn). Attraction handicapped by roof theatre location.

"Rain," Maxine Elliott (9th week). No extra performances last week, but top charged Christmas night and Saturday, with takings going to \$17,000. Biggest demand in town.

"Romeo and Juliet," Longacre (2d week). Disappointment. Reviews not favorable to this Shakespeare presentation with Ethel Barrymore and business away off. Second night had but few hundred dollars in and short run looks inevitable.

"Rose Brian," Empire (2d week). Billie Burke show got off to fine start, takings for first week around \$15,500. Sale for next two weeks good, after which possibilities of run will be evidenced. Admission is \$5 top; no extra performance last week and no scale lift.

"Sally, Irene and Mary," Casino (18th week). Came back drawing well from holiday visitors as expected. Gross went to little under \$16,500. Reported going to larger house later for cut-rating purposes.

"Secrets," Fulton (2d week). First week flurry of new show perhaps not conducive to best results. English play regarded as excellent for starring purposes of Margaret Lawrence and pace should improve. First week about \$11,500.

"Seventh Heaven," Booth (10th week). Matinee daily last week. In 12 performances total gross nearly \$20,000, which breaks house record. Matinee call so strong extra Friday afternoon to be played regularly.

"Six Characters in Search of an Author," Princess (10th week). One extra performance last week, when novelty drama drew about \$6,000. Said to furnish fairly good margin of profit.

"So This Is London," Hudson (19th week). Last week's gross not much under \$22,000 and virtually same figure claimed for Thanksgiving week, when one extra performance was given. Last week two.

"The Awful Truth," Henry Miller (16th week). With one extra matinee holiday week gross fairly strong for total of nearly \$12,500. Smart comedy expected to hold up until Easter.

"The Clinging Vine," Knickerbocker (2d week). Of Christmas flock this musical production of H. V. Savage is regarded as having best chance. Show good and prices so scaled every chance to win popularity gained. Nearly \$17,000 first week.

"The Fool," Times Square (11th week). Selwyn's dramatic hit played daily matinee last week and topped everything on Broadway for dramas. One performance sold out in advance to party alone prevented gross going to better than \$25,000. It got nearly \$24,000.

"The Gingham Girl," Earl Carroll (19th week). One extra performance and one \$4 performance and one topped at \$5 gave gross of over \$20,000, equally or slightly bettering Thanksgiving week trade.

"The Lady Cristilinda," Broadhurst (2d week). Got fair break from the reviewers, though business first week not up to expectations. Between \$9,000 and \$10,000.

"The Egotist," 39th Street (2d week). New Dr. Richsteln play held to eight performances. Takings fair first week, gross around \$8,500 or little over.

"The Old Soak," Plymouth (20th week). In 10 performances last

"BLOSSOM TIME" GOT \$20,000 IN PHILLY

Operetta Comes Back Walloping—Two Musical Comedy Rivals

Philadelphia, Jan. 3.

Business was generally good here last week, but there were a number of unpleasant surprises for the managers, such as weaknesses on Christmas night in a number of houses.

On the credit side was the smart comeback of "Blossom Time" at the Lyric. This Schubert operetta was sold out completely Monday, matinee and night, and with the extra matinee business shot up again, touching about \$20,000. This, together with splendid indications in the advance sale, has decided the Schuberts to keep this show in indefinitely. It is now in its 11th week and ought to complete 14 before the demand is exhausted.

Particular interest attached to rivalry of White's "Scandals" at the Forrest and "The Passing Show of 1922" at the Shubert. The former showed last week and quite reversed last year's record of bad business. An extra matinee was given by the "Scandals" and the gross passed the \$26,000 mark. "The Passing Show," on the other hand, was extremely "spotty," with a number of nights when the orchestra was only about half sold. The gross hit \$23,000.

A nose-dive was taken by "Anna Christie," which had upset the dope by crawling up after a slow start and had reached its highest gross the week before Christmas. With the influx of new shows, however, business tumbled last week and the lowest gross of the month's stay was registered. It left Saturday and "The Monster," this week's only opening, is now the Walnut's attraction. This is also in for four weeks, with "The Dover Road" booked to succeed.

Mantell's business at the Broad has been the poorest this Shakespearean star has registered for a number of years here. It was expected that he would do little the week before Christmas, but a big pick-up was hoped for last week and was not forthcoming. Even with the aid of an extra matinee and the natural holiday influx the gross only passed \$9,000 by a small margin. The answer seems to be that Mantell is good for two weeks here and that the extra week played this time only meant that the usual receipts were spread out over the extra time.

Pauline Frederick in "The Guilty One" looks like a substantial hit at the Adelphi, although some claim that the clientele which is flocking there will cease at the end of the school and college holidays. At any rate, despite some healthy slams from the critics, Miss Frederick's personal following has succeeded in lifting the Adelphi out of the slump.

(Continued on page 33)

week this comedy success regained gross of early months, going to \$14,000. Should steady in draw and run until spring.

"The Love Child," Cohan (8th week). Held to eight performances for holiday week, but gross went to \$12,000, giving substantial profit. Woods drama of French origin is getting encouraging support.

"The Masked Woman," Eltinge (3d week). Woods' newest drama got around \$11,000 in holiday going, virtually its first week. Has call and chance to land. Had "East of Suez" remained it would have gone to \$15,000 easily.

"The Red Poppy," Greenwich Village. Stopped suddenly Saturday. Stayed week and three days, drew very little money.

"The World We Live In," Jolson's 59th St. (10th week). Moves to 44th St. next week, house being taken by the Moscow Art Theatre, which begins engagement Monday. Insect comedy figures to jump in pace on Broadway. Beat \$11,000.

"Tidings Brought to Mary," Garrick (2d week). Theatre Guild's third production. Solomn drama of medieval atmosphere, badly played, but only subscription effort. Month or so, then "Peer Gynt," to be Guild's big effort this season.

"Up She Goes," Playhouse (9th week). Brightly presented musical comedy, doing brisk trade after first weeks. Last week, with one extra performance, better than \$11,000.

"Whispering Wires," 49th St. (21st week). Arriving mystery play, which has done rather well in this house and got \$9,500 last week. "Give and Take" succeeds Jan. 15.

"Will Shakespeare," National (1st week). Only New Year's week premiere. Opened Monday. Of English authorship (Clemence Dane), produced by Winthrop Ames.

"Why Men Leave Home," Morosco (17th week). Final week for comedy, reported out some weeks ago, but followed by announcement from management of continuance until Easter. "Mike Angelo" succeeds next week.

CHICAGO WAITS TO SEE IF HOLIDAY SPEED WILL LAST

Guessing How Far Big Business Will Go Into January—"Partners Again" Starts With Whoop at \$19,000 Pace—Business Slower Than Customary

Chicago, Jan. 3.

Stuffed to the degree of bursting were the Christmas stockings of the loop theatres with box office receipts.

Acknowledgement of the Tuesday night's performance (after the two big days) receipts brought the only hesitancy in acclaiming crackerjack business. High and successful as were the final grosses, the big business came slower than in previous years, giving an indication that the town is in the throes of a "slump" that was overruled by the holiday spirit, and making it a matter of guess work how far into this month the impetus of the holiday spirit will carry certain shows.

With New Year's falling on a Monday, the Saturday matinees suffered, giving the Wednesday matinee the full atmosphere of the holiday week. It was quite apparent at the Saturday matinee that the playgoers were waiting for the full splash that came Saturday and lasting until Monday (New Year's night). Business at the Wednesday matinee was capacity. "Thank-U," at the Cort, gave a full measure of matinees (Monday, Wednesday, Thursday, Friday, Saturday), and did very well, averaging a little over \$1,000 for the Thursday and Friday matinees.

High expectations were made on the Christmas Eve business, with the date falling on Sunday. There were disappointments, because "Partners Again," with a premiere at the Selwyn, was the only attraction in town that sold out. The Bernard-Carr piece at the Selwyn is a "smash hit."

The known strength of the piece was supported by a double advance campaign, three weeks in advance in the newspapers, and with a brigade of billposters who have literally "plastered" the town from one end to the other with striking paper of black on printed yellow. At the \$2.50 price the Selwyn holds around \$2,200 nightly, ascending around \$2,700 for the Saturday night raise to \$3, with the scale of prices noted on a big chart in the lobby. The Selwyn system is being closely watched by other houses in town, because it is known the Selwyn management here is on friendly terms with the lady scalper, yet it is known some terrific arguments have arisen because the local manager refuses to allow the hotel stands to dictate policies.

If "Partners Again" can "ride through" the Monday and Tuesday night slumps with any degree of

success, there's every sign that the piece will average around \$16,000 for many weeks to come. It got \$19,000 on its first week.

"Demi-Virgin" got away to a Christmas Eve premiere at the La Salle, but failed to register with the holiday patrons. The critics handled it tamely, and how much force the play carries on merit with the holiday enthusiasm over remains to be seen. It is known the house now regrets the departure of "For All of Us," for in moving to the Studebaker the Hodge piece carried its most unusual clientele, doing remarkable business for a transfer attraction. Mr. Hodge can easily claim the victory of the hardest fight to establish a play after being ridiculed registered here in a decade.

Frances Starr in "Shore Leave" established herself with success at the Powers, and despite the sudden cut-off from the hotel agencies reached a figure that promises good profits until the end of the brief engagement, Jan. 22, when "The Torch Bearers" arrives.

Lester Bryant just can't keep away from disaster. With "He Who Gets Slapped" ascending to strange holiday figures for the Playhouse, Richard Bennett became stricken Thursday night, forcing a capacity house to be dismissed and \$1,100 refunded. Edwards filled Bennett's role Monday night, and after an announcement to this effect only about \$30 was refunded.

"The First Year" needs much attention at the Woods to hold it for any length of time. The piece hasn't caught on here. The prediction that "Thank-U" would outlive "The First Year" made in this report some weeks ago is adding impetus. "Six Cylinder Love" failed to catch the full swing of the holiday atmosphere, yet had a good week considering the time it has been here. The Truex piece was overestimated for Chicago as far as the length of time it should have remained here. Instead of building hopes that the piece could remain here until at least March the campaign should have been made for a full burst of business for 10 weeks. Many of the managers are now realizing the length of runs cannot be forced in Chicago with the new era of conditions. "Captain Applejack" opens at the Harris Sunday, with "Six Cylinder Love" going to Detroit, opening a road tour that should be a clean-up for Sam Harris.

Individual comment for the other (Continued on page 33)

HOLIDAY WEEK SPELLS BANNER GROSS INTAKE FOR BOSTON

Despite Storm and Railroad Paralysis, Which Minimized Urban Patronage, Business Holds Up—"Lightnin'"—Takes Top Money at \$22,000

Boston, Jan. 3.

When things looked rather gloomy for the theatrical business in this city during the early part of December and the grosses began to touch figures that were anything but satisfying, the general cheer up expression was "wait for the holiday season." This week, between Christmas and New Year's, and including both holidays, has always been a banner one for the theatrical business in general here. This year was no exception to the rule.

The game was almost the victim of another strange quirk of fate, however, during the week when on Wednesday a storm, which for a time threatened to completely paralyze railroad facilities, swept down on the district. It did not have a far-reaching effect, but did cut into the matinee and evening business of that day, as people were afraid to come into the city, believing they would be unable to make train connections for home again. The setback was not for long, business picking up again Thursday and continuing at a very high level until the close of the week.

Just at this time the railroads that run out of Boston are generally being blamed. The New Haven is now and has been for weeks the target of severe criticism from the Hearst publications. Service on the road has been bad, and with the great amount of publicity given the

delays it has the effect of scaring off possible customers for the show houses. A large percentage of patrons of Boston's legitimate theatres is drawn from the suburbs and from cities and towns between 20 and 30 miles from here. Naturally they have to depend on the train service and hesitate to come in town when things are running bad. That the alarm was not wholly unfounded was shown by the fact that of late there have been large numbers of tickets paid for at some of the local houses, but when the curtain time came and passed the seats were still unoccupied. This meant that whoever had bought the tickets in advance was unable to get to the theatre. In the theatres where such thing was recorded the attraction was not much of a hit to suggest the tickets were taken up by speculators, who found themselves stuck at the last minute.

Boston, perhaps more than any large city in the country, is unusually free from the so-called seat "buy." Tickets for attractions that are a hit can be purchased from Herrick's, for years a fashionable ticket agency uptown, at the usual 50-cent premium, but this has only been a sort of convenience for the society patrons of the houses who run accounts with the agency. A few tickets find their way into other

(Continued on page 33)

DAVID BELASCO Presents

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Percy Hammond
N. Y. Tribune

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E. E. Pidgeon
Journal of Commerce

"THE realization of a very fine dream."

Burns Mantle
N. Y. Daily News

"WARFIELD triumphs as Shylock."

Leo Marsh
N. Y. Telegraph

"WARFIELD'S Shylock best conception of character ever given of part."

H. Z. Torres
N. Y. Commercial

"WHAT matters most is that Warfield's Shylock is a true and a real and an interesting Shylock."

Alexander Woolcott
N. Y. Herald

"WARFIELD a true Shylock, utterly unlike any we had ever seen."

Charles Darnton
Eve. World

"MR. WARFIELD'S Shylock one of great merit and intelligence."

J. Rankin Towse
Eve. Post

"DAVID WARFIELD received tumultuous applause in wave after wave, men and women vying to see who could shout 'Bravo!' the loudest."

James Craig
Eve. Mail

"FIRST nighters cheer performance."

Stephen Rathbun
Eve. Sun

"DAVID WARFIELD realizes an ambition of years."

Robert Welsh
Eve. Telegram

"UNDENIABLY fine."

Kenneth Macgowan
Eve. Globe

"WARFIELD moves through scenes that match in imagination the words of Shakespeare."

Julia West
Eve. Journal

"BEAUTIFULLY produced by David Belasco. * * * Seldom or never has pictorial Shakespeare been more beautiful."

"A VIGOROUS and imaginative production."

"TRIUMPH of Belasco genius. * * * The gorgeousness of the Irving and Tree productions, the sumptuousness of the old Daly revival, all sank, belittled by the side of this."

"MR. BELASCO'S production notable for its rich hypnotic pictures."

"THERE are not enough letters in 'triumph' to express the verdict."

"BELASCO pours his soul into the production."

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"MR. BELASCO won new glory with the most beautiful Shakespearean production in the history of our stage."

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"DAVID BELASCO has given the great Shakespearean comedy a production which for opulence and splendor has probably never been matched in the play's history."

"MR. BELASCO has outdone himself."

"A GREAT presentation of a great play."

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NOW PLAYING LYCEUM THEATRE, NEW YORK CITY

OUT OF TOWN REVIEWS

HUMORESQUE

Atlantic City, Dec. 30.

The long-mooted question, "Can Laurette Taylor play the Mother of more positive decision at the Apollo Monday night, when Miss Taylor essayed the role for the first time on any stage. The answer is not yet to be decisively made, for the play showed conclusively the necessity of many changes in a version that dipped too deeply in character roles and not enough in the broad humanities of plot which made the original story so deeply moving.

Fannie Hurst herself is the authoress of the version which seemed to have been strictly cut to suit Miss Taylor, for the Mother is made the central role instead of the boy, and the story is cut short on the departure of the boy for overseas, leaving the entire dramatic episode of his blindness unspoken.

Miss Taylor received high commendation for her abilities in the role, though they were given by most of the critical of the first-night audience as praise to her acting power rather than as a satisfying interpretation of the part which has been made entirely emotional and garish. The whole fabric of the acts hung on a weight that was visibly noticeable.

Her delineation of Mother Kantor was best in the first act. The Russian Jewish personality she was seldom able to keep in the minds of the audience in the latter two acts. But in pathos and trembling emotion Miss Taylor held attention and commanded admiration as the mother who never gave way to any but her own desires for her boy.

Perhaps it was the war conflict, with the pro and con as to the boy's duty, that weighted the present plot, for it occupied half of the second act and all of the last with sentiments which most folk feel are today not subject to debate. It was, to the writer, a keen disappointment that the last act did not jump to the war conclusion and bring the return of the blinded boy—an expectation of pathos and deeply dramatic sentiment appealing to the heart.

In the list of people whom Laurette Taylor has made real, Mother Kantor will remain, perhaps not so important as some, but still very real, and in age and temperament very different from all the others.

In her support Graham Lucas as the child and Lutha Adams as the grown violinist were both splendidly real, the former in his whine for the coveted instrument and the latter in the expression of a temperament flavored with a real patriotism of courage.

The staging of the play, which is credited to Miss Taylor's husband and usual author, J. Hartley Manners, held to her usual sphere of satisfying simplicity wherever possible and furnished fit settings and atmosphere to the action.

Scheuer.

RITA COVENTRY

Pittsburgh, Dec. 30.

Carnegie Tech Drama School students, under the direction of Hubert Osborne, put on his latest dramatization, "Rita Coventry," which seems ticketed for a glorious future. Julian Street's story has lost little charm by the transformation onto the boards, and such judgment is formed with due allowance for a fine exhibition by the neophytes, but withal lacking in essential details.

There has been some talk that Rita Coventry, an opera singer, is none other than Geraldine Farrar done into fiction. Take it from the creator of Rita, he never had Geraldine in mind, knew little of her past, and if there is any similarity between Rita and Geraldine in temperament, musically or amorously, it is accidental. The girl who played the title role, Bess Johnson, of the theatrical lineage, bore a striking resemblance to Geraldine, designedly or otherwise. In any event, while the comparison is likely to be talked about with either the story or the play, the mirror at no time reflects in any wise offensively.

As presented by the students the play was necessarily lacking. Miss Johnson's work was fairly brilliant always, but a 19-year-old miss was hardly suited to the part of Rita, whose role requires real singing. Similar deficiencies were apparent in practically all the important parts.

It is a play with a few short musical spots and with enough of a musical background to appeal strongly to music lovers, but not too essentially musical as to lack universality. In the local presentation a couple of musical odds and ends were thrown in where music was needed, but eventually some original songs will be inserted, if not some well-known semi-classical tunes.

This writer has seen no better character delineation on the stage in a couple of years. Every part is as clear cut, as distinct, as typical as possible. There is the impetuous, impulsive yet pleasing Rita; the grudge piano tuner, with his own place on music; the impresario and

conductor are two 24-carat comedy bets; there are a few Greenwich Village act fops—and these Carnegie Tech students have somewhat of an idea of a village and art, and the makeup here was great. Every part down to the smallest had some outstanding point of merit.

Some one was heard to remark that Geraldine would fit nicely in the title part, in which case some more music might be added. Perhaps the piece is not quite pretentious enough for the diva, but it could easily be made so. The part demands a certain amount of caprice, yet a deep emotional background and a good singing voice. Brock Pemberton gave the play an inspection during its five-day presentation here, but whether or not he is to direct it eventually is not known. Julian Street was here for a couple of days, noting a few minor changes. Osborne, it appears, has done a brilliant job, dramatically worth as much as or more than his "Shore Leave."

Harrison.

VIRGINIA

Pittsburgh, Dec. 30.

Digby Bretton.....Barnett Parker
Capt. Robert Langdon.....J. Harold Murray
Roderick Gray.....Worthe Faulkner
Amanda, cook.....Eva Davenport
Hannibal.....Ben Linn
Virginia Lee, ward of Gen. Calhoun.....Helen, General's daughter.....Helen Shipman
Brigadier General Randolph Calhoun.....Mrs. Calhoun.....Harrison Brockbank
.....Viola Gillette

The Shuberts have here a musical comedy not different from at least a hundred others they have produced in the matter of theme, but in which the action goes back to Southern scenes shortly after the Civil War. The play is short on comedy, but more than makes up for music, and while short in a few other respects, has a more than even chance.

Tessa Kosta and J. Harold Murray handle the leads. Their work is always commanding, both singly and in several beautiful duets. In this single item, and in the music as a whole, there is no fault.

Helen Shipman has as much to do as the principals, but in fairness to Miss Shipman the part should be vitally revamped, or at least made over so as to give her an opportunity to put her own peculiar twist on many lines allotted her; as it stands her role is going to waste, since it hardly measures up to current standard comedy, the fault being clearly in the lines.

It appears that "Virginia" has been on the Shubert shelf for several seasons. Its lack of comedy speaks a vintage of a few years ago. Musical comedy and audiences must see persistent pep or its sole substitute, real wit. In this case both are missing most of the time, but the play is otherwise well evolved, and though the result is obvious before a half is over, interest is sustained till the end.

A point of merit about the thing is that it has a subtle sweetness of the sort female audiences gush about. Virginia, the title role, essayed by Miss Kosta, is a ward of Gen. Calhoun. She is mistreated by the blustering gen, played by Harrison Brockbank, up until a few days before she attains her majority, when he learns she is to fall heir to a young fortune. Without informing Virginia, he plans to marry her to his young cousin in order to keep the treasure in the family, but when that news is conveyed to Virginia she boldly asserts her love for another, to whom she had promised her hand some six years back, and whom she has not seen in the interim. Enters a stranger, who learns the name of Virginia's promised lover, Roderick Gray, and who thereupon assumes that name, with Virginia satisfied the real man has come back. This fellow is subsequently proven to be the very cousin Virginia vowed she'd never have, but her love for him is clear, and when the real Gray appears the latter conveniently decides his own attachment is for Helen, the colonel's daughter.

Opening here Christmas Day, after two days in Wilmington, the show as a whole can't really be censured, as the players have done well with what they have—and what they have is a straight musical comedy, a little shy on comedy, with a plot a little stronger than many a success of recent years, but lacking the general embellishment musical comedy audiences demand of a success. There are several catchy tunes, and at least two should win popular favor, the hits being "The Man in the Moon," "Argentine" and "I'm a Picnic Man." The settings amount to nothing, some good Southern local color would not be amiss; a good darky quartet would liven the first act about the middle and might also afford an opportunity for some dancing, of which there is hardly any worth while.

Harry B. Smith and E. Kunnick are listed as the adapters from the original of Herman Haller and Nicolas Kemper, the latter being in charge of the orchestra, though for the local premiere Alfred Goodman directed. Fred G. Latham was also here for the opening.

Harrison.

NOW AND THEN

San Francisco, Jan. 3.

Kolb & Dill are presenting this season "Now and Then," a new comedy by Aaron Hoffman, which opened big at the Curran last week. For the first time in their careers these favorite Pacific coast comedians are launching out entirely minus girls or music in their production. It is a straight comedy with the two principals in their usual style of character work.

"Now and Then" is a hilariously devised vehicle dealing with prohibition as its basic theme. The first act opens in 1916 with the scene showing one of the old-fashioned beer saloons—mahogany bar, lunch counter, pinnoche tables, and all. Even the foamy "suds" are being served to patrons during the act.

Kolb and Dill are partners in the saloon business. Kolb, however, has been listening to a prohibition orator and has "seen the light." He grows ashamed of his business and wants to get out. Incidentally, he wants to reform his partner, but Dill will have none of it. Dill buys out Kolb.

In the second part of the first act (the act is split by a dropped curtain to indicate the lapse of a few years) again is the saloon on the night Volsteadism became a reality. As the hour of midnight strikes Dill sadly closes the place. Here enters a character known as "Bum," a swamper in the place, former soldier and college graduate, about to be turned out in the world. As a parting gift Dill presents "Bum" with a quart of whiskey. The second act finds Kolb, prohibition "snooty," and Dill fairly rolling in wealth as a high-grade bootlegger. He has been piling up the coin, disposing of the 30 barrels of liquor which the prohibition laws left him on hand. There are literal screams in this act where Dill enters and exits through a bookcase, which is his secret cache for the illicit goods.

With the quart of liquor given him on the night of the saloon's closing "Bum" started out on his own hook, and now reappears in his own limousine and fairly exuding wealth. The quart started him on the road to affluence.

The plot ends when Dill's home is raided and nearly everybody in the place is "pinched." Kolb finds that the prohibitionist responsible for his change in heart is really a grafter and his illusions are crushed. A pretty love story is threaded through and dozens of little human interest touches are delightful.

The comedy is a powerful piece of propaganda for the "wets," and is so cleverly sugar-coated success seems to be assured.

Besides Kolb and Dill some notable playing is done by John Fee as "Bum" and F. Keenan Wallace.

THE REAR CAR

Boston, Jan. 3.

Nora O'Neill.....Marguerite Maxwell
Ruth Carson.....Jane Seymour
Thelma Brown.....James Bradbury
Oliver Murray.....Wright Kramer
Alden Hanks.....Edwin Walter
Sheidan Scott.....Taylor Holmes
Kirk Allen.....Clyde North
John Blake.....Robert Kenyon
Roxey.....Ann Merriek
Ruth Barnes.....Jay Wilcox
Luko Carson.....Fred Karr

If George M. Cohan had produced "The Rear Car," he would have undoubtedly Tavernized it during rehearsal without changing a line. As it stands, however, it is a hectic mystery play, staged personally by its author, the veteran Edward E. Rose, who apparently delved into the depths of the archives of the Blaney-Spooner days. As a mystery play, it is the wildest thriller yet.

The show makes "The Bat," "Bull Dog Drummond," "The Cat and the Canary," "Whispering Wires" and the rest of the epidemic of gaudy gathering thrillers look like cantatas. Edward Harold Crosby, dramatic editor of the Boston Post, after sitting through the performance, quoted Shakespeare in his review, using the remark from "The Merchant of Venice" when the Prince of Morocco opens Portia's golden casket, said remark by the Prince being, "Oh, hell! What have we here?"

The Boston critics (and possibly the Selwyns themselves) still seem wabbling as to whether one should laugh at the play or with it. Not that there is any vein of satire running through it. Instead, the situation has been blown up to a size utterly impossible, cheap thriller that looks as if it would make real money. As a result, nobody dares scoff right out loud, because that final critic's review, the old b. o. sheet, is beginning to act as though it would have the last laugh.

The Selwyns took the Rose thriller on the strength of a few weeks in stock on the other side of the continent, and plunged in payroll on Taylor-Holmes alone. The rest of the overhead on the show consists of ten average players and a single set showing the interior of a private car on the Continental Limited. One fact remains about "The Rear Car": If it goes over, it will be the last of its species. After it there can be nothing wilder in the line of mystery plays.

The plot concerns a private car containing a young girl being taken to her wealthy father by his attor-

ney who has located her after fifteen years of search. With her is her girl chum. During the three acts the private car becomes as common as Central Park and as full of tricks as Hanlon's "Superba." A foppish, dreamy amateur detective horns in and remains, as does a villainous district attorney. The hero breaks jail and boards the train. Out from behind a swinging divan appears a child wail who fled a settlement house to save the heroine from an unknown fate. Another villain disguised as a gorilla then appears, mysterious hands appear from nowhere and do nothing, ghostly faces peer through the windows of the train as it travels along at 60 miles an hour, the attorney is murdered by being stabbed through his left eyeball by somebody who then closed the eyelid, the electric lights begin to flicker in Morse code, the conductor is thrown overboard, and ultimately the entire car is miraculously sealed up with heavy steel shutters, the wail is found gagged and bound on a brake rod through the collapse of a trick parlor chair, and tells the detective to shoot the writing desk full of holes in time to keep them all from being rolled down the Great Divide to bump into another train, and the audience goes home groggy.

The audience is requested not to divulge the plot. Nobody has been as yet located who could divulge it if paid. But it thrills. Oh, boy, how it thrills. It brings back the old 10-20-30 goose pimples action—\$5-\$16.5-\$20. If it thrills, in it, without apology or explanation, and within a week or two river pirates, an opium den and an illegitimate child may be added, judging from what has already been crowded into that private car. Taylor Holmes has personally done an excellent job in a rather novel stage character, but, as a matter of fact, if "The Rear Car" continues its theatrical journey it will be actor-proof. Holmes is playing it straight, Clark and McCullough would play it otherwise, but either way it may make money.

Blaney had the right idea but he scaled wrong.

Libby.

BARNUM WAS RIGHT

(Second Review)

Washington, Jan. 3.

With but two members of the first cast remaining, "Barnum Was Right" was given another tryout Sunday at the National. It was first shown some seven or eight weeks ago and withdrawn for re-writing. Being originally the work of Philip Bartholomae, a play doctor was necessary and John Meehan stepped in. It is evidently due to Mr. Meehan the performance gave us a little of "Seven Keys to Baldpate," "The Tavern," as well as "Overnight" and left the house laughing at and not with the play about the middle of the second act. This, possibly, should not all be placed at the door of Mr. Meehan, but the play as it now stands will never do and the ground work is so thin that little hope can be seen for it.

This new cast is a wonder and undoubtedly runs up a mighty expensive salary list weekly on Louis F. Werba, the producer. Donald Brian was acceptable in the lead, although each time he reached a climax it suggested an orchestra. He did a great deal with what little he had to do with. Arthur Coakley, looking even more beautiful than ever, struggled valiantly with nothing, while the best role was entrusted to Enid Markey, and her performance was noteworthy. Elwood F. Bostwick, as the father, contributed delightful moments in the first act, when he had something to work with, but during his raving in the second act he was laughed at; it was so overdone, and it was very plain it was not his fault.

Will Deming is deserving of praise, always, as is Lilyan Tashman. George E. Mack was good as the Wop, one of the grossest mis- attempts at building a character ever written by an author, an idea never worked out.

Mr. Werba made a brave effort to convince that "Barnum Was Right," and it would seem he himself was convinced this vehicle would do the proving, but it doesn't seem to have an earthly chance of doing it.

Meakin.

POLLY PREFERRED

Hartford, Jan. 3.

Winchell Smith presented his new play by Guy Bolton for the benefit of the children's Aid Society (which was founded by Mr. Smith's mother) to a packed and delighted audience last Thursday evening at Parson's.

The play is in three acts, nicely set, very entertaining and clever. It was written by Mr. Bolton, but shows throughout the master hand of Mr. Smith in putting it into shape. After a few more performances it will be in good order for a run in New York city, if Broadway wants a clean, interesting, well played comedy. Polly is a Broadway chorus girl in hard luck who has just quit her job because they stole her speaking line away. In the automatic way upon the first scene a young advertising man begins talking to her and finally manages to interest lots of capital and art in her as a movie actress, by pretending she is a southern society girl.

The next scene is in Hollywood.

The picture is a great success, another one is being directed and the villain is getting in his dirty work on the poor hero, but of course he is duly foiled by the heroine.

Genevieve Tobin is the pretty heroine and plays extremely well. William Harrigan was excellent as the advertising man and hero. Thomas W. Ross was a very good and polite villain. Edward Van Sloan got all the comedy possible out of his picture director.

"Polly Preferred" has nothing particularly new, but it is just enough different from the ordinary plays to be interesting.

Neut.

JANE COWL'S JULIET

Toledo, Jan. 3.

Ramon.....Ballet
Gregory.....Hick
Abram.....Edward Broadly
Balthazar.....Richard Bowler
Hennolo.....Vernon Kelso
Tybalt.....Louis Hector
Capulet.....Gordon Burby
Lady Capulet.....Grace Hampton
Montague.....Lillian Logan
Lady Montague.....Lillian Brownell
Escalus.....John Crawley
Romeo.....John Barrian
Paris.....Milton Pope
Nurse to Juliet.....Jesse Phelps
Mercutio.....Dennis King
An old man.....Neil Quinlan
Rosaline.....Ellen Van Cleave
Friar Laurence.....Robert Wyrton
An apothecary.....John Crawley

At times very young, human, and radiant, and then infinitely pitiful in the tragic despair of youth, Jane Cowl made her world premiere in Shakespeare's immortal love tragedy, "Romeo and Juliet," at the Saxon Auditorium last Friday.

Under the spell of her fine portrayal an audience inclined to be coldly analytical and composed largely of New Yorkers saw her standing in the final scene, her voice quivering perceptibly, in the white burial robes of Juliet, and then broke into applause, predicting that her characterization will live among the performances of Mary Anderson, Modjeska, Charlotte Cushman, Julia Marlowe, Maude Adams and Julia Arthur.

It was a performance so well finished it calls only for a little more self-confidence upon the part of Miss Cowl, who at times showed nervousness at the strain of breaking from the conventional drama to the mysteries of Shakespeare.

As Juliet Miss Cowl displayed a keen understanding, deep feeling and a warm passion, which, with her poise, gestures and speech, make her ideally suited. Her reading was not stagey, but delightfully natural. She overdid nothing. Her balcony scene was an exquisite thing, her cooing forming a stage picture of rare beauty.

Miss Cowl is supported by a company giving a flawless performance. Rollo Peters' Romeo was effective and fervently dashing. Dennis King gave distinction to Mercutio. Other fine depictions were by Robert Ayrton, Jessie Ralph, Louis Hector and Gordon Burby.

The settings were artistic and the entire production magnificent. The play was expertly staged by Frank Reicher. The Selwyns are taking the production to Cincinnati, Cleveland and thence to New York.

Grill.

WHY, CERTAINLY

Chicago, Jan. 3.

Second production of Allan Pollock at the Shubert Central, which he staged for ten weeks and in which he has installed a company which is believed to operate on the common basis as "knowing human nature," is called upon to specify just what kind of fellow she has in mind for the service of a woman who wishes her husband to divorce her in order that she can marry another man, for whom she has conceived an "intensely mental" devotion.

"He is young enough to be attractive," she says, "and old enough to be convincing."

She describes Allan Pollock. The line might be paraphrased in regard to Mr. Pollock's work in this play: he is not young enough to be cast for this part, and yet so clever an actor that he is convincing in it.

Two or three hundred people made up the audience at this up-stairs theatre Tuesday night after Christmas, and they were probably admirers of Mr. Pollock and Mildred Booth, the ingenue, to judge from their applause. The play was enthusiastically received, and after it was concluded the people in front demanded half a dozen curtain calls.

The play is badly located at the Shubert Central, which is out of the theatre district, up stairs, a small house, and out of vogue. The play is badly named for "Why, Certainly," means nothing, and does not convey any definite idea of the play, which is more than a farce comedy, and might be summed up as a psycho-analytical study of human nature, with kindly irony in evidence to an extent which makes intelligent fun. The London name, "A Social Convenience" might mean little here, and the New York name, "A Pinch Hitter," is not ap-

appropriate out of baseball season, though there is a description of the American game in the play which suggests this title.

The English woman, who is wealthy, thinks she is in love with a member of Parliament and wants to be divorced, to marry him. He fears that her divorce may result in a scandal that will injure his political chances. She is willing to have a dummy lover for the purposes of divorce. They go to a London business woman, who gives her the name of a man who is a dummy for the wants of people through her knowledge of human nature. She knows a gentleman in reduced circumstances who will serve. It is in this role Mr. Pollock appears. He visits the lady at her country home, being introduced by the member of Parliament. Here he makes a hit with the woman, her husband, her husband's niece, and

with everyone excepting the M. P. It all results in the disgrace of the politician, the reuniting of husband and wife, and the happy love of the adventurer and the niece.

Pollock plays the role of the gentleman forced to stoop to things that he despises to do to avoid work. He makes the part attractive and gives a clever portrayal, which is interesting and amusing. Pamela Gaythorne plays the wife splendidly. Mildred Booth is so natural and charming that it is difficult to accept her as acting at all. Kate Morgan is ideal as the female, booking agent. Gordon Gunniss plays the Member of Parliament with proper gringishness. Edgar Kent gives a delightful performance of the husband. Pollock, Kent and Miss Booth stand out particularly, though all six players are capable.

BROADWAY REVIEWS

WILL SHAKESPEARE

Anne Hathaway.....Winifred Lenihan
Will Shakespeare.....Otto Kruger
Mrs. Hathaway.....Angela Gordon
Henslowe.....John L. Shine
Queen Elizabeth.....Haldee Wright
Mary Sitton.....Kathleen Cornell
Kne Marlowe.....Alan Birmingham
Stage Doorkeeper.....Wallace Jackson
Stage Hand.....Herbert Clarke
A Boy.....William Kne
Landlord.....Harry Harfoot
A Man.....Samuel Godfrey
Another Man.....William Kne
Maid of Honour.....Cornelia Olla Skinner
Street Hawker.....Anne Williamson
Secretary.....William Worthington
A Senechal.....Charles Roman
Quarantine.....Robert Milia, Alexander Mason,
Ralph Odlerno, George Hastings

Again from foreign shores Broadway was given an impulse of dramatic power. This time from Cleopatra Dane the gifted Englishwoman whose "Bill of Divorcement" made her name familiar a season or two ago. Her contribution of "Will Shakespeare" at the National Monday night, Jan. 1, comes at an almost prepared period when the plays of the Immortal Bard are engrossing several of the most accomplished American producers. Miss Dane's play is one of great power and great interest. If it misses in popular appeal, it cannot but rebound to the credit of its author and Winthrop Ames the producer whose aims have been for things that are big and fine in the theatre.

Miss Dane wrote brilliantly. She has woven together her story partly from history and partly from the mystery that has always surrounded the life of Shakespeare. She explains "Will Shakespeare" as an invention whereby she "aims to give dramatic reality to the romantic spirit of a mysterious life." Montrose J. Moses in an explanatory article in the program gives some hint of the sources from which information which may have supplied Miss Dane. He states that Queen Elizabeth was often sought for aid by theatre managers and that she did welcome development of the English stage that she might overstep the works of the playwrights of Italy and France. Whenever genius could be found, the queen was greedily anxious it should be nourished.

Will Shakespeare was of that genius, a player of parts and a writer of plays. That he should rise from the level of a husbandman to a favorite of the court, then, is the invention of Miss Dane. Her "Will Shakespeare" is a play of the theatre and the palace. Through it she lifts the profession of the stage to a glorified standing not generally understood to be that of the early English theatre. Some of the supposed authentic historical events of Shakespeare's life have been eliminated or discarded. Her character is built upon the emotional experiences set down in his Sonnets which deal with the dark lady—the flaming beauty maid of honor Mary Sitton—a woman of mad pranks, who has been described as a "witty wanton."

Passionate love or the sex interest is a vital part of "Will Shakespeare." His two big affairs, he passed on as a young man, are (in the play) Mary Sitton, his mistress, and Anne Hathaway, his first love and forsaken wife. There are six acts which suggest a touch of Shakespeare's always many scened dramas. The first is in his cottage at Stratford-on-Avon. He is then 20, his wife somewhat older and jealous of his attempts to write plays and his determination to go to London. With one Henslowe manager, a traveling band of actors, he departs. That after a bitter scene with Anne who he believes lied to him about her claim of approaching motherhood—to gain his hand in marriage and now to stay his going. With his bundle he is off and the wife Anne in despair cries "Oh God, the years before me." In the play he never returns. The son is born and news from Anne at times tinges his success on the stage and in court with the pang of deep sorrow.

His affair with Mary dates ten years after his arrival in London. His early promise has somewhat weakened. Henslowe tells the queen Shakespeare needs the inspiration of a love like Mary who would prefer his friend Kit Marlowe, to an actor and playwright. The queen commands and Mary obeys. In their first scene of tenderness Shakespeare

pears tells Mary: "I will ride you around the world on the back of a dream." He writes for her "Romeo and Juliet" and together they conceive the story of the two young lovers of Verona. The play is a great success. The queen is entranced and Mary gives herself to Will Shakespeare just at the moment he is off to answer the call from Stratford that his son is dying and needs him.

The cooling of Mary's passion and her midnight visit to the quarters of Marlowe, dressed as a boy; the tortured Shakespeare breaking in on them in each other's arms; the fight and accidental death of Marlowe, change the destiny of the poet and playwright. Mary is banished by Elizabeth, and though Shakespeare would go forth with her, she turns on him with the same speech he had made Anne, that she would never again see him in this or any world. But the queen lays bare her barren life to Shakespeare, demands that he continue to write for the glory of England. That is the final dramatic episode. The bard obeys. He fails to work but always the face of Mary is before him and he cries out the words of Anne: "Oh God, the years before me."

There are four big parts in "Will Shakespeare" with Otto Kruger in the name role doing the finest playing since he attained prominence. In appearance he looked the bard in his youth, as judged from the existing likenesses. In companion was Katherine Cornell, a young actress who when fresh from college rose to distinction in Miss Dane's "Bill of Divorcement" here. Her Mary Sitton is of extraordinary beauty and power. Tender in love making, fiery as the queen's maid, her selection was most fortunate. After the death of Marlowe the scene between Miss Cornell and Kruger was a brilliant bit of emotional playing, particularly on her part. Kruger has lost none of the little mannerisms that would have been out of place in this play. He has a fine understanding of his character at all times.

Haldee Wright, playing the same role as in the English production, was admirable as Queen Elizabeth, imperious always but touched with humanness at times as credited to the cold, unweird ruler of Britain. Her first scenes were carried off with clarity and understanding. In the final scene, through a long, tireless speech to Shakespeare, she was put to a hard test. Winifred Lenihan as Anne Hathaway, performed excellently. "She was only in the first act, but such good playing could not be forgotten through this long play. Of the others, John L. Shine, as Henslowe, was easily best. He came near spoiling his good performance, when in telling Shakespeare of how he found things in the cottage at Stratford, he dropped his voice to an almost inaudible pitch. Alan Birmingham made Marlowe a strong

The opening night found the finale curtain dropped several minutes past 11:30. It is possible the play will be able to proceed without eliminations, but more probable that other first night audiences will become fidgety and walk. Both the first and last acts seemed unduly long. The settings and costumes by Norman Bel-Geddes are effective and of heroic lines and a number of effective pictures were struck by means of skilled lighting effects.

Ames, doubtless directed the play, and he is a fine director, unless it be John Higham, who is listed as technical director. His "Will Shakespeare" has been a long time coming but it is a splendid effort. It is, by the way, another play in New York where the audience is requested not to applaud during the performance, that the mood of the play be preserved. There were no curtain calls until the end.

"Will Shakespeare" is a costume play, a type that is always a special hazard as a financial venture, and one hardly open to prediction of play going support. With Ames' own theatre (Booth) holding a hit, the producer sought the National as a second choice, and it is said to have been agreed to guarantee the house \$1,500 weekly, to be the first money. That arrangement caused the switching to the Belmont of

"Fashions for Men," which opened between holidays, and perhaps got no real opportunity to show its draw.

The possibilities of a draw for the new play are as great as in the works of Shakespeare himself. It may succeed here more than in London, but in any event it is one of the season's most important presentations.

Ibce.

WARFIELD'S SHYLOCK

David Belasco's production of "The Merchant of Venice," in five acts and 11 scenes, is a masterpiece of scenic and scenic investiture by Ernst Gros. Specialties in London, Paris and Venice are included, with providing numerous details.

At the Lyceum, New York, Dec. 21.
Duke of Venice.....A. E. Anson
Prince of Morocco.....Herbert Grimwood
Antonio.....Jan MacLaren
Bassanio.....Philip Merivale
Gratiano.....W. I. Percival
Lorenzo.....Herbert Ranson
Salario.....Reginald Goode
Shylock.....David Warfield
Tubal.....Fuller Mellicham
Chus.....Morris Straussberg
Launcelot Gobbo.....Percival Vivian
Old Gobbo.....Charles Harbury
Stephano.....Edward H. Wever
Leonardo.....Edward Crandall
A Jester at Belmont.....Wardle Wood
Clerk of the Court.....Nick Long
A Ducal Messenger.....Henry Brown
Portia.....Mary Servoss
Jessica.....Julia Adler

The long anticipated Belasco-Warfield excursion into Shakespeare has brought a tremendously interesting production to Broadway. The production is destined to exercise enormous popular appeal by its sheer beauty and grace of presentation. This is Belasco at the very peak of his artistic career.

Of David Warfield's performance there is likely to be some difference of opinion. That he creates a flesh and blood Shylock, a real and human portrait is true, but he merely draws a character where tradition has set up a heroic type and symbol. His Shylock is interesting and appealing rather than great, an honorable addition to the gallery of Shakespearean creations, perhaps unique in sympathetic quality, but lacking in that majesty with which tradition has invested the role.

Shylock's anguish is enormously poignant in the two big moments of the play—on the discovery of Jessica's flight and the end of the court scene—but the man's passionate hate is but faintly conveyed. It is probable that sound judgment dictated this treatment. Mr. Warfield has always been identified with sentimental rather than florid emotional roles. His flair is for the note of human feeling, matters of shadings of mood as against vigor of acting method. His stature and his peculiar mannerisms of voice may also have had weight in fixing the interpretation. It is difficult to see how "The Music Master" could have achieved a more robust Shylock. Indeed, there is no reason why Warfield's human Shylock should not be as valid Shakespeare as Booth's epic creation, since that is the Shylock Warfield reads in the play. And tastes and prejudices of students and actors aside, this new Shylock is undeniably interesting and understandable from the popular standpoint.

But about the presentation there can be no variance of view. It is stunning in its richness and splendor and in the grace of its backgrounds. As brilliant a first-night audience as has gathered on Broadway this season responded to the stage pictures as enthusiastically as to Warfield's big scenes. Portia is introduced in a level of feminine daintiness for the second scene of the first act, a silken idyll of a room and the uttermost perfection of a background for the highest of high comedy. The casket scene, whether it be a romantic suggestion, but the triumph of the whole achievement is the poetic picture of the last act. Here is a very eloquence of romance and poetry expressed in stage properties. A sundial stands in the center. Across the back of the stage is a half moon of massive high clipped hedge relieved by slender stone obelisks, and over all the deep night sky, with twinkling stars and an immeasurable sense of depth, color and distance.

The traditional romantic suggestion, with its jollity and feasting is gross by comparison with this gem-like setting for Shakespeare's loveliest poetic flight. If the whole production had nothing else it would be memorable for this single perfect jewel of stagecraft. Here, at any rate, is an adequate setting for the genius of Shakespeare. The sum total of effect is that for once a stage artist has matched in theatrical background one of the great theatrical creations of supreme romance and high comedy.

In quite another vein is the court scene. The note here is oppressive and grim. There is a world of majesty in the treatment. The gorgeous robes of the Duke contrasted with the somber menace of a gaunt monk in the background, but the pervading tone is utterly grim and threatening. Two bits of business in the closing passages of this act have the Belasco touch. After the defeat of the Jew, and when he is being jostled by the onlookers, a push from Gratiano sends him staggering and clutching wildly into the supporting arms of the victorious Antonio. Again, as he departs into the jeering crowd outside, the silent monk steps in his path and forces him to pass beneath an upturned crucifix as he totters

away, a stunning symbolism of the whole dramatic situation.

Belasco achieves another capital theatrical effect in the third scene of the second act. Bassanio has come to negotiate the loan, and the conference takes place on a street in front of a synagogue. While the scene is working up, and even during its progress, the rich Jewish church music pours across the stage, adding a fine embellishment to the old version. Perhaps Belasco, since symbolism is a new element in our theatre, intends a new meaning here—the suggestion that the hated Christians have come on the Jew's own ground, in subtle suggestion that they stand in jeopardy of giving themselves into his power.

The choral effects of the synagogue scene are matched by many other touches of musical beauty. Belasco has overlaid the whole play with a charming musical interpretation, an embellishment that reaches surprising elaboration for that producer. Besides the musical interludes of the entr'actes, which approach the proportions of a musical, there are backstage choral effects at brief intervals. Bassanio's choice of the caskets is delayed for the space of minutes in stage business while an off-stage chorus makes voluptuous music.

The presentation is all a revel in music, for the players have been picked for voices of melody to match the lyrical fascination of Shakespeare's meter. Mr. Belasco informed the audience in a curtain speech that Mary Servoss (Portia) had played through the performance with a temperature of 102 and a sore throat that required the attendance of a doctor, but there was nothing of such a state apparent in her readings.

The company is particularly happy in its women. The comedy scenes of Miss Servoss and Mary Ellis as Nerissa are exquisite. It was only in the main court scene that Miss Servoss falls short, although this may have been deliberate, the production being a vehicle for a male star instead of for an actress, as has been the case of most prominent Portias, notably Bernhard and Ada Rehan. Julia Adler brings a wealth of grace and charm to the small part of Jessica.

Philip Merivale's Bassanio departs from tradition. It leans toward the vigorous masculine interpretation at the expense of courtier grace and elegance. But for his readings there could be only praise. Every word was clear and musical, and for the graceful melody may be forgiven his rather attractive awkwardness of gesture and deportment. Ian MacLaren is an altogether admirable Antonio. Percival Vivian is rather hectic in his comedy scenes as Launcelot, playing opposite that fine Shakespearean player, Fuller Mellicham. Herbert Grimwood as the Prince of Morocco was generously vociferous.

The theatre is on the eve of a great Shakespearean vogue which promises much, but no matter what is in store no theatregoer can afford to miss this truly fine production of "The Merchant of Venice."

Rush.

ETHEL BARRYMORE'S JULIET

Sampson.....Barlow Roland
Gremory.....Frank Howard
Hathaway.....Howard Merling
Abraham.....James Hull
Julio.....James Hull
Tybalt.....Kathleen Hunter
Capulet.....Harvey Hays
Lady Capulet.....Lenore Chippendale
Montague.....Frank Howard
Lady Montague.....Alice John
Escalus.....Edwin Brandt
Romeo.....McKay Morris
Paris.....William Kelgley
Peter.....Barry Macollum
Nurse to Juliet.....Charlotte Granville
Mercutio.....Miss Barrymore
Friar Laurence.....John C. Davis
An Old Man.....John C. Davis
Friar Laurence.....Rosa Whyal
The Prince.....Barry Macollum
Page to Paris.....Vivian Geison

The Barrymore Shakespearean complex was bound to come a cropper somewhere. Lionel, as Macbeth, had been happily forgotten when John was acclaimed to the skies as a great Hamlet, and the echo of that had scarcely dulled when Ethel fitted forth as Juliet. John is still the Shakespearean star of the brilliant seasons.

This worshipping scribe has apostrophised our First Actress in no end of roles—happy, gray, scarlet, blonde, brunet; courtesan, secretary, lunatic; betrayed, buoyant, stolid, sparkling, sombre, salubrious, dashing. But he went to the well-known well once too often and saw his idol play Juliet.

Miss Barrymore is not a Juliet. That means no more than that she would not be a good Irene or Sally. Mary, Jack is a great Hamlet, the great creations he would not shine as a Lightning. Bill Jones as Abe Potash, Hamlet, at least is a man—Juliet is a child. John loves to be sad, and Hamlet is the saddest thing that struts and yammers. Ethel is an emotional dramatic prima donna, ripened and matured; Juliet is not emotional—she is a jerky young virgin who plays "straight" to everyone, is subdued and smothered, and has one principal function: to look appealing and stung.

Miss Barrymore has too much natural fibre, too much vibrant woman—despite all her artifice, the illusions of make-up, the applications of her generous genius—to compose a plausible mummy of any such Juliet as Mr. Shakespeare contrived. If a version were written

where she wrings her father's neck and goes over a fence after Romeo in spite of the idiotic restrictions of the plot, Miss Barrymore might create a new criterion of dramatic accomplishment. But this whining, weeping weakling; this sighing, simpering simpleton—no!

Arthur Hopkins' production is of the same general school as his "Hamlet." It is severe, but in keeping with the general gloom. In McKay Morris, who was a Miss Barrymore leading man in "Rose Bernd," he found or made a vehement, elocutionary Romeo; he looks his part and plays the part he looks—a strapping, swashbuckling Venetian rich man's spoiled son, with two notes—to shout and to wail.

Miss Barrymore, in a blonde wig that would go well with a Martha, and tubular white clothes that accentuated the lines that Juliet might well treat for dimming, was drowned out by Mr. Morris in the few scenes that these most famous of lovers have together. Romeo's grief was something more than poignant—it was fierce.

Basil Sydney, as Mercutio, earned the honors of the revival, with Barry Macollum in the two double-bits at his heels. The great nurse role was slowly and un-Shakespearean in the keeping of Charlotte Granville.

The ensemble scene at Juliet's home was beautifully staged and executed, and was a delight and a Shakespearean novelty that refreshed the spirit galled by too much wining and whimpering, stabbing and suiciding. If the company had ranked with the presentation, it would have been perhaps another story. Now it will be another play.

Latit.

JOHANNES KREISLER

Johannes Kreisler.....Jacob Ben-Ami
Theodore.....Erskine Sanford
Cyprus.....Manari Kipper
Ludwig.....Cecil Owen
Vincent.....Fritz Adams
Othmar.....Fritz Adams
Sylvester.....Oliver T. McCormick
Julia Mark.....Lena Robb
Undine.....Charles R. Burrows
Mr. Mark.....Anna Bates
Father Ignatius.....Manari Kipper
The Rich Man.....Cecil Owen
Gottlieb.....Edward Le Duo
Prince Von Soden.....F. Eckhard Dawson
Sekonda.....Burr Caruth
Cuno.....Fritz Adams
Assistant Stage Manager.....A. M. Bush
Harold Tucker.....Fritz Adams
Miss Benson.....Mille Furbert
Undine's Nurse.....Rosa Whyal
The Fisherman.....Berthold Busch
The Son.....Alta Virginia Houston
The Son.....Hilda Steiner
Don Ottavio.....Josef Batistich
Leporello.....Oliver T. McCormick

The Selwyns came onto the fairway of a weighty dramatic season with the most interesting and novel production ever brought from abroad, their Apollonian "Johannes Kreisler" (Dec. 23). It is "Johannes Kreisler" known in Germany as "The Mysterious Tales of Herr Kreisler." It is in its second season in Berlin, though the conception and invention is by a Scandinavian.

"Kreisler" is almost sensational in its departure from the accepted manner of dramatic presentation. The billing describes it as "fantastic melodrama." The play itself, written by Carl Meinhard and Rudolf Bernhart, is poetically conceived. But it is actually the link between moving pictures and the dramatic stage. Svend Gade, who invented the technical effects and scenery, doubtless had that goal in mind and he admirably accomplished it. He has been able to almost fuse the scenes, of which there are 41 in all, not of course with the speed of the films, yet there is not a deal of difference when the titles necessary for pictures are considered.

The American "On Trial" had its inspiration from the switch-back in pictures and provoked all manner of interest a few years ago. That went about as far as possible on a flat surface. Gade has made use of another dimension—height. And thereby has invented half a dozen stages on one. There are at least three miniature stages (interiors) about 10 feet above the stage floor and three upon it, besides the stage itself. As a rule but one is used at a time, the miniature stages being on tracks, and rolled out and in. That permits a change of scene, an actual visualization of the story as spoken by the central characters, the counterpart of the scene change anticipated by the titles in moving pictures, but a vastly more vivid, colorful and satisfying effect.

"Kreisler" has a myriad of novel features. There was no invitation for applause until the show was over and the two leads stepped from the folds of a tableau curtain. That was the only time the house lights were thrown on. The play is given in entirety behind a decorated scrim drop through which nothing is visible save when the numberless spots beyond the orchestra line are in operation. As the prolog commenced, the house went into total darkness except exits, and that applied for the three acts with all the changes of scene in between. Only were the players and the scenes visible when the director signaled the spots turned on. The scrim drop is permanent, stretching from the back of the orchestra pit to the top of the proscenium arch. Throughout, the audience is invisible to the players.

But the latter knew the house was filled with an admiring throng which went into plaudits a number

of times when the beauty of a scene or the action of the play brought involuntary response. While each scene was being enacted, there was doubtless a busy workshop upon the rest of the stage. The secret of how the crews work is the use of green flash lamps. Unless they are shown dead on towards the scrim, they are invisible. Other covering aids are heavy black drapes. The degree of black background obtained was through the back wall of the stage having been painted a dead black during the time the production was being assembled—it was brought over entirely from Germany. The idea of the dead black is to prevent any refracted light disclosing parts of the stage not being played on and the masking of scene movements.

Aside from the many miniature scenes there are a number of full stage settings, at least two of rare beauty. Particularly so the palace reception room, which at the opening of the second act provoked big applause. Then again in the third act a set depicting the interior of an opera house startled the audience with its vividness. The rapid transition from the full stage pictures to the small scenes was best shown in the final act. At the premiere there were several accidents, perhaps of falling "sides" of scenes, heard but not seen by the audience. When the production works smoothly, "Kreiser" ought to furnish an even better bag of surprises than at the first night. It is a play which will draw repeaters. A number of the first nighters had seen the show in Berlin and several of them had witnessed the performance there at least twice, also saying the Selwyns' presentation was better than the original.

The story of "Kreiser," adapted by Louis N. Parker, perhaps needs a bit of rewriting to make a lot more clear the identities of the maestro's three lady loves. He at the close declared them to be the same, or one embodying the glory of all three. Kreiser first is a strolling composer seeking his "Undine," an opera he is writing and which never is produced because he refuses to permit the dictation of the king's directors, who insist on interpreting the ballet at the wrong time. The action takes place a hundred years ago in various German localities. Kreiser falls asleep on the wayside, dreaming of fairies who cavort about him. That is the ballet, and under the direction of Fokine was one of the prettiest of the action scenes.

Awakening, Kreiser meets Julia, a maiden whom he would convert to art. His Nemesis is a monk, whose warning is that when art alone gives way to love, it "will be the end." Julia and Johannes do become lovers but are found in their first embrace by her mother, whereupon Kreiser is denounced as a vagabond and sent forth. In the next episode Kreiser has been recognized as a genius and commanded to the palace. There Euphemia, niece of the monarch, is his champion. Her love is undeniable, but the end comes when Kreiser is a victim of his impetuosity.

Euphemia asks Johannes if Julia is a real person. He replies: "How am I to answer; the real and the unreal are so mixed in my life." That is the keynote of the character, a man who is tortured by hallucinations, those inspired by the love he never attained for his own. In Donna Anna a singer in the opera house wherein is being played "Don Juan," Kreiser sees again his love. He proclaims to Theodor, his friend, that Donna Anna possessed the beauty and the virtue of Julia and Euphemia. The story starts at a meeting of the "Seraphim Brethren" in a Rathskeller. Kreiser is an old man, as are the others. His story is told in the seclusion of Theodor's room, that being the base from which many of the scenes are given. The cause of the story unfolds the transition becomes more and more logical.

The ending of Kreiser's tale, when he insists he embraced Donna Anna on the empty opera house stage, and when she grew limp and lifeless in his arms, provides a spiritual scene bit wherein the maestro floats from his stage box to the stage. One of the brethren comes with a message to Theodor's room with the news that Donna Anna has died, and the brethren are left with the dramatic impact of Kreiser's insistent story for the shock of the message causes his soul to also take flight.

Of the many persons concerned in the playing of "Kreiser" the two leads, Jacob Ben-Ami and Lotus Robb, stand out clearly. Ben-Ami, the Jewish dramatic actor whose first Broadway appearance two years ago in "Samson" brought him praise, is starred in "Kreiser," an honor he held with shining results. So excellent was his performance it's difficult to conceive of any other hands. Temperamentally equipped to react the maestro, he acted it with a dramatic force that makes his Kreiser one of the finest performances of the season. Ben-Ami was in virtually all scenes, splendidly accomplishing a great task. Miss Robb had the sweetness and quiet power that made the story at times a pretty love tale. As markedly different from her previous appearances, her enacting of the three loves of Kreiser brings this young actress forward on Broadway. The other characters, how-

ever many, are all contributory to the leads.

In "Johannes Kreiser" there is a ballet of 24. There are perhaps others in the king's court scene, and a dozen nuns. The prolog had four scenes, with 17 scenes in the first act, 10 in the second, and 10 scenes in the final act. The staff programmed for the "Kreiser" production numbers 28 persons back stage. That does not include 30 musicians in the pit under the leadership of Max Bendix. The orchestra is never visible, but the music, composed by E. H. Von Reznick, is a vital part of the performance. The score is of a new German school and will doubtless arouse much interest among music lovers acquainted with the technical angles of composition. Counting the large cast, the production and operating costs, the management's contention the attraction must draw capacity of approximately \$24,000 in order to be profitable does not seem exaggeration.

Ben-Ami and Miss Robb took a "curtain" at the end of the play, when sincere applause was meted. Then Frank Reicher, who directed "Kreiser" for the Selwyns, stepped out, saying the little mishaps of the first night would soon disappear. It is Reicher's finest attempt and one which will echo credit to him for a long time. The director introduced Gade, a fullback from Copenhagen. Gade was faultlessly attired and was brought over to superintend the working of his multiple stages. "Johannes Kreiser" by all the rules should run out the season and may stay a year. It is a novelty production, the like of which has never been seen here, and the \$4 top charge is justified—and probably necessary. *Ibec.*

WHY NOT

Leonard Chadwick.....Tom Powers
Mary Chadwick.....Margaret Mower
Jolly.....Marguerite Churchill
Churchill Smith.....Cecil Yapp
Jane Davidge.....Norma Mitchell
Evelyn Thompson.....Jane Grey
Billy Thompson.....Raymond Crane
Bill Thompson.....Warburton Gamble

Equity Players, Inc., the organization of actors sponsored by the Actors' Equity Association, after two unsuccessful attempts at heavy drama presented a marital satire by Jesse Lynch Williams, Christmas night, at the 48th St. A prima performance given the Saturday previous attracted some second string critics who credited the play with being an exceptional comedy. That is open to considerable latitude in opinion. First week results were hardly any more encouraging than for "Malvaloca" and "Hospitality." Thursday evening last the attendance at the 48th St. looked a degree better than half a house and, counting the subscriptions in, it is likely not much money came the box-office way.

The new play is not strictly a triangle, though it has the triangle for its foundation. It is more truly a rectangle which may be regarded as a novel twist. Mr. Williams has not endeavored to sustain the love interest throughout in his comedy of indoors, which is a rather dangerous style for his "Why Not." With the love matters all attended to by the finale of the first act, the play becomes episodic. From a construction angle the author had the task of restimulation during the last half of the play. He succeeded fairly well, but for all intents and purpo. the show could have ended in the first act. It may be the piece was originally a one-act playlet, and it could be easily made into one.

The same playwright wrote "Why Merry," and his "Why Not" is supposed to be a sort of sequel. The locale is that of a country house, with its people wealthy. The couple frankly admit they are not in love with each other, though they respect and admire one another. Viewpoint there is a growing son, who of course becomes a factor. Into the home comes another couple, also married 15 years. Nor do they love each other, though they have a charming daughter. They are not guests but rather penurious gentlefolk who have through force of circumstances taken positions as butler and maid. But it turns out that the butler is the one man the mistress of the house ever loved. He, a poet, had run off, leaving to marry so rich a girl. And the maid is the one girl the master loved before he married. The gulf of servant and master is somewhat quickly sealed, perhaps by means of the "butler's" experience at cocktail mixing.

As frankness is a trait of all four members of the two couples, it is arranged they divorce only to remarry, but paired this time in lovers. That much is accomplished in the first act and there is no illusion as to the outcome. The other acts are concerned with the details and the machinery of how the arrangement works out. There is the church to be considered and

then the legal requirements. Both give way to path of the true lovers. One of the wives insists first on being married in her church, until the grouchy attorney relative points out that her church permits remarriage only when divorce was obtained on the grounds of adultery. She decides to be married then by the mayor.

The third act finds the newly mated pairs wedded a year and the question of the children intrudes, each male parent being devoted to his offspring but supposed not to have the pleasure of their society save at certain times in the year (the wives having been given custody of the children). And so they all decide to live together in the same house. Rather an idyllic condition.

There is a spread of satire throughout, with the laws of the state and those of the church open to such shafts. Norma Mitchell as the good-looking maiden aunt had quite the burden of the comedy lines and she handled them with effect. Jane Grey as the rich wife lifted the play from the time of her first entrance. Tom Powers as the butler-husband played lightly throughout a role that did not begin to tax his capabilities. Margaret Mower (so programmed as the poor wife was at a disadvantage, stumbling over her lincs several times. Cecil Yapp as the attorney gave an excellent performance.

Mrs. Shelley Hull and O. P. Heggie directed "Why Not" brightly. The single set by Woodman Thompson is well done and well lighted and looked inexpensive.

That the third try of Equity Players will fare better than the first two, however, is not patent, and its chances of being rated with the successes less so. *Ibec.*

SECRETS

Play in a prolog, three acts and an epilog written by Rudolph Heiser and M. Edgar. Produced by Sam H. Harris at the Fulton Theatre, New York, Dec. 25, 1922.

A room in Sir John Carlton's house in Portchester Terrace, London. Characters in Prolog.

Lady Carlton.....Miss Lawrence
Lady Leaning.....Barbara Allen
Audrey Carlton.....Mignon O'Doherty
John Carlton.....Shirley B. Pink
Robert Carlton.....Horace Cooper
Dr. Arbutnot.....W. C. Fraser
Coulter

ACT I. 1887.
Mary Marlowe's bedroom in her parents' house. Black Box.
Mary Marlowe.....Miss Lawrence
Mrs. Marlowe.....Mrs. Edmund Gurney
Elizabeth Channing.....Lillian Brennard
William Marlowe.....Orlando Daly
John Carlton.....Tom Nesbitt

Living room of a two room shack in Wyoming.
Mary Marlowe.....Miss Lawrence
Lillian Brennard.....Barbara Allen
Bob.....Norman Houston
John Carlton.....Tom Nesbitt

Drawing room of Sir John Carlton's house in Portchester Terrace, London.
Mary Carlton.....Miss Lawrence
Elizabeth Channing.....Lillian Brennard
Mrs. Eustace Malinwaring.....Diantha Pattison
Blanche.....Beatrice Kay
Audrey Carlton.....W. C. Fraser
John.....Shirley B. Pink
Robert.....Clay Kennedy
William Marlowe.....Orlando Daly
Briggs.....John Carlton.....Tom Nesbitt

EPILLOG 1922.
A room in Sir John Carlton's house in Portchester Terrace, London. Characters in Epilog.

Lady Carlton.....Miss Lawrence
Lady Leaning.....Barbara Allen
Audrey Carlton.....Mignon O'Doherty
John Carlton.....Shirley B. Pink
Robert Carlton.....Horace Cooper
Dr. Arbutnot.....W. C. Fraser
Coulter.....Nora Ryan

"Secrets" is or was a reigning London success. Sam H. Harris brought it to New York Christmas night at the Fulton. Whatever success it attains in New York won't be contributed by the hard-shelled Broadway mob, but rather by the real social element. The piece is typically English and thus its London success is easily accounted for. But for Broadway and the fast-moving New York theatregoers it hasn't the appeal that brings about great popularity.

The piece is built on that old and time-worn device—the dream. Miss Lawrence as the principal character, an aged woman in the prolog coming from the bedside of her husband who is not expected to live, falls into a great armchair and then the play begins, the years, to the number of 55, being turned back to the days when she was a miss of 18 and cloped against the wishes of her parents. That is the end of the first act.

Act II is a shack in the wilds of Wyoming, where the young couple have been for two years on a ranch, and then 18 years later, the third act, they are in middle life, back in London, with the husband having achieved a knighthood and a mistress. This brings the only real strong meat of the play. It is the one piece of the entire play that will make an appeal, and that appeal will be especially to women. The wife, the mistress and the husband are all in one room, the husband having arrived after the mistress had called and asked that the husband be freed. After she leaves, the husband makes a confession with the wife aiding him, she as a matter of fact recalling the woman he has had affairs with by their names. The husband, who thought he had kept secret, at least as far as his wife and immediate family were concerned, his various affairs of the heart during the years that have passed, is surprised and con-

fused at the intimate knowledge his wife displays.

Finally the epilog discloses that it was all a dream.

The really fine work is that contributed by Margaret Lawrence. She is altogether charming and an actress who with her present performance takes rank with the great that the American stage can boast of. In the prolog and epilog as a woman of more than three score years she impresses that that is her age, and as the girl of 18 she seems the immature miss, but just as successfully does she play the women of 22 and 40, all within a few hours. Miss Lawrence is so far and away above the others they are entirely overshadowed, so much so that within a half hour after leaving the theatre it is hard to recall any bit by any of the others that stands out.

Three sets suffice, that of the prolog and epilog being the same. The early room and the low cabaret in keeping with the story, likewise was the mid-Victorian drawing room, which was the best set of the piece. *Fred.*

ROSE BRIAR

Rose Briar.....Billie Burke
Parade.....Allan Dinehart
Valentine.....Frank Conroy
Mrs. Valentine.....Miss Julia Hart
Little.....Richie Ling
Greecious.....Paul Doucet
Miss Nicely.....Florence O'Denishawn
Miss Sheppard.....Ebel Remy
Monseur Prologue.....Georges Renavent
Sullivan.....Mark Halght
Thompson.....John White

F. Ziegfeld, Jr., has given an exhibition of production skill for his Billie Burke's new starring vehicle, "Rose Briar," at the Empire, which was among the octet of Christmas premieres but which was given an invitation performance Sunday night. Booth Tarkington wrote the play, a quite light-weighted comedy, but given every advantage of managerial resource and expert direction by the playwright, whose fame is built on his play stories, has not been able to repeat the success of "Clarence." "Rose Briar" is in no way similar to it, nor has it the sparkle of his "Intimate Strangers," which was a moderate success.

"Rose Briar" has been on the road for a number of weeks during which time Ziegfeld devoted much attention to it. There was constant addition and improvement, even during last week, when the show was brought in and daily rehearsed. Ziegfeld's best is for occasional production with an occasional fling into the dramatic for such an object as providing his wife with a play. But it is doubtful if any other manager could have done as much with "Rose Briar," and certainly no more.

Since the first debut away from Broadway, the play was redressed. Cast changes even up to the last minute were made, that the support be as capable as possible. Ziegfeld has a special song by Kern, in addition to those originally in the play and written by Tarkington and Donald McGibney. There is special music for a dance within a cabaret, composed by Victor Herbert.

Ziegfeld dipped into his personal bag of musical revue tricks to lighten up the light "Rose Briar." It was a Ben Ali Haggin picture frame, one of the peculiarly beautiful effects, always a feature of the "Midnight Frolic" shows and now the "Follies" for the picture several "Follies" girls posed and for the dance the manager is using one of the most alluring girls of the stage, Florence O'Denishawn, the slender beauty who was to have been in the current "Follies," but was forced out at rehearsals through illness.

The first of the three acts is a cabaret scene but vastly different from those Broadway knows—and the one time late hour rendezvous which Ziegfeld formerly managed on the New Amsterdam roof. A modest little resort is the one in "Rose Briar," and a modest little singing girl is Miss Burke's "Miss Briar." It turns out that the place is really owned by a rich Mrs. Valentine, whose husband is a melancholy young man, made so, perhaps, because he quit his interesting occupation in the tile business to become subject to the will of his wealthy wife. Valentine displays interest in nothing and nobody uninterested in the tile singer in his wife's cabaret. It is intimated to Rose she make a pretense of returning the interest, since Mrs. Valentine would like to have an excuse for divorce that she might take on Mr. Parade, who has long known Rose and her gentle breeding. The cabaret management tells Rose plainly enough if she does not comply her job will be vacated. Rose does become a bit interested in the moody Valentine. And she accepts the wife's invitation to spend on Long Island, and she, the real object of beating the rich woman at her own game, and incidentally save for herself the nice Mr. Parade. At the week-end affair Rose infuriates Mrs. Valentine by pulling baby talk, the open weapon the rich lady prizes. This comes in the second act, during which something dramatic might have been forthcoming, but wasn't.

Miss Burke rather enjoyed the new role, but the acting honors appeared safely won by Frank Conroy, the melancholy husband who, at the end, follows Rose's advice to return to the tile business. His back

straightens and his wife likes it, so that divorce is put back in the rack. Conroy excellently brought out the Tarkington satire on the marital relation, as he applied it in this case, anyhow. Valentine said love was a terrible thing, but when love and marriage went together it was even more terrible. Though it was awful, he still loved his wife.

A real New York society favorite, Julia Hoyt, who in private life is Mrs. Philip Lydig Hoyt, has been given the most important role since she decided on the stage as a career a year or so ago. Her Mrs. Valentine impressed favorably, but her reputation as a beauty was disillusioning. Allan Dinehart played Parade, a role that called for an earnest young man in love with Rose, but held by gentlemanly laws to the whim of the rich woman. Ritchie Ling was a suave lawyer, while Georges Renavent, a small part, displayed excellent acting. His role was that of a fanciful lyrical announcer in the cabaret. About eight different players were called in last week for the role. Renavent, who was available because of the closing of "The Texas Nightingale," finally stepped in. That was Saturday, so his performance, which called for a degree of polish, is all the more creditable. Also his willingness to accept the bit was a compliment to his fellow players, for Renavent is an actor of standing. "Rose Briar" is pleasant enough entertainment, thanks to the production cleverness and the good directing of David Burton. The personal draw of Miss Burke, joined with the assured magnet of Miss Hoyt's appearance, ought to operate much in favor of the box office, which is charging \$3 top. It is doubtful, however, if big business will obtain. *Ibec.*

THE CLINGING VINE

Three act comedy, with music, presented by Henry W. Savage at the Knickerbocker theatre, New York, Dec. 28, 1922. Lyrics by Zaida Sears, score by Harold Levey. Staged by Ira Hards, dances by Julian Alden. Tessa.....Irene Dunne
Plummer.....Nathaniel Wagner
Billings.....Royal Hallam
Titus M. Tuckewiler.....Charles Schofield
Bill.....Christian Holten
Smith.....Bradford Hunt
Grown.....Roy Marvin
Jones.....William Rogers
Antoinette Allen.....Peggy Wood
Mildred Mayo.....Joseph Adair
Janet M. Taylor.....Charles Schofield
Francis Milton.....James C. Marlowe
Randolph Mayo.....Raymond Crane
Jane, debutante.....Jane Arrol
Jean, debutante.....Margery Wall
Rosa.....Rosa Vera
Helen.....Helen Hopkins
Louis.....Louis
Eleanor, sub-deb.....Eleanor Livingston
Virginia, another.....Virginia Clark
Florence.....Florence Mabel
Victoria.....Victoria White
Mrs. Anthony Allen.....Louise Galloway
Vacarecou.....Reginald Pasch
Aunt.....Charles Schofield
Bascom.....William C. Gordon
Jimmy Manning.....Charles Derickson
Noel Graham.....Earl Gates

Henry W. Savage inaugurated a new era in theatre admission prices when he presented his delightful comedy with music, "The Clinging Vine," at the Knickerbocker Monday. The Knickerbocker is a house of large capacity, and the Savage management scales the entire lower floor at \$2.50 for all evening and Saturday matinee performances, including holidays, with the entire balcony at \$1.50 and the family circle at 50 cents. The idea was fostered by Harry G. Sommers, manager of the theatre.

"The Clinging Vine" will attract the public. It is a charming story Zaida Sears has evolved. The tuneful and catchy score of Harold Levey and the really clever performance with Peggy Wood in the titular role will get the business. The indications at the special dress rehearsal Sunday afternoon were that the "Vine" would cling to the Knickerbocker for some months to come. At the prices that it is being sold at it is a bargain.

Simple enough in story, that of a girl who has developed a business streak and foregone the pleasures of flirtations and engagements, who comes east to visit her grandmother at Shippan Point, Conn., and at the same time to close a deal for some land which has a deposit of mineral necessary for her manufacture of paints. It is her grandmother who proves to be a very modern granny—jazzes and bobs her hair—that greets the granddaughter and decides to have her changed from the business girl to the charming type. This the girl does all too well, establishing it is natural with the girls, and in the end she captures the boy she loves and thwarts the villain.

In the playing the honors go to Miss Wood, who has three of the four hit numbers in the score of 13 selections. She plays in a manner that wins her audience and, besides, sings her song allotment delightfully. Charles Derickson is the funny opposite Miss Wood. He invests the character with beautiful youth with a simplicity the scores. Reginald Pasch is the heavy and given a role that fits him better perhaps than Danilo ("Merry Widow") did. The comedy is taken care of by James C. Marlowe and Raymond Crane. The performance that stood next to that of the featured member was delivered by Louise Galloway as the grandmother. Her work was a delight.

Mr. Savage has all the members of his company listed in the cast. That includes the six chorus ladies, six men and four dancing girls.

They all have minor roles. The principals number 12 and, in addition, there is a dancer who appears in the last act. The chorus is exceptionally well handled, Julian Alfred having evolved some very effective pictures.

One of the surprise features was little Joyce White in a subrole of a maid. She had a couple of spots where she was permitted to dance, and she stood out the show. With her ability to step she is endowed with personality and a sense of acting that put her high in the estimation of the audience. Earl Gates broke loose with some stepping in the last act that earned him some real applause, but there wasn't a single dancing man ahead of him that amounted to anything, and it was a soft position for his work. The quartet of dancing girls in the chorus are fine. They look like real flappers and step very well.

Eleanor Dawn and Josephine Ade looked stunning as the wives of the comedians.

Of the numbers there are about three that look certain for popularity with the dancing crowd, but "Clinging Vine" and "Homemade Happiness" will be favorites even beyond that point.

In costuming and production the piece has the usual Savage touch, which means the bank roll has not been stinted; neither has it been wasted.

Fred.

LADY CRISTILINDA

Duke of Calisto.....Gavin Muir
Bishop of Utoxeater.....Arnold Lucy
Marquis of Leith.....J. Malcolm Dunn
Sir Julius Sannox.....Edward Powers
Col. St. Tucker.....Lawrence Grant
H. S. Tucker, M. P.....Roy O'Connell
Major Lethbridge.....Thomas Loudon
Father Reaney.....St. Clair Bayfield
Lord Llanely.....Ethelbert Hales
Christopher.....Arthur Byron
Rapha, wife of Christopher.....Courtney Foca
Martini, lightning portraitist.....Lestie Howard
Thy-Mo.....Ferdinand Gottschalk
Frederick.....Frank Arundel
Harold.....Haviland Chappell
Progg, money taker.....Elizabeth Patterson
The Lady Cristilinda.....Fay Bainter
Policeman.....Henry Burbage
Chauffeur.....Charles Cheltenham

Fay Bainter in this four act comedy drama of circus life has a role as far from Ming Toy of "East Is West" as the two poles. The piece opened several weeks ago out of town and was slated for the storehouse by William Harris, Jr. Miss Bainter's faith in the piece and her insistence upon a metropolitan premiere saved it and cost Mr. Harris an additional \$25,000, it is said.

Since then Monckton Hoffs' play "The Painted Lady" has been retitled and rearranged. Opening at the Broadhurst Monday night, the first act before is the second now, and vice versa.

Miss Bainter as the sawdust saint was emotionally sincere in a role that called for repression and long speeches. As Lady Cristilinda, the equestrienne star of Christopher's Circus, she showed flashes of sprightliness and vivacity, later sounding a more tragic note.

The four acts are masterful bits of artistry in stage setting. Act two, the replica of an English theatre at Hammerpool, introduced the punch of the evening. The English notables, headed by the Mayor, are gathered to accept an old master of St. Etheldreda, to be presented to the Abbey Church of the patron saint. The "speeches" and orations of the splendid types showed the author at his best.

The painting is the work of a young artist traveling with the circus. His love for Cristilinda inspires him to paint her as a saint. Through the trickery of a faker the picture is treated and palmed off as an old masterpiece.

The circus atmosphere of the first act was vividly and realistically carried out. As the curtain rises the dancing tent of the circus with the performers waiting up just back of the main top made a picture technically flawless.

The last act strikes a solemn note. Cristilinda's painter sweetheart has been renounced by the girl after his father appeals to her not to ruin his career. She falsely writes him that she has returned to a former lover.

The painting is enshrined in the church, but through the efforts to blackmail the wealthy patrons by the trickster who originally purchased it from the circus dauber its authenticity is questioned. The blackmailer's attempt to enlist the aid of Cristilinda and Christopher, who are in need, in his scheme falls when the circus lady tells him with her crutch and steals the receipt for the original painting. She hastens to the Abbey, astonishing the patrons by her resemblance to the portrait. The painter is released from his oath of secrecy and verifies her story. Her appeal to the group that the picture be protected, as she is worthy and good, was spiritually fantastic but convincing. The final curtain falls with artist and subject standing at the shrine with clasped hands.

The author had courage enough to duck the conventional ending. He married the artist before bringing his circus sweetheart back into the life.

In the second act Miss Bainter doesn't appear. The cast in this act is differentiated on the program as "respectable people." The circus people were grouped as "disrespectable people."

Individual scores were by Arthur Byron as the drunken circus proprietor with a gift for flowery oratory

and airy persiflage. He drew many a laugh. Miss Bainter's beautiful speaking voice and emotional powers plumbed unsuspected depths in a hard part. Ferdinand Gottschalk as Iky-Mo, the faker, deserves brackets for his sterling contribution, and Leslie Howard was excellent as Martini, the lightning portraitist and society painter. The rest of the cast is excellent.

Despite the tendency to degenerate into a monolog, especially as the author has treated Miss Bainter's "sides," it does appear as though Miss Bainter's faith was justified, and the producer is on the way to recover his money and a profit through the box office. It should have a run.

Con.

THE EGOTIST

Sally Jenkins, of the "Courier," a newspaper woman, a special feature writer, a morning poet, a social leader, she is the new girl, Jenkins—a woman whose first youth, talents and ambitions have evaporated and left her a sort of maudlin enthusiasm. Mabel Turner, Mr. Smart, house treasurer, Gustav Bowhan, Manny Spein, a youth who was probably a schoolmate of a boy and has grown up into a theatrical press agent. Jack Helgrave, Helen Tarbell, a person of an aggravating, capable mannered woman, somewhat cold but not intimidating; a very much who married her in some eleven years of marriage with a phrase maker. Maude Hanford, Margaret Schmidt, a widow, a very odd, with an education to regulate the affairs of others. Catherine Carter, Mr. Gorman, a theatrical manager of the type most easily recognized and accepted as a Broadway theatrical manager by the audience. Earle Mitchell, Felix Tarbell, a man of forty odd. An egotist, a man of a certain attitude—always an attitude. A dramatist by profession—a poseur—a man who has a semi-theatrical soul. Others a man amused at the spectacle of life. Leo Dietrichstein, Edward (Bud) Jenkins, a well-meaning, vacuous type of newspaper man who seeks to matriculate in saloons.

Norma Ramon, an actress—An interesting creature given to moods which, if verging on the artificial, are nevertheless fetching. In short, a pretty girl with a semi-theatrical soul. Who to her is a continuation of whatever second act climax she happens to be playing. The temperamental Norma. Singing the "Gargoyles." Young Lee Virginia Hansen, an actress friend of Norma's—just a graduate of the "Theatricals." Carlotta Irwin Murphy, a butler, this time as always—age 55. M. A. Kelly, Richard Collins, a brother. Peter Lang, man. Lee Miller.

Ben Hecht, the author of "The Egotist," is the Chicago "Daily News" feature writer who a few years back broke into the upper channels as a novelist, and two years ago wrote "The Circle" and "Gargoyles," two reflective, commentative and pensive documents damned by some as pornographic and acclaimed by lovers of the Dreiser school as masterpieces. He wrote a one-act or two, and then this play, his first produced complete one. Lee Shubert presents it.

At the "La Salle, Chicago, it opened as "Under False Pretenses," and created a local gape when the critics unhesitatingly chose its writer to attend instead of the opening of "The Circle" and the new Selwyn theatre. The Chicago critics, generally, are loyal chaps, passionately committed to local products. And they are all proud of Hecht, as all Chicagoans are proud of any Chicagoan who is known outside of Chicago. The reviews were enthusiastic and sounded hysterical. Chicago did not rally to "Under False Pretenses" in a monetary way and it seemed the critics had overthrown their fellow scribe's maiden offering.

But this New York reviewer, sitting at the 39th Street theatre in judgment on the provincial Chicago critics' verdict, is inclined to say they were right and the rest of that town fell down. "The Egotist," which could not have been revised greatly since it left the La Salle, is a sparkling, fine, admirably written and developed comedy in the newest and latest type. It is a vehicle for Leo Dietrichstein that one must search far to equal, and it is a rattling evening's entertainment. Hecht has a much truer touch for theatre than he has for story-writing, strange as that may seem, since he has not been intimately connected with the stage, whereas he has spent all his life writing.

"The Egotist" is not afraid to be farce at times. It is a satirical exposure of bright lines in bright lines, and it takes along the most common form of infidelity—the kind that goes as far as talking about it.

Dietrichstein plays a playwright whose whole life (so he thinks) is wrapped up in epigrams, shrewdly turned phrases, climaxes, surprises, and the rest of the bag of tricks that make plays. The realities of life to him are humdrum and vulgar. Even the conventional dramatics of the theatre have become so, to him. He uses the maxims, reverses the proverbs, scintillates with beautiful diminutives—sighs instead of yells, word of tragedy instead of enactment of the raw facts themselves.

In truth, he is a Ben Hecht, just as the "hero" of "Gargoyles" is—a seeker of and dealer in the different, a scoffer at the homespun habits of thought and form and intercourse. In the end he turns out to be human—very human. The structure of the phraseur falls away, the human man is left, but a man who

has so long taught himself to dramatize and to criticize that he cannot refrain from the influences of his second nature.

He makes love to his leading woman. She, a beautiful young hussy, full of passion, a romantic animal, stages their "honeymoon" with absurd but not much over-drawn emotionalism—she is the incubator of the ideal, the ideal of a dramatist, and her effusions manifest themselves as of their source. His bright lines fall to carry him through when she works up the physical to a "vulgar climax," and he flees via the fire escape.

It turns out that he has been a fourtushier all his life—he has never done anything sinful, but how he has sneered at morals and the daily dogmas! His wife, who has tried to put up with his verbal but not his physical misdoings, has meanwhile given herself to another man—really done it, and to a cold-blooded business-man, the sort he most detests! She finds out too late that he has been a phrasing cheat, that his skylarking was all to feed his irrespressible ego, alone. And she leaves. And he is left alone—and makes the diminuendo exit he has steadfastly stood for in his play.

Dietrichstein was—just Dietrichstein. He plays the part creditably, very much the same as he has played many before. He dresses it in a reddish pompadour wig, looks it, does it, graces it. But the surprise in the cast was Mary Duncan, a newcomer, who gave to the many-sided role of the actress a beautiful person and a commanding personality. No one could have done it better—no one. She was wine and cake for Dietrichstein, feeding him with skill and technical talent that was amazing for one so young. She gave to the play a note of strength that is considerable and notable.

"The Egotist" will certainly be a solid success with the Hecht lovers and followers of that type (a thoroughly legitimate and worthy type) of writing. And that takes in what we trade-paper fellows regard as the "high-brows." It may catch on with the less esoteric, too, for it is amusement almost every moment, and gives one a lot to mentally chew over and discuss over the domestic ham-and-next morning; it can't help making men and wives argue—and that usually spells success in the theatre.

Lat.

GLORY

A musical comedy in two acts and six scenes, presented at the Vanderbilt theatre Dec. 25, 1922, by the Vanderbilt Producing Company, Book by James Montgomery, Lyrics by Harry Tierney and Joseph McCarthy, Maurice de Pack and James Abner Moore, and Peter Lang, William Harriman, by Bert French, Hiram Dexter, Jack Clifford, Ansel Tietel, Robert Higgins, Kirk Rayner, John Cherry, Sumner Holbrook, John Cherry, Deacon Eaton, Robert O'Connor, Alanzo, Ted McNamara, Abner Moore, Peter Lang, Glory Moore, Patti Harrold, Lucy Ann Willing, Helen Gwyn, Sarah King, Flo Irwin, Amanda Dexter, Bernice McCabe.

"Glory" is a pleasing little musical comedy. Coming, as it does, from the pens or practically the same authors as did "Irene," sponsored by the same producing organization, and presented in the same theatre, that housed that hit, it is natural comparison must follow. "Glory" isn't an "Irene," and never will be, but it seemingly is destined to prove a gratifying entertainment. The piece opened in New York Christmas night, and at the end of the first week the business was building up. That was a hopeful sign.

In "Glory" James Montgomery evolved another Cinderella story, this time a small town girl, and laid all of his action in a New England village. The plot principally concerns the effort of the rich man of the town to bring back the son of the man who was his closest friend. The boy, getting a fortune when his father died, went away to the big city to live a life of ease and succeeded in doing just that. The old town is practically dying of dry rot when a scheme is utilized to bring the boy back. On his return he believes that he has been swindled out of \$130,000 and decides to remain until he can make those responsible disgorge. Meantime he falls in love with the daughter of the town souse and then stays on to press his suit. The girl is Glory, who has been picked up by all the town gossips for being a wilful child and too fond of the boys. One in particular has tricked her into a phony marriage and for this reason she refuses the returned wealthy youngster who first proposes.

In making the production there again is the touch that reminds of "Irene." In this piece the fade-in and fade-out effect is used once in the first act and twice in the second. Three of the scenes in the two acts are laid on the porch of the general store. As a matter of fact, there are but three scenes in the piece. The first act is an exterior used to open and close the act with the store scene between the two. The last act has an interior which is utilized between the couple of times that the store set is used.

There are 13 principals and a chorus of 16 girls and 8 boys. Of the principals Patti Harrold in the title role makes the greatest impression, in looks, voice and youthfulness. Two girls playing opposite also come in for a share of the honors, especially Mabel Ferry, who dis-

played comedy ability that made her an instant favorite with the audience, she working with Helen Groody, who looks and works like Louise of the same name. Of the men the leading juvenile role is carried by Walter Regan successfully. He grows on one as the piece proceeds, not registering heavily in the first act, but coming along nicely toward the finish. Raymond Hackett played the youthful heavy convincingly.

The pair of men working opposite to the Misses Ferry and Groody were John Cherry and Ted McNamara, this quartet walking off with the singing and dancing score. In the first act the four in "When the Curfew Rings at Nine" put over the first hit of the night just before the finale. In the second act Miss Ferry and McNamara after the opening scene, again with "The Upper and the Lower," the couple over another wallop with "Saw Mill River Road" just before the close again.

Robert Higgins, carrying one of the character comedy roles, distinguished himself and in several of the numbers working with Flo Irwin, Robert O'Connor and Bernice McCabe stood out as a laugh getter.

Miss Harrold has two numbers, evidently counted on as sure fire. "The Little White House with Green Blinds," and "Mother's Wedding Dress," the latter evidently intended to follow the success of "Alice Blue Gown," but it will hardly do that.

Fred.

TIDINGS BROUGHT TO MARY

Violine.....Jeanne de Casalis
Mara.....Charles Francis
Mara.....Mary Fowler
The Mother.....Helen Westley
Anne, the Father.....Stanley Westley
Jacques Hure.....Percy Waram
The Mayor of Chevroche.....Harry Ashford
The Apprentice of Pierre de Craon.....Philip Leigh

Perhaps none else on Broadway would have produced such a drama as "The Tidings Brought to Mary" save the Theatre Guild. Certainly no manager with an eye to box office values would consider it as an attraction. The Paul Claudel play, translated from its original French by Louise Morgan Sill, is the third presentation of the fifth subscription of the Guild at the Garrick.

It was one of the flock of Christmas productions (Dec. 25) and the only one really designed as a Christmas play. Announced as a "medieval mystery play" it is more truly a "miracle play." The tidings brought to Virgin Mary on the original Christmas day when "God came to earth in the form of man" is one of the few enlightening speeches from the character. The English word is a somber, serious story played throughout in that vein to the occasional notes from the organ in the nearby convent or the off stage singing of churchly music.

The playing consumed about two hours, one intermission being denoted by house lights. There was no curtain. The direction called for the players never being conscious there was an audience in front, and the playing was absolutely faithful in that respect. "Mary" being far away from the beaten paths, its presentation is likewise removed. The single setting is in one color tone, changed only at times by the lights, projected both from back stage and the gallery spot stage.

The set was designed by the director, Theodore Komisarjevsky, and Lee Simonson. As a production attempt it is quite impressive, converting the rather limited stage into a picture of the broad marble steps outside the convent at Chevroche, the steps covering the apron and reaching down almost to the orchestra seats.

The story concerns the tragedy of the family whose master has been entrusted with tilling the soil of the convent and charged with supplying food for the nuns. It has been an honor conferred from father to son. In this case there are but two daughters, Violine and Mara. But there is Jacques, brought up under the tutelage of the father. The latter prepares for a pilgrimage to Jerusalem and arranges the marriage of Violine to Jacques. She has been in love with Pierre, a designer of churches, a man who has been off by himself and said to have leprosy. Mara comes upon Violine and Pierre as they kiss, and she demands Jacques become her husband and not meet Violine. Jacques swears his love for the fair Violine but she confesses herself too marked with leprosy. In the cycle of a year a miracle has cured Pierre. Violine, living as a recluse, returns, but blind and dying. Mara, with the stiff form of her infant, beseeches her sister to save it, and Violine presses the form to her breast. Again the miracle; the child again breathes. But Violine dies and is carried off by the nuns.

It may readily be imagined there is no applause through such a play. Thursday night of last week, when there was little more than a 50 per cent. attendance, applause came at the conclusion, but no players were permitted to appear. The Guild produced the Claudel piece as a stop-act during presentations for "Peer Gynt," which will be offered soon, and little box office trade is expected, "Mary" being principally designed for the Guild's subscribers. It is most artistic but of quite limited appeal.

Jeanne de Casalis was the beautiful Violine. She gave a sincere effort, an understanding characterization that was wholly sympathetic even when she became a "leper

woman." Mary Fowler was truthful as the spit-fire sister. Helen Westley was a tragic mother in every sense. Percy Waram as Jacques was not so happily cast, though Stanley Howlett was picturesque as the old father. The Russian director, Komisarjevsky perhaps staged the Claudel play abroad in the same manner as it is given here. He, too, is at work on "Peer Gynt." *Ibec.*

CHICAGO'S TICKET SCRAP

(Continued from page 11)

Now guessing is being done as to whether or not the long discussed Couthoul municipal power will assert itself. It is no secret to reveal that admirers of Couthoul's claim the hotel stands will not fare the worse in this battle if the chief ticket scalper of the town desires to throw her political force into the fight. It is said the Couthoul offices have affiliations with the local administration that would make it hard for the theatres battling her if this affiliation was used to save the situation for the hotel stands. It is quite apparent from inside tips that the theatre managers are after a "showdown" of this much-talked-about Couthoul influence at City Hall. If this political assistance is forthcoming for the Couthoul agencies, it will reveal that one or more of the local newspapers have been conducting the crusade against the theatres on political lines.

In brief, there is a dandy little situation now existing in Chicago between the Couthoul agencies and the syndicate houses with only the public to decide by the way they find how the system works out at the Colonial for the engagement of "Sally."

Thunderous financial losses at the start of the season is what has brought the present disruption of the long-time powerful Couthoul forces. When the Shuberts demanded that the Couthoul agencies settle for all attractions playing the Shubert houses on "the morning" after, the Couthoul offices were deprived of considerable ready cash to "work on." On top of this arrangement came the "outright buys," spelling disaster for the Couthoul offices extensively revealed in this newspaper. The Couthoul offices simply "out-bought" themselves purposely to tie up the local market, for at the start of the present season there were good indications that the independent ticket dealers were uniting their forces with the Couthoul forces. In this respect the Couthoul offices succeeded, but the complete success was spoiled when the shows that were bought "outright" did a flop.

With the financial losses the Couthoul power diminished, and the dictations hourly sent to the theatre managers in the "harvest days" turned into apologies for many things done that only angered theatre managers against the Couthoul offices.

The wisest of theatre managers here claim there is no necessity of their being unfriendly with the Couthoul offices as long as the Couthoul offices are given to understand the latter are not running the box offices. It is further claimed that the Couthoul offices would fare better through this new crisis if radical changes were made in the forces now running the Couthoul business. Mrs. Couthoul bears the burden of many errors that worked detrimentally for the Couthoul system, owing to bad judgment on the part of some of the Couthoul help.

It is plain that Couthoul dictating is at an end. By slow process of accumulating premiums the Couthoul agencies can win back before the season ends considerable of the early season losses, but if the trade against her continues there may be a tendency of the public fearing good seats cannot be obtained at the Couthoul stands, withholding patronage, lessening the only chance the woman ticket scalper has of recovering some of the losses before she achieves the much talked about incorporated organization.

The Olympic opened at Watertown, N. Y., Xmas Day with a Keith pop vaudeville bill of five acts and pictures, split week policy. The house is operated by the Robbins Amusement Company in conjunction with the Gaiety, Utica.

Kitty Gordon is preparing a new act with a pianist, a violinist and a dancer. Her daughter, Vera Berford, is retiring and will give her entire attention to the new beauty shop Miss Gordon recently opened.

The new Majestic, Houston, Texas, on the Interstate line opened this week.

MOLLIE FULLER and Co. (2)
"Twilight" (Comedy)
 18 Mins.; Two (Special Set)
 Palace

The readvent of Mollie Fuller into vaudeville as the star of her own act, instead of dividing honors for years as Hallen and Fuller did in their popular two-turns, holds more than the customary single angle of a new act, as to merit.

Miss Fuller is stone blind. No mention of this misfortune is programmed, nor is it referred to upon the stage, but neither is it a secret. The press matter for the Fuller playlet mentions it, but the press matter is not in any manner a sympathetic plea; it merely and truthfully recites what probably marks the most extraordinary comeback in the annals of vaudeville, if not of the whole stage.

The surface facts are professionally known. Yet despite this beloved woman of the footlights who fell into the foreground of a gloom as dismal in prospect as a fog on the ocean and notwithstanding anything could have been made to suffice, Blanche Merrill, the writer and producer of the sketch, with E. F. Albee, head of the Keith circuit, sponsoring this magnificent theatrical spirit, have turned out an entirely creditable vaudeville playlet in "Twilight," written as her first sketch by Miss Merrill, who is a number, scene, dialog and lyrical authoress.

It's about an actress in a country boarding house in the mountains, pining away while awaiting the recall to Broadway and the repetition of her former triumphs. The landlady of the \$7-a-week hashery has her own notions of show people, gathered from magazines. She expresses some of them and asks questions while wondering when her guest will be able to pay the overdue board bill. A whirl is heard and a woman enters to say she came from New York, a-flying, to return with Mollie Fuller, the forlorn actress, with Miss Fuller reciting her "Broadway" during the action.

It's logical in construction, the dialog is snappy and humorous and the characters are so written that Miss Fuller is easily led up and down the steps leading to the porch with suggesting she is being led. Seated on a chair at the opening, Miss Fuller crossfires with Harriet Mariot as the angular landlady, who also sings a "Spanish" travesty number with an attached dance.

The latter half sends the turn breezily to its finish when the aviating lady proves to be an impersonation of Bert Savoy. (programmed) and rather well done by Edward Graham.

The Fuller act is all right for any time. There are enough laughs to warrant full booking, and while somewhat too quiet in running in toto for the closing the first half position assigned it at the Palace, if placed No. 3 it would give better return to itself and bill through the position, unless there should be a reason for featuring this act on the bill or position through the fame of Miss Fuller.

Mollie Fuller is a pretty picture on the porch. While reference is made to the tights she made famous, last appearing in them three or four years ago, prior to the death of her husband (Fred Hallen), it's the same Mollie Fuller in looks otherwise, personable and pleasing, the type of the perfect performer one sees so seldom nowadays.

In another recitation Miss Fuller, looking at the sky, speaks of the stars now looking down upon us, gently referring to some of the illustrious who have passed out. It is touching and full of feeling. Miss Fuller plays so well that even here with her eyes wide open, no one who did not know could even guess it was a vacant stare, nor at any other time. Miss Fuller gauges her looks and movements accurately at all times.

Miss Merrill did more than write the sketch, she staged it with intelligence and care; Mr. Albee could have done no more than he did with the production, although he did much more when he sanctioned the preparation of this playlet for its purpose, and both Miss Merrill and Mr. Albee donated their services, as no less did Gilbert Clark, the modiste, who furnished gratis, all of the clothes, not only for Miss Fuller, but those for Mr. Graham in his female impersonating role.

It must be a most pleasurable moment for Mollie Fuller to know that even after all that her friends have done for her, she is still doing her share, making good and holding up this act that will probably work steadily. *Time.*

VERA GORDON and CO. (3)
"America" (Comedy Drama)
 21 Mins.; Full Stage (Special Set)
 Colonial

"America," by Edgar Allen Woolf and William Siegel, is a new sketch with Vera Gordon featured. Miss Gordon has achieved fame in mother roles in pictures. Her playlet follows a conventionally appealing theme written around the emigrant mother's attempt to enter this country to join her son, whom she hasn't seen in 10 years. Similar skits were done by the late Joe Welch and Murray Samuels.

A hard-hearted emigration commissioner refuses to intercede and the mother is to be deported because her boy hadn't appeared. Through the efforts of a social worker the boy is produced. He is blind, having lost his sight in the World War, for which he received the medal of honor.

The meeting between the mother and son was convincingly dramatic through Miss Gordon's splendid emotional powers and sympathetic interpretation of the mother role. Charles Bartling as the commissioner was domineering and strong. Joseph Swerling as the blind son did well, but muffed the technique of the sightless walk and mannerisms. Navda Gordon, the social worker who brought mother and son together, was the weakest member. Miss Gordon's speaking voice betrays lack of experience.

At the Colonial Vera Gordon made them laugh and wipe away the tears at will. They liked the sketch and it would repeat in any of the vaudeville houses. The theme and red fire lines, coupled with the star's ability and popularity, should clinch it. *Con.*

BENNY BARTON'S REVUE (9)
Singing, Dancing, Musical
 22 Mins.; one and full stage (special)
 Prospect, Brooklyn

Benny Barton is a dancing violinist. As a specialty, Barton does an unannounced imitation of Herman Timberg, with hock stepping, derby hat and short Prince Albert coat, also the horn rimmed eye glasses. The steps are identical with those of the dance so long associated with Timberg. Assisting Barton are two dancing girls, a male jazz singer and dancer, and a jazz band composed of five men and a girl, the men playing trombone, cornet, sax, piano and drums, and the girl, violin. With Barton playing violin in the band that raises the ensemble to seven.

The turn opens with the two dancing girls and the male jazz dancer doing a rhymed conversational introductory, in a set in "one" representing a cafeteria. The lyrics, which are all very well written, inform the audience the cafeteria offers entertainment, with the idea carried consistently, each specialty having a bit of rhymed prelude designating it as a dance salad, musical dessert, etc.

Following the opening, the turn proceeds to full stage with the jazz band playing for the dancing girls to do several double stepping bits, the jazz singer to warble and dance and so on. The girl violinist is a pip. Barton is also an excellent musician. The two play two duets with the strings muted that stand out. The jazz band plays very well for a small organization.

The act is ready for an early spot in the big-timers. For the small big-timers it is an excellent feature turn. *Bill.*

MARION GIBNEY
Talk and Songs
 15 Mins.; One
 American Roof

Marion Gibney is discovered on pushing a baby carriage and in the act of picking up a five-dollar bill. She is in a quandary whether to ask if it belongs to somebody or whether to keep it and say nothing. If the latter, she wonders what her husband would think if she came home with a V he had never given her. That starts a line of gab anent neighbors, etc., that is humorous and cleverly pointed. The perambulator discovers the "child" to be a demijohn.

Miss Gibney is attired in outer coat and hat, dressed for the street. Discarding those, she is underdressed in a short gown of several months' old style. Our own "Among the Women" expert did not have to tell us that Miss Gibney would really do justice to her nice figure in a straight-lined dress of longer design in keeping with present-hour styles. As is, the appearance was not just right. The vocalizing because of the change of pace also let down somewhat compared to the bright monolog forepart. *Abel.*

SEGAL and CARROLL
Songs
 One
 Palace

The new combination of Vivienne Segal and Harry Carroll should turn out a happy one for them and vaudeville, as promising now as previously Anna Wheaton and the same Carroll became as a two-act. Miss Segal closed a legit engagement when "The Yankee Princess" recently stopped at the Knickerbocker, New York. She has appeared in the varieties as a single turn, doing quite well when alone. Carroll lately closed an Orpheum tour with his revue.

As a straight singer rather than a ragtime vocalist, Miss Segal has yet to absorb the vaudeville atmosphere and style she is going to acquire while working with a ragging artist like Carroll. Carroll has it in chunks and Miss Segal is absorbing some of it. It may be predicted that when this girl gets down to the real vaudeville going, if intending to remain in it, she will make all singing women in vaudeville step fast, for she has the idea, lacking somewhat in the execution but with looks and bearing.

Just now there is too much of the ballad in the act, although a couple are employed straightaway to permit the ragging to follow. With one it makes a dandy number that Miss Segal almost equally shares in with Carroll. Otherwise the turn has some of Miss Segal's individual work and some of Carroll's although Harry might dig a better gag than the pig-in-the-gutter story. That's out on small time.

The Segal-Carroll turn will probably travel as far as it wants to. It's there. *Time.*

KENNEDY and DAVIS
Songs, Talk and Dances
 15 Mins.; One
 City

A corking comedy offering can be developed by these two girls by the addition of some worthwhile chatter. The team includes a robust young woman weighing in the neighborhood of 200 pounds. Her partner is built along lighter lines. The agility of the larger is remarkable with her ability to do pinwheels, splits, somersaults and the life sufficient to provide the necessary comic punch for the team.

The early portion of the present routine is devoted to talk. A goodly portion is given over to chatter regarding husbands. It is the type of material used by other sister combinations and is not as productive as some newer and brighter idea would be. An antiquated gag works its way in here and there.

The buxom miss offers an old published comedy number for laughs with her partner following it up with a syncopated number of a newer vintage which she tops off with some corking kicking. The real comedy occurs when the heavier girl attempts to follow her partner in the dance work.

The comedy developed is immense and can be relied upon for returns in any grade house. At the City the combination took the applause and comedy hit of the bill. *Hart.*

GLEASON and BROWNING
Comedy
 11 Mins.; One
 125th St. (Jan. 2)

Two young men who make agreeable music on clarinet, saxophone, cornet and trombone. They attempt comedy, but fall down lamentably. They have small knack for spontaneous funmaking, and take it out in the roughest kind of buffoonery.

Just a couple of amateurs clowning without restraint and without humor. Almost anybody could be as funny in a knockabout way with a few hours of preparation and the nerve to try it. A brand new try with some sort of act built around the brass music is recommended, or they might join a jazz orchestra. They probably came from one. *Rush.*

LON and MITZI
Hand Balancers
 6 Mins.; Full Stage (Special Set)
 Grand O. H.

Young appearing couple in neat attire with an excellent series of hand balancing stunts. The pair switch places in the opening assortment of lifts, the girl acting as top mounter and understander at various times.

Some lifts on a table were flashy. One trick that pulled applause was a one-hand stand by the man while supporting her by a sling around his neck on which she reclined full length.

His closing trick was a series of one-hand stands and jump across a trellis of "grips." It's a corking three-a-day opening act. *Con.*

DEAGON and MACK
Talking, Comedy, Singing
 20 Mins.; One
 Riverside

Gracie Deagon was formerly of Dickinson and Deagon and noted for a child characterization different and legitimate in conception. Jack Mack has been a member of several vaudeville combinations and has also played in musical troupes. A good singing voice and method of "feeding" combine with an appearance that makes Mr. Mack an acquisition for Miss Deagon. He plays without stiffness or staginess.

Baby talk on the stage, or off for that matter, by grown women is pretty tiresome stuff as a rule, but Miss Deagon, as always, takes off the curse by the truthfulness and fidelity of her character work. The present routine is similar in scope and general lines to that used by Dickinson and Deagon, but the material appears to be different in the main.

The act holds, successive laughs that crowd each other throughout the running. The couple have been working together but a few weeks, but the present turn is as smooth as any Miss Deagon ever did heretofore.

Deagon and Mack more than fulfill the most exacting requirements that go to make for a standard vaudeville act. *Bill.*

BORDEN and DWYER
Talk and Musical
 18 Mins.; One
 Fifth Ave.

Eddie Borden and "Sir James Dwyer" now enter with a burglar bit that is muffled and misses mostly. Borden talks the partner back as a slick "silly ass," and here some laughs are garnered by Borden's manhandling of the slim and gentlemanly party, who claims to be a "duke." So far so good, except for too much repetition and some get-nothing observations of Borden, especially vaudeville locals about agents' routes, the sixth floor, the second half and other malapropos nonsense which has no place in a theatre at all.

Borden works hard and gouges out many a heavy laugh. He has the nucleus of a great comedy two-act if he will chop the asides and wise cracks for limited consumption. It looks in the middle of the routine like a slam, and should not be whittled away with too much inside fly lingo. When the man takes the piano and Borden enters with a one-string fiddle there is again some wasted time, though the meat of it gets across.

Here is a turn that ran 18 minutes and would have been a bull's-eye in 14 with four minutes of gravy drained out. Borden is a comedian of experience and power. His assistant is more than a splendid straight—he is a polished performer on his own. Just a little chopping and religious fidelity to tried material will land it solidly anywhere. *Lait.*

MELLA and WILLIAM REUTER
Hand and Foot Balancers
 6 Mins.; Full Stage
 Broadway

This has the appearance of a foreign act; a middle-aged man of giant build and a girl, smaller but as wiry, running a series of straight-up hand balances with the man as the understander, then to the girl on a Risley supporting the heavy man on her feet, then to a straight-up with the man topmouning. There is just a breath or two too much time lost between tricks, to give the routine the breathless speed that would help it, but the work is heavy and difficult and impressive enough to redeem that.

Opening the show, it went to two curtains and held the position as well as big time ice-breakers usually do. *Lait.*

"SPIRIT OF THE SOUTH SEAS"
Mixed Hawaiian Act
 16 Mins.; Full Stage
 125th St. (Jan. 2)

Three men and two women, apparently genuine Pacific Islanders, in an authentic routine of Hawaiian songs and musical selections. The act has not much variety, consisting merely in a series of native songs, one after the other, all accompanied by that picturesque management of harmonics on the guitar.

The two women have a short demonstration of a quaint semidance and the smaller of the two does a few steps, but there is no dancing featured. The hula well much sameness. Doesn't deliver worked up would put a kick in the turn, which is now tedious with too sufficiently for the five people concerned. *Rush.*

MABEL FORD and Co. (9)
Dance Revue
 20 Mins.; full stage
 Palace

A swift and pleasing dance revue for vaudeville has been staged by Mabel Ford, who is the star of it. The turn is at the Palace this week, its first locally. Not only did Miss Ford produce this production act, but she organized the five-piece male orchestra in it, and a very good one it is for its size.

Besides Miss Ford as the turn's star dancer, there are two dancing teams, one of boys, Golden and West, and the other, girls, Doll Sisters. They do their double dancing, some trio work with Miss Ford the center, and Miss Ford's own singles, the Ford style of dancing that never fails.

For the finish there is the five-dancing ensemble, concluding a good fast turn that for the convenience of the running, opened No. 3 at the Palace, instead of as it should have been, closing the first part. Just why that occurred is told in the review of the Palace bill in this issue.

In response to the generous applause at the finale, Miss Ford won a laugh with a speech, in which she said, after wishing the house a happy New Year: "I am glad to know through your applause that although I am a Ford, I am not a flivver. *Time.*"

EVELYN CUNNINGHAM
Special Songs
 14 Mins.; One
 Grand O. H.

Evelyn Cunningham has been playing vaudeville for the past two seasons doing a "single" turn. Prior to that she was with burlesque attractions. Her present act consists of six exclusive songs by Paul Gerard Smith. The specials are a step in the right direction. Miss Cunningham has personality and a distinct enunciation that helps.

Opening with "A Long Way to Broadway," she sang of her ambitions to become an actress and the reception the decision received from the old folks. It made an all right opener. Her next, "The Beauty Shop," was broken up by a short monolog about the way they dish the dirt in the face reviving parlors. This could be much elaborated and should work into a pip of a number.

A "waltz" song aimed for comedy was not impressive. "You Can't Trust Them" on a familiar theme held a few laughs with the finish "Home Sweet Home Is Where I Make Money" or something similar was stronger. With the proper replacements Miss Cunningham will be nicely set for vaudeville. She is headed big timeward now. *Con.*

MARTIN and COURTNEY
Songs and Comedy Talk
 14 Mins.; One and Three
 125th St.

Solemn looking cadaverous comedian and plump russet-haired woman make up the team, which goes in for low comedy clowning for effect. The man has a capital strong baritone voice, but uses it mostly for speaking tangled verse and jumbled speeches. He has one long travesty recitation on the word "Saloon."

The woman makes three changes and generally acts as a feeder. The first half of the turn is occupied with an elaboration of the family quarrel bit, which is rather overworked. The man does a "drunk" bit with a long soliloquy which gives him excuse for a good deal of grimacing. A little of this is made funny by the man's naturally comic countenance, but it is overdone. They get away nicely with a duet number almost straight.

The turn is framed for vigorous laughing appeal to small time audiences and gets results in this direction, but its field is limited. *Rush.*

THOMPSON and COVIN
Song and Dance
 9 Mins.; One
 Fifth Ave.

Two neat mulatto boys, in Tuxes, enter singing a fast jazz, going into a dance without waiting for recognition on their vocal. After that it is a routine of essence and eccentricities, with some snappy hock work and a double over-ankle break exit across and off.

The boys have excellent stage deportment and never mug or look too satisfied with themselves. They take their applause courteously and it is given rousing and willingly, for they are nifty and effortless stoppers who mix some light trick stuff in with pure soft-shoe rhythmaties.

Good for an early position on the best of bills. *Lait.*

JANE DILLON
Character Changes
16 Mins.; Full Stage
Riverside

Jane Dillon formerly appeared in a protean sketch. Some of the characters in her present turn appear to have been done in the sketch by her. Opening with a song at the piano, Miss Dillon stops after a few bars of the number and, announcing she understands the audience believes she has no singing voice, or something to that effect, she says she will be somebody else.

Which serves to introduce the character changes. Miss Dillon does four. The first is an old western settler type, a convincing looking rube; the second an Italian woman; third, a conventional rube of the slicker type, and fourth a western mining or logging camp habitue. The old settler is very well done, likewise the character that has her as a mining camp type. The Italian woman should be dropped, as Miss Dillon doesn't get within speaking distance of the dialect or general idea of the character. The rube slicker means nothing and also should be replaced.

With the other two, old settler and miner, as a basis, it should be easy for Miss Dillon to build a character turn that would stand out. Her vocal characterizations of the male characters were resonantly deep and convincing. The changes are made in view of the audience. *Bel.*

"ENCHANTMENT" (3)
Operatic Sketch
17 Mins.; Full Stage (Special)
125th St. (Jan. 2)

This is a rich and pictorially beautiful vehicle framed around Dr. Sternberg, who has achieved considerable note as cantor in several metropolitan synagogues. His stage try has entailed considerable expense and it makes a stunning setting, but the act has no substance that would not be there in a straight series of concert selections.

The principal has a fine rich voice heard to excellent effect in three operatic selections introduced by way of a story that is entirely superfluous.

The house drop in "one" rises to disclose a special decorative drop done in the opulent mode of the Russian color scheme of violent futuristic contrasts. This is raised to reveal a revel of cubistic color representing a futuristic painter's studio with a grand piano down stage to the left and beyond that a woman artist at work before an easel dressed in a brilliant scarlet smock. At the opening the woman artist and a man in black opera cloak have a straight number, a woman pianist supplying the accompaniment.

He is off and there is a bit of dialog between the artist and the woman at the piano about the artist's dream of a famous tenor. The artist reclines on a pink satin lounge, makes as if to go to sleep and the tenor appears in velvet costume for another operatic number as a solo. There is more talk on his exit and the artist does a highly technical coloratura selection which the 125th streeters were inclined to kid. The accompanist has an instrumental selection to herself, brilliantly done, and the woman artist and the cantor do another classical duet for the finish. It probably would be voted a musical treat at Carnegie Hall, but at the 125th street it was a wasted effort.

It's pretty pretentious music for vaudeville and the atmosphere of the presentation, while colorful, is rather stilted. It doesn't at any point get into the vaudeville atmosphere. Rather it is what one might look for at an amateur performance given in a Greenwich village studio musicale. It left the Harlem audience a little puzzled and disposed to scoff at its artistic pretentiousness. It's a fair guess that two-day audiences generally will take the same attitude, which is another way to say it won't do in its present form. *Rush.*

WILLING and JORDON
Songs and Piano
14 Mins.; One
American Roof

Opening after intermission on the Roof, this couple secured one of the applause hits of the bill with songs and piano. The vocal assets of the team are displayed by the young woman, with the male member furnishing piano accompaniment, also doubling in some of the numbers.

The routine consists largely of restricted numbers of advantage. An entertaining duo with material away from the general run. *Hart.*

DOTTIE CLAIRE'S MINSTREL REVUE (7)
16 Mins.; One and Four (Special)
23d St.

A female minstrel aggregation. The end women are in cork and the interlocutor in light tan and male get-up, including close cropped hair. The company, minus the interlocutor, opens ensemble with a "Louisian" number in "one" before a plantation drop. In full stage the interlocutor promises a novelty that never happens. It develops into the usual specialty routine mixed up with some weak gagging. The girl handling "Cow Bells" has possibilities, but she, too, betrays lack of schooling. Constance Evans (announced), with her specialty acrobatic and contortionistic dance, scored. The girl has personality that stood out so much the more by contrast.

They closed the show and were received in a manner to suggest appreciation in the family houses. *Abel.*

MARIE WALSH and FRANK ELLIS
Talk, Song, Dances
16 Mins.; One
Fifth Ave.

Frank Ellis is the light juvenile comedian who romped home in vaudeville tabs. Miss Walsh has no wide repute in vaudeville, and the order of the billing is still a mystery, as Ellis is the mainstay of the act, too, after having been featured in all the others. Miss Walsh is a light Oriental dancer and does a straight ingenue with skill and natural gifts.

Ellis enters, in sport clothes, talks about nothing, then dis-overs the girl. She is dressed in girlish street costume and they flirt. She exits and Ellis does a long Cairo song which has no value except that it brings on Miss Walsh for a squirm dance, most of it done on her back, and all of it good. Ellis follows her departure and sings a song about "Our House." He must like it, as it has half a dozen choruses and comes in again for a double at the getaway, though it doesn't raise a giggle or a stir at any time.

On Miss Walsh's return he asks her to marry, and when she equivocates he reads her a lecture on the modern flapper that is a bear—so true that it hurts, so satirical that it gets laughter and applause. This leads to her capitulation and a double re-chorus of "Our House," a let-down from the high speed attained.

With a smarter, stronger finish and a stouter ditty running through the second portion, this team can ask for the fast time without having to blush. Ellis will improve, of course, as he is a seasoned comedian with originality as well as personality. Miss Walsh has youth and dances charmingly. It sounds like plenty of assets, and it looks that way, too, with a not too difficult readjustment of some material. *Lait.*

GEO. and RAY PERRY
Musical
One
81st St.

George and Ray Perry, banjoists, opened in "one." Going right at your business and sticking to it has its virtues, but this pair is almost too straight except for certain forced affectations of feature and gesture, aimed to accentuate melody climaxes.

The girl is very pretty, and the man also makes a presentable front. It seems that something could be done—costumes, atmosphere, a few lines—something—to take this out of a straightaway banjoing two-act. The girl's appearance would lend itself to almost any sort of dress.

Banjos, played with picks, are so strident it wouldn't hurt any if the Perrys worked further upstage, too, and for this they could use a moonlight effect or a cabin or something indicative of their Dixie billing.

In its present form the turn will have a hard time sliding further down the bills. This seems to be a reappearance, at least around New York. *Lait.*

LULCHALY and WEBER
Song and Piano
16 Mins.; One
City

Two men, vocalist and pianist, the latter doubling in some of the singing. Routine consists mainly of published numbers, taking in the various styles of pop songs. A croony Hawaiian selection used as a double and the comedy Irish number at the conclusion stand up as the best in the offering. The downtown audience approved of the team No. 2. They can be relied upon in a similar spot in any house of that grade. *Hart.*

"BITS OF DANCE HITS" (5)
Song and Dance
16 Mins.; One and Three
American Roof

This act should not be confused with "Bits of Hits," a girly act. It is a five-people specialty dance offering which, if properly mounted, as it may be (sets not shown on Roof), can hold down No. 3 in the better houses. It needs a little tightening up to click in big-time style. The three girls and two men are proficient steppers, the women particularly looking well in regulation costumes as well as almost full-length tights. One of the men in Tux, opera cape and silk top, introduces the revue in "one." A tough dance number was a bright highlight. The toe dance specialist also clicked.

The finish winds it up with a bang and does not let down as so many revues are prone to do. They topped the American lay-out. It's a question if "Bits of Dance Hits" is the best title for the act, since there is no idea of the impression thing in the act. *Abel.*

EDDIE NELSON
Black Face Singing Comedian
15 Mins.; One
Jefferson

Eddie Nelson was formerly half of a two-man team. Now he's a black face singing comic in one. Nelson has a coking voice and depends chiefly on his vocal qualifications to put himself over. His voice will carry him safely through anywhere.

There is a lot of talk in the turn, the usual monolog stuff on the order of what blackfacer have been using since vaudeville was vaudeville, but it's the songs that count with Nelson. A strong inclination to deliver his songs in the style used by Al Jolson might be dropped to advantage. Nelson need imitate no one. As the act goes along the talk should be amplified and the comedy end built up.

The basis of a next to closing big time single is there now. All it needs is development. Nelson was next to shut at the Jefferson, and registered a solid hit. *Bel.*

PILGER and DOUGLAS, Assisted by GEORGE RAFT
Singing and Dancing
20 Mins.; One and full stage (special)
Jefferson

Pilger and Douglas' new vehicle is the last word in modern staging and costuming for a dancing turn. Starting with a number called "Concentration," the act proceeds with that as the central theme to a series of singles, doubles and triples.

One number that stands out particularly is a tango, with George Raft garbed after the fashion of Valentino in the "Four Horsemen." Mr. Douglas, in addition to dancing, does several comedy numbers, handling them competently. Miss Pilger's costumes look as if they cost a ton of money. As a fashion display they are the essence of class.

The turn will fit in the best bills, with the people in it, unlike a number of other turns of its type, enabled to furnish real entertainment in addition to the scenic and costuming features presented. *Bel.*

MME. MARGHERITE RAFFETTO
Singer
12 Mins.; One
125th St. (Jan. 2)

Large woman in pretentious evening dress gets some rather novel effects from a double voice. Needs coaching in the trick of jockeying for vaudeville. Just now she merely gives a series of straight selections, most of them operatic, changing from a range even below female baritone to soprano, with an odd knack of imitating a soulful operatic tenor.

With right handling could be made into a novelty, but in present form is rather tedious. The material is there in undeveloped form, but showmanship is needed to bring it out effectively. Hardly available as it stands. *Rush.*

MAXWELL and GAY
Song and Dance
11 Mins.; One
23d St.

The man looks familiar and was formerly with another combination. His new female partner is a hard worker and a proficient stepper, doing clogs and buck dancing with undeniable energy. The team opens with a "panning" song anent their various experiences in show business and then decide to get down to what they can best do just now. It's stepping.

Stated No. 2, they reviled a rather apathetic audience with their collection of steps. *Abel.*

POLLY LOU DEE and CO. (2)
Songs and Dances
17 Mins.; Full Stage (Special)
Drapes
125th St.

Polly Lou Dee is a jolly, buxom young woman with a positive genius for making herself the agreeable center of delightfully dressed and staged songs and dances. She does nothing more than deliver four numbers, none of them particularly memorable in matter or import, but she does them all so gracefully that one gets a wholly pleasant impression of an uncommonly artistic performance.

She has a particularly happy address to her audience, and wins one's goodwill at the go-off. The stage is set in quiet blue satin drapes parting at the back for her entrance, while to the left of the center are two grand pianos with two evening suited accompanists.

Polly appears in a ravishing evening gown creation of white satin and does a spirited number of light texture in an altogether charming and spirited way. Her second number goes with a crinoline creation that is an artistic production all in itself, and from that she goes to a daring Hawaiian costume that is the acme of picturesqueness, handled as it is with the neatest and most discreet of step maneuvers. This girl is of Juncoesque figure, and an outright shimmy would have been a breach of the peace, but she achieves just the spiritual illusion of an undulation that is a triumph of audacious suggestion but still in utterly good taste.

For the finish there is a quick change to a gorgeous gown of gold with an Oriental number and another series of gracefully graduated maneuvers that deny a shimmy but at the same time make you think of it. The girl's appeal is hard to analyze, but probably its charm is that she does a simple series of production songs and dances with unusual and conspicuous grace. One of her men accompanists departs from the keyboard for a moment while she is accomplishing one of her marvelous costume changes and puts over as good a natural blues song as any white singer can manage. *Rush.*

STANLEY and McNAB
Song and Talk
15 Mins.; One
23d St.

Straight opens introducing "Mabel," his pianist. Pointing to center of special drapes, enter a Tad comic. The talk proceeds with the straight's insistence on getting the Tad to join him on an African expedition to make jungle movies. The comic hesitates at the gruesome details of wild beast encounters. A rehearsal of a scenario plot also makes for some hearty laughs.

The straight handles a vocal number to good response, being a medley parody of the familiar operatic arias. They were well received by a sparse holiday matinee attendance Monday in the third hole. *Abel.*

ROYAL TRIO
Musical
14 Mins.; One
Grand O. H.

Three men. One plays the piano accordion. All are attired as Italian street singers. Two have very good voices, baritone and tenor, the latter particularly fine, though the singer betrays his inexperience in carriage and stage deportment. The baritone also duets musically with the banjo. An operatic duet by two of the men, a tenor solo and two doubles were the singing contributions. For the finale the two males duet vocally, accompanied by banjo and the piano accordion. The latter's solo, a medley of popular airs, was the high light of the act.

Good small time turn that will smooth out with work. The voices are excellent. *Con.*

HOFFMAN and JESSIE
Juggling, Talk, Songs
15 Mins.; One
American Roof

Man and woman. The former handles the juggling. The latter does not assist with props, as might be expected, but feeds for cross-talk and handles two vocal numbers advantageously. Hoffman's juggling is good and, coupled with the humorous small talk, makes his stay a continuous laugh winner.

They are too much at ease to be strictly new, although Variety's files have no record of the turn. With a little tightening, the combination looks good for an early position on the better bills. They were a scintillating No. 3 here. *Abel.*

"BABES IN THE WOODS" (6)
Comedy Sketch
18 Mins.; full stage (special)
Prospect, Brooklyn

"Babes in the Woods" evidently started to be a comedy sketch with a touch of pathos. That seems to have been the unprogrammed author's intention. As a piece of stage writing it's a weak effort, constructed apparently to exploit the histrionic abilities of a couple of kids, a boy and girl of about 14. A woman plays the wealthy party of charitable inclinations, there is a butler and another man is an orphan asylum superintendent. A boy of around 17 in a sap kid role completes the cast.

The story, such as it is, rambles all over the lot. The characters just come on and off and talk at each other, the general effect of the sketch suggesting a playlet given by the literary society of the district school. The stuff written for the butler and the butler's conception of an English accent are unintentionally funny. The whole thing resembles travesty so much a snapper ending is expected, but the thing is offered seriously. It's just a lot of unqualified fluff.

The act has a great set, though. Too bad it has to back up such a mess of nonsense. The two children are capable enough, but the greatest actor in the world could hardly overcome the shortcomings of the material they have to deal with. *Bel.*

THE WALTONS (3)
Equestrian
9 Mins.; Full Stage
City

Two men and a young woman comprise this bareback riding trio, apparently from one of the smaller circuses. The routine consists of the usual ring work, with one and two horses used. The act lacks flash in dressing as well as work.

Vaudeville has had several flash riding acts, which makes it doubly difficult for newcomers, providing they do not keep up to the high standard of attractiveness of the others. The three-day act can possibly use this act as it stands. *Hart.*

PALACE

Sometimes in the future vaudevillians may tell the story of Mollie Fuller. It's quite a story.

Without question E. F. Albee saved Mollie Fuller's life or reason. A lot of credit is due Blanche Merrill, who thought of and suggested this means of preserving Miss Fuller's peace of mind by returning her to work in vaudeville.

Here's the story of Mollie Fuller, tucked away in this notice that is probably read only by vaudevillians if anybody ever reads these reviews, for vaudevillians and vaudeville only gave Miss Fuller their thought and attention.

Fred Hallen and Joe Hart (late husband of Carrie DeMar) composed the team of Hallen and Hart, as well known in their day as Weber and Fields later became. Mollie Fuller first gained renown in "Evangeline" years ago. Then she married Fred Hallen, appeared with him in vaudeville after Hallen and Hart dissolved, and Hallen and Fuller became almost as well known as the older team of men. It was only that, they were an ideal married couple of the theatre, with Mollie Fuller a woman with never a blemish on her name, in her stage career or in her private life.

The death of her husband, after a loving period that completely bonded them to one another must have contributed toward the blindness that soon after settled down upon Miss Fuller. That her sight was troubling her came to Variety through Nellie Revel, herself a hospital patient, and to whom Mollie wrote. Variety published it, intimating a subscription might be raised by Miss Fuller's friends. Miss Fuller was then in Chicago. Mr. Albee heard of Miss Fuller's plight. He wired instructions to his Chicago office that Mollie Fuller should be furnished with all of her needs, no subscription was necessary and none was to be sought. Later on Miss Fuller came to New York and stopped at the Palace Hotel, on West 45th street, where she is still living when in the city.

Blanche Merrill one day called on Miss Revel at the hospital, following the mention a few times of Miss Fuller in Miss Revel's "Bedside Chats" in Variety. Nellie related Mollie's sad case and also the Palace Hotel, where Blanche also was stopping. Blanche called on Miss Fuller, who never before had seen her, and of course doesn't yet know how Blanche looks, although Mabel Fenton has tried to describe Blanche to Mollie.

Miss Merrill called often on Miss Fuller, talking to her and learning her thoughts. Then Blanche got a thought of her own. She would write Miss Fuller a sketch that could be played in spite of her blindness. Blanche broached it to Mr. Albee. He answered yes without hesitation, told Miss Merrill to go ahead, he would supply everything but the material—and that meant "time" as well as production.

Those who lived at the Palace or

those who visited Miss Fuller knew the depth of despair to which blindness had plunged the poor woman. Nellie may be helpless, but she can see, and who can be more helpless than the blind, with or without wealth? From the day Miss Merrill informed Miss Fuller of the proposed sketch, outlining to her how she would have the character upon a bench of a country house (the same scene and story now in use at the Palace), Miss Fuller became another being; she had something to look forward to, another goal to gain, thanks to E. F. Albee; for while Miss Merrill could have written 20 sketches and Miss Fuller could have played them all, where could she have played them under the circumstances without the Albee touch? And Miss Fuller could not have existed as she was living, day in and day out, to think and think and see nothing—it meant a tragic prospect.

"Twilight," the sketch Miss Merrill wrote for Miss Fuller, opened a couple of weeks ago at Paterson, N. J. Miss Merrill, who had devoted every minute of her time for four weeks to staging the act, went with Miss Fuller to Paterson, and Miss Fenton went along. They were only couples in the outside of the management who knew the inside of the troupe.

Ross and Fenton were one of the famous teams of all American vaudeville, which explains the close association of the Misses Fuller and Fenton. Charles J. Ross died some years ago.

When the sketch finished at the Palace Monday afternoon Miss Merrill and Miss Fenton, who were seated together in a box watching it, were crying. The tears of joy in Mabel Fenton's eyes as she heard the applause given her dear friend would have brought tears to anyone.

That the act got over on its merit, made the occasion all the more happy. Miss Merrill did an expert job, running the skit nicely for about three quarters of the way as a duologue between Miss Fuller and the landlady character, then bringing in a Bert Savoy impersonation that clinched it. (Edward Graham, the Savoy impersonator in the sketch, until a short time ago was a chorus singer in "The Bunch and Judy" at the Globe.)

Vaudeville booking men shy at any act they believe will tend to harm the value or running of their performance, at least that is true of the big time. And while Mr. Albee's orders in the Keith office are paramount, that Miss Fuller has a good act makes it all the easier.

To illustrate the regard the Keith office holds for Miss Fuller, her act was programmed to close the first part at the Palace, with the new Dora Ford dancing act, a regular first part closer, accepting the No. 3 position instead without a murmur, knowing why.

There have been acts of goodness and kindness performed many a time by vaudevillians, but never was there a better intentioned act than that which has happened with Mollie Fuller. It's next to the restoration of her sight, which the surgeons say is impossible; this will take its place. The Keith office is playing the turn, paying the players, including Miss Fuller. Mr. Albee and Miss Merrill donated all of their contributions.

The Palace bill, was shot all to pieces Monday morning. It was a good house for the Palace on a New Year's matinee. The usual theatrical contingent was absent through their own matinees. That absence denoted genuine applause instead of the friendly approbation often heard on a Monday afternoon.

Two disappointments were Jack Wilson, who had been given the next to closing spot. Wilson contracted a cold the night before and was replaced by Deagon and Mack (New Acts) who were doubling from the Riverside. Jean Granese could not make the matinee for some reason but was expected at the night show. This latter disappointment came so suddenly the Topics film had to be switched in to cover up No. 2.

Through some mechanical manipulation back stage it was necessary to bring Patriciaola from the second part to No. 4, and send Segal and Carroll (New Acts) into Miss Patriciaola's vacated position.

The new act notice given this week by Bell for Deagon and Mack is herewith indorsed. They went into the next to closing position at the Palace Monday afternoon at 5 o'clock, and held them. If there's a better kid character player than Grace Deagon on any stage, she had better come back.

The Loyals opened the show, with Gilbert Wells programmed No. 2. Wells was held, however, to a western vaudeville contract previously made, causing the Granese booking.

The Ford turn in No. 3 was followed by Patriciaola, who also made a Happy New Year speech after her usual applause riot. Between the New Year's speeches and the reappearance of the concert grand, the bill commenced to look like a routine.

Following intermission and the Dollys was the Harry J. Conley skit, "Rice and Old Shoes," also an old-return and going as well as ever, with Naomi Ray in support. Some of the matter before the holiday crowd even went better, particularly the disappearing red light on the auto and the accompanying business. For an encore speech Mr. Conley made an announcement

meant the absence of Mr. Wilson.

The Dolly Sisters have Harry Richman at the piano in their act, with Richman contributing considerable, all of value, to the turn, starting with his opening introductory lyric wherein he calls the Dollys "the sweetest girls." They have some of the old turn. The Albee character song bit was in. Also the "Tom Tom" number closing. With Edward Dolly as the second man of the turn the act looked more formidable and played better than when the Dollys depended only upon themselves.

No inside stuff about the show this week excepting that the Dollys are said to have kicked that the billing for Segal and Carroll had type as large as their own names, and the Dollys came to the Palace after having explained to the Riverside audience Sunday night at the second performance they had to cut their turn short by order of the management, though the third show given that New Year's Eve. Somehow the Riverside audience didn't seem to get the drift and a little disturbance followed. In front and back stage, according to the story, but the Dollys gave their third show in its entirety and without further comment.

Same.

RIVERSIDE

The program running order at the Riverside was all jazzed up Monday afternoon (New Year's Day). Ruth Royce was out of the bill, and Mosconi Bros. and Co. replaced her, and the Newton Trio was replaced by Ed Janis and Co. The Mosconis, programmed to close the first half, were next to closing; Dooley and Morton, spotted fourth, closed; Lillian Letzel, programmed to open after intermission, closed the first half, and Jane Dillon, scheduled for fourth, had the spot originally assigned Miss Letzel. Then Deagon and Mack (New Acts), originally nominated for second after intermission, was fourth (through doubling at the Palace) and B. C. Hilliam, marked in for third, was second after intermission.

The show played very well notwithstanding the shifts. James Dutton and Co. opened with a vaudeville act, and Jones and Jones, a couple of clever negro entertainers, were second. It was a hard house to warm up Monday afternoon, the slushy weather and neighborhood New Year's parties apparently keeping down the attendance. The lower floor never beat a half-houseful, but the top loft was well tenanted.

Ed Janis with his classy dancing turn brightened up the quiet atmosphere immeasurably, with Deagon and Mack catching the house in a receptive mood for comedy.

Lillian Letzel was in great form, going through her remarkable tricks on webbing, rings and rope with a verve and spirit that added value to the difficult evolutions. Miss Letzel is developing into quite a comedienne. The spark is there and it won't be long possibly before this petite gymnast is making them laugh as hard as they applaud her aerial work.

Jane Dillon (New Acts) started the second part off nicely, after the Topics had had their say, and unveiled a collection of old gags that would have made Joe Miller envious. Julius Lenzberg knocked over quite a hit himself incidentally with a jazz overture during intermission that had Julius laking a flock of bows—and Julius bows just like an actor now. The music was great; so were the bows.

With Hilliam following Jane Dillon into view twice successively. Mr. Hilliam commented on this briefly, his remarks leading up to the telling of that ancient one of the late Charlie Case's, about the audience in a town played several weeks ago starting in to hiss the act that had appeared previously. But that one old gag can readily be forgiven Hilliam, whose material is among the classiest and smartest in vaudeville. He is a good pianist, too, but does not rely on his ability in that direction. His knack of playing difficult classics before the audience by a satirical vein of humor that never misses. There are several comedy songs, and a couple of patterers that can stand as the way a patter should be written. Hilliam was assisted by a male singer with a good baritone. The act did splendidly and deserved to.

The Mosconis put over the wow of the afternoon with their dancing turn. That little Mosconi girl and the younger brother showed some acrobatic and eccentric stuff toward the finish that suggests they will be pretty strong competition for Louis Mosconi shortly. Louis's solo eccentric killed 'em as usual.

Dooley and Morton held the customers intact, closing. Gordon's falls, which breathe the spirit of low comedy, and Miss Morton's dancing form a great combination. News Weekly closed.

Bill.

COLONIAL

New Year's a notoriously bad matinee day, found the Colonial about three-quarters capacity. An excellent vaudeville bill was on tap following up the strong shows that are putting the Colonial back in the running. The bill was nicely blended, with comedy turn predominating. The applause hit went to Paul

Specht and his orchestra, closing the first half and doing 31 minutes. Specht's musicians are up to the high standards set by his jazz band predecessors. Specht has a touch of variety in the turn by projecting announcements on the scrim drop back of which the first half of the act is played. An arrangement showing the way they do it, four people sketch, a variation of the bedroom idea only the characters are long past the dangerous juvenile stage. It has quite a few laughs and is standard on small time.

Tom Smith, next to closing and following the Vera Gordon and Co. sketch, "America" (new acts), shouldered the toughest assignment and finished a resounding hit. Smith went right after them with his "nut" stuff and comedy dancing. The burlesque ventriloquism and the "falling nip up" were wows. The latter bit has been picked on several occasions, but Smith, the originator, gets more from it than any of them. The mind reading and the ancient gags used for answers were a panic.

Another comedy turn that went big was Toney and Norman, spotted fourth. Jim Toney is doing more falling than ever and getting laughs with it. He has a new fall which proved funny with repetition. Toney would strike a pose, hold it for a few moments, then slowly crumple to the floor. He liked the effect so well he used it in lieu of a curtain speech. Ann Norman is the same excellent straight as of yore. Her feeding and Toney's sure comedy touches and crossfire put them right back in the front flight of comedy acts.

The second half of the bill held plenty of strength. The Runaway Four opened after intermission. The four boys have boiled the turn down to its essentials and are getting the most of the early portion, which consists of hokum rough comedy and dancing. The acrobatic finish is sure fire for anywhere and always puts them away for riotous returns. They are big league ground tumbler. The showmanship has materially improved until this turn can be rated a standard big time four for seasons to come. It's a real variety act.

Dixie Hamilton, landed, landing straight with popular songs. Her best number was a tough song. Miss Hamilton's present routine could be augmented by a dialect number if within her capabilities. The four or five of the current variety were liked at the Colonial, but possess a certain sameness that will slow her up in other spots. The delivery lacks variation. At this house she scored impressively in the early spot, taking two encores.

"Where Love Is Young," the youthful comedy by Leroy Clemons featuring Tom Douglas and Lillian Ross, is a refreshingly clean comedy sketch. The appeal is national and the playing splendid. Sydney Shepherd and Ralph E. Busman in support are high calibre. The act was tributed with strict attention throughout the unfolding of the complications ensuing from the theatrical attention of rivals for the hand of the young woman with motion picture ambitions. The "fight" between the rivals with the young brother throwing in his lot with the best payer is one of the funniest things in vaudeville.

Bagget and Sheldon opened smoothly, giving the show a fast start with an interesting routine of club juggling and boomerang hat tricks. The man has worked out several new comedy touches with the hats. As usual with a turn of this type the several attempts at crossfire and dialog didn't register.

Booth and Nina closed, holding them well. The girl, in addition to acting as top mounter for the two high bicycle riding, did a banjo specialty, playing a medley of old songs in appropriate costume. When this turn is closing a bill it might be advisable to "cut" the musical specialty a bit. For the feature trick the male jumps a bicycle up a flight of steps off to another single step, then onto a trampoline. The talk was ineffectual, and spoiled a corking novelty turn.

Con.

AMERICAN ROOF

The first half show at the American was a shock. This Loew house has not held so tip-top a lay-out in a long time. The first half of the bill particularly played like the proverbial million shekels and with switching and the inclusion of one or two "could have constituted a portion of a big time bill. The Randalls, shooting stand, did their stuff with ease and nonchalance that enhanced the really flashy rifle work. Good for openers on any and all time. LaVine and Ritz, formerly with a trio, fared well No. 2 with a piano routine. The impression of the picture theatre pianist is good but the guts of the act lie in the Ritz and the different stars by the Ritz for the getaway. This is varied by the Creole Fashion Plate Impression by LaVine who does a mammy ballad in falsetto. The final idea of impersonating themselves is a fast buck and wing dance which could probably be improved by less strenuous energy and more natural ease.

Hoffman and Jessie (New Acts). Jones and Sylvester with their standard "actor and huckster" routine cleaned up. A little "class" might be added through having the "huckster" assume street garb or tux after he drops his character

with the prop fruit basket on first exit. As is, in shirt, dilapidated waistcoat and suspenders plus an ample paunch he doubtlessly is better attired for comfort, rather than speed. "Bits of Dance Hits" (New Acts). Marion Gibeby (New Acts) reopened after intermission. "Mrs. Wellington's Surprise" is a facetious people sketch, a variation of the bedroom idea only the characters are long past the dangerous juvenile stage. It has quite a few laughs and is standard on small time.

Evans and Wilson were next-to-shut with a boy and girl proposal routine which started with her audience song insistence. "I want a Husband" and wound up with a lullaby. That tells the story and covers lots of territory. The frame-up is sure-fire for family audiences. Witt and Winters, male hand to hand team, performed the usual formations with precision and made a satisfying closer. Alice Brady in "Anna Ascends" the feature film. "Business Monday night was virtual capacity on the lower floor and mezzanine loges with balcony three-quarters sold. For the Roof this is a record intake. Abcl.

BROADWAY

Monday night's holiday show was a jam-in and a stand-up. The deft, courteous and ball-bearing handling of the overflow customers made possible an absence of confusion and grouching. One who attends the Broadway regularly learns to notice this efficient and intelligent house-handling, and it helps to put one at ease and in good humor to enjoy a show in the old Broadway.

Most of the factors of this bill are standards and require no extended discussion. Wells, Virginia and West, with their routine scarcely ruffled since this reporter "caught" the trio "breaking in" at the same house, drew plenty of noise coming and going. The youngster has loosened up some through his season of big-time triumphs, and is all over the stage and the act now—an irresistible kid, bound to be a star before he is a man.

Margie Coate, the big blonde mamma, made a carnival out of an early position. Positions here mean nothing, as the State-Lake policy runs the entertainment in an end-to-end chain. Looking sweet in a shivery silver gown that danced glitterly against her golden hair, this cheery interpreter of that walling philosophy of love which seems to go with chubby songstresses lifted the roof with her wholesome voice and heard the echoes in applause. Here is a panic for the Palace, who hasn't yet been spoiled by success to leech for "class" until the natural gracefulness is choked to an up-stage whisper. The improvement of Miss Coate since last seen at the same theatre is sensational.

Faber and Bernet, a very tall and impressive man with the comical little partner, did a routine suggestive of the classic "Off and On." That portion, in full stage, got most of what it got at all out of the props, a bedroom "the morning after." Going into "one" with a leotard music, the laugh came thicker. If a "Topics" song, somewhat after the Gallagher-Shean pattern, had stood up, the team would have made the grade nobly; what it needs is hokum that hits, the present talk and catch-lines proving feeble.

Hall and Dexter, appearing with golf bags, proved the most exciting act of the run. Hall is the versatile "grass player" and dancer, and a miser. But little Miss Dexter is new—a conundrum. Somewhere buried in that little red-haired girl is the germ of a big success. Just now it is left to guess-work, because she tries too hard, gags too much, strikes the same grotesque poses too recurrently, lacks material that makes comedy sense, and is the Patsy of a talking act, filling in time for someone playing dancer. This disadvantages her.

But through it shines a gleam of natural talent illuminated with a whimsical and vigorous young personality. The child needs some direction, a good spanking and a course in elementary stage technique. She needs that, but she will probably be in lights when a thousand veterans who know their apron boards to the last square inch will be looking for the second half. Miss Dexter is out here in a flash and will in time be a snappy dancer. Look out for her.

Venita Gould, the logical successor to Cissie Loftus, and working very much in her fashion with interludes of dramatic bits, threaded the course of her uncanny impersonations to a tremendous hit, ending with Gilda Gray in the radium dress that brought her back for three encore appearances. Just to show that the forces of her Grace are real and Ted Lewis are masterpieces. She is by far the most entertaining mimic of the period.

Harry Stoddard and his excellent band (of Shanley's) seemed to be expected. The reception was heart-warming. The band performed without stalling to the end, and the "Streets of New York" medley was one cymbal clang after another in front. Stoddard is a leader of executive forces as well as a pianist. He has the hottest crowd here and is heard by this reviewer (George Meyer is his name) and

that takes in Whiteman's or anybody's. The whole troupe staged an afterpiece when Stoddard tied up the running order at the close. The ad libbing wasn't so forte, but the gang screamed. Miss Coate had better cut the blue gag about the men leaving town before the censor comes around.

Mella and William Reuter (New Acts) opened this, a lively and most pleasing bill to start a new year.

Latit.

STATE

The State boosted prices for all performances New Year's Day, doubling the usual matinee price of 30 cents for the orchestra, making the entire house 60 cents, with the exception of the loges, scaled at 99. The 60-cent admission was 10 cents above the regular evening scale for the lower floor.

The first vaudeville performance, starting at 1.45, found the lower floor two-thirds filled, with the pictures moving gotten away on way at 11.30. The crowd drifted in immediately after the rain ceased. The Breakaway Barlows on the revolving ladder started the vaudeville. They did it neatly, with a snappy routine enhanced by a faultless appearance. Men Harrison and Janet Darling No. 2 added little to the speed of the show. Harrison, a Hebrew comedian, working in the audience a goodly portion of the time, failed to create much in the way of a laugh. His comedy is of ancient vintage framed along the lines of the former Harry Cooper letter carrier turn. The dressing of Miss Darling helps the couple with the double number at the finish, easily their best act.

The third position carried the J. K. Emmett, Mary E. Ryan and Co. skit, "The Liquor Pirate," something radically different from the former dramatic vehicle used by these players. The present act has a flash full stage setting which helps to make it a strong contender for the better three-days-houses. The idea worked out is new but not over-encrossing. An occasional number here and there helps to give the turn momentum and keeps it from becoming talky.

The early patrons New Year's Day displayed approval with Phil Baker, taking up the running from then on. Baker is headlining at the State for a full week and is also playing a cabaret after lately closing with a unit. Starting quietly, his patter and gags gradually took hold and gained results as the turn progressed. A plant in a box is still being used for pop numbers and kidding. The intimate style of work employed met with the proper returns. Valda offering a routine of four dances closed the show. A Spanish and novelty toe dance keeps the turn going at the proper tempo, helping the work of the young woman material. Valda gave the five-act bill all that was needed in the closing position.

Morton and Brown, included in the bill, did not appear in the first show Monday.

Hart.

JEFFERSON

Regulation pop bill at the Jefferson for first half, with the lineup holding standard turns mostly. Tuesday night the Jeff was doing plenty of business, with the crowd coming in right up to 9 o'clock.

Whoever said the Jeff audience was a hard one must have caught 'em on a bad day. They're anything but tough—very soft, in fact, for almost anything, singing, dancing, comedy or music; easier to please than many an uptown house.

Pilcer and Douglas and George Raft, with their elaborately produced singing and dancing act, furnished a pleasant contrast scenically to the out and out vaudeville turns, giving color to the show.

All of the acts went over for heavy returns Monday night, Cooper and Riardo knocking 'em for a row of bungalows with their comedy turn in the early section. The woman of the act is a comedienne who understands the ins and outs of vaudeville perfectly. The man has a good voice and handles the straight end nicely.

Frederick V. Bowers and Co. were a wow of the first order with their singing turn. The songs are backed up by tableaux that bring out the bill value in the numbers. Bowers is an expert showman, knowing everything he does register for a bull's-eye. His supporting company work like beavers, the ensemble effect being one of the notable features of a likable turn.

Donovan and Lee started with a rush and never stopped until they finished with a flock of bends. Jim Donovan is a favorite on Fourteenth street, having played at Pastor's more times than Heinz has pickles. The Irish strain landed for wows and Miss Lee's dances went for gusty applause gales.

Cy Compton and Co., with a stage full of horses, cowboys, cowgirls, lariats-wielders and bronco-busters, closed with a turn that supplied a haven of novelty for the bill. The bronco busting holds some real thrills, the horse used for the busting process apparently being a vicious beast whose chief object in life seemed to be to break a few bones for anyone foolish enough to ride him. The lariat stuff is also excellent, consisting of lassoinr

DAY STORY

BROADWAY STORY

Shakespeare," at the National. "Fashions for Men" moving from there to the Belmont. The fourth program of "Chauve-Souris" was carded for Thursday.

Four shows depart Saturday and three will come in next week. The Moscow Art Theatre begins at Jolson's 59th Street, "The World We Live In" moving down to the 44th Street; "Why Men Leave Home" goes out of the Morosco and "Mike Angelo" succeeds; "Spite Corner" stops at the Little, and "Polly Preferred" takes its place. "Our Nell" will try the going at Shubert-Teller, Brooklyn, next week, leaving the Bayes Saturday. The latter house may get "The Red Poppy" which closed suddenly at the Greenwich Village last Saturday. "Give and Take" was warned to succeed "Whispering Wires" at the 49th Street, but the latter show will stay one week more, and the new Aaron Hoffman comedy will come in there Jan. 15.

"Molly Darling" led the subway circuit attractions, getting \$16,000 at the Majestic, Brooklyn; in the borough at Teller's "The Cat and Canary" for its second week got only \$6,000, though it started off much stronger the week before Christmas; "Just Married" was somewhat light-waisted, too, at the Montauk. "The Goldfish" got about \$11,000 at the Riviera, but "Captain Applejack" won real holiday trade at the Broad Street, Newark, with \$15,000. "Bull Dog Drummord" got about \$7,500 at the Bronx opera house.

Brokers' Slim New Year

The fact that New Year's Eve fell on Sunday night put a dent in the business of the advance agencies. The Saturday night prior to the celebration failed to bring out anything like a record crowd, in fact it was not as good as the usual Saturday night along the street.

Cutting of the box office price at the Apollo for the "Kreislser" production for which the agencies had bought heavily was greeted by them as a good move as the seats were moving slowly while weighted with the \$4.40 tariff, although at \$3.30 they did little better early in this week.

and little better early in

There were 22 buys running with the advent of the New Year of these the surprise in demand of the newer attractions is "The Cilinging Vine" at the Knickerbocker. This piece did not get a buy for the first week.

Then the agency men after consideration took 350 seats a night between them and now they are wishing that they had made the buy 500. The total list of attractions held by the brokers outright are "Johannes Kreisler," (Apollo); "Kiki," (Belasco); "Seventh Heaven," (Booth); "Lady Crispin," (Broadhurst); "Merton of the Movies," (Gaiety); "Belva,"

(Elliot); "The Masked Woman," (Eitling); "Rose Briar," (Empire); "R. U. R.," (Frazee); "Secrets" (Fulton); "Loyalties," (Gale); "The Bunch and Judy," (Globe); "So This Is London," (Hudson); "The Clinging Vine," (Knickerbocker); "Little Nellie Kelly," (Liberty); "Spite Corner," (Little); "Romeo and Juliet," (Longacre); "The Merchant of Venice," (Lyceum); "The Awful Truth," (Miller); "Music Box Revue," (Music Box); "The Egotist," (39th Street) and "The Fool," (Times Sq.).

Cut Rates

There were 16 attractions listed in the cut rates Wednesday with the selling force lamenting the fact that they did not have 20 or more shows to offer. The Equity Players' new show at the 48th Street, "Why Not?", was on sale at cut rates with this week.

Cut Rates

The complete 16 offered at bargain prices included "Our Nell," (Bayes); "Fashions for Men," (Belmont); "Listening In," (Bljon); "Blossom Time," (Century); Shubert Vaudeville, (Central); "The Love Child," (Cohan); "Gringo," (Comedy); "Liza," (Daly's); "Why Not," (48th Street); "The World We Live In," (Jolson); "Spite Corner," (Littie); "Romeo and Juliet," (Long).

edy); "Liza," (Da
(48th Street); "T

acre); "Why Men Leave Home," (Morosco); "Up She Goes," (Playhouse); "Able's Irish Rose," (Republic) and "It Is the Law," (Ritz).

The Ethel Barrymore "Romeo and Juliet" production seems to be one of the real flops for with the "dump" from the agencies and what the house is putting into cut rates, it is only with plugging that they are

BILLS NEXT WEEK (JAN. 8)

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
Fanny Brice
Duel De Kerekjard
Reinhold Fantasy
*Orlo Terrace B'd
Murray & Oakland
*Arnold Daly Co
The Brantons
Howard's Ponies
(One to fill)

Keith's Riverside
Aunt Jimmie Co
Leavitt & Lockwood
Joe For Boys
Bob Hall
Bill Genevieve & W
Gus Fowler
Rae E Hall
Creations
(One to fill)

Keith's Royal
Jeanne Grane Co
Franklyn & Hall
Tom Smith
Chief Caulpolean
Camilla's Birds
Biba Ho
Mack & Lane
Right In Wrong
(One to fill)

Keith's Colonial
Frank Farnum Co
*Louise Lovely Co
Wladimir McCay
Jas Thornton
Rebecca
Combe & Nevins
50 Miles from B'y
Rudy Norton
(One to fill)

Keith's Alhambra
Eddie Poy Family
Allen & Canfield
Wells Va & West
Catherine Murray
Aeroplane Girls
Maxine & Fobby
Night In Spain
(Two to fill)

Moss' Broadway
Al Wohlman
Harry Stoddard Co
Moore & Freed
W & G Ahearn
Mary Haynes
Palermo's Animals
(Two to fill)

E. HEMMENDINGER, Inc.

JEWELERS
33 West 46th Street New York
Telephone Bryant 1543

Moss' Coliseum

Johnny Burke
Herbert Clifton
Cooper & Ricardo
(Others to fill)

Irene Franklin
Cassinos
(Others to fill)

Keith's Fordham
Irene Franklin
Richard Keane
Edwards & Beasley
(Others to fill)

Herbert Clifton
Johnny Burke
Baal Bek
(Others to fill)

Moss' Franklin
Dooley & Morton
Joe Dickey
Zaga & Adele
*Biltmore Band
(Two to fill)

Richard Keane
Cooper & Ricardo
*Kelly & Wise
California Rmbiers
(Two to fill)

Keith's Hamilton
Sybil Vane
Franklyn Ardell Co
*Frank Sidney
California Rmbiers
(Two to fill)

Moss' Regent
Eddie Nelson
Waldron & Winslow
(Others to fill)

Joe Browning
Geo Le Maire Co
*Harriet Aaronson
Sargent & Marvin
Landau Co
(One to fill)

Keith's 81st St.
Chas Ahearn Co
Wilton Sis
Shaw & Lee
When Love's Young
Thurlette
Murray & Gerlich
Proctor's 125th St.
Nash & O'Donnell
Marion Givney
Jones & King
Marguerite & A
*Tower & Darrell
Sirens
(One to fill)

Proctor's 58th St.

2d half (4-7)
*1 Wakefield Co
*Phil Adams Co
Mack & Stanton
Mignon
Marguerite & A
(One to fill)

1st half (8-10)
Shura Rulova Co
Allman & Harvey
Roberta & Wilfrida
(Others to fill)

2d half (11-14)
Jim McWilliams
J O McWilliams
*Hall & Grannon
(Others to fill)

Proctor's 5th Ave.
Creations
(One to fill)

Joe Darcey
Libonati
Robt Relly Co
B Granyville Co
Harry Burns Co
T & B Healy
Murray & Mad'cks
(One to fill)

1st half (8-10)
Jane Connolly Co
Jim McWilliams
*Lyttell & Fant
Speeders
(Others to fill)

2d half (11-14)
May Wirth Co
Harry Rose
Princeton & W
Fred Bowers Rev
Harrington & Gr'n
(Others to fill)

Proctor's 23d St.
McLaughlin & B
Adonia Co
*Landau Co
*Ines Ragan Co
*Popularity Queens
*Driscoll & Perry
(One to fill)

Gardner & Bailey
Ethel Hopkins
*Bond Hunting Co
Allman & Harvey
*Mile Vanity Co
Kax's Circus
(One to fill)

ALLENTOWN, PA.

Orpheum
Ulla & Lee
Van & Vernon
Movie Masque
H & E Sharrock
Deso Retter
(One to fill)

2d half
Johnson & Hayes
Lady Teen Mel
Shura Rulova Co
(Two to fill)

105th St.
Countess Verona
Williams & Taylor
Kerr & Weston
Leipsig
(Others to fill)

COLUMBIA
Columbia
2d half
The Doherty
Eddie & Ramaden
(One to fill)

Barber & Jackson
Kay Harnett Kay
(One to fill)

COLUMBUS
F. B. Keith's
Diaz Monks
Frank Shields
Brown & Whittaker
Toto Hammer
(One to fill)

DETROIT
Temple
Mao Sovereign
Boyle & Bennett
Miller & Bradford
Three Readings
Show Off
Marion Harris
A Friedland Co
Zuhn & Dreis
Blue Demons
(One to fill)

EASTON, PA.
Able O. H.
Johnston & Hayes
Lady Teen Mel
Shura Rulova Co
(Two to fill)

Ulla & Lee
Van & Vernon
Movie Masque
H & E Sharrock
Deso Retter
(One to fill)

ELIZABETH, N. J.
Proctor's
Dixie Hamilton
(One to fill)

PHILADELPHIA
B. F. Keith's
Madeline Collins
The Hartwells
Canova
Dixie Four
Belle Baker
Harry Burns Co
W Cross Co
(One to fill)

PITTSBURGH
Davis
Harry Moore
(One to fill)

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Osborne Trio
Patricia
Oliver & Opp
Murdoch Mayo & M
(Others to fill)

PORTLAND, ME.
B. F. Keith's
Lee & Cranston
Chas Harrison Co
Splendid & Partner
Lewis & Dody
Cook & Oatman
Borco
(One to fill)

QUEBEC
Auditorium
Strassell's Seal
Mohr & Eldridge
Whitely's Dolls
Georges Dufranne
(Others to fill)

READING, PA.
Rajah
Ross & Foss
Harold Kennedy
J C Mack Co
O'Neill & Plunkett
(One to fill)

ROANOKE, VA.

Roanoke
Turner Bros
K & E Kuehn
Angel & Fuller
Rene Clare
Reynolds & Donegan
(One to fill)

THE MARLOS
Frank Devos Co
Eastman & Moore
LeFranc & Hyron
(One to fill)

ROCHESTER
Temple
Yost & Clady
Kovacs & Goldner
Smith & Barker
Harry Kahne
Joe K Watson
Cunningham & B
Pinto & Boyle
Four Yilerons
(One to fill)

SAVANNAH
Bijou
(Jacksonville split)
The Duponts
Flake & Fallon
Riley & Rogers
Nixon & Sans
*All at once
(One to fill)

SYRACUSE, N. Y.
Temple
Zemator & Smith
Lang & Blakely
Thornton & Squire
(Others to fill)

TAMPA, FLA.
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(8-9)
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Nelson & Howard
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Dan Fitch Mins
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TOLEDO
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Dave Roth
La Pelarida Trio
Crafts & Hiley
Alford & Howard
(Others to fill)

TORONTO
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Rafayette's Doors
Rendler & Armet
Gordon & Ford
Seed & Austin
Hedecus & Reyes
Clark & Bergman
Lillian Shaw
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(One to fill)

UTICA, N. Y.
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Donley & Story
Rose of Harlem
(Two to fill)

WALMELEY & K'ing
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BRIDGEPORT

PAUL BIESE

AND HIS

Edgewater Beach Hotel Orchestra

EDGEWATER BEACH HOTEL

CHICAGO

All matter in
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CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

The Palace starts the new year with another of the splendid shows that have been the rule this season. There are three notable features—Blossom Seeley, with a company including Bennie Fields, in "Miss Synopation"; Edith Tallafiero in "Under the Same Old Moon," and the De Marcos with their South American string band in a dancing specialty. In addition to this Ivan Bankoff is seen in Chicago for the first time in four years in "The Dancing Master," in which Beth Cannon is his "pupil." The other numbers of the bill are first class, and the program has delightful novelty, with comedy aplenty.

Every number was well received at the Sunday matinee. Blossom Seeley and Ivan Bankoff were forced to make curtain speeches. Miss Seeley apologized for a cold, and went so far as to fear she could not finish the week out, although, there was nothing in her work to reveal this to the observer. Mr. Bankoff expressed his determination to found a dancing school in Chicago when he returns from a trip abroad, which he is to undertake soon. Alexandria? scored the applause hit of the bill.

The Nagfys opened the show with a fire-eating and blowing exhibition which is truly astonishing and which is presented with splendid showmanship. Harry Faber and Ursa McGowan follow with singing, talking and dancing, mostly built on a pretended flirtation. The material is bright and it is well put over.

Edith Tallafiero is seen in three brief offerings, either one of which would serve her well. To effect this combination, which displays her versatility admirably, with the changes of sets made while Earl

Brown appears within a big moon and delivers a few lines, is remarkable. There were no waits at the opening performance, which speaks volumes for the stage crew. Miss Tallafiero is charming first as the familiar Mena in Holland, who is a victim of a misunderstanding which is a bit embarrassing though amusing; secondly, as China Lily Bud in an emotional role, and, thirdly, as the wild west heroine who foils the villains masquerading as officers. Her supporting company includes

lose popularity in her rendition. They are "Homesick" and "Chicago." Several other numbers are employed either for Miss Seeley alone or for the members of her company, in which Bennie Fields is most prominent, though Warner Gault and Harry Stover acquit themselves creditably. She displays some beautiful costumes, has an elaborate set and brings a delightful personality, which is more important still.

Walter and Emily Walters are next to closing with a ventriloquial

inary company and such ordinary treatment. The idea is rich in possibilities. Even with this company the offering gets many laughs. A rich old business man, provoked at his son because the boy has been easy when left in charge of his father's affairs, permitting the renewal of notes and extension of credit, gives him one last chance, leaving him in charge while he goes to lunch. A trusted bookkeeper is told to keep track of the boy's activities and to allow him \$100 every time he says no, with the understanding that all is sacrificed if he once says yes. Business associates of his father are put guessing, and when the boy's sweetheart comes and wants him to rehearse the marriage ceremony there is a laughable situation, something like that developed in "Nothing but the Truth."

the talk just gets by and the dancing is good enough to carry the act along.

Coffman and Lucille also have a routine of singing, talking and dancing. Their singing loses its effectiveness, as it is impossible to catch the words. The talk is reminiscent. The travesty is entertaining and the Egyptian number, in which the man does a "sheik," is timely.

Gold and Goldie, colored, a third man and woman team, with singing, just a little dancing, a few words of talk and instrumental music, scored. The man is clever, but does not make a very good appearance; the girl makes a good appearance without being particularly clever. The man does a double voice stunt in which at first the audience is given the impression that it is the girl singing. The girl dances while playing saxophone.

Brownlee's Hickville Follies is a rube jazz orchestra which is assembled from the back of the theatre

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

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CLEVELAND	29	SYRACUSE	29
DALLAS	32	WASHINGTON	32
KANSAS CITY	30		

Earle Browne, James Bysel, Guy Kibbe and Robert Ross, the latter doing only a "bit."

Alexandria? is the tale of a couple of xylophonists who have evidently tired of finding no welcome for that instrument in vaudeville and have determined to introduce comedy at any cost. It is a rough-and-tumble number which serves to awaken interest for their playing and accomplishes its purpose admirably.

Ivan Bankoff is the same wonder dancer as when last seen in Chicago, and Miss Beth Cannon's work won several outbursts of applause. Cliff Adams, at the piano, fingered himself into high favor as well. Frank North, Will Halliday and a woman unprogrammed score with "Back to Wellington," which promises always to remain sure-fire for vaudeville. It is a combination of comedy and natural pathos, which is ideal entertainment.

Blossom Seeley sings two of the numbers used by Sophie Tucker recently at the Palace, but they do not

offering which is excellently arranged and ably executed. The De Marcos, billed as coming from the National at Buenos Ayres, offer pretty dances with music by a "Sheik" orchestra, which made quite a hit.

The State-Lake has Guy Voyer and Co. in a George Choo musical comedy tabloid, "Marry Me," as its feature this week, and it is a production which is notable for the reason that it develops a plot, brings it to a happy conclusion, and has a trio dancing specialty in which two girls give valuable assistance to a juvenile and a number in which Mr. Voyer and his chief feminine aid sing and dance attractively, all in 20 minutes. The offering has a pretty set and the wardrobe is worthy of praise. The State-Lake audience applauded a lighting effect at the finish.

Zuhn and Dreis score the applause hit this week with a talking act which has nothing particularly new in it but which is offered in such a way as to be sure-fire. Both run toward the simpleton make-up and in this guise boast of the accomplishments of their fathers, and roast the members of each other's families. The material is familiar, but these chaps have a way of making good.

Lucas and Inez awaken more interest than would be expected with an act running to acrobatics. The girl is very attractive and the physical culture stunts are remarkably done, for apparent ease is made to cover up their unquestionably difficult performance. Karoli Brothers offer a perch act which has three forms of this specialty in it and several tricks which brought rounds of applause.

Rogers and Allen duplicate the success they realized at the Palace recently and last spring at the Majestic before it changed policy. Williams and Taylor duplicate a more recent success at the Palace. "Yes Means No," a farce comedy with four men and one girl, is too good an idea to have such an or-

Actors

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BARRIERS PLACQUES
LAVALIERS SCARFINS
WRIST WATCHES

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ON
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AT
ONCE

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A
SENSATION

ARTIST COPY

You Know You Belong To Somebody Else
(So Why Don't You Leave Me Alone)

Words by EUGENE WEST Music by JAMES V. MONACO

Valse Moderato

Till Ready

There's no use to speak an-y love words to me, There's
There's no use to plead an-y long-er with me, There's
no use to take an-y vow. I've felt all a - long that
no use to sigh or to cry. But you're not sin - cere there's
some-thing was wrong, Your eyes seem to show it some-how:
some - one more dear, Who loves you far bet-ter than I:

Chorus

You know you be - long to some-bo - dy else, So why don't you
leave me a - lone. You know some-one else has a
claim to your heart, And you should con - s'd - er. be - fore you
start. I know you're not true and you'd fool me too, The
same as you're fool - ing the one who loves you. You know you be -
long to some-bo - dy else, So why don't you leave me a -
lone. You lone.

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THE "YES" BOY AND THE "NO" GIRL

BOOKED SOLID B. F. KEITH CIRCUIT, 1929

Direction FRANK EVANS

when a dancer comes out and declares the house orchestra fails to play his stuff right. It is a happy combination of people of only ordinary talent which is sure fire for small time. The people double on so many instruments that the impression is given there is hardly an end to their versatility. A dancer stands out particularly in connection with the jazz band and under the arrangement of the act. His stunts brought big applause and he appeared for three numbers without any danger of tiring.

The Rialto started the new year with a new show, being a Monday opening, and did better than some other loop houses, inasmuch as there was capacity before the first performance came to a close. The second show had almost capacity when the vaudeville started, and people were being held out long before it was over.

The changing of acts for different shows at this house brought about a rather peculiar bill for the show seen, inasmuch as there was not an act with special scenery and no act with attractive girls featuring costumes.

Paul Whiteman's "Romance of Rhythm" moved to the Rialto this week from McVickers. The offering did not prove the feature at this show that it would be expected to be; it was nothing like the hit it was

the week previous at the picture house. "Romance of Rhythm," Latoy Brothers, Birdie Kramer and Morley Sisters made up the five acts booked from New York. Badella, Natalie and Co., Garfield and Smith, La Costa and Bonawe and Kneeland and Powers made up the acts booked in Chicago.

Rialto audiences are a little strange from the usual run, as is shown by the failure to appreciate "Romance of Rhythm" and by the frequent outbursts of applause which greeted the sentiment rather than the acting of "A Dog's Life," a sketch in which a wife who prefers poodles to babies is condemned. This act has been wisely constructed and is ideal for a house of this kind.

Morley Sisters and Badella Natalie and Co. were not witnessed. Latoy Brothers opened the show with a combination of comedy and acrobatics which is effective and started the show nicely.

Birdie Kramer followed with imitations, cleverly done and ingeniously introduced. Garfield and Smith are seen to advantage in a skit, which features a travesty on "acting." Kneeland and Powers unite violin playing with songs and comedy under the title of "Class and Nonsense," and the combination works out fairly well. There is one number in which there is dialog carried on by means of what the man says and the girl's replies by

playing strains from well-known songs on the violin. The man explained most of these on this occasion, which is a reflection on the intelligence of an audience.

LaCosta and Bonawe, in "A Dog's Life," introduce three canines in a comedy sketch, and the theme found the highest favor at the Rialto, while the acting was worthy of praise. Sid Lewis did not register so big here as when caught the night before at the American, but did well. "Romance of Rhythm" closed the performance.

The Majestic started off the new year with big business. The show for this week has Walter Manthey and company as its feature. Mr. Manthey has the support of four girls, two dancers, a violinist and pianist, and some changes are noticed in the act from when it was seen last at the Chateau. Charles Ward and company in a comedy sketch are also prominent in the announcements of this week's show. Ward falls back on an old comedy bit of knocking a dress suit case to leave his wife and letting up on the work when she softens and going at it earnestly when she is nasty. The bit was last seen in a tabloid show in which Billy Gross handled it just about as Ward does. But it is a good laughing act and the use of an old bit of business evolved by someone else is possibly no

greater a fault than using a gag which has been heard before, and enforcement of that ruling would incriminate some of the best of the vaudevillians.

The opening act was missed on the show caught. Snow and Sigsworth he'd second place, and their comedy chatter created a great deal of laughter. They have an original idea, which is well worked out. Beeman and Grace followed with an act in which they get just as far away from roller skating at the start as they can. Beeman's skating tricks won enthusiastic applause. Charles Ward and company obtained many laughs. Ward portrays a flirty hubby who finally reforms as the curtain falls. Walter Manthey and company delighted this audience. Eddie Hall had a difficult spot at this show, as a great many people went out at this time. He worked hard and finished to fair success. "Rainbow's End," a posing act, was not seen to quite as good advantage as at the Palace and American earlier in the season for the reason that it was not dark enough to conceal the movements of the four girls when assuming their positions for the new displays.

Acts not witnessed were Venetian Revue, Jada Trio and Gabby Brothers.

No midnight performance was given at Jones, Linick & Schaefer's Rialto theatre for the reason that acts playing there terminate their engagements on Sunday night, and are forced to take trains to distant cities, which made such a performance almost impossible.

The New McVickers changed from a Sunday opening to a Monday opening this week.

The Lincoln, Belleville, Ill., will be served by the St. Louis branch of the Western Vaudeville Managers' Association, starting Jan. 7, playing three acts with three splits each week. The Hippodrome at Alton, Ill., has also accepted an association franchise. Belleville and Alton being key towns in that section are important acquisitions obtained through the efforts of Joe Erber.

Burt Cortelyou, an artists' representative, who is at present booking with the W. V. M. A.; Sidney Weisman, Chicago booking representative of Jones, Linick & Schaefer, and Kenneth Fitzpatrick, of the firm of Fitzpatrick & McElroy, which operates a number of theatres in Michigan and Illinois, which offer pictures, exclusively, were the guests at the banquet given Sam Kramer, retiring president of the Independent Agents' Association at the Randolph hotel. Mr. Kramer acted as toastmaster. Harry Beaumont, who was expected to be present, could not attend, other business being so pressing. Kramer is going to Honolulu for several weeks, and will then make his offices in Los Angeles.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO OFFICE
PANTAGES THEATRE BUILDING

Comedy prevailed all through an ideal holiday bill at the Orpheum. Eddie Leonard headlined and with nearly all the members of the bill appearing in his act, next to closing, he caused a laugh panic.

Hallen and Russel preceded, paving the way with singing impressions of Leonard. Hallen was the busiest comedian on the bill and made the house howl through im-

promptu appearances in the other acts. He was mainly responsible for holding the entire house seated for the Tuscana Brothers who closed.

Walter C. Kelly offered entirely new stories for his second week and to the usual high favor accorded him. Billy Dale and Co. put over their skit for big laughs. The Quixy Four sang and played banjos to heavy returns. This quartet make an excellent appearance besides possessing fine voices individually and collectively. Walter Newman and Co. did nicely with a well presented comedy vehicle and Frank Whitman won considerable applause, in opening, through violin playing and dancing.

Cecil Cunningham topped an average bill at Pantages. This girl is stately and stunning in appearance. Billy Green with songs and stories neatly handled made an enjoyable No. 2. Morgan and Gray in a domestic comedy sketch did rather well. Kaufman and Lillian registered strongly. The girl's nut comedy had 'em howling and their finish, augmented by novelty costuming, landed them solidly.

Leach Ballin Trio opened with strong jaw and wizz routine. The revolving bit on the wire won its usual appreciation. Byron Brothers presenting the Monalua Sextette with musical instruments closed favorably.

The Golden Gate has an attractive program. Dugan and Raymond are the brightest comedy number on it. Signor Friscoe created considerable enthusiasm with his xylophone offering. Burke and Durkin sailed over easily and Nadia Bart and Co. created much laughter. The Swiss Song Birds, three women and a man, opened well, while Barnard's Posing Dogs closed.

Pierrette Gasnier, who has been ill, has recovered.

The musicians' union has elected new officers for the present year. They are: President, W. A. Weber; vice-president, A. J. Haywood; recording secretary, A. A. Greenbaum; financial secretary, C. H. King, and member of the board of directors, J. G. Dewey.

Fred Weiss, managing Loew's Warfield, has returned to New York and Lionel Keene remains in charge.

Mrs. Grace Cheney Baratti, charged with the murder of her husband, Harry Baratti, a musician, is to go to trial Jan. 25. The Coroner's Jury returned a verdict that Baratti killed himself.

Here's hoping all my friends will soon see

"Better Times"

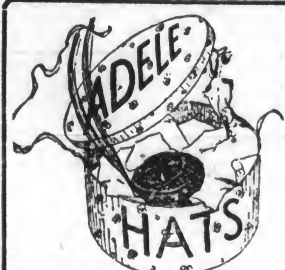
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BALTIMORE

By ROBERT F. SISK

Ford's, "Humoresque"; Auditorium, "Irene"; Academy, "Able's Irish Rose"; stock, 2d week; Lyceum, "Ladies Night," stock, 2d week; Maryland, Keith vaudeville; Palace, "Chuckles"; Gayety, stock, burlesque; Folly, Mutual burlesque; Rivoli, "The Hottentot."

During Christmas week theatrical business in several spots was not what it should have been, while in others, it was all that could be expected. The Maryland, playing a Keith bill played to the biggest receipts of its history. It is said that \$24,000 is the figure which the Maryland grossed for the week with daily matinees at \$1, and night prices at \$2. Several extra shows were run in and at all of them, people clamored to gain admittance. At the Lyceum, which had "Ladies Night" daily matinees with the exception of Wednesday, were played and at \$1 top, over \$12,000 was raked through the treasurer's window. The surprise of the week came at the Academy, where "Able's Irish Rose" very nearly pulled a neat little flop. Widely heralded before its advent here, it played to a little over \$6,500 on the week and business was not at all uniform. It received scant attention from the papers, probably due to the fact that an attempt had been made to brand the show as a legitimate attraction when the impression had gotten abroad that the production was stock. The Academy was leased from the Shuberts for six weeks with the expectation the comedy

would go over with a smash, but it isn't showing the slightest strength. All of which is not unusual when the same show with a company practically as good is doing the same thing in a smaller theatre in Washington for \$1.

Ford's with "The Torch Bearers" had a fair week, striking around \$8,000, while the Auditorium, with Grace George in "To Love" did slightly better, going to about \$8,500. Both shows won good notices and had the weather been better, would have undoubtedly gone over \$10,000.

This week started off well for most of the local shows with the Maryland playing three shows on New Year's day to crowded houses. Laurette Taylor, in "Humoresque" won excellent notices for her acting, while the Fannie Hurst play didn't fare so well. Several seemed to regard it as a dreary piece of dialogue. But at that, the production was excellent and the performance of Miss Taylor was so painstaking and precise that any deficiencies in the play were quickly forgotten.

A new schedule of prices of admission to the Century, which has been authorized by the management will be put in effect beginning Tuesday. In the afternoon hereafter, 2,000 seats will be sold for 15 cents each, plus war tax, and in the evenings there will be 1,000 seats sold for that price.

This move on the part of the Century is looked upon as an effort to corral some trade. The Rivoli, which is way out of the district, has been running to capacity ever since its opening a year or so ago, while the Century, a really de luxe house, has been playing its shows to droves of empty seats.

CLEVELAND

By C. L. WALTERS

"Sally," with Marilyn Miller and Leon Errol, at the Ohio, renewed the faith of Clevelanders in any production that bears the Ziegfeld name. The deluge at the box office resulted in the decision to play here a fortnight. Capacity houses were the rule during Christmas week and indications were equally encouraging for New Year's week. An extra performance on Sunday night, New

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Year's Eve, at a \$5 top was eagerly seized upon by holiday merry-makers.

George Arliss in "The Green Goddess" experienced a prosperous week at the Hanna.

Fanny Brice was the headliner at Keith's Palace, this being her second week at that house. To accommodate vaudeville enthusiasts two performances were run on New Year's Eve, at 7:30 and 10:30, and three shows on New Year's Day.

At the Shubert-State James C. Morton appeared with the "Steppin' Around" unit. Frances White starred as an added attraction. The attractive bill, favored with good notices, resulted in one of the most prosperous weeks of the season for this house.

Burlesque-Colonial, "Keep Smiling," with Bert Lahr; Handbox, "Oh, Daddy, Oh"; New Empire, "Toot, Toot."

Films-Stillman, "Peg o' My Heart"; Allen, "Heroes of the Street"; Loew's Park and Mail, "Ebb Tide"; Circle, "The Sin Flood."

The Metropolitan theatre, which was darkened on December 9 after thirteen weeks of repertory by the McLaughlin Players, reopened on Dec. 24 as a picture house. The initial feature was "Oliver Twist," supplemented by Chaplin's "Easy Street." Change of program will be made semi-weekly.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting-First half, "Dulcy." Opened to fair business; last half, Russian Grand Opera Co. Next week, first half, "Tangerine"; last half, "Lady Butterfly," which originally was "The Little Kangaroo."

B. F. KEITH'S-Vaudeville.

TEMPLE-Vaudeville.

BASTABLE-All this week, "Echoes of Broadway." Independent burlesque booking, with Sam Rosenberg, Bastable treasurer, playing impresario. With a Sunday midnight show playing to capacity, and excellent business on Monday and Tuesday, it would appear that Syracuse wants burlesque and is ripe for Jack Singer's venture, outlined previously in Variety. Whether the Bastable, however, will have burlesque is another question. Stephen Bastable, manager, is said to have other plans in view.

STRAND-First part, "Kick In." EMPIRE-"The Beautiful and Damned."

ROBBINS-ECKEL-"Thirty Days." CRESCENT-"The Young Rajah."

Over 50,000 Syracuseans went to theatre on New Year's Day, according to figures gleaned on Tuesday from local theatre managers. Keith's, which had a midnight show New Year's Eve, was packed at all three performances. The Temple was jammed and the Bastable similarly. The Wieting, however, in

spite of its fine attraction and the fact that the original company was billed, fared rather poorly. Picture houses had all they could handle, generally speaking.

The midnight burlesque show at the Bastable Sunday lived up to expectations. It was billed as "real old time" burlesque. It was. Everything went except the seats, and the rowdy audience would have hurled them if they had not been nailed down. It kept the Bastable house force busy Monday forenoon putting in new electric lights.

Nathan L. Robbins, head of the Robbins interests in this city, Utica and Watertown, intends to let the general public in on his new plans. Robbins recently organized a new corporation to handle his holdings and develop his system. It is capitalized at millions. Robbins is offering the stock to the public, and it is said, is finding plenty of investors. Down Utica way about \$1,000,000 worth of stock has been subscribed for. Robbins' idea calls for an advisory body formed by stockholders and holds out the promise of a certain number of free admissions weekly to those taking \$1,000 worth of stock. Full-page newspaper advertisements heralded the Robbins scheme in this vicinity. Booklet literature is now on the presses.

Coincident with the Robbins announcement came the publication of a story here to the effect that Robbins was seeking the purchase of the old Grand Opera House, now

owned by the Syracuse Post-Standard. The Grand, one time home of Keith vaudeville, has been in the theatrical discard for some time. The principal drawback to the house is its second floor location.

The Fort Plain theatre at Fort Plain, owned by a stock company controlled by V. F. Saxton, was sold this week to W. C. Smalley of Cooperstown. The house was erected in 1911. Smalley will add it to his chain of nine theatres in Cooperstown, Oneonta and other vicinity towns.

The new Palace theatre at Frankfort, just completed by Charles Taylor on the site of the old Grand theatre, destroyed by fire two years ago, was opened Wednesday night. The house will have a film policy.

Fred Perry, former vaudevillian, recently with the Robbins interests at Watertown as director of amateur night shows, has jumped to the Empress-Sesonske forces in a similar capacity. Perry will stage dance features as prologues to films at the Avon and will direct juvenile amateur shows, planned for the Strand every Monday and Wednesday evening.

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BURLESQUE ROUTES

(Jan. 8-Jan. 15)

COLUMBIA CIRCUIT

"American Girl" 8 Orpheum Paterson 15 Majestic Jersey City.
"Beauty Revue" 8 Gayety Buffalo 15 Gayety Rochester.
"Big Jamboree" 8 Gayety Rochester 15-17 Colonial Utica.
"Big Wonder Show" 8 Palace Baltimore 15 Gayety Washington.
"Bon Tons" 8 Olympic Cincinnati 15 L. O.
"Broadway Bravities" 8 Empire Brooklyn 15 Miner's Newark.
"Broadway Flappers" 8 Majestic

Jersey City 15 Hurtig & Seamon's New York.
"Bubble Bubble" 8 L O 15 Gayety Omaha.
"Chuckles of 1922" 8 Gayety Washington 15 Gayety Pittsburgh.
"Finney Frank" 8 Empire Toronto 15 Gayety Buffalo.
"Flashlights of 1922" 8 Empress Chicago 15 Gayety Detroit.
"Follies of Day" 8 Columbia New York 15 Casino Brooklyn.
"Folly Town" 8-10 Cohen's Newburgh 11-12 Cohen's Poughkeepsie 15 Empire Brooklyn.
"Giggles" 8 Gayety St. Louis 15 Gayety Kansas City.
"Greenwich Village Revue" 8 Milwaukee Gayety 15 Columbia Chicago.
"Hello Good Times" 8 Hurtig & Seamon's New York 15-17 Cohen's Newburgh 18-20 Cohen's Poughkeepsie.
"Hippity Hop" 8 Star and Garter Chicago 15 Empress Chicago.
"Keep Smiling" 8 Lyric Dayton 15 Olympic Cincinnati.
"Knick Knacks" 8 Empire Providence 15 Casino Boston.
"Let's Go" 8 Gayety Montreal 15 Gayety Boston.
"Maids of America" 8 Grand Worcester 15 Miner's Bronx New York.
"Marion Dave" 8 Miner's Newark 15 Orpheum Paterson.
"Mimic World" 8 Casino Boston 15 Columbia New York.
"Radio Girls" 8 Gayety Omaha 15 Gayety Minneapolis.

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"Reeves Al" 8 Gayety Kansas City 15 L. O.
"Rockets" 8 Miner's Bronx New York 15 Empire Providence.
"Social Maids" 8 Gayety Pittsburgh 15 Colonial Cleveland.
"Step Lively Girls" 8-10 Colonial Utica 15 Gayety Montreal.
"Step On It" 8 Gayety Detroit 15 Empire Toronto.
"Talk of Town" 8 Casino Philadelphia 15 Palace Baltimore.
"Temptations of 1922" 8 Casino Brooklyn 15 Casino Philadelphia.
"Town Scandals" 8 Colonial Cleveland 15 Empire Toledo.
"Watson Billy" 8 L O 15 Gayety St. Louis.
"Watson Sliding Billy" 8 Empire Toledo 15 Lyric Dayton.
"Williams Mollie" 8 Gayety Boston 15 Grand Worcester.
"Wine Woman and Song" 8 Gayety Minneapolis 15 Gayety Milwaukee.
"Youthful Follies" 8 Columbia Chicago 15 Star and Garter Chicago.

MUTUAL CIRCUIT

"Baby Bears" 8 Park Utica.
"Band Box Revue" 8 Gayety Louisville.
"Broadway Belles" 8 Lyceum Columbus.
"Fields Harry" 8 Folly Baltimore.
"Georgia Peaches" 8 Majestic Albany.
"Girls a la Carte" 8 Empire Cleveland.
"Heads Up" 8 Star Brooklyn.
"Jazz Babies" 8 Plaza Springfield.
"Jazz Time Revue" 8 Majestic Wilkes-Barre.
"Kandy Kids" 8 Lyric Newark.
"Kuddlin Kittens" 8 Olympic New York.
"Laffin Thru 1923" 8 Duquesne Pittsburgh.
"London Gaiety Girls" 8 Gayety Brooklyn.
"Mischief Makers" 8 Majestic Scranton.
"Monte Carlo Girls" 8 Bijou Philadelphia.
"Pace Makers" 8 Howard Boston.
"Pell Mell" 8 Park Bridgeport.
"Playmates" 8 Band Box Cleveland.
"Runaway Girls" 8 People's Cincinnati.
"Smiles and Kisses" 8 Garden Buffalo.
"Town Follies" 8 Empire Hoboken.
"White Pat" 8 Broadway Indianapolis.

LETTERS

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McGreery Bella
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Scott Rose
Shaffron Jeanne
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Sunshine Marion

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Welton Adele
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Yamada Joe
Yates Bob
Young Harry

KANSAS CITY

By WILL R. HUGHES

SHUBERT—"The Circle."
GRAND—Dark.
AYETY—"Bubble-Bubble."
GARDEN—Bridge Musical Stock.

Photoplays — "The Dangerous Age," Newman; "Alias Julius Caesar," Liberty; "The Flaming Hour," Globe; "When Love Comes," Pantages; "June Madness," Mainstreet.

With the joys and gladness of Christmas in their hearts the critics were unanimous in their praise of the bills at the different theatres last week. "Kempy" at the Shubert received the lion's share of the praise.

There seems no reasonable explanation for the medium business done at the Shubert last week by "Kempy." The company was the original one with the three Nugents and Grant Mitchell and the press could not have been kinder or more generous with their reviews, yet the business simply did not come the first part of the week. It commenced to build after the Wednesday matinee but not what it should have done. The critics have been especially vigilant in calling attention to the fact that Kansas City got but few new plays, but here was one with its original New York cast, fresh from its New York and Chicago run, offered to the amusement lovers before it was given to Boston and Philadelphia, and they failed to give it the support due. There is no explanation.

NEW ORLEANS

By O. M. SAMUEL

TULANE—"The Passing Show."
ST. CHARLES.—St. Charles Players in "Tiger Rose."
ORPHEUM.—Vaudeville.
PALACE.—Vaudeville.
CRESCENT.—Vaudeville.
STRAND.—Laurette Taylor in "Peg o' My Heart" (film).
LIBERTY.—Gloria Swanson in "The Impossible Mrs. Bellew" (film).

Walker Whiteside comes to the Tulane next week in "The Hindu." Santos Shields of this city joined the Whiteside company recently.

John C. Davidson has been elected president of the local T. M. A. Mr. Davidson is employed at the Orpheum.

The Marmine Sisters, appearing at the Orpheum this week, will give a lecture on dancing to mothers and their children at the theatre Saturday morning. The girls are lecturing on Saturdays in all of the cities they visit, the central idea being to create interest.

Grace Schoen, until a few days ago treasurer at the St. Charles, and Frank Marcante, for five years treasurer of the Orpheum, were married here last week. Marcante is now in a commercial line. Miss Schoen is succeeded at the St. Charles by Harvey Oswald.

Harry Quinn and Abe Seligman, managers in years ago, are on the "firing line" at the Fair Grounds.

The Paul English players closed their tour last week. A repertoire stock, playing the less pretentious towns, the English Players cleaned \$12,000 net on their season.

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WEEK OF (JAN. 1)—KEITH'S BUSHWICK THEATRE, BROOKLYN

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and TITO DE FIORE

THIS WEEK (JAN. 1, 1923)

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PALACE AND ALHAMBRA
 NEW YORK

NEXT WEEK (JAN. 8)—B. F. KEITH'S ROYAL, NEW YORK

Direction ROSE and CURTIS



MR. DE FIORE



MISS GRANESE

BOSTON

By LEN LIBBEY

With Raymond Hitchcock topping and with the balance of the bill inclined to be very speedy also, the show at the local Keith house this week is one that sent them all away happy at the finish, and which will bring capacity houses before the end of the week. It has about everything that a vaudeville show needs to be recorded as a winner, and there are no draggy places.

Hitchcock, just before closing, uses nothing to bolster up his monolog. He just wanders on and starts to do his stuff, and while he admits himself rather lonesome, appearing on a stage without a bunch of girls surrounding him, he makes good progress in his strange setting. His stuff is all new to this city, and as he is an adept at this sort of act, he gets over for full value.

Ruby Norton, just returned from England, scored with her songs from grand opera and musical comedy and did exceptionally well with those written by Clarence Senna, who accompanies her at the piano. She has always been well liked here and this week is no exception.

In "A Little Bit of This and That," George Moore, assisted by Margaret Quimby and Marion Gould, furnished what proved to be the dancing hit of the show. They use a rather pretentious background with Moore feeding the comedy to good result.

Fowler, the "watch king," had the



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house from the start without trouble. The novel idea of using watches and clocks in a juggling act, instead of the regular props, got over. Basil Lynn and William Howland, with their comedy act, were well received. Lew Van and Turah Tyson with an eccentric dancing skit and William Newell and Elsa Most in a musical sketch that includes patter and dancing also registered. Harry La Vail and Sister aerial act, started, with the Four Phillips in a juggling and balancing act closing.

Harry Van was fined \$10 by Judge Brackett in the Municipal court Tuesday when he was arraigned on two charges of ticket speculating in front of Keith's New Year's night. It was alleged the spec was getting \$2 for tickets sold at the box office for \$1.10 and \$1.65 for tickets sealed for 85 cents. Keith's ran three shows Monday and was packed at all performances. Van is said to have had forty seats on him when he was arrested by a police officer.

DALLAS, TEX.

A picture production company is being organized in Dallas under the direction of E. C. Blesi. The company is advertising for stockholders.

A theatre is being erected at San Antonio by Louis Santikos, long an independent exhibitor. Seating capacity 2,500.

The R. D. Lewis Film Co., owned by Louis Pillierin, has taken over physical distribution of the Mid-States Distributing Co. in Dallas. Jack Joyce will remain as personal representative of the owner of the Mid-States. A. Aaronson, C. E. Dillon, formerly with Universal, has aligned himself with the R. D.

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Lewis Co. as representative in southern Texas.

Three new road men have been put out by the United Artists office in Dallas: Doak Roberts, son of Doak Roberts, Sr., baseball magnate of the southwest; Richard Nolen, at one time exhibitor at Breckenridge, Tex., and H. M. Bryants.

The Musselman interests have taken over the Palace, Corsicana, from Southern Enterprises, Inc. This is the second house in Corsicana—a big oil boom city—for the Musselman crowd, the other being the Grand. W. W. Grist, former manager of the Palace, will be transferred to Dallas, while M. W. Hays, the Musselman manager there, will manage both houses.

Arkansas exhibitors met recently at Little Rock for their annual convention, and elected the following officers: W. E. Collins of Jonesboro, president; H. D. Wharton of Warren and O. C. Hauber of Pine Bluff, vice-presidents, with the following legislative committeemen: S. M. Nutt of Hot Springs, T. W. Sharp of Little Rock. The board of directors was named as follows: William A. May, Little Rock; W. L. Landers, Batesville; D. E. Pention, Paris; E. C. Robinson, Fayetteville; S. H. Butler, Russellville; J. A. Collins, Paragould; F. B. Smith, Stuttgart; G. E. Haven, Forest City.

The Palace, Marshall, Tex., recently under the management of the Southern Amusement, now is under the management of George T. Trammell.

The Ardmore Park Amusement Co. of Ardmore, Okla., has been organized by A. Eddleman, U. S. Joines and W. R. Hinght, with a capital stock of \$25,000.

ST. LOUIS

By JOHN ROSS

Manager Harry Earl, Rialto, announced that daily matinees have been discontinued, excepting Saturday and Sunday, and that motion pictures (news weekly) have been added to the bills. Night business at the Rialto has been exceptional.

The rumor that the Empress will close gained impetus when the candy concession contract was canceled by Manager Zack Harris. It is said that the closing was given as the reason for cancellation. However, Manager Harris denies the foregoing, and states the concession was ordered out because it was a general nuisance. The Empress last week played a straight vaudeville. Two acts, the Brownells and Joe Jackson, failed to make an appearance at the matinee (opening).

Theodore Anton, manager of the Lowell (pictures), was slugged by a bandit and is in a serious condition. The robber made no attempt after attack to take the day's receipts and valuables Anton had on his person and escaped.

The W. V. M. A. office opened for

business last week in the Arcade building. Joe Erber, local representative, is very optimistic as to the future and greatly pleased with the co-operation received. Mr. Fetterer, Chicago office, will be in St. Louis this week to assist Joe Erber at the local office.

WASHINGTON, D. C.

By HARDIE MEAKIN

Local managers got their current attractions started with a Sunday night performance. At Poll's Frank Tinney is starting off to what would give indications of being a good week in "Daffy Dill," while at the other Shubert house is "Give and Take," recently tried out in Atlantic City and which has been rewritten and particularly recast. The National also is housing a rewritten, recast attraction which has been given one tryout, "Barnum Was Right."

A unit is at the Belasco. "Abie's Irish Rose" is in its sixth week, with business steadily mounting higher, the end of the fifth week disclosing receipts \$300 in excess of any of the preceding weeks. All run records for local productions, whether road or stock, have been smashed by this play.

Picture houses: Columbia, "Tess"; Palace, "Pride of Palomar"; Rialto, "Singed Wings"; Metropolitan, "The Dangerous Age."

Shows next week: Sessue Hayakawa in "Tiger Lily" at Poll's; White's "Scandals" at National; Bertha Kalich in new play, "Jitta's Atonement" at Garrick.

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A volunteer vaudeville entertainment was given at Sing Sing prison Christmas Day.

The annual ball of the Uniformed Firemen's Association of New York City will be held Jan. 20 at Madison Square Garden. Tickets of admission are \$1. The proceeds go to the benevolent fund of the organization.

John J. Breslin resigned Jan. 1 as manager of the Jefferson, Auburn, N. Y., and is now general manager of the Schine Theatrical Co., with headquarters at Gloversville, N. Y.

Victoria, Ossining, N. Y., installed vaudeville the last half, commencing this week.

Percy G. Williams has opened his winter home, Neptuno Villa, Palm Beach. Paul Salvin is another New Yorker, who left last week to spend the winter in Florida.

Major Doyle is playing the role of an old midget, retired from the circus and settled down as the smart Aleck of a small town, in "Back Bone," now being filmed from the story of that name.

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SHOWS IN CHICAGO

(Continued from page 14)

attractions that grasped the holiday business would be a repetition of all gaining splendid profits from the turnout of the playgoers, so thoughts went towards the five openings for next week.

The "Music Box Revue" will be succeeded at the Colonial by the long awaited "Sally." This is one town where the popularity of Leon Errol will closely attach itself to the country-wide publicity that Marilyn Miller recently received. Chicago is known to be Errol's strongest spot of popularity, as already evidenced by attention given him by the newspapers. There is nothing on the horizon except "tremendous money" for the Ziegfeld organization.

Al Jolson must say good-bye at the Apollo Saturday. Jolson departs with unequalled records—records that will cause "Sally" to exert every angle to outdo in the matter of consecutive capacity business. Jolson's name is a monument in Chicago.

Eddie Cantor's show, "Make It Snappy," takes the Apollo stage for an indefinite engagement. "Greenwich Village Follies" will be supplanted at the Great Northern by "Zeno," the melodrama about spiritualism. With the "Wheel of Life" (Elsie Ferguson's vehicle) opening at the Blackstone Monday, the critics will have much picking of shows to attend. The "Captain Applejack" and the Cantor show will be Sunday night premieres, with, of course, the Harris play drawing the critics through its being a dramatic offering. "Sally" will get the critics Monday, with the Blackstone and Great Northern new plays awaiting their turn later in the week.

With the big change of attractions, the newspaper controversy over increased advertising rates and the open fight between the syndicate houses and the ticket scalpers, the local situation is boiling hot with enthusiasm as the new year starts away.

Last week's estimates:

"Partners Again" (Selwyn, 1st week.) Tops all dramatic shows in

town for demand. Layout of this new theatre great for the comedy. Treated fine by critics. Would have gone higher than \$20,000 if the Saturday matinee had held up. Sold out New Year's Eve at \$5 top as early as last Thursday.

"Demi-Virgin" (LaSalle, 1st week.) Estimated around \$14,000, with no atmosphere that it will hold much over profit line with the end of holiday business. Sensational advertising was not engaged in as some thought would be, recalling the New York premiere.

"Shore Leave" (Powers, 1st week.) Frances Starr will draw good society clientele, and indications point to no loss effects due to cutting off of hotel brokers. This theatre always did have fashionable box office trade through its being trademark theatre in loop.

"Shuffle Along" (Olympic, 7th week.) Very merry Xmas for splendid colored organization. Sailed into \$19,000 class and would have gone higher except for Tuesday and Thursday nights' empty seats.

"So This Is London" (Cohan's Grand, 6th week.) Hit off in neighborhood of \$16,000, with capacity house Friday on top of the Xmas Day trade. Tuesday night "off" to gain bigger week's figure. Nothing for worry on part of this show—now sold Cohan hit here.

"The First Year" (Woods, 8th week.) Didn't repeat Thanksgiving week pace. 'Tis known managers are worried about future here regards getting big figures. Hotel stands have stopped "pushing it" as was happening at start. Reported around \$16,000.

"Six-Cylinder Love" (Harris, 15th week.) Stopped around \$12,000, through failing to hold up on pace it set for Saturday night sell-outs. Had nice midweek matinee. Departs Saturday with "Captain Applejack" opening Sunday night.

"Bombo" (Apollo, 15th week.) Why even estimate it? At Wednesday matinee Jolson had much fun with Barney Bernard in the audience telling Bernard what the Jolson record really is for Chicago. Hardly believable Jolson record will even be equalled by "Sally." At any rate the "waiting to see if 'Sally' will really do it," will keep statisticians busy. Holiday business of \$37,000 for Jolson.

"The Music Box" (Colonial, 7th week.) Smashed away for best week of engagement. Did not give Xmas Day matinee, saving extra performance for New Year's Day matinee. Leaves Saturday, with

"Sally" opening Monday, coming from Cleveland. For holiday week it topped the Loop, getting \$37,300.

"Thank-U" (Cort, 18th week.) Gave flock of matinees, five in all, allowing week's gross to reach \$16,000. Now 2 to 1 favorite in claim will outlive "The First Year" is managers consider advantages of profits in making bookings.

"Cat and Canary" (Princes, 24th week.) Easily did \$18,000 with help of extra matinee Xmas, and should do higher next year for play has had big call for New Year's week.

"Greenwich Village Follies" (Great Northern, 5th week.) Estimated at \$18,000, but would have had hard time getting this if it hadn't been for terrific pushing done at hotel stands, since with Jolson's big sale, stands forced this attraction after "break" at the Colonial for other musical piece.

"Why Certainly" (Central, 1st week.) Allan Pollock won't get far with this newest attempt to recover some of losses of "The Divorcement." Hardly possible piece will last another week. Claimed \$5,000.

"He Who Gets Slapped" (Playhouse, 4th week.) More hardluck for hardluck Lester Bryant. Richard Bennett's illness caused a turn back of money Thursday night and holding week's gross this side of \$10,000.

"For All Of Us" (transferred from the LaSalle for the 1st week at this theatre). Registered plenty of capacity business, enabling good \$18,000 on week. Great break for Hanks and Gazzolo.

"La Tendresse" (Blackstone, 3rd week.) Quietly went to \$10,000 with another week to go before Elsie Ferguson takes the house for her play called "The Wheel of Life."

SHOWS IN PHILA

(Continued from page 14)

it had been in all year. The four weeks announced for "The Guilty One" no longer look so dubious as was first considered. "The Cat and the Canary" is the succeeding attraction.

Of all the shows which opened last Monday, "To the Ladies" got the finest set of notices. In fact, this Connelly and Kaufman comedy at the Garrick has proved a pleasant surprise for all concerned. After being noticeably off at its opening Christmas night, "To the Ladies" began immediately to pick up. Its three matinees were big business and the evening performances improved as the week went on. It proved to be especially popular with theatre parties of the society and debutante variety. It looks to make some real money in its two-week stay.

Prospects this week look good. New Year's Day, dark and drab in weather, had unexpected last minute rushes and advance sale increases were announced by all houses. With the possible exception of Mantell, bigger grosses are predicted all along the line.

Next Monday night will see all three of the syndicate houses with new openings. "The Torch Bearers" will open a two weeks' engagement at the Garrick, "Sherlock Holmes" a run of similar length at the Broad and "The Perfect Fool" in for three weeks at the Forrest. It was first reported that Gillette would also give "Dear Brutus" here, but that has since been denied.

The following Monday will see a single opening, "The Springtime of Youth" at the Shubert. The Garrick and Broad will both have newcomers Jan. 22 with the possibility of "Blossom Time" ending its run at the Lyric and a new show at the Lyric.

Jan. 29 will have "The Dover Road" at the Walnut and "The Cat and the Canary" at the Adelphi, and on the following Monday Frances Starr will open at the Broad in "Shore Leave."

Estimates for last week:

Robert Mantell (Broad, 3d week.) Business below average. Less than \$10,000. "Sherlock Holmes" Monday.

"The Passing Show of 1922" (Shubert, 2d week.)—With extra matinee and tilted scale holidays, gross about \$23,000. One more week, with "Springtime of Youth" next.

"Scandals" (Forrest, 2d week.)—Better show than last year, is general opinion, and business testified to this feeling. Landed over \$26,000. Ed Wynn in "The Perfect Fool" Monday.

"To the Ladies" (Garrick, 2d week.)—Real builder and great matinee puller. Gross of over \$16,000 last week. "The Torch Bearers" next Monday.

"The Monster" (Walnut, 1st week.)—Opened nicely without opposition. "Anna Christie" dropped badly in final week after building up encouragingly through pre-Christmas dog days. Made money for all concerned at that.

"The Guilty One" (Adelphi, 2d week.)—Prospects for real money during four-week stay greatly boosted. Despite knocks by the critics crowds continue to come, with

specially big play upstairs. About \$14,500.

"Blossom Time" (Lyric, 11th week.)—Came back with bang. This operetta is undoubtedly season's big noise here and there is no telling how long its run will last, though two more weeks is probably the limit. \$20,000.

SHOWS IN BOSTON

(Continued from page 14)

agencies around town when a hit has been registered, but the tickets are generally purchased from the box offices through dummies, and there is no set agreement between the Boston houses, generally speaking, and the agencies.

The gross registered at the Hollis last week was fully up to expectations, and when Treasurer Featherstone counted up at the end of the session it was found "Lightnin'" had done \$22,000 for the period. It has been a long time since any such figure showed on the books at this,



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Opening at the Alhambra, London, January 22nd in SIR OSWALD STOLL'S newest revue, "YOU'D BE SURPRISED"

the most conservative of Boston's legitimate theatres, and it means that the show, despite the recent death of Frank Bacon, is good for a long, money-making run. Originally the show was figured good from Christmas until the house closed its season in the summer, but when Bacon died it was feared this might have some effect on the drawing power and that things would be different. The advance sale is heavy, although the house is not taking any chances on the public getting the idea it is impossible to see the show at all at present and are using a line in their "ads" warning against any idea that it is useless to travel to the box office. With intelligent handling, such as the show is sure to get, it should remain here for several months, and to weekly grosses that will wind up the season for this theatre with a large margin on the right side of the books.

"Good Morning Dearie," the musical show at the Colonial, another syndicate house, was a big money-maker during last week, and the receipts were on a par with those gathered in at the Hollis, \$22,000. This is good money for a musical show that has nothing for its appeal other than a reputation of being good, clean entertainment. It is good for a few weeks more traveling at this pace.

"Abraham Lincoln" was considerable of a flop at the Tremont, the theatre where the "Kelly" show consistently grossed over \$20,000 weekly, and which is the best located house in town, with the possible exception of the Colonial. Last week "Lincoln" did only \$9,000, and after this week it will be withdrawn. It has run for four years and when here before played at the Hollis. "Mollie Darling," with Jack Donahue starred, comes into the house for what is expected to be a run. It will be a chance for Jack to demonstrate whether he can make them like his work as a star as they liked it when he was playing a supporting part and running away with the show, as was the case when he was here with Erlanger's "Two Little Girls in Blue." Donahue is a local product and has always had considerable of a following. He should find the going easy and get over strong.

Last week worked wonders for

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"The Bat," which is now on the 18th week at the Wilbur. This show was beginning to show traces of weakness before Christmas, due to the long time it had played and sharing in the general weakness that characterized the show business generally. But in the holiday week it staged a strong come-back and the gross was just above \$15,000.

It is now figured "The Bat" is good for at least four weeks longer here. It will be held on while it does \$10,000 or better, and it should be able to keep this pace up for a few weeks to come. It has already demonstrated itself to be one of the strongest attractions of its kind that ever played the city, and the long run it has had and the business it has done places it with the top-notchers. Of course, it has to be figured that "Lightnin'" will cut into it considerably, but there will probably be enough persons left over who have not seen the show yet and who are all set to see it to keep the average up.

"In Springtime of Youth," now on the second week at the Shubert, got away with a gross of about \$14,000 the first week. This show is due to stay at the house for a couple of weeks more, and then the Howards arrive with the "Passing Show." While not a very large gross, it is enough for the show to make money, and was appreciated.

"Marjorie Rameau in 'The Goldfish'" was the only new attraction to open here New Year's night at the Plymouth. It took the place of "The Dover Road," a show that was much admired and patronized by the quiet, sedate class of theatregoers it appealed to, but which class does not total any great number. The business for the final week was just over \$9,000.

It is reported that "The Rear Car," which swung the Selwyn back into the ranks of the legitimate a couple of weeks ago and which is having its metropolitan premiere here, is not getting over. This house can do the business when the shows are put there, but when tried for experiments such as the latest attraction and backing up against real opposition from the theatres downtown it cannot be expected to overcome all obstacles.

New Year's eve will long be remembered by the show people here as one of the biggest nights ever seen in the theatrical business in this city. Only the Majestic, the Casino and the Gayety, the last two burlesque houses, had midnight performances. They were all swamped. As none of the legit houses are open Sunday and as the weather was unreasonably warm, there was no place for those who were in town to greet the New Year except the hotels and

NEWS OF THE DAILIES

An interlocutory decree of divorce was granted to Mrs. Doris Rankin-Barrimore against Lionel Barrymore on a referee's findings reported to Supreme Court Justice Morschauser in White Plains, N. Y. The decree will become final in three months. It is understood that Mrs. Barrymore will receive the custody of the only child, and her husband is rumored as ready to again marry another actress.

When Federal men raided a Broadway cabaret last week the orchestra played "How Dry I Am" throughout the time the search took place.

Anita Gibson Finigan was granted a divorce from Ray Hanford, film actor, on the coast last week. The charge was cruelty. Mrs. Finigan is a former Oakland society belle.

A man claiming to be Howard Sinclair, 30, an actor and a member of the Lamba, Friars and Equity Association, was arrested on a charge of burglary Dec. 21. He was identified by a doctor and two daughters as the man who black-jacked and robbed the physician in

those theatres that staged midnight performances.

The rush was so great at the Casino that one man was injured and the glass in the doors was broken. At the Majestic the house was capacity, with over 100 standees and the house record for one performance was broken. Incidentally this house did better than \$12,000 last week.

Estimates for last week:
"Lightnin'" (Hollis, 2d week). Did \$22,000 the first week, going over with a bang and with enough of an advance sale for this week to warrant another big gross. Had a whale of a New Year's night, with the house capacity and the full quota of standees. Looks very good for a long, big money-making week.
"Good Morning Dearie" (Colonial, 2d week). For the first week this show recorded a gross of \$22,000, which is considered very good business.

"The Rear Car" (Selwyn, 2d week). Business not very strong. House recently came back into the legitimate field after using a film, and this always has an effect.
"In Springtime of Youth" (Shubert, 2d week). Did about \$14,000 last week and opened strong Monday night of this week.

"Abraham Lincoln" (Tremont). Final week of this show, which will be taken off after this engagement. Was not strong last week, doing only \$9,000 for the week.
"The Bat" (Wilbur, 18th week). Gross ran up to \$15,000 last week, which is truly remarkable business considering length of run here and opposition.

Walter Hampden did a neat business at the Boston opera house last week, with his Shakespearean plays, and is holding the house for two more weeks, at which time the Chicago Opera Company is booked in for an engagement.

his office when posing as a patient. Sinclair denied both charges.

An association named "Friends of Cinema" has been organized in Paris and will donate a gold medal, each year, to the film which it judges has contributed most to the progress of the motion picture art. There is no restriction on whether the film be a home product or foreign.

Marie Shotwell, picture actress, lost her title to the legacy from Mary J. Pierson, school teacher, when the Appellate Division of the Supreme Court decided that Miss Pierson was of unsound mind when she drew up her will. Miss Shotwell was to have received a major share of the \$50,000. No kin of Miss Pierson's being known the legacy will revert to the State.

Several hundred persons walked calmly from a picture theatre in the Bronx when it was announced the projection booth was on fire.

Fire at Universal City, Cal., destroyed 1,100,000 feet of film, demolished a building and injured a man. Between 30 and 40 productions burned up in the ruined prints. The damage was estimated at \$350,000.

Isadora Duncan's performance at the Brooklyn Academy of Music Christmas night came to an abrupt end when her pianist refused to play after the completion of the first three numbers. The dancer attempted to finish the program without music, but hastily left the stage and the curtain was lowered. Later Miss Duncan, also the piano player, denied the report published in some of the dailies that some one on the stage had been intoxicated.

The finished bust and monument to Caruso was delivered in Naples Dec. 27. It will be forwarded to New York to the Italians of the city who placed the order. The bust is four times life size and is on a pedestal.

Traffic violations for 1922 in New York exceeded by 4,500 the previous year's total. The number of cases tried in the past year is placed at 60,000.

"Dinty" Moore, proprietor of the restaurant of that name on 46th street, was again discharged on illegally possessing liquor. It made the third time Moore had been acquitted of a similar charge in the same number of weeks.

The Music Teachers' National Association has pledged its aid to the amateur writers and will warn them of dealing with any but reputable music houses. The association recently held a convention at the Hotel McAlpin.

The British censor has banned the play "Six Characters in Search of an Author" from appearing in London. The London Stage Society gave two special performances of the piece last March, but as attendance was by subscriptions both showings were not interfered with. It was only when a plan to establish the piece as a regular offering was advanced that the censor stepped in.

Arthur Hammerstein has offered \$1,000,000 to Famous Players for three Arbuckle comedies, the reels of which are at present lying on the company's shelves. The producer plans, if his offer fails, another means by showing the films

on a commission basis in any part of the country.

Chicago was amongst the most joyous cities in the country during the holidays, as Police Chief Fitzmorris stated his men would do nothing to dampen the festive New Year's spirit. That remark was followed by one from Prohibition Director Andrews to the effect that "toters of hip liquor will not be molested unless they get noisy about it." Horace Greeley certainly uttered something in his w. k. western remark.

The American Defense Society protested against the appearance in New York of the Moscow Art Theatre. The protest was based on the claim that the players of the company have pledged one-third of their earnings to the Soviet government and are also here to spread propaganda. The players claimed no knowledge of any such conditions. It sounded like gest-work.

The New York dailies devoted columns to the general New Year celebration. The "World" published the following box score of Sunday night's festivities: 126 Federal Prohibition agents out in the entire city; 1,003 places visited between Saturday night and Monday morning; 44 places raided Sunday night; 59 arrests in Manhattan, 11 in Brooklyn and Staten Island; seizures total 25 gallons of whiskey, 76 gallons of wine, 3 gallons of gin, 1 1/2 gallons of champagne and 15 gallons of beer; largest quantity seized in Shanley's restaurant, Broadway and 43d street; last place closed, Knickerbocker Grill, at 4:15 a. m.; waiter in Little Club arrested twice by the same officer; prisoners arraigned for violation of Mullan-Gage law—West Side court, 28; Jefferson Market court, 10; Washington Heights court, 9; Morrisania court, 8; Essex Market court, 4; 23 false alarms for fire department; 15 automobile accidents; 9 shootings with stray bullets killing man and girl; most frequent complaints to police against pickpockets.

Sylvia Cobacker, vaudeville dancer, was attacked by a negro when approaching her home at an early morning hour in Flushing, L. I. A taxicab driver went to her assistance and overpowered her assailant. She is 19 years old.

Fire destroyed the Moulin Rouge and Bal Tabarin cafes at Atlantic City. The Steoess hotel also went up in the blaze. An estimate of the loss is placed at \$250,000. The flames were reported to have started in the Moulin Rouge.

The Hotel Association of New York City has recommended that all taxicabs be rated by neatness and mechanical perfection. The association suggests, to protect its patrons and the public in general, that taxis be given colored flags to denote their rate of service, with three classifications. The first class is to be allowed to charge the highest rate. The police department is to have full control.

Anna Glocker, vaudeville actress, who appears with her husband in a juggling act, narrowly escaped serious injury when a .38 calibre bullet was fired into her home in Ocean Grove, N. J., New Year's afternoon.



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Ask MYERS and HANFORD—Ask FRANKIE VAN HOVEN

P. S.—("THEY TOIL NOT, NEITHER DO THEY SPIN")—A RUSSIAN DANCING ACT LAYING OFF

CABARET

(Continued from page 9)

vaudeville or touring stand it plays, the orchestra comes in for considerable "gravy" in a number of ways. Instrument manufacturers keep the members supplied with musical instruments gratis in exchange for testimonials for advertising purposes.

Despite a considerable demand for liquor at the holiday time, the demand being for whiskies, champagnes and light wines, prices held pretty steady. Champagne, according to brand and guaranteed quality, ranged from the most, reaching \$125 for single cases in small lots of the best, and going as low as \$105 for imported champagne just as good. Buyers of it at \$110-\$115 thought they were getting a bargain, and they were if it was right. Scotch has been selling at \$85-\$95, with \$90 mostly paid; rye the same; gin, \$35, and light wines around \$45. There is a lot of cut Johnny Walker around New York, and also some very good Scotch of that name. Price for both the same.

Clifford Ackermann and Mildred Ackermann of Glens Falls, who were caught in November by federal officers in a round-up of six booze cars east of Malone, got off easy when arraigned before Judge Cooper in the United States District Court at Utica, N. Y. The court fined the couple \$1 each and let them go, as they had already spent 38 days in jail because they could not secure bail. In the seizure of the six cars, booze valued at \$14,000 was confiscated by the government officers. The occupants of five of the automobiles abandoned them and took to the woods when the "dry" men stopped the Ackermanns in their machine.

Elsie Elliot and Gatteson Jones, recently with "Spice of 1922," are in the Marigold revue, which opened in the Pompano room of the Hotel Baltimore, Kansas City, this week, under the direction of Ernie Young of Chicago.

"Bohler's 1923 Promenades" opened at Terrace Gardens in the Barnes is president of the Chamber of Commerce of the United States.

Lillian Duffy has opened a school for the training of women ushers at the Norah Bayes theatre. Miss Duffy has trained the ushers for her employers for the past 15 years. At the first session of the school 175 girls were instructed.

Morrison hotel, Chicago, with a "toyland" number as the feature of the new show. Bohler has a contract by which his name is to appear on all billing matter.

The new Trianon Golden Room on Broadway and 110th street, New York, opened with a new revue, "Pleasing You," produced by Arthur Hunter. Billy Koud staged it with the following cast: Jose Edwards, Emma Allen, Marie Allen, Christian LeBon, Grace Clayton, Nioma Child, Dave Goldberg, Fannie Albright, Margie Pennetti, Frank Hanscom, Eugene Cirina, Will Zimmer.

Arthur Hunter, cabaret producer, has been awarded judgment for \$640 against the three proprietors of John's restaurant on West 97th street, New York. The amount represents 12 weeks at \$50 per week plus costs covering a period Hunter contracted to produce a show for John's place. He was guaranteed \$50 minimum for 12 weeks against the cover charge intake. The show never opened.

Some of the band leaders have that much influence that every record label of their recording also mentions the fact such and such instruments are used. "Cut ins" on royalties of songs, which they feature, is soft money long known, although to the credit of one prominent conductor, be it said, he does not countenance this. The prominence of certain orchestras permits the component members also to indulge in prolific songwriting, their efforts meeting with more encouraging response than accorded the average songsmith. The publisher figures that by accepting and printing such numbers offered them they ensure a favored "plug" on other compositions they are concentrating on.

These favored disk makers are now being pursued by a new go-between. No common song plugger tackles them. Instead the "mechanical man" of each publishing house, in addition to interviewing the various disk companies, interviews the orchestra leaders direct, and thus exerts twofold influences. The only co-operation the orchestras accord is really the occasional appearance at a prominent record dealer's for a short performance to permit the public to personally view the musicians who "can" the pop tunes.

New Year's Eve in New York should be enough for a modification of the Volstead Act. Disgraceful scenes in a dozen of restaurants, where people had gone to enjoy themselves, were brought about by enforcement officials, either government or of the metropolitan police, who attempted to exercise their authority to the utmost. Officers walked into restaurants where everything had been orderly up to their appearance, drew revolvers and night sticks, and intimidated guests until the result in several places were vicious battles between the officers and the diners, in some of the instances turning what had

been an orderly crowd into a most disorderly one.

Many arrests were made of citizens charged with having liquor in their possession. They were dragged to the street and police station. Among those arrested were some women and among the women were some young unmarried girls, out with their escorts for the evening's pleasure.

The raids appeared to be aimed wholly among the better class restaurants, those drawing the better class of people, who virtually guaranteed their standing through their ability to pay the fixed tax by the restaurants for that evening, not less than \$10 per person in any restaurant.

The spectacle of publicly paid officials selecting one night out of 365

to publicize the deadened activities of the year then ending followed a series of publicity statements given out for ten days previously of what would happen New Year's Eve. New Year's may be the single day enforcement operators believe special attention should be given to enforcement, though liquor flows just as freely at all other times.

Just why Broadway of all of the United States was picked for the fireworks and 300 federal men brought to that lane to disturb peaceful people will never be explained while there is a wide open saloon but a block from the center of Times square that daily sells over its bar more liquor than all of the Broadway cabarets together. Wide open saloons are operating in every

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"THE CAT AND THE CANARY"

A Play by JOHN WILLARD

The firing is believed to have been the act of a holiday celebrator, but the bullet pierced a window, went on through a screen and lodged in a chair a few inches in front of Mrs. Glocker's head, who was leaning over a table at the time.

The Valentine theatre, in the Bronx, has been resold by the J. H. M. Realty Corporation through Bryne & Bowman. The theatre has a seating capacity of 1,900, with an open air roof garden and a two-story office building.

The Chicago "Evening Post" has started suit against Sam S. & Lee Shubert, Inc., and the Jackson Theatre Corporation for \$500,000. It is alleged the defendants printed a notice in their program in 1918, stating "The Post" had published "untruthful statements" concerning the Shuberts and their attractions.

Charles Appel, father of Lila Lee, picture actress, was robbed of \$2,700 in cash and a \$1,000 pin Jan. 2 in Chicago. Appel is proprietor of the North Side Turner Hall in that city. The thugs wished him a happy New Year as they "frisked" him.

Berlin evidently had as hectic a New Year's celebration as New York, and possibly more so, according to reports. One newspaper of that city quotes the scenes as "drunken people staggering through the streets in hundreds, shouting and screaming; there were fights on every hand and through the tumult raced police motor cars and ambulances." Official statistics further reveal that during the 12 hours there occurred one murder, five suicides, 89 persons were taken to hospitals suffering from alcoholic poisoning, 30 were injured by revolver shots and fireworks, and there was a record number of burglaries, including thefts of ecclesiastical plate from churches.

Times square had a thrill Tuesday at one o'clock in the afternoon when a frightened thief ran east to Broadway on 44th street, firing his revolver into the crowds as he attempted to escape. A woman was slightly wounded by a bullet in the thigh and a man received a more serious injury in the hip as a result of the mad flight. The robber jumped into a taxi, but was halted and captured at 43d street.

Julius H. Barnes has resigned as a member of the executive committee of advisory bodies recently recruited for the improvement of moving pictures as a result of Will Hays reinstating Fatty Arbuckle. Mr.

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section of New York, from the East Side to the Bronx.

Capacity business at all of the New York restaurants New Year's Eve, with the fixed scale per person from \$8 to \$15. Several places in the middle section of the city had a turnaway request for reservations before Dec. 31. Roadhouses around New York also had a strong play, with very little attention paid to them by the revenue men or police.

"Midwinter Flurries" the new musical production, staged under the personal direction of Lilly Lewis, was given its premier on the Century theatre roof, Baltimore, Christmas night. The revue has many new song hits, graceful dances, specialty acts, and tuneful music. There are several big ensemble numbers, each staged with novelty lighting and scenic effects in which the chorus takes part. The ensembles are "Tarantella," "Tambourene," "Lampshade Parade," "Starlight Bay," "Maryland," "Cuban Pearl" and "Aggravating Papa." Peggy Davis did her dances with a delightful grace. Francis Grossy, winner of the second prize in the beauty contest recently held in Baltimore, is another attraction.

Sisk.

While Gov. Al Smith did not include in his message any recommendations concerning the Mullan-Gage enforcement law passed by former Governor Miller, it is understood that after the two houses at Albany organize some bill will be introduced to contract the sweeping police powers granted by the Mullan-Gage act or for its repeal. The governor expressed himself generally on the Volstead act. While dance hall and cabaret proprietors

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John J. "Jake" Carey of Rochester, matchmaker of the Flower City A. C. in that city, has signed for a fight to the finish, and he promoted it himself. Carey, who is widely known up-state, was married last week to May Finzer of Rochester.

Ken Lavin, captain of last year's Syracuse university nine, has been signed as an outfielder by the Boston Braves. Lavin starred at basketball as well as baseball in col-

lege. He is a graduate of the Lansingburgh high school in Troy.

Ken Lavin, captain of last year's Syracuse university nine, has been signed as an outfielder by the Boston Braves. Lavin starred at basketball as well as baseball in col-

lege. He is a graduate of the Lansingburgh high school in Troy.

have been hopeful that with the inauguration of the governor the 1 o'clock closing might be extended or lifted, that is solely a local matter with the New York municipal authorities.

The Grotto-Land on Broadway and 61st street is a new dance palace Jacques Bustanoby and Robert Cossid opened last week. The design suggests a seaside cave. Two Ray Miller orchestras supply the music.

A defective flue in the cellar of the Moulin Rouge cafe, Atlantic City, started a fire Saturday afternoon which completely ruined the place and also the nearby Bal Tabarin. Both places had just opened, hoping to do big business over the holiday week-end. They expect to rebuild again.

Mock's restaurant at Eighth avenue and 46th street, one of the historical Times square eating places is about to pass out of existence. The entire property has been acquired by Hyman Portnof, the New York hotel man, who is remodeling it into a hotel and stores. Mock's for years was a favorite gathering place of actors and other members of the theatrical profession. It was noted for its excellent food and homelike atmosphere.

Jim Davey, former referee of the New York State Basketball league, has taken over the Troy franchise and put a new team on the floor. The line-up includes: Brennan and Evers, forwards; Lopchick, center; Clinton, Sullivan and Sheehan, guards. Boyle, who had been playing with Troy, was sold to Cohoes by former Manager Neil McGrath. Clinton, a real veteran of professional basketball, was obtained from Schenectady in exchange for Malone. Sheehan, who will be sixth man, is an experienced court performer, with a record of service in the Metropolitan and Eastern leagues. He played on the Troy five for a short time last season. Barney Sedran, Harry Riconda and Marty Friedman, the all-star trio of the Albany team, have been suspended by Jasper of the Eastern league for "indifferent playing." The specific case for the suspension of the players was their failure to report for an independent exhibition game that Jasper played with the New York Celtics in Madison Square Garden recently. The "triplets," as they are called in Philly, had a date with a metropolitan team and gave the Eastern league second call.

Richard K. Fox, editor and publisher of "The Police Gazette," who died at his late home, Red Bank, N. J., Nov. 14, left an estate of about \$3,000,000, part of which is in New York, according to the copy of his will filed and admitted to probate in the Surrogates' court, New York, last week. The original will was admitted to probate at Red Bank Dec. 9, and, according to the probate papers, he left no creditors in New York except the Richard K. Fox Publishing Company, Inc., to which the said property is indebted \$11,889.43.

In his will Fox gave his widow, Emma Louise Fox of Red Bank, in lieu of her dower rights, one-third of the residuary estate, \$150,000 in cash, and the entire contents of his Red Bank home known as Fox Lodge.

His four children, all residing in California, Mary Kyle Fox, Charles J. Fox, Richard K. Fox, Jr., all of Arcadia, and Frederick G. Fox of Pasadena were given equally the remaining two-thirds share of the residue.

Mr. Fox, who was internationally known, died after a years' illness. He was born in Belfast, Ireland, in 1846, and when 12 years old became an office boy of "The Banner" of Ulster, a religious paper. Later he went to work in the business office of the "Belfast News-Letter," where he remained 12 years. He came to America in 1874 and a year later became manager of "The Police Gazette." In 1876 he bought an interest in the publication and a year later became its sole owner.

He offered many prizes for sporting events. The trophy which became best known, however, was the diamond-studded belt, emblematic of the world's boxing championship, which cost more than \$4,000. It was of gold and studded with diamonds, emeralds, rubies and sapphires. Jake Kilrain first defended it in his bout with Joe Smith in England, but John L. Sullivan took it from him in their celebrated battle at Richburg, Miss. Joe McAuliffe challenged Sullivan, and when the latter refused the challenge McAuliffe became owner of the belt. Frank Slavin of Australia won it from McAuliffe.

Madison Square Garden was comfortably filled Friday night with the popular prices, \$5.50 down, prevailing. The star bout between Pancho Villa, American flyweight champion, and Terry Martin, the Providence bantam, was the "draw." Little Villa has made a big hit around here with his aggressive style of milling. At the end of fifteen rounds of fast milling, the judges awarded the little Filipino the decision. Villa weighed 111 pounds, while Martin came in under 116. Villa's flyweight title was not at stake.

The decision was greeted with mingled cheers and boos. Martin's friends thought he was at least entitled to a draw, as he landed awkwardly, but often, while Villa was unusually wild, missing consistently. Martin bled from the nose throughout the bout, but was at no time in distress, although he absorbed enough punishment to fell an ox. Villa fought in furies, making his best showing in the tenth round after Patsy Haley had threatened to disqualify him for allowing his seconds to rub oil on his body. Haley grabbed a towel from one of Villa's handlers and was vigorously wiping him off when the bell sounded for the next round.

Martin scored repeatedly with a right swing to the ribs. While delivering this punch he would dig in for the heart with a left that usually landed. Villa seemed bothered by Martin's ability to take it and his willingness to mix. Martin's superior weight was used to advantage when he caught Villa in the clinches, the Providence lad laying all over the little fellow.

Martin's physical advantages of reach and height also tended to bother Pancho, who missed more than in any of his local appearances. The judges probably figured that Villa's aggressiveness and cleaner hitting entitled him to the

verdict, but the decision was not popular. A draw would have done justice to each.

The semi-final, a 12-rounder between Babe Herman and Hughie Hutchinson, featherweights, was a good curtain-raiser. Hutchinson is one of Scotty Montelth's battlers. He has a corking right cross with a kick in it and a fair straight left, but against Herman seemed as slow as molasses. The coast Portuguese was too fast, altogether, scoring repeatedly with a right to the body and straight lefts. Herman's body hammering slowed up the Montelth entry to a walk. Hutchinson's right cross always found Herman rolling his head with the punch or going away. Herman won by the proverbial mile and looked better than in any of his fights.

Herman came East under the management of Jack Kearns. He was going great guns until running into one of Pepper Martin's wild swings that laid him flat. Since then he has lost to Jack Bernstein of Yonkers and seemed to have lost much of his former fire and effectiveness. His showing against Hutchinson will go a long way toward rehabilitating him in the esteem of local fight fans.

An intercollegiate sculling race will probably be held on the Henley, at Philadelphia next spring, Ed Wachter, Harvard sculling and basketball coach, told a Variety correspondent last week. The sport has been revived at Cambridge, Wachter coaching the scullers in the fall, and spring and the basketball team in the winter. Ed was a crack oarsman himself a few years ago, as well as one of the greatest basketball players the country has ever known.

Frankie Laureatte, Troy's foremost boxer, moved up another notch in the middleweight division New Year's night by scoring a decisive victory over the veteran Soldier Bartfield in the feature go of the Collar City A. C. show at Troy. In nine of the twelve rounds the policeman's son raked the Soldier and aft with a volley of punches. At the end of the fight Laureatte was carried to his dressing room on the shoulders of local admirers, who predicted that his next bout would be with a championship contender in a New York city ring. The newspapers quoted Bartfield as saying that the Trojan was one of the toughest boxers he had met and as admitting that he received the worst whipping of his career. Bartfield weighed 147 and Laureatte 150.

Conceding that the Kingston club had a lead so large that it could not be overcome, managers of the teams in the New York State Basketball league decided to terminate the first half of the season New Year's night and begin the second part of the campaign on Wednesday night. The Kingston outfit had won nineteen games and lost four, while Albany, its nearest rival, had won eleven and lost nine. Of the six games played between the leaders and the runners-up, Kingston came out victorious in four. Manager Hepinstall of Albany would not admit that the Kingston quintet was better than

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his, claiming that injuries to Friedman and Riconda and the illness of Sedran handicapped the Senators. He realized, however, that Albany could not overtake its rival in the first half and was anxious to start the second fresh. The league hopes to profit by the new arrangement, as some of the fallenders will probably make a better showing, thereby attracting better business.

MUSIC MEN

Over 50,000 copies of music printed in Germany were recently seized at the stores of consignees in Antwerp, Belgium, the local authorities acting on a petition filed by the French society of authors and composers, at the request of Paris publishers. It appears certain music albums published in Germany contain compositions on which the French copyright has not expired. The French law grants copyright in literary and musical works for 50 years after the death of the author, the Belgian law being somewhat similar. An amendment has been introduced in the French copyright law, not covered by the Berne convention, extending the copyright for the duration of the war, so that (for instance) literary works which become public property in 1923 can claim protection in France until 1927. In Germany the copyright is for 30 years post mortem, and this explains why the works of composers who died over 30 years ago can be published and performed in that country without payment of royalties, whereas they are still protected in Belgium and France.

Ruth Russek has joined the Berlin, Inc., professional staff.

"Robin Hood," a song written around the picture of that name, is being published by Irving Berlin, Inc.

J. B. Kalver, for 16 years in charge of sales and promotion for Remick & Co., was handed the Chicago professional management-ship for a Christmas gift. Kalver replaces Murray Bloom. Harry Werthan remains as general business manager.

That the music publishers are endeavoring to eliminate expensive court litigation among themselves in favor of the arbitration method is



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evidenced by the number of matters that have been decided by or are pending before E. C. Mills, chairman of the Music Publishers' Protective Association, who acts as arbitrator. Saul Bornstein had a claim against Con Conrad and Billy Rose, authors of "You've Got to See Mamma Every Night or You Can't See Mamma at All," a Felst publication. Bornstein, an officer of Irving Berlin, Inc., first accepted that song under the title "You've Got to Get It While the Getting Is Good or You Can't Get Anything at All," but suggested a change of title. The writers did so, and placed it with Felst. An arbitration committee decided that Bornstein gets a fourth interest in the song.

The Shapiro, Bernstein & Co. suit against M. Witmark & Sons arising over the publication of the music of the "Love Birds" has been referred to Mills for arbitration. Ballard Macdonald, a Shapiro-Bernstein staff writer, wrote the lyrics for the "Love Birds," published by Witmarks, although under contract to S-B.

The Berlin, Inc., suit against Waterson, Berlin & Snyder over the alleged "Homesick" infringement by "Tomorrow" will probably be referred to Mills eventually before reaching trial.

Witmarks have taken over the E. D. Nice & Co. catalog. Lee David,

formerly of the Nice Co., is now staff writer for Witmark.

The Broadway Music Corp. has made an offer of composition to its creditors of 25 cents on the dollar—10 cents cash and 15 cents in deferred payments. Its schedules have been filed showing liabilities of \$151,290.73 and assets of \$30,012.07. The latter consists chiefly of \$19,166.08 accounts receivable from music dealers; mechanical royalties, \$2,500, and value of catalog, \$5,000.

The liabilities include \$10,238.82 to Goldie & Gumm, attorneys, Loew Bldg.; \$57,076.52 to H. Harold Gumm (who is a brother of Will Von Tilzer, president of the bankrupt music house and who is financially interested in the company); an item of \$17,983 to R. Teller Sons & Dornier, music printers; \$9,450 and \$7,500 to Sidney D. Mitchell and Lew Pollack, respectively, questionable amounts on royalty contracts which form part of separate lawsuits pending by the songwriters against the corporation. Other liabilities are for advertising and the following estimated amounts to songwriters for royalties: Edgar Allan Woolf, \$110.93; Wheeler Wadsworth, \$40; Albert Von Tilzer, \$3,500; Lew Brown, \$5,612.26; Johnny Black, \$754.40; Sidney Clare, \$1,764.48; Bob Carlton, \$1,350.04; Neville Fieson, \$405.65; Anatol Friedland, \$325; Billy-Fazio, \$1,800; Lou Klein, \$300; Al Lentz, \$322.71; Harry Link, \$572.71; Ray Miller, \$1,550; Sidney D. Mitchell, \$4,254.17; Bob Nelson, \$757.53; Lew Pollack, \$1,500; Irving Aaronson, \$322.71. Artmusic, Inc., is also down for \$11,951.42.

The corporation's motion to set aside, vacate and stay the order adjudicating them a bankrupt Dec. 19 has been granted by Judge Mack for

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SEVEN TO TEN WEEK CONTRACTS NOW BEING ISSUED.

the purpose of considering the new offer of composition.

The first and final accounting of the estate left by Victor Jacobi, musical composer, who died at the Lenox Hill Hospital, New York, Dec. 10, 1921, made by Thomas F. Smith, public administrator, recently filed in the Surrogate's Court, has been approved by Surrogate Colahan.

In his accounting Mr. Smith charged himself with \$4,122.74, all cash, which came into his hands. Out of this he paid for funeral and administration expenses, \$1,461.45, and to creditors, \$972.70. The balance, \$1,688.59, he held for further distribution, subject to an order of the court.

Mr. Jacobi, who left no will, lived at 38 Central Park south. He was 37 years old and a native of Budapest. His first bid for popularity came in 1914 with the score of "The Marriage Market," which was his first American effort. "The Rambling Rose" and "Sibyl" came later. He collaborated with Fritz Kreisler in the score of "Apple Blossoms," produced three seasons ago by

Charles Dillingham. Another score written for Dillingham was "The Half Moon." Mr. Jacobi went to London to attend the opening of "Sibyl." While there he wrote the score for "The Love Letter," presented last season. It was an operetta adaptation of Molnar's "The Wolf." Jacobi was also the composer of many popular songs, his biggest popular song success being "On Miami Shore." Before coming to America he wrote several musical plays which were produced abroad.

Harry Ruby and Bert Kalmar, the writing team signed with Waterson, Berlin & Snyder, have entered into an agreement with Charles Dillingham to compose for his plays during

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the next two years, with W., B. & S. publishing.

Harry Rose, the cabaretter, has begun a New York Supreme Court suit against Newton Alexander for an accounting of the profits earned by "It's a Wonderful World After All," authored by Alexander and published by Jack Mills, Inc. Rose claims he collaborated on the song, which was first introduced in the Lighter Sisters and Alexander vaudeville act.

Maurice Abraham's new publishing venture opens next week. Harry Tenney will be professional manager, George A. Friedman on the business end and Bernie Spero associated.

Harry Von Tilzer, the composer, has filed a personal voluntary pe-

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tion in bankruptcy. Liabilities are

listed at \$9,925. There are no as-

sets. The veteran songsmith's

home address is given as Freeport,

L. I. Early last month an involuntary

petition in bankruptcy was

filed against the Harry Von Tilzer

Music Publishing Co. E. Claude

Mills is continuing the business as

receiver.

Herb Walters is now in charge of

the band and orchestra department

of the B. A. Music Co.

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favor all compositions from the

house of Berlin for recording. They

are seemingly well fitted as to num-

bers, this couplet illustrating how

to properly arrange a blues so that

even with concerted vocalizing the

dictation is surprisingly distinct.

Krueger's orchestra accompanies

beautifully.

MAH JONGG BLUES (Fox Trot)—

Atlantic Dance Orchestra

FATE—Same—Edison No. 51102

The blues evidently was inspired

by the new Chinese society fad

game, "Mah Jongg." It is an indigo

fox trot flavored with Oriental

paprika for proper dance season-

ing. The combination is novel and

pleasing for purposes of the dance.

"Fate" (Byron Gay) is a straight-

away four-four number, the worth

of which has been proved in the

Greenwich Village "Follies."

DON'T BRING ME POSIES—

Aileen Stanley (Vocal)

YOU TELL HER—I STUTTER—

Ernest Hare and Billy Jones—

Gennett No. 5007

Aileen Stanley's sympathetic

vocalizing does considerable to ele-

vate the rather simple "Posies"

ditty, which tells its entire story in

the sub-caption, "When It's

Shoesies That I Need." It becomes

feetingly melodious under her

treatment.

The reverse is a stutter song, al-

ways effective, "canned" or other-

wise.

LOST—A WONDERFUL GIRL—

Al Jolson

IF YOU DON'T THINK SO,

YOU'RE CRAZY—Frank

Crumit—Columbia No. 3744

Jolson is his usual energetic self

in the delivery of this popular num-

ber, as usual enhanced with some

imitable Jolson expressions and

lyric asides. This side will sell the

record.

Crumit does "Crazy" in average

fashion.

THE WORLD IS WAITING FOR

THE SUNRISE (Fox Trot)—

Benson Orchestra of Chicago

TOMORROW MORNING—Same—

Victor No. 18980

The "Sunrise" number (Seltz) has

taken Chappell-Harms, the publish-

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CHAS. E. GILMAN, Mgr.

ers, quite some time to popularize, but will outlive other flash pop hits proportionately as long. It is a melodious ballad, equally as soothing a fox trot. The Benson musicians have done some striking things with it.

"Tomorrow Morning" (Eleanor Young-Harry D. Squires) is further enhanced in lyric theme by snatches of Mendelssohn's "Wedding March" and "Spring Song" to convey the nuptial spirit of the number. Incidentally it was really inspired by the marriage of the composers, Miss Young and Mr. Squires. Its spontaneous inspiration is aptly illustrated in the swifty melody.

JAPANESE MOON (Fox Trot)—

Isham Jones' Orchestra

IN THE LAND OF SMILING WA-

TERS—Same—Brunswick No.

2323

There's a certain stateliness about

Jones' recordings that more nearly

approaches perfect symphonic syn-

copation than all the other attempts

at trick and flash effects. Jones is

more given to smooth dance inter-

pretations through proper grouping

of instruments for soothing melody.

This disk is an excellent example

thereof and very danceable, also.

SAN (Fox Trot)—Husk O'Hare's

Super Orchestra of Chicago

ECCENTRIC—Friar's Society Or-

chestra—Gennett No. 5009

The Chicago jazzers make the

most of these two native dance

tunes. Both are snappy "blues" in

which the bass clarinet figures

prominently, with some wicked in-

diago piping.

The "Eccentric" (Robinson), like

its name, is unadulterated blues.

CRINOLINE DAYS (Fox Trot)—

Broadway Dance Orchestra

LADY OF THE EVENING—Same—

Edison No. 51100

Both from the new "Music Box

Revue," by Irving Berlin. The

Broadway Dance Orchestra has done

handsomely with both selections.

Considerable attention has been paid

to the harmonies to good purpose.

MAMMY'S CARBON COPY—Nora

Bayes

YOU NEED SOMEONE, SOMEONE

NEEDS YOU—Same—Columbia

No. 3742

Both numbers are from Miss

Bayes' recently departed musical

comedy, "Queen o' Hearts." "Mam-

my's Carbon Copy" is a colored

lullaby with a new lyric twist that

is a pleasing contrasting piece to

the light ballad on the reverse side.

"You Need Someone" (Giesler)

was the hit of "Queen o' Hearts"

and deservedly so, and should have

struck popular favor. It may yet

do so through the medium of "Bunch and Judy," it being reported slated for that production as an interpolation.

A KISS IN THE DARK (Waltz)—

The Serenaders

THE WALTZ IS MADE FOR LOVE

—Same—Victor No. 18972

The Serenaders are a new Victor

aggregation. Their idea of featur-

ing the strings and reeds makes

them well suited for dreamy waltz

recordings. Both waltzes are from

musical comedies. The first by

Victor Herbert is from "Orange

Blossoms" and the latter, more con-

tinental in motif, is by Emmerich

Kalman and is from the "Yankee

Princess."

THE TRAIL TO LONG AGO—Chas.

Cinway and Arthur Wilson (Vo-

cal)

I'LL STAND BENEATH YOUR

WINDOW TONIGHT AND

WHISTLE—Warren Mitchell—

Pathe 20837

Charles Cinway has a sympathetic

tenor, excellently suited for ballads

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MARGARET LAWRENCE
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JEANNE EAGLES
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Founded on W. Somerset Maugham's
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ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
"THE PLAY THAT PUTS
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GAIETY Bway & 46th St. Eves. 8:30.
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"SEASON'S BEST PLAY."—Tribune

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121 W. 43d St.
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INA CLAIRE
AND CO., including BRUCE McRAE in
ARTHUR RICHMAN'S New Comedy.
The Awful Truth

CORT THEATRE, W. 48th St. Eves. 8:15
Mats. Wed. and Sat. at 2:15.
MERTON
OF THE MOVIES
Harry Leon Wilson's story dramatized by
Geo. S. Kaufman and Marc Connelly
with Glenn Hunter—Florence Nash

LYCEUM 45th St., nr Bway. Eves. at 8
Mats. Thurs. and Sat. at 2
DAVID BELASCO Presents
DAVID
WARFIELD
as SHYLOCK in
The Merchant of Venice

EMPIRE THEATRE, Bway and 46th St.
Eves. 8:15. Mats. Wed.-Sat. 2:15
BILLIE BURKE
in BOOTH TARKINGTON'S
New American Comedy
"ROSE BRIAR"
WITH
ALLAN DINEHART & FRANK CONROY
—A ZIEGFELD PRODUCTION—

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

Vanderbilt 48th St., East of Bway.
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Matinee Wednesday and Saturday, 2:30
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"SEASON'S BEST MUSICAL COMEDY"
—Tribune

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Oliver Morosini (Morosini Head of Co., Inc.)
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"MIKE ANGELO"

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"Best American Musical Play
in the Whole Wide World"
GEORGE M. COHAN'S COMEDIANS
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"LITTLE NELLIE KELLY"

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with JOHN HALLIDAY
AND TWENTY OTHERS

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Mats. Wed., Sat., 2:30.
THE LOVE CHILD
By HENRY BATAILLE
Adapted for the American Stage
by MARTIN BROWN
with a Notable Company, including
SIDNEY BLACKMER
JANET BEECHER
LEE BAKER

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**"The BUNCH
and JUDY"**
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Popular Mats. Wed. and Sat.
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JOHANNES KREISLER
THE WONDER PLAY
PRICES: \$3.00, \$2.50, \$2.00, \$1.50 & \$1.00.

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CARL EDUARDI, Conductor

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Entire Orch. \$2.50; entire first Bal., \$1.75; entire
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Saturdays. For Mat. All Orch., \$2. All Bal., \$1
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Fields and Pina, said they have
referred to the courts to recover
\$300 which they paid Lew Brown,
the songwriter, for some stage mu-
sical. The team alleges the mu-
sical Brown supplied them with
was unsatisfactory.

The Lew Brown case has been
referred to the courts to recover
\$300 which they paid Lew Brown,
the songwriter, for some stage mu-
sical. The team alleges the mu-
sical Brown supplied them with
was unsatisfactory.

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STARRING IN
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Direction MESSRS. SHUBERT

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Have Jack Wilson's Valet Walter
Dressing Them at B. F. KEITH'S PALACE, NEW YORK,
THIS WEEK
He Costs \$30.00 a Week, but He's Worth It

INSIDE STUFF LEGIT
(Continued from page 12)

supposition from the article in the "Post" that the paper wanted to make
a serial story out of its findings.

Lou Tellegen has a vaudeville record all of his own for a legit. He
has been playing in vaudeville without losing a week since May 22
last, and will continue to play, solidly, until next April. Now he is on
the Orpheum circuit, after playing those eastern houses which could pay
his weekly vaudeville salary, \$1,750. The condensed "Blind Youth" Mr.
Tellegen adapted for vaudeville carries four players in all. It's unusual
for a heavy salaried legit star to continuously appear week by week in
vaudeville, much less open in the spring and keep right through the
summer without a lay off. Alf T. Wilton is Tellegen's vaudeville agent,
so the credit for the record really goes to Wilton, who also is reported to
have accomplished the feat of booking Holbrook Blinn in his sketch
for the Palace, Chicago, this week, and Orpheum, St. Louis, next
week, after the vaudeville powers had decided Mr. Blinn's playlet was too
dreary. Following St. Louis, Mr. Blinn will go to the coast to reopen
in San Francisco February 4 with his legit success "The Bad Man."

Out in Chicago the holiday atmosphere wasn't so extensively engaged
in as usually happens in other cities for the Christmas and New Year's
period, as regards decorating the theatres. The Selwyn was the only
loop theatre that carried a full appearance of the holiday season with its
canopy arrayed in Yuletide lights and an extensive arrangement of ever-
greens and other decorations to hold the season's color. Huge balls hold-
ing colored lights were suspended over the canopy, and all that was
needed to give the whole idea a perfect touch was a light fall of snow,
which did not come. Chicagoans made comment on the ideas, and no
doubt next season the loop theatres will all be gayly decorated to com-
memorate the season's happiness. Against the background of the beau-
tiful front of the new Selwyn the decorations were a beauty spot, eyed
from the corner of Randolph and Dearborn streets.

An odd incident occurred on the stage at the opening performance of
"Will Shakespeare," at the National, New York, Monday evening. In the
inn scene there is a fight between Otto Kruger and Ralph Birmingham,
playing Shakespeare and Kit Marlowe, respectively. Kruger lashed Bir-
mingham with his whip, as called for. The lash of the whip caught the
hilt of "Marlowe's" dagger and it was jerked from his belt and thrown
through a window in the set. Marlowe is supposed to fall on the knife
and kill himself. The players enacted the scene minus the dagger, with
those in front none the wiser.

Pauline Frederick is one star to whom Broadway means less than
nothing. She is in Philadelphia with "The Guilty One," a Woods success.
She was offered her choice of two New York houses this week, but
declined to cancel the remainder of her Philadelphia time, with Balti-
more, Washington, etc., to follow, stating that she preferred "the road."
Her manager agreed to indulge her in this unusual desire.

Lee Kugel may revive "Old Lady 31" in the spring, with Emma Dunn
in her original part. E. Ray Goetz has been negotiating to acquire the
rights, but the deal is in abeyance pending the production of Kugel's new
"Zeno" meller, which opened in Chicago this week.

AMERICA'S FOREMOST THEATRES AND HITS. DIRECTION OF LEE AND J. J. SHUBERT

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"BLOSSOM TIME"
Second Triumphant Year
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Eves. 8:30. Matinees Wed. and Sat.

SHUBERT THEATRE, 4th Street,
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Greenwich Village Follies
Fourth Annual Production

JOYSON'S 59th ST. THEATRE
at 7th Ave.
Mats. Thursday & Saturday
THE WORLD WE LIVE IN
(The Insect Play)
By JOSEPH and KAREL CAPEK
TRANS. TO THE STAGE BY
JANUARY 8
at 12:30, 8:30, 10:30

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Matinees Wednesday and Saturday.
The International Musical Success
THE LADY IN ERMINE
WITH
WILDA BENNETT & WALTER WOOLF
and a Pre-eminent Cast

CASINO 4th & Broadway Eves. 8:25
Matinees Wed. and Sat.
Musical Comedy Sensation
SALLY, IRENE and MARY
WITH
Eddie Dowling and a Great Cast

PLAYHOUSE 45th St. Eves. 8:25
Matinees Wed. and Sat.
Delightful musical comedy, well acted,
clever and original.
UP SHE GOES
"It's a new 'Topsy'—What more could
you ask?"—Tribune

OSWALD
WOODSIDE
KENNELS
WOODSIDE
L. I.

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.

ARNAUT-BROS.
Still in England
And You Never Can Tell
CARLTON EMMY
AND
HIS MAD WAGS
BOOKED SOLID—ORPHEUM CIR.
Direction: BURT CORTELYOU

John Keefe
Is closing at the Little Theatre, N. Y.,
and will present "THE NIGHT BEFORE
CHRISTMAS" in vaudeville. Manage-
ment, James Devlin, Palace Theatre
Bldg., New York.

NOTES

Assault was charged in San
Diego, Cal., against Harold D. Mil-
ler (Mills and Miller) by James
A. Mitchell, of an aerial act on
the same Pantages bill at the
Savoy, San Diego. Following the
Saturday night performance of
the bill its members gathered for a
social time. Mitchell said that
about two in the morning his wife
left the party. Looking for her, he
found her in Miller's room. Mitchell
alleged that Miller attacked him
when he entered the room and that
he used his pocket knife in self-
defense. Mitchell was sent to St.
Joseph's hospital, San Diego, and
Miller was held for a further hear-
ing in the local police court.

Troy, N. Y., has voted a license
fee for a theatre seating 1,500 or
more of \$1,000 annually; theatres
between 650 and 1,500 capacity, \$500,
and under 650, \$200. All theatre
license fees go to the firemen's
pension fund. With the ordinance
in effect Jan. 1, the city now fur-
nishes members of the regular fire
department to the theatres without
charge, and substituting for firemen
previously performing duty in the
houses, who were paid by the the-
atre managements.

Shubert Advanced Vaudeville, Inc.,
has been denied the privilege of a
reargument or leave to appeal, ac-
cording to the New York Appellate
Term's decision, from the \$2,000 ver-
dict in favor of Vine and Temple.
The latter sued for that amount in
the City Court on a 20-in-24 week
contract for Shubert vaudeville and
were given judgment for the full
amount. This was later upheld on
appeal. The Shuberts, through Wil-
liam Klein, moved for a reargument
but were decided against.

A judgment for \$15,000, represent-
ing the principals due on six notes
of \$2,500 each, was entered last
week in favor of Jacob Wener
against the Adeline Amusement
Co., Max Spiegel and Annette Marx.
Spiegel (Mrs. Max Spiegel), Max
Spiegel, who is at present in a
Stamford (Conn.) sanitarium, ad-
judged insane, and whose theatrical
affairs are in the bankruptcy courts,
is president of the Adeline Amuse-
ment Co.

LONDON

(Continued from page 2)

these only two are women. The cast of "Arlequin" at the Empire, was reduced to 35 parts, and among the players, several playing several parts, are Godfrey Tearle, Dennis Neilson-Terry, Leonard Shephard, J. H. Barnes, Cecil Mannerling, Norman Partridge, Drellinor Odlum, Cyril Sworder, Netta Westcott, the Hon. Lois Sturt, Dorothy Green, Sybil Hook, Edith Kelly Gould, Rosina Filippi and Moyna McGill.

Boxing Night will see the revival at the Court of "When Knights Were Bold" with Bromley Challoner. This is for evening shows only, the matinee attraction being the revival of "Alice in Wonderland."

Having been for 51 years wardrobe mistress to Hengler's circus, Rosina Short died here at the age of 91. For years before then, as Mme. Saroni, she was popular alike in Great Britain and on the Continent. Her resemblance to the late Queen Victoria was remarkable, and she always figured as Her Majesty in Hengler's big parades.

The big attractions for the holiday season at the Coliseum are Grock, who is never long away from this house, and Alfred Lester, who will appear in a new sketch, "The Night Porter." Other artists and acts on the bill are Frank Fay, Artemus, Gwyneth Keys, Tukko with his Film Jungle, the Egypte Camp company and Frank Cochran, the cobbler from "Chu Chin Chow," in his musical scene, "Wun-Tu."

At the Alhambra the Tris Sisters will continue to "top the bill" with new dresses and material. The rest of the program includes Coram and "Jerry," Whit Cunliffe, Van Dock, the Fuji Family, Denise and Jan, Bert Hughes, Penrose and Whitlock and the musical absurdity recently produced at the Coliseum, "Wrangle V. Wrangle."

Robert Courtneidge has secured the British rights of "Merton of the Movies," and will produce the piece in the West End early in the new year.

Peggy O'Neill has been out of London since her vaudeville reappearance, suffering from a nervous breakdown, the direct result of her motor accident in America recently which led to the death of her uncle, and in which she herself sustained injuries. For the past few weeks she has been staying in Bourne-mouth, but is now due to return for the rehearsals of the new H. A. Vachell play at the Haymarket, which, however, will not be called "Miss Marionette," the title originally announced.

Several changes are taking place in West End casts. Leslie Faber follows Godfrey Tearle in "The Laughing Lady" at the Globe, Phyllis Dare returns to "The Lady of the Rose" at Daly's and Madge Saunders and Tom Walls return to "Tons of Money" at the Aldwych.

Christmas is always a busy time for the Maskelyne show at St. George's Hall, and the current holiday bill lacks nothing in strength. It includes a new illusion, "The Celluloid Man," which is a combination of cinematography and conjuring; de Biere, Ben Said, a Turkish magician, Water Magic by a Japanese troupe, the Kamakuras and W. V. Robinson, the Canadian entertainer.

"If Winter Comes," which was originally produced in Margate and has been playing to enormous business ever since, is due in the West End early in the new year. Following on the craze for names, players who have made the play are being superseded by West End actors and will remain on tour. That this policy is thorough under the Owen Nares-Bertie Meyer management is proved by the fact that Mrs. Nares, the original leading lady, will not play the part in London, but will give way to Barbara Hoeffe.

Having been on tour with J. B. Fagin's play, "The Wheel," for some months, Phyllis Neilson-Terry is due back in the West End about the middle of January with a new play by E. Temple Thurston entitled "A Roof and Four Walls." Her supporting company will include Nicholas Hannen, Allen Jayces, Frank Freeman, O. B. Clarence and H. H. Higgett.

Owing to the success of Sir J. Martin Harvey's new version of "Everyman," recently produced at the Memorial, Stratford-on-Avon, negotiations are on foot for the production of the play in London. Frank Curzon offered the Playhouse for this purpose, but the stage is far too small.

Reports from various sources indicate that the new Ian Hay comedy, "Archibald's Afternoon," is not quite up to the author's usual standard. There appears to be plenty of comedy of the orthodox farcical nature in the show, but the greater part of the play is somewhat devoid

of originality. Two demobbed officers get caught in a thunderstorm and seek shelter in a vicarage which they find deserted. They change into whatever clothes they find, with the result one of them is taken for a clergyman by a runaway couple, who demand he marry them. The usual complications bring the comedy to a happy finish, the runaway girl turning out to be an old sweetheart of the masquerader's friend, and that worthy finding his fate in the daughter of an elderly clergyman, who is doing duty for the absent vicar. The piece is well acted by Arthur Wellesley (Earl Cowley) and the rest of the company. This new production "prior to the West End" does not seem likely to prove a great threat to existing shows.

The cast of "Twelfth Night" at the Everyman includes Herbert Waring, Frank Collier, Fred O'Donovan, Mary Barton and Isobel Jeans.

The veteran stars who are to appear as a Christmas attraction at the Palladium are busily rehearsing for their act, which is as yet publicly untitled, but which appears likely to take the form of a miniature revue. The company includes Joe Tabrar, the author of innumerable songs; Elsie Jobina, Louie Freear, who found fame in a night with the production of "A Chinese Honey-moon" at the old Strand; Charles Bignell, whose "What ho, she bumps!" is a classic of 20-old years ago; Sable Fern, Leo Dryden, who will sing "The Miner's Dream of Home," which he has sung every-where from first-class vaudeville houses to minor cinemas and even market places; Jake Friedman, Tom Costello, Harry Lea and others whose names once drew London to the Tivoli, the Oxford and the Pavilion. Although described as "veterans," many of the old-timers are only 40 in the years they have been before the public. Their work today, except in the old-fashioned material, shows no signs of age and decay.

The proceeds of a matinee at the old London will provide some hundreds of poor Shoreditch and Hoxton children with new boots at Christmas. This old-established house, of which little is heard in these enlightened times, is being thoroughly redecorated. In the old days it was famous for its trial matinees, which always attracted crowded audiences, whose chief object in life seemed to be to "bird" every item on the program.

The revival of Sir Arthur Wing Pinero's first serious play, "Sweet Lavender," was received with acclamation at the Ambassadors Dec. 14. The costumes, business and staging are the same as used 24 years ago, and even the old-fashioned "asides" are in. The producer has been exceptionally lucky in his cast. Holman Clark gives a fine performance as Dick Phenyl, the disreputable barrister, originally played by the late Edward Terry, and Isobel Elsom is excellent as the girl who succeeds in reforming him. The rest of the parts are all finely played by Jack Hobbs, Henry Crane, Lyall Swan, Ada Ferrar, Ann Trevor and Lillian Braithwaite. The production should prove a big draw. If only as an antidote to the trash disguised as comedy which has apparently become the vogue.

Cleely Courtneidge, Robert Courtneidge's daughter, has been knocked over and hurt by a motor car in Birmingham. Despite her injuries she insisted in playing her part in the revue, "Pot Luck," with which she is touring.

Ernest D'Almaine, the veteran singer, who is known as the "cast iron tenor," has celebrated his 75th birthday. He has recently returned from touring with "Whirled Into Happiness." He will shortly set out with the Daly's company of "The Maid of the Mountains." His first London engagement was with "Pony" Moore, with the Moore and Burgess Minstrels.

The guests of honor of the O. P. Club at a dinner given at the Hotel Cecil Sunday evening, Dec. 17, were George Grossmith and J. A. E. Malone. Sir E. Wild, K. C. presided over a company of 300 ladies and gentlemen. Mr. Grossmith made a felicitous speech, in which he admitted unqualifiedly that the firm of Grossmith & Malone were commercial managers, and were proud of it—were really snobbish about it. Among other things, he said the public wanted cabaret performances and would have them, just as they demanded revues.

An application has been made for the renewal of the license formerly held to carry on business as theatrical and cinema artists by E. Lewis Waller, Ltd. Lewis Waller was recently in the Bankruptcy Court. Acting on this the Public Control Committee of the London County Council postponed the renewal for a fortnight in order to be satisfied as to the constitution and financial stability of the company. The license has now been renewed.

The Press Club of London gave a dinner at its club house Saturday

evening, Dec. 16, to Irene VanBrugh. Responding to the toast, "The Arts and Graces," Miss VanBrugh said the chief characteristic of acting was that it must be popular, as plays, however excellent, needed the support of the public. She went on to say the Press was capable of rendering valuable assistance in setting a standard of public taste, and pleaded for the assistance of the Press in a movement to establish an endowed theatre in England. Sir John Lavery also spoke. In referring to dramatic criticism in newspapers, he gave it as his opinion that reviews of plays had greater weight when they were signed by the writers.

Israel Zangwill has written another play, which is published in book form under the title "The Forging House." It is designed as a satire against war, and especially profiteering. In it the author scores Bolshevism, Communism and Atheism. There has been no wild scramble on the part of producing managers to secure the piece, but there is some talk that the Play Actors are anxious to give it a try out. The piece is dedicated to Maurice Maeterlinck.

If anyone is suffering from an attack of "the blues," one of the best cures would be to go to see Andre Charlot and Paul Murray's second edition of "Nap" at the Vaudeville. If that doesn't cure them, nothing will. Maisie Gray is, as always, inimitable. As Mrs. Placid Manor, the boarding-house landlady, in "Breakfast Time," she keeps the audience convulsed with laughter. Herbert Mundin is greeted with applause each time he comes on the stage, and his impersonations, as also those of Roy Royston, in "Tee Time," are exceedingly clever. Even "The Long, Long Wall" of The Grouser (Joe Nightingale) seems to have a brightening effect on the audience. The only act that could be dispensed with is "Shuffling Along," which is not the kind of thing to make a strong appeal. The rest of the members of the cast perform their various parts admirably, and the different dresses of the chorus are pretty and original. The additional scenes, lyrics and music are by Simon Strood, M. D. Lyon, Herman Hupfeld and Nat D. Ayer. Dances and ensembles arranged by Jack Hulbert and Carl Hyson. Dialog scenes produced by Herbert Mason. Scenery by Marc Henri and Laverdet.

PARIS

Paris, Dec. 23.

Edwin R. Wolfe, formerly of New York, has opened a school of drama in Paris, assisted by his wife, known on the American stage as Ruth Mason.

Lee Copeland, the American entertainer, has assumed charge of the cabaret Chez Mariette, Paris, associated with M. Dijon, the owner.

Nelson Keys, English comedian, is appearing at the Clover Club here, and is supported by Irene Russell. Miss Addison, a dancer from London, and also a Spanish dancer, Aurora, are the attractions at this cabaret.

J. Nemirovitch-Dantchenko and Stanislavsky's Russian dramatic troupe, advertised here as from the Moscow Art Theatre, is fulfilling a brief engagement at the Theatre des Champs Elysees, on its way to New York, where it is due to open under the direction of Morris Gest in January. The company played in Berlin in 1906, but did not get as far as Paris. The program comprises "Tsar Fedor Iannovich," the second part of Alexis (not Leon) Tolstoy's historical trilogy, Gorki's "Slums," and Tchekhoff's "The Cherry Orchard." Jacques Hebertot introduced the troupe December 5 with "Tsar Fedor," with Moskvine, a great actor, in the name part; Vichnevsky as Boris Godounow, and Louisky as Prince Choulsky. Mme. Knipfer Tchekhov, widow of Anton Tchekhoff, plays the empress. The acting of this Russian troupe has elicited admiration from the local critics. The works are splendidly produced, with rich scenery and costumes. On the whole it is a great dramatic treat, noteworthy by the absence of superfluous players is an artist.

Olympia (Dec. 15): Robert Quinlan and Miss Rowe, dancers; La Argentina, Spanish dancers; Fortug's comic singer; Max Chobot, James Watson, electric experiments; Guya Pinsonnette, vocal; Clown Pepina and miniature circus; Georgette and Powells, Charles Meteor Trio, Zella Sisters, Lorch Family, Les Apollonas, Lyons Trio, Maryland Troupe.

Cirque de Paris: A. Rancy's Horses, Les Albertini, acrobats; Leonce et Lillane, Salvatore's Animals, Les Polyflore, comic horizontal bar act; lion and tiger act.

Szamin, the Russian opera manager, passed through Paris last week on his way to Madrid, where he will remain six weeks for operatic work. He will stage a Russian production at the Paris Opera in March.

BERLIN

By C. HOOPER TRASK

Berlin, Dec. 17.

The strike set Berlin theatrical life all topsy-turvy. All but five or six theatres closed. Only the two state theatres, Schauspielhaus and Opernhaus; the two other opera houses in Charlottenburg, the Deutsches and the People's Opera, and a few review theatres are open. All the so-called commercial theatres have been shut. It looks now as though a chance of the situation loosening up was in sight. Negotiations between the two parties are already under way, but one can never tell in cases like this, as leaders on both sides always have their own axes to grind.

The development of the strike started as a wage question, but became a test of strength, a real combat for life or death of the Billhengenossenschaft (i.e., the German Actors' Equity). The minimum wage for September was 7,500 marks, for October it reached 22,000 marks, for November the actors' organization asked for 48,000 marks, and towards the end of the month asked it be raised to 62,000 marks. The managers' organization refused.

This may seem like a terrific proportional increase, but considering a pound of butter now costs here practically 2,000 marks, you will see how little this really is.

Theatre prices have been cut very low in Berlin; for instance a good seat in the orchestra at the State Schauspielhaus is 600 marks, while a good cigar costs 200. The managers might have raised their prices, as the state theatres, which were allowed to play because they have always paid a minimum wage well above the demands of the actors' organization, can yet afford to sell seats at so cheap a rate.

The strike has been characterized by all the usual features which accompany such conflicts. The managers called the actors names and Rickett, the president of the actors' organization, at a big mass meeting took occasion to say some hard words about various managers, the Rotters, Roberts, etc. This the managers resented. When Haenisch, the former Minister of Education, offered his service as mediator and the actors' organization accepted, the managers refused, saying that Rickett must first take back all the "horrid things" he had said about them. That delayed the settlement a day or two.

The actors have started giving performances to bring money into the treasury and say they can hold out long after Christmas. Every afternoon at two o'clock all-star variety shows are being given. On Sunday Schiller's "Kabale und Liebe" was given with an extraordinary cast in the hall of a big beer brewery. Friday night at the Deutsches Opernhaus a performance of Schiller's "Die Rauber" is promised, with a cast including practically every male star in Germany.

"Fair and Warmer"

"Fair and Warmer," by Avery Hopwood, has been produced at the Lustspielhaus under the title of "Der Mustergatte" ("The Model Husband"). The critics all sniffed at it ("to bring such stuff all the way from America"), but a popular success seems assured. It is all very well for the Germans to look down on American farces and call them naive and bromide, but just what farce writers have they who can produce such light entertainment as our better writers?

The success of this piece here is all the more extraordinary when one considers that it was utterly miscast. The part originally played by John Cumberland in delicious half-tones is here done by Max Adalbert, a comedian of the "fresh" school, and the part taken in America by Madge Kennedy is handled by Digny Serways, talented but dramatic. Just the essential naivete was utterly lacking, but even at that they could not kill it.

Max Pallenberg has been playing at the Theater am Kurfirstendamm and under the title of "Wauwau" he has been doing the English comedy "Grumpy." Although Pallenberg as an all-around comedian is probably unsurpassed, yet in this which he did not reach the heights which Cyril Maude did. Nevertheless he seems to have pleased audiences that have filled the theatre to overflowing for several months. Just before the strike he had started playing Molnar's "Lillom," aided by Lucie Hofflich, Germany's most talented dramatic actress. He of course played it very differently from Schickel's method in America, as Pallenberg's method is very suppressed. However, he seems to have carried his audience with him and he will probably take up the run again when the strike is ended.

At the Kleines Theater "Die Unmoralischen" ("The Immoral Ones") by Schmidt, and at the Komödientheater "Die Erwachsenen," by Sling, two farces of somewhat similar type,

were produced and well received by the press. More of these later when performances are resumed after the strike.

Nothing more, however, will appear about a new farce by Cana, the author of the infamous "Verwolt," as it seems to have been, according to reliable reports, as ineffectual as it was licentious.

New Musical Comedies

New musical comedies include the "Black Rose," at the Neues Operettentheater, with music by Walter W. Goetze. The plot shifts about in ridiculous fashion, and the music is over-orchestrated and lifeless. About "Dorine und der Zufall" ("Dorine and Chance") with music by Gliber, produced at the Neues Theater am Zoo, more later, as the piece appears to be not without charm. At the Metropol a new review, "New York-Berlin," with music by Nelson, seems to be a rather mediocre imitation of our American variety, called "The Topsy Turvy," at the Nelson, is more intimate, but cleverer. "Europe Is Talking About It," at the Komische Oper under the direction of Klein, seems to be quite gorgeous, according to Berlin standards, but that usually means nothing to people accustomed to the American "Follies."

At the Theater am Kurfirstendamm Karl Vollmöller gave a new pantomime written by himself, with music by Jap Koll, called "The Shooting Gallery." Vollmöller is known in America as the author of "The Miracle" and "The Prodigal Son." The present effort does not seem to have been oversuccessful.

At the Deutsches, Alexander Moissi, the much press-agented, has been giving a few performances; it is his first appearance in Berlin for almost two years. He has done "Richard II.," "Ghosts," and "Redemption." This latter play, known in America through Barrymore's performance in the leading role, is here considered his greatest achievement. But when one compares it with the American actor's handling of the part his work seems almost pitiful in comparison. The conclusion is more and more driven in upon one that Moissi never was anything more than a matinee idol, using the cheapest sort of mannerisms to catch the matinee idolaters of Germany. When one compares him with Werner Kraus, who has just been giving his usual extraordinary performances in Ibsen's "The League of Youth," Strindberg's "Luther," and in Schiller's "Kabale und Liebe," one sees the difference between the stock leading man type and that of a great international acting genius.

The State Theater has been very busy lately. They have given a new play from the Belgians, called "The Marriage of Adrian Breuer" (a failure); an evening of Moliere plays; "George Dandin," and "The Doctor in Spite of Himself," under the direction of Jürgen Fehling, who has made them entertaining; then, as a tribute to Gerhard Hauptmann, they played his "Hannele" (a good production, which showed up the essential weakness of the play); and, finally, under the direction of Leopold Jessner, Shakespeare's "Macbeth," with Kortner and Gerda Müller in the leading roles (a production which combined some tasteless and stupid effect-hunting with moments of real genius).

A new play by Carl Copek, author of "R. U. R." and the insect comedy, has just been produced at the State theatre in Prague under the author's direction. It is called "Die Sache Makropulos" ("The Affair Makropulos"), and by all reports is not up to his earlier works.

The Admiral's Palats, formerly a skating rink, has been tastefully turned into a variety theatre. It may be said now to class as one of the most attractive theatres in Berlin. All seats except those in the top balcony are at tables, and wine may be drunk or food eaten during the performance, although this is not obligatory. That, of course, limits the audience, but as the place is very large there is still plenty of room to get in a large gathering. The prices are still quite reasonable. The front part of the orchestra costs only 60 marks. The theatre already has found a public, and although it has only been opened some 10 days yet it does a turn-away business almost every evening. The first bill, nothing to boast of, is: Tacashashi, Antipoden Splice; Margenta Truppe; Two Hurlers, acrobats; Max Hansen, humorist; Frida Hess-Fleischmann, dancer; Albert Schumann, horse act; Chester Dieck; Svengali; telepathy; Two Dexteros, shooting; Mercenx, acrobats. Of these the best numbers are Tacashashi, Dexteros and Svengali.

Fritz Massary is engaged to sing at Daly's, London, the leading role of "Madame Pompadour" which she created in Berlin.

A new play by Georg Kaiser, author of "From Morn to Midnight," called "The Flight to Venice," will shortly be produced at the Renaissance-theatre in Berlin.

SURE FIRE FLINT

Presented by C. C. Burr, with Johnny Hines at the head of an all-star cast. Story by C. C. Burr, directed by Dell Henderson. Shown at the Cameo, N. Y., week of Dec. 31, 1922.

Johnny Hines.....Doris Kenyon
June de Lami.....Edmund Breese
Anthony de Lami.....Robert Edeson
Mrs. Anthony de Lami.....E. J. Shannon
Flint's Father.....J. Barney Sherry
Dibley Poole.....Charles Gerrard

"Sure-Fire Flint" is a sure-fire audience picture. It has thrills, laughs and action from the start to the finish, and with it all a love story that, while a little far-fetched, seemingly serves its purpose, that of the happy ending.

Johnny Hines is coming along at a pace that will place him with the few other comedians of the screen who can do feature length comedies and get away with it. In this picture Hines, while slightly given to overburlesque, still holds himself in check, so that there isn't too much Hines. It must also be counted that Edmund Breese, Doris Kenyon and Robert Edeson in his supporting cast added materially to the general worth of the picture.

In action the picture has everything that could be asked for. It is old hoak for laugh purposes not a bet was overlooked, and the titles are as big a comedy asset as anything else, including the star.

Gerald Duffy, who wrote the story, must have had an intimate line on the star's capabilities, otherwise he would not have worked in that very clever piece of pool shooting stuff that gets over so well. He also had a line on the hoofing abilities of Hines, for he supplied the situation that called for a touch of dancing in which Hines got away with the floor stuff in great shape.

Hines plays the character of Flint, who, after his return from overseas duty, gets a job as a taxi driver, is fired, becomes a bus boy in a high-class cafe, is fired, and finally in company with Breese, who got both positions for him, and a little war orphan they are rearing, takes to the open road. They get to a town where the steel mill is owned by a man in whose coat Flint discovered a large sum of money. The purpose of the journey is to return the money rather than utilize it for their own use, although they were broke and had to bum their way.

The reward for this honesty is a position for them in the works. This results in the almost overnight rise to the position of manager on the part of Flint, who in the end wins the hand of his benefactor's daughter.

This simple outline does not give any idea of the thrills. Hines proves himself a go-getter with motor cycle driving, auto racing, a leap from a moving train into a river, another leap from a locomotive to a moving train. All of this is done by him more or less in a comedy vein that makes it possible for the audience to take easily.

In the support Mr. Breese stood out, as did also the kiddie, unnamed, but on first flash every bit as clever as the Coogan kid. Miss Kenyon was an altogether pleasing leading woman who has improved if anything since last in pictures. Others in the all-star aggregation are Effie Shannon, J. Barney Sherry and Charles Gerrard, who is an altogether acceptable heavy.

Fred.

DR. JACK

Dr. Jackson.....Harold Lloyd
Sick-Little-Well-Girl.....Mildred Davis
Her Father.....John T. Prince
Dr. Ludwig von Saulsborg.....Eric Mayne
The Lawyer.....C. Norman Hammond
His Mother.....Anna Townsend

"Dr. Jack" is Harold Lloyd's second five-reeler. It's slapstick farce of the old school, dependent for comedy principally on a bunch of gags that antedate the well-known infancy of the pictures. In construction "Dr. Jack" likewise follows ancient lines with a general technic strongly reminiscent of the hoke single and double reels of the early General Film period.

The business of knocking a dignified middle-aged man's high hat into a plate of soup, the decrepit comedy bit of a comic sitting down on a piece of embroidery that contains a needle, business end up, and another that has a doctor walking out of a house with the seat of his trousers torn out as the result of a flank attack by a bulldog, gives a pretty good idea of the conventionality of the film's comedy values.

Summed up the appeal of the humor of "Dr. Jack" is distinctly juvenile. As that is about on a level with what the average picture fan considers screamingly funny, however, "Dr. Jack" may please the general run of picture audiences, whether juvenile or adult.

Harold Lloyd, admittedly a good light comedian with a flair for handling low comedy in a manner that stamps him as an expert, should be fitted with better stuff than this. Many of Lloyd's old two-reelers were far funnier, and more than

one outdistanced "Dr. Jack" in speed, novelty, thrills and all-around entertaining qualities.

There's a sketchy story in the film. A young M. D. (Lloyd) manages to horn himself into a case that is being handled by a high-priced specialist. The specialist has been treating a young woman (heroine) for something or other for three years, and doing little for her, but collects regularly. Lloyd, engaged as consultant, decides to give the patient a style of treatment that calls for ridiculous comedy antics principally, with a routine that has the patient's house in an uproar.

Mildred Davis makes a pretty heroine, who works well with Lloyd; John T. Prince, C. Norman Hammond, in two contributory parts, give good performances, and Eric Mayne handles the specialist's part competently.

A couple of unprogrammed children figure in several scenes that add greatly to the entertaining values of the picture.

Bell.

BACK HOME AND BROKE

Paramount production, starring Thomas Meighan. Picture based upon the story of the same title by George Ade, screen adaptation by the author. Directed by Alfred E. Green. At the Rivoli, New York, week Dec. 24.

Tom Redding.....Thomas Meighan
Mary Thorne.....Lila Lee
Ola Grimley.....Frederick Burton
Eustace Grimley.....Cyril Ring
H. H. Hornby.....Charles Abbe
Olivia Hornby.....Florence Dixon
Aggie Twaddle.....Gertrude Quinlan
even Thorne.....Richard Cassidy
Mrs. Redding.....Maude Turner Gordon
Billy Andrews.....Laurence Wheat
Horace Beemer.....Ned Burton
The Collector.....James Marlowe
The Collector.....Edward Borden

A genuinely amusing starring vehicle for Tom Meighan, screened from the story of the same title by George Ade. The author provided the screen version and did it to a nicety. With the possible exception of some of the early footage, largely devoted to introductory business, the picture runs at a fast clip well filled with laughs and offering opportunities in abundance for the star. It is a sparkling satire on small town life, ably aided by a well selected number of character players who furnish strong support for Meighan.

The story is typically rural, the scenes being placed in a town where even the traffic cop is not on the job. The leading manufacturing plant is owned by Redding & Son. Redding Sr. dies and his financial affairs are in a chaotic condition. His son Tom leaves town to discover oil on land his father had leased years before but thought valueless. He succeeds, but prefers to return home as if broke to determine his real friends, and does not disclose the news to the home folks. By arrangement with a friend he manages to buy practically the entire town under a fictitious name. When the time comes for the wealthy stranger to put in his appearance the supposed ne'er-do-well appears upon the platform of the private car as the train pulls into the station.

Forgiving all the slurs thrown at him in former days, he establishes himself as the town's leading citizen and benefactor of the community. A neat love story is worked up just to make the subject that much more agreeable.

Lila Lee ably leads the feminine division, with James Marlowe and Gertrude Quinlan taking the honors among the character workers. Marlowe as a comedy cop captures a couple of the biggest laughs. The general direction of the picture and its continuity stand in its favor.

"Back Home and Broke" was selected as a Christmas week attraction at the Rivoli. It should have little difficulty doing business there all week and can stand up for that length of time in any of the big program picture houses.

Hart.

SOLOMON IN SOCIETY

Potash and Perlmutter type of story presented by the Cardinal Pictures Corp., starring Wm. H. Strauss. Produced under the supervision of Whitman Bennett, distributed by American Releasing. Shown at Cameo, New York, week of Dec. 25.

Wm. H. Strauss.....Wm. H. Strauss
Rosie Solomon.....Brenda Moore
Mary Bell.....Nancy Deaver
Frank Wilson.....Charles Delaney
Giordano Kohn.....Fred Jones
Mrs. Levy.....Lillian Herlin

Here is a real Potash and Perlmutter type of story by Val Clevoland, developed into a rather fair program picture. It is possible that with Wm. Strauss as the star the organization can lay the groundwork for a series of pictures with Solomon as its principal character. The "In Society" part of the title would indicate that that might be the idea. The present story is a tale of the ghetto and society with Solomon and his wife Rosie. There is one thing lacking to make this a bang-up picture, and that is comedy both in action and in the titling. In that respect the Goodman-Glass touch was shy.

Strauss plays the role of a kindly hearted east side tailor whose aptitude for designing modes finally heads him to a position where he has a Fifth Avenue establishment patronized by the elite. His wife somewhat younger, falls a victim to a designing blackmailer, but Solomon, believing her happiness requires a divorce, arranges for a separation. At the last moment both realize they are acting foolishly and a reconciliation is effected. A secondary pair is composed of a laundry girl who be-

comes a motion picture favorite and a young lawyer who is without a client at the opening of the tale, but later is a leading legal light. This quartet are together in poverty, and together they rise to wealth and position. It is the little laundry girl who when a screen star assists the Solomons in their marital difficulties.

The tale is rather well told, though the direction in spots is a little slow in tempo and Strauss is rather prone to overact. He is not a Barney Bernard as yet, although he somewhat resembles that player. If there is to be another of the "Solomon" pictures a little more attention should be given to his work and he should be "toned down." Brenda Moore as Rosie, his wife, gave a rather pleasing performance, while Nancy Deaver as the shirt-shining screen star handled what was allotted to her in a rather good way. Charles Delaney plays a juvenile lead.

In the popular-priced houses this one is bound to go, and for New York on the lower east side it is sure fire.

Fred.

ONE WONDERFUL NIGHT

Released through Universal and featuring Herbert Rawlinson, this melo should prove adequate in topping a program for the intermediate picture houses. Lillian Rich heads the women in the cast and plays opposite the hero. Having nothing much more to do than to walk through her role, Miss Rich, nevertheless, presents a pleasing appearance. It's about all that is necessary.

The film carries along in an average manner as regards continuity in its tale of the heiress due to marry

a title because of her father, but who is rescued by the youth she had met two years previously in China, same being accomplished by holding a ceremony of their own. Meanwhile the titled gentleman is the head of a gang of crooks, which leads to various scenes with the police. The hero is suspected of a criminal attack, and it all clears up with the innocent suspect leading the police raid on the gang.

The settings are well enough presented, there is more or less comedy, photography is par and Rawlinson aptly handles his share of the burden. It's not the best Universal that has ever been screened, nor is it the worst, and for those who have a leaning toward hectic mix-ups this picture will satisfy.

Skitg.

THE POWER OF A LIE

Universal All-Star Attraction, directed by George Archinbaud, from the story by Johann Bojer, adapted by Charles Kenyon. Shown at Loew's New York, N. Y., on double feature bill, Jan. 2, 1923.

John Hammond.....David Torrance
Jean Hammond.....Maude George
Betty Hammond.....Mabel Julienne Scott
Mrs. Hammond.....Ruby Lafayette
Richard Burton.....Earl Metcalfe
Lillian Cardington.....June Elvidge

Here was a great idea from the story standpoint, capably cast, that seemingly was permitted to slip into the caliber of the ordinary feature through faulty direction. The tempo at which George Archinbaud handled the direction made it tiresome to sit through. That is really a pity, for the story was a corker, showing the tremendous amount of complication that can arise from one lie through a series of circumstances.

The action takes place in New York, where a contractor has risen to success through having applied

his wife's fortune with his own in his business. The wife, a haughty society woman, takes exception to a young man who is paying attention to the contractor's sister, and forbids her husband to make a loan to him so that he can launch a new business project. But the husband agrees to sign a note providing another indorsement can be obtained. Later the young man succeeds in getting a wealthy man-about-town to agree to lend his signature, and calls his prospective brother-in-law, arranging an appointment. The man-about-town arrives with a string of friends who have been at a wild party. Both the contractor and the other friend sign the note, and the former leaves immediately.

However, a fire occurs in the studio while the party is in progress, and the man-about-town and a society woman are locked in a room through a prank. They are rescued by the host, who gets them to a window, and the woman is carried down the ladder by the firemen and then disappears, the man, however, falling from a window and is killed. This breaks the story in the papers and the young man is turned down by his fiancée.

He starts drinking, and finally the contractor, through a situation brought about by his wife, who delivers a social snub to the wife of a banker, is compelled to deny his signature. The punch comes with the trial of the young man for forgery. A general confession at the finish cleans up the tangle in a manner that is only fairly satisfactory.

The production end of the picture as well as the cast is all that could be asked for, and had direction been worthy the picture should have been a knockout.

Fred.

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Based on the story by
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SALOME

Nazimova's production of "Salome," presented at the Criterion, N. Y., Dec. 31, 1922, for an extended run under the direction of Charles Bryant. Released through United Artists.

Salome, daughter of Herodias.....Nazimova
Herodias.....Rose Dion
Herod, Tetrarch of Judaea.....Mitchell Lewis
Jokanaan, prophet.....Nigel de Brulier
The Young Syrian, captain of guard.....Earl Schenck

The Page of Herodias.....Arthur Jamnina
Naaman, executioner.....Frederick Peters
Tigellinus, young Roman.....Louis Dumar

A highly fantastic "Salome" is that which Nazimova is presenting on the screen. It is far from the "Salome" Oscar Wilde penned, and decidedly different from the "Salome" generally expected.

As it is, "Salome," the play as adapted by Peter M. Winter, is a picture that none of the censors can keep against. The picture is done with a decidedly modernistic touch, so much so, in fact, it is going to be a question whether audiences will accept it. It seems rather doubtful they will. Picturesquely it is very pretty as to lightings, setting and photography, but there ends about all that can be said in praise. "Nazimova in Facial Expressions," with Salome as the background, would have been much better billing for the picture.

On the occasion of the opening performance the screening was preceded by a spoken prolog written by Louis K. Anspacher and followed by Nazimova, dashing on the stage in the costume she wore in the earlier portion, in breathless manner, as though just finishing 100 yards, to inform the audience they all had a great time making the picture.

Other than the facial contortions indulged in by the Madame there is little to the picture, likewise little to her costume, which, however, was all that the law required and a bit more, so the box office won't get any great draw because of any lack of dress on the part of the star. The adoption of the Aubrey Beardsley modern idea in art for the screen does not appear as though it were going to cause any tremendous furore, especially as the heroic figures were given a decided appearance of effeminacy and the slaves of color were beefy instead of muscular.

The settings, however, were well worked out and made a really worth background for the action, such as it was.

"Salome" as a picture is going to please a few who are Nazimova devotees, a few that like higher art in all its forms, and then its box office value will end, unless a tremendous advertising campaign is put behind the picture to make the public believe they are going to see a "Salome" such as they have never seen before. Fred.

THE HEADLESS HORSEMAN

Based on "The Legend of Sleepy Hollow," by Washington Irving, and featuring Will Rogers as Ichabod Crane. Presented by Carl S. Cliney, distributing through Hodgkinson Pictures. Edward Venturini directed. At the Capitol, New York, week Dec. 24.

Ichabod Crane.....Will Rogers
Katrina Van Tassel.....Lola Meredith
"Brom" Bones.....Ben Hendricks, Jr.

Undoubtedly meant for comedy, Rogers' latest release is picturesque. It reveals splendid photography, but this schoolroom classic lacks the sustaining power on the screen to make it vital. It should be pie for the children who have read or are reading the story, but it doesn't seem as if their elders will become enthusiastic over this spectacle.

Rogers is the ungainly school teacher, destitute of funds and attempting to capture the belle of the valley because of her father's wealth. The action is entirely in costume. Though the picture is pleasing as an illusion, the finish is indecisive, the tale is but a legend and it's odds that the modern movie spectator will watch it, enjoy the settings, get two or three smiles out of it, then shrug his shoulders and let it go at that.

The narrative has its foundation on the supposedly headless horseman who rides the valley at night and is reported to be a former Hessian soldier looking for his head, shot off by a cannon ball during the Revolutionary War. The film starts out with the arrival in the small township of the new Yankee schoolmaster, Ichabod Crane. One half way across the haunted bridge, he sees the Headless Horseman. A deviation from the general conception of the legend has the Horseman with his head under his arm. An abrupt halt, reverse and away is in order, with the supposed ghost in pursuit. The chase concludes in the pursuer throwing his head at the fleeing Ichabod, registering a bull's-eye and knocking him from his horse, with the last flash of the school teacher revealing that he is still running. The picture concludes in a title explaining one of the villagers states he has seen Ichabod in New York, though his sudden, mysterious departure is the favorite ghost story of the community.

Ned Van Buren, who was behind the camera, has turned out an excellent piece of work, especially in the scenes involving Ichabod's discovery of the Headless Horseman. It's of the silhouette type and as nice a bit of cranking as has been recently witnessed. Skig.

THE TELEVIEW

Laurens Hammond's invention "The Teleview," a device for making certain kinds of pictures more stable and magnifying the projection, was given an initial showing at the Selwyn Dec. 27.

The house seats were equipped with the new device. It is attached to the sides of the chairs and can be folded back out of the way. "The Teleview" in use is brought up to the proper height and stays in place automatically.

It is a device which resembles the old-fashioned stereoscope which used to adorn the parlor tables of our grandparents, used for looking at snow scenes and views. The result is similar. It is explained that the glasses in the "Teleview" are ordinary window glass, the effect being obtained by a revolving shutter arrangement operated by a small motor concealed in the instrument. The hum of it is plainly heard.

The instruments are worthless as far as the ordinary picture is concerned through the necessity for a double exposure. The "Teleview" pictures are taken by a camera with two lenses. When viewed by the naked eye they are blurred and vague. Through the machine they are remarkably clear but seem restricted to small projection space.

The program opened with an ordinary picture followed by "Teleview" studies. The studies consisted of "A Bottle of Rye," "A Hole in Space," "Circles" and "A Dragon." The subjects were increased and diminished in size at the will of the projector, giving an effect of distance and proximity, unusual in a picture house.

Scenic studies next in natural colored "stills," with views of Hopi and Navajo Indian life in motion pictures, followed by an ordinary picture, viewed without the instrument.

A Shadowgraph dance by Jeanette Bobo, Helen Cronova and Elly Roder was staged behind a white drop in "one." The effect obtained was novel. The silhouettes seemingly came right out over the audience when viewed through the "Telescope."

"Mars," a "Teleview play" taken with the special camera and featuring Grant Mitchell and Margaret Irving in their picture debut, proved a fanciful comedy, draggy in spots. Miss Irving screened like a million dollars and should have no trouble in this field should she care to continue. Mitchell betrayed his lack of picture experience at times. He is a young inventor who "dreams" he has achieved radio communication with the planet Mars.

On the Selwyn showing the "Teleview" is a distinct aid toward a versatile and entertaining straight picture program. Whether the initial cost of installation—said to be \$30,000 for this house—and the special cameras necessary and patents of the same company will prevent the other houses from restricting themselves to this particular program is problematical.

To install "Televiews," take their program and also show the ordinary house programs would run into considerable money. The effect is "in" now. Con.

Thorns and Orange Blossoms

Preferred Pictures feature release by the Al Lichtman Corp. Directed by Gasnier. Taken from the novel of the same title by Bertha M. Clay, adapted for the screen by Hope Loring.

Rosita Mendez.....Estelle Taylor
Alan Randolph.....Kenneth Harlan
Barnes Ramsey.....Arthur Hall
Violet Weston.....Edith Roberts
Colonel Beaton.....Carl Stockdale
Pio Guerra.....Evelyn Solbie

There is a certain amount of class attached to this B. P. Schulberg production bearing the Preferred Pictures trade mark. It is a program release with much color and artistry added. Director Gasnier selected his locations to a nicety, giving the story of Spain and the South a colorful background. The natural facilities of Southern California as the locale for a Spanish picture have been used to the best advantage, the story depending largely upon the manner in which the director has worked out his selection of location. The interiors are equally artistically done.

Estelle Taylor takes first honors of the cast. She gives a genuine touch to the role of a Spanish singer with Kenneth Harlan carrying the role of hero with little difficulty. Of the remaining members of the cast, Edith Roberts stands out nicely in an ingenue role.

The story centers around a young American, who falls in love with a Spanish singer. He is engaged to an American girl, and leaves Spain without notifying the Spanish girl. She comes to America on a concert tour and confronts him in New Orleans. He then tells her that he is about to wed another. She is furious. He immediately marries the other girl in order to solve the difficulty. While visiting the singer at her hotel he informs her he will not marry her. She threatens him with a pistol, and she is shot when they struggle. He is accused and put in prison on the singer's testimony. She later repents upon learning his wife is to have a child and secures his release from the tolls.

Program house patrons will enjoy "Thorns and Orange Blossoms." Hart.

SMUDGE

First National production, presented by Arthur S. Kane, starring and directed by Charles Ray. Story by Rob Wagner. Shows at Proctor's 234 St., New York, for three days, commencing Dec. 25.

Stephen Stanton.....Charles Ray
John Stanton.....Charles K. French
Mrs. Clement.....Florence Oberle
Purdy.....Ora Carew
Mrs. Purdy.....J. F. Lockney
McGuire.....Blanche Rose
Hogan.....Lloyd Bacon
McClough.....Ralph McCullough

"Smudge" is but a second-rate Charlie Ray feature, accountable for its failure to secure a metropolitan showing at the Strand. Rob Wagner, the author, has failed to deliver a subject containing ingredients for an interesting screen story. His main idea deals with the orange-growing industry of California. To this is linked a wishy washy news-

paper tale. As worked out, the combination proves weak.

Ray took a heavy task upon his shoulders in trying to direct and play the leading role and turn out a real feature with what he had to work with. The supply of ideas provided by the author proved woefully weak from the general layout of the story. Ray in one of his customary juvenile roles romps through the production and at no time is really given the opportunity to display any genuine work. The members of the supporting cast are used practically only for bits with Ora Carew, entrusted with the only other role of importance.

The title is taken from the custom employed in the orange belt of California to ward off damage to the trees from frost. Smudge pots which throw off heat and an abundance of smoke are used to keep the groves at the proper temperature.

The smoke from the pots blackens the surrounding country and annoys the inhabitants, especially those not interested in the orange growing. Two factions are formed in the town of Citrona, one for and one against smudging. The two local papers are divided on the subject. The owner of the orange growers' sheet turns it over to his son. The latter is won over to the other side, much to the annoyance of his father. The young editor wins out by inventing a pot that will supply the necessary heat and will not throw out the annoying smoke. A goodly portion of melodramatic business is involved as well as a love story. The story depends largely upon auto chases and other incidents of the old school of picture making.

"Smudge" is one of the tailenders among Ray productions. It can do business only on the strength of the star's name. Hart.

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and

CHARLES W. GODDARD

PHANTOM

Berlin, Dec. 7.

This film, produced at the Ufa Palast am Zoo, is taken by Thea von Harbou from Gerhard Hauptmann's last novel of the same name. Poor Hauptmann! But then, after all, one mustn't feel too sorry for him, for it isn't such a great novel after all.

But when Mrs. Harbou gets through with it it looks like a collection of Dulcy's bromides, written for "Merton of the Movies." All the old junk from the picture attic is present.

The story is supposed to concern a clerk who sees a young girl driving a wagon drawn by white horses, and who then goes slightly "nuts," steals, almost murders, because he finds a prostitute whom he believes looks like his "dream girl of the white horses."

Then he goes to jail. Then he comes out of jail. Then he writes all about his life. Then he rushes down to the orchard, where the peach trees are in bloom, where his wife is waiting for him—his wife who waited for him all the dreary 20 years that he was in jail, and yet did not get a year older, etc.

This may sound a trifle crude as it is told, but it is really cruder, and what is more, technically, in casting, direction and photography, the film is not up to the standard of those made 10 years ago in America.

Alfred Abel, in the leading role, is all wrong. He plays, or one should rather say he overplays, the role, so that it is unsympathetic. It was essential the audience feel sympathy for him from the very beginning.

The direction of F. W. Murnau is without ideas. He never gets one of those little effects—one might almost say inspirations—so necessary to keep a film alive. His handling of the part of the old mother of the clerk is typical. She is kept always with the same gloomy, depressing mien, always "so sorry for herself."

But the extraordinary thing about this film is that it seems to be a popular success here in Germany. There must be some vague type of sentimentality which it touches. It is to be hoped, however, that they won't ever be so stupid as to waste any time trying to sell it to America.

Trask.

WHEN LOVE COMES

A Ray Carroll production, starring Helen Jerome Eddy. Written and presented by Ray Carroll, directed by William S. Taylor. Released through F. B. O. Shown at Loew's New York, N. Y., Jan. 2, 1923, double feature bill.

Jane Coleridge.....Helen Jerome Eddy
Peter Jamison.....Harrison Ford
Aunt Susie Coleridge.....Fannie Midgley
Marie Jamison.....Claire Dubray
Jim Matthews.....Joseph Bell
Rufus Terrence.....Gilbert Clayton
The Coleridge Twins.....Buddy Messenger
David Coleridge.....and Molly Gordon
Ruth.....Fay MacKenzie

A rather slow-moving rural melodrama that has as its big punch a rushing river scene and a rescue from the stream. Another angle that is somewhat different is a hand-to-hand battle between two women over the hero. For the regular daily change houses the picture will serve nicely, averaging up fairly well with the regular run of program features.

The story is laid in a small town where the daughter of the local banker is in love with a young engineer who has evolved a plan for utilizing the water power and making the town the industrial center of the state. The girl's father has sunk considerable money in the hope that the project will go through, but the town's council turns it down. The boy decides to seek his fortune in new quarters and proposes to the girl, asking her to accompany him. She makes up her mind to do so, but on starting out discovers that the disappointment of the failure of the project has caused her father's death, and the boy, who is awaiting her, goes on his way believing that she preferred his rival.

Later he returns to the town with a little girl, his daughter. During the five years that he has been away the girl has remained a spinster. His return is brought about with the final decision to put the water power project through. On arriving he learns that the family of the banker have been in hard straits since the death of the head of the house and that the girl has supported them through teaching.

On the day that the dam is to be dedicated the wife that had deserted the engineer puts in an appearance and claims that he deserted her for his former love, and he and the girl are in disgrace. As the matters are unleashed the wife and child are in their path. The girl rescues the babe first and then returns to help the wife, and the latter finally makes a confession, which brings the happy ending.

Both Miss Eddy and Harrison Ford, who plays the lead opposite her, manage to score fairly well, but there was naught about the picture to tax the capabilities of either. The direction was rather draggy in spots, which made the picture more or less tiresome.

Fred.

BOSS OF CAMP 4

William Fox production starring Charles Jones, story by Arthur B. Haskins, adapted by Paul Schofield, directed by W. S. Van Dyke. Shown at Academy of Music Chet Fanning bill.

Charles Jones
Fritzi Brunette
Dave Miller
Dude McCormick
Warren Zeme
Andrew Paxton

A melodrama of a labor camp with Charles Jones as the hero. The picture is an outdoor story, fairly interesting in its rough-and-tumble fights with Jones the boy taking on all comers, anywhere from singles to scores, and cleaning 'em up with speed and dispatch. Of course there is a love story which carries along and Jones wins the daughter of the contractor by whom he is employed. As a feature it is just an average program production that will get by nicely on the double feature bills, perhaps a little better than the usual type of outdoor pictures presented at these bargain shows.

Jones is a lately discharged veteran of the A. E. F. who has been policing the Rhine since the armistice. He arrives in a small city where there is a special advertisement for road laborers. He walks into the employment office just as a bully is cowing the other applicants, and he takes him in hand and whips him. An offer of a job is immediately forthcoming, but the ex-trooper refuses until he gets a flash at the boss's daughter, and then he makes up his mind to join out. Once at the camp, he frustrates the plot of a gang trying to impede the completion of the road building contract, and incidentally saves the life of the girl.

In all of this Jones fights about five or six rough affairs, victorious in all. This one feature alone will appeal to audiences liking action. Fritzi Brunette as the leading woman to the star gives a rather pleasing performance, and the balance of the cast is all that could be asked for.

Fred.

SHIRLEY OF THE CIRCUS

Fox program feature starring Shirley Mason. Story and scenario by Robert M. Lee. Direction by Rowland V. Lee. Shown at Loew's New York as the secondary picture of a double feature bill Dec. 23.

Nita.....Shirley Mason
Pierre.....George O'Hara
James Blackthorne.....Crauford Kent
Max.....Alan Hale
Blanchette.....Lulu Warrenton
Susan Milbanks.....Maude Wayne
Mrs. Milbanks.....Mathilde Brundage

No great pains were taken with this Shirley Mason starring vehicle, produced by Fox. It is a commonplace production with no outstanding punch to sanction it for a worth while program release. The value may be judged by the fact that it was in a double bill at Loew's New York. When two features are played at that Loew house each is bought at a price. This Fox production was booked for but one day by the Loew interests, the New York being the only house it was scheduled to play for them. Possibly the price was the reason the picture was shipped in there at, as it was a surety the other feature of the bill took the greater portion of the day's appropriation.

Robert M. Lee, the author, provided a story of simple design based upon circus life. The circus idea is of several years' standing. This picture has nothing more interesting or attractive in its circus scenes than were in similar features before it.

Miss Mason's supporting players have practically as many opportunities as the star herself. Crauford Kent, Alan Hale and George O'Hara divide the honors in the male division. Hale and O'Hara experience difficulty at times in displaying their acrobatic ability, many of the circus scenes calling for difficult work, which is faked to a large degree. The star appears as a young miss wearing a wig to cover her bobbed locks during convent scenes in the early footage. The picture calls for little acting by her.

The story starts with its locale in France. An acrobatic trio of two men and a girl travels from town to town, performing in the streets for returns from passing the hat. The girl is befriended by an American artist, who sends her to a convent to be educated. The head of the trio secures an opportunity to join a circus in America and tries to induce the girl to leave the convent. She runs away and goes to America, appearing at the artist's home, and is there befriended by his fiancée, who takes her home. Her acrobatic partners arrive from Europe and she is finally located. In love with the younger of the two, she finally agrees to return with them. The other chap, through jealousy, allows his partner to fall while performing a trick in the hope he will kill himself so he may marry the girl. He falls in his attempt and she marries the other acrobat.

Hart.

THE MAN AND THE MOMENT

A foreign-made product from an original story authored by Elinor Glyn. It smacks very much of the English. After viewing this picture it's not hard to fathom the reason why American-made films are in demand on the other side. No American director would ever release such a vehicle as this behind his signature.

The picture is flagrant in its

BERLIN FILM NOTES

Berlin, Dec. 15.

At the Taubentzenpalast is a new film made in Vienna by Robert Reinart, who has the hardihood to admit to both the authorship and the direction. One of those eternal things in some four or five-reel divisions is called "Dying Peoples," and the first section, which has just appeared, "Fatherland in Need" What it is all about nobody quite knows, but an awful lot happens in that film. Ships sink, somebody discovers a formula for blowing up all mankind, and thus it goes on, except when it is interrupted by captions of interminable verbosity. Why do they continue to make films of this sort over here when it is quite impossible to sell them to America and when, in the second place, they can't make profit unless they do?

Since the breaking up of the Efa all the principals are founding their own film companies. Emil Jannings has capitalized his own, which Paul Davidsohn will direct for him. He has in mind and has already begun preparations on a picturization of Schiller's "Three Robbers." Joe May, the producer of those atrocious monstrosities which failed so overwhelmingly in America, i. e., "Indische Grabmal" and "Konigen der Welt," has also got some "angels" to back him. Dimitri Buchowetzki also gives out he is much in demand. Georg Jacoby quotes himself as being in touch with several big backers. Harry Liedtke has engaged Ludwig Klopfer as his manager and will soon start out on his

own. Hans Kraely continues to write for Lubitsch and Davidson.

Polarium on Kurfurstendamm, near Uhlandstrasse, a big new film house which is nearing completion, will remain under the joint control of Klopfer, Davidsohn, May and Lubitsch, and will be used by them as a producing theatre.

Thus ends that mighty colossus which the dollars of the Famous Players called into being. It was much too unwieldy to last, and the Famous has only itself to thank for combining elements which could not work together and for allowing in the organization directors of mediocre ability, who pulled down the tone and whose lavish expenditure of money soon set the scene for the final catastrophe.

Select (Selznick) is reported discontinuing its Oklahoma City branch, leaving only C. D. Touchon, the branch manager, as its representative in that city.

The Crystal, Milwaukee, which has been playing tabloids, has been leased to a Milwaukee man, and will be operated as a second run picture house.

Charles Beckman is managing the Jureau, succeeding Harry F. Dunlisp.

The new Chaloner, at Ninth avenue and Fifty-fifth street, New York, is open. Its nearest opposition is the Tiivol, in the 50's on Eighth avenue.



Seasons Greetings
Johnny Shivers

THE FLIRT

Universal-Jewel Production, from the Booth Tarkington story. Directed by Hobart Henley. At Rialto (Famous Players house), New York, week Dec. 24.

Fapa.....George Nichols
Mama.....Lydia Knott
Cora.....Eileen Percy
Laura.....Helen Jerome Eddy
Hedrick.....Buddy Messinger
Jimmy.....Harold Goodwin
Della Fenton.....Nell Craig
San Fenton.....Tom Kennedy
Valentine Collins.....Lloyd Whitlock
Richard Lindley.....Edward Hearn
Wade Trumble.....Bert Roach
George Carroll.....William Welch

That this Universal made feature, "The Flirt," is playing at the Rialto, New York, this week must have been due to those of the trade that through a pre-showing to the F. P. people it was deemed a good picture. So F. P. allowed the U. to take the Rialto on a guarantee by U. for Xmas week. And it is a good picture, with a peach of a title for big or little cities or big or little towns. There's no place so small it hasn't its flirt, and in most of the towns this picture will play there's one of the Tarkington kind on every block. This makes its title a peach because there is a picture back of it to back it up, thanks to the splendid direction by Hobart Henley, so splendid it cannot be overlooked by anyone understanding anything about pictures.

"Flirt" is a comedy and a drama and a comedy-drama. Its laughs and its interest balance, as odd as that may sound for a picture nowadays. Its cleanliness helps the laughs which are begotten by such simple expedients, aided to some extent by bright, incisive titling, that the very simplicity is a part of the superior direction.

It's not a simple matter to bring forth an involuntary outburst of laughter from a picture audience expectant of a semi-drama, and to repeat it as frequently as it is repeated here, but the Rialto audience on Christmas night, an over-capacity house, burst into joyous laughter at least 20 times, and toward the finish wiped a tear or so away. It was watched the wreckage accumulate with its consequences by the de-signing flirt. "The Flirt" may have been written by Tarkington as a screen play, or it may be a new title for one of his adapted books.

The picture runs somewhat over the customary feature length. It was 90 minutes running off at the first night show. But there isn't a minute left to cut out. It's all meat, with its locale "Capital City, Indiana," and its types or characters blending in with what would be that city if there is, and there may be.

The Flirt is the pretty daughter of James Madison, the father of a considerable family and in the real estate business, substantial, but worried over money matters, mostly the size of the family causes, mostly through Cora, the flirtatious one. One of the sons is a plumber and married; he needs money and asks his father; another son has gone away, got into bad habits, needs money and calls on father, who helps them all, going to the extremity of mortgaging the family homestead.

Cora frames a routine she regularly goes through, of becoming engaged, asking the engagement to be secret, and continuing to flirt with every strange man hitting the burg. She finally winds up against one Valentine Corliss, an oily oil promoter, who returns to his home town to pluck it. Seeing how easily Cora is falling, he induces her, under promise of a world-wide tour, to persuade her father to become secretary of his company, to make the plucking move faster. When Cora can't obtain her father's signature, she forges it to his consent to become the secretary. On the strength of that Corliss quickly secures \$6,000 through stock sales and as quickly vanishes, leaving the irate townsmen to visit old Madison, accuse him of fraud, and swear out a warrant for his arrest for obtaining money under false representations.

Cora, getting wind of the brewing trouble, marries Wade Trumble in a hurry but not soon enough to prevent her enduring sister, Laura, from obliging her to return home, confess the forgery, and bring about a family reunion, when Jimmy, the former erring son, arrives just in the nick of time to square everything. While the oil promoter did ruin the father, he left

Cora alone, so the only chance for dirt was thankfully overlooked.

And now for the comedy part. The Madisons' youngest son, Hedrick (Buddy Messenger) was an impleh cut-up. His flirting sister made him sick; he told the family so. "The way she lured on the goofs" was the reason. Hedrick was short and dumpy, an inquisitorial kind of a kid, always in mischief, with his own comical ideas he worked out for his own laughs, and always jamming up something. It's this kid and the way he has been handled, his sht at things in general and his mischievousness that will make you laugh, whether you are five or 75.

There are other types and other laughs, and some reflection. Laura Madison, as played by Helen Jerome Eddy, is a sympathetic, compelling role. She is the other sister, not so good-looking, not so flirt, and taking all the slaps for the benefit of her sister. But when she got started over her father passing out, what she did to Cora!

The flirt part was written for Eileen Percy, and if it wasn't it could have been. Miss Percy played it just that way, from the wave in her hair to the kick in the shins she gave her little brother. She was the small-town flirt all over. In fact, there wasn't a mar in the cast, and the casting director can take a bow on his or her work.

This picture is going to travel and do business, amusing and interesting while it does. Its moral, if any, will be realized only by the flirts. Whether it is a lesson to them is beside it, for they will grow flirts faster than they can make pictures.

The production is ample for its needs, which are small, and with excellent photography there's nothing missing here—even if it is U. No one could ask for better film entertainment, and without flare, extravagance in production or wasted footage—just straightaway good fun in a good story with a peach title. If U. would have stood for the necessary production cost "The Flirt" could have been made into a super-special.

Perhaps this will be an incentive for the U. No doubt it will surprise that organization to find it has a hit the censors are not watching, to know it can put out a success with a being a weak sex draw to find out a decent-looking feature picture may be made within a maximum of limited expense, and to play one of its features for the first time in a regular first run house on Broadway. *Sime.*

STRANGERS' BANQUET

Presented by Marshall Neelan, co-directed by Neelan and Frank Urson and distributed through Goldwyn by D. Byrne, with D. Kosson and M. Fabian the photographers. At the Capitol, New York, week Jan. 1.

Derith Keogh.....Hobart Bosworth
Angus Campbell.....Claire Windsor
Angus Campbell.....Rockliffe Fellowes
John Trevelyan.....Ford Sterling
John Trevelyan.....Eleanor Boardman
John Trevelyan.....Thomas Holding
John Trevelyan.....Eugenia Besserer
John Trevelyan.....Neil Harrie
John Trevelyan.....Stuart Holmes
John Trevelyan.....Claude Gillingwater
John Trevelyan.....Margaret Loomis
John Trevelyan.....Frank Gale
John Trevelyan.....Lillian Langdon

Quite a pretentious feature from whichever angle you may choose to gaze at it. The picture runs better than an hour and a half. Also, the program revealed a printed cast of 30 names, as did a flashed title. For the story itself little need be said. While not exceptional, neither is it uninteresting, and the way it has been handled suffices for any deficiencies. Probably whatever skepticism this film will invoke will revert to the running time. Exhibitors and picture men in general will no doubt find numerous instances that might be eliminated without doing any material damage to the narrative, but such a procedure would be a wealth of detail and business from a feature that thrives on just such. Neelan's hand is very much in evidence all the way. And how!

They've lifted a gag line, generally credited to an author of stories concerning knights of the prize ring, to follow a fighting character's individual scraps and, besides, jump a "stag" story to the screen, somewhat cleaned up, of course, for an honest laugh from those who have heard it and a snicker from those who haven't. But it all helps. The picture, in addition, shows some handy work in the deft art of splicing, for at one time the scenes switch so fast it's hard on the eyes to follow. However, it lasts less than a minute and is simply used to present four characters, in pairs, saying identical things.

Rockliffe Fellowes is the outstanding member of the ensemble. A corking performance he gives. A coking 22, as well, take note unto themselves with it, perhaps, being but fair to mention Claire Windsor as running only second to Fellowes for top honors. Both hold the roles around which the story revolves, though that fails to be the main reason for their predominating.

The narrative has mostly to do with a capital and labor problem, having its setting in a large shipyard plant on the west coast. Shane Keogh is the owner of the works, and when he dies he leaves the responsibility of carrying on to his daughter, Derith. Angus Campbell, an adopted son of the old gentleman,

has worked himself up to the post of general manager and is in love with the girl, though afraid to state his case because of her position. John Keogh is the rightful son, but somewhat of a weakling. His marriage to a coin digging young lady and the aftermath, ending in the death of the girl in a wild automobile ride, practically give the picture a double story to relate.

Following the death of the father the workers in the shipyards are subjected to a siege of red flag propaganda, fall for it and walk out on strike, all the time urged on by a Bolshevik fanatic made so through his marriage having been stopped at the altar through its being revealed he has no legal father. Hence, he's out to ruin the world in general and society in particular. Angus, the fighting general manager, who dogs his glasses as a sign that he is going into action (and it's a whale of a piece of "business"), has disagreed and quit with his sweetheart boss because of her leniency in dealing with a walking delegate's demands. But he comes back when it looks like a general outbreak. Same is averted by the girl and Angus making an appeal to Trevelyan, the fanatic, who is shot by one of the inside red workers with the bullet intended for the returned general manager. He, however, speaks to the massed workers before passing out and the strike is off. The finale has Derith proposing to Angus, as the lad continues to be a bit backward on the subject.

The picture is another mark for Neelan and a credit to Urson. Not forgetting Ford Sterling, splendid in the role of a chap who never takes anything seriously. The photography is at all times beyond reproach, though the lighting in one instance might be termed questionable. One peculiar interior effect was that of two figures, both on a parallel line, with one showing in soft focus and the other sharp and clear. Whether or not the lighting did it or the effect was intentionally produced, the illusion was most unusual.

The "Banquet" is a fit subject for any of the first run houses, and if the latest Harold Lloyd release ("Dr. Jack") cost the \$300,000 or more reported, who can guess the total this one hung up. For, if nothing else, it looks money. *Skig.*

MY AMERICAN WIFE

A Jesse Lasky production, starring Gloria Swanson, directed by Sam Wood. Script by Monte Katterjohn, based on the story by Hector Turnbull. Shown at the Rivoli, New York, week Dec. 31, 1922.

Natalie Chester.....Gloria Swanson
Manuel La Tassa.....Antonio Moreno
Don Fernando De Contar.....Josef Swickard
Carlos De Grossa.....Eric Mayne
Pedro De Grossa.....Geno Corrado
Donna Isabella La Tassa.....Elythe Chapman
Horstena De Varela.....Eileen Pringle
Gomez.....Walter Long
Horace Beresford.....F. R. Butler

An altogether interesting feature production has been developed from what seemingly was a story without any involved plot. Its simplicity alone makes it a pleasure to watch the unfoldment of the story on the screen. From the box office standpoint there is naught in particular about the picture, which can be pointed out as holding extraordinary appeal, but the picture is an all around satisfying entertainment.

The cast is a good one, with Gloria Swanson starred and Antonio Moreno as her leading man. Moreno appears to better advantage in this production than he has in a great many of the pictures in which he was starred. Had he had so capable direction and general atmosphere surroundings in the past productions he would now be a star who would practically top the list of screen favorites. That is one thing that the Famous Players-Lasky can do for the player to bring them to the top of their profession.

The Hector Turnbull story has its scene of action laid in South America, and while no country or city in particular is named it is quite apparent that Buenos Aires, Argentina, is intended. Two families are represented as the principals in action. One, an all powerful political power, is using its office to further its own schemes and promoting measures that reek with graft. The head of the house of the other family, who holds a seat in the parliament, refuses to entuse over policies, but goes in for sports and maintains an extensive racing stable. His entry for the big race of the year is defeated by an entry from the United States, and when he seeks out the owner to offer congratulations he discovers that it is an American girl.

At a dinner in celebration of the victory that night the son of the political leader insults the American girl and the defeated horseman becomes her champion, whereupon a duel is arranged. Through the employment of a gunman the horseman is shot from ambush as the duelling pistols are fired. The American girl nurses him back to health and he proposes, but his mother intervenes, and the girl then turns to uncovering the plot which brought about the shooting. In this she is successful, and finally marries the hero, who deserts his sportive ways and turns to politics and his country's call.

For picturesque values there is nothing left to be desired. There is a corking horse race scene, a beautiful fete of flowers and action at all times. Miss Swanson, however, does not

seem to register as effectively in this production as she has in the past. In several scenes her style of hair dressing seemed to detract from her face, and in the early outdoor scenes lines and shadows in her face marred her beauty. Moreno was splendid, and Josef Swickard proved himself once more a most capable screen character man. The heavy of Geno Corrado was fair in its enactment, but the burly gunman contributed by Walter Long, was a real piece of work. Loyal Underwood, playing a jockey, managed to slip into several scenes and take them away from some of the heavier guns of the cast. He is a clever chap. *Fred.*

WOMEN MEN MARRY

Production by Edward Dillon, put out by the Genius Productions Corp. Story by Adelaide Heilbron, adaptation and direction by Edward Dillon. E. K. Lincoln features with Florence Dixon heading the supporting company. Picture is a society drama. At Proctor's 125th Street Dec. 2.

The picture has some excellent production points, the settings for the fashionable drawing room scenes being in really notable good taste and with impressive atmosphere. The backgrounds are always convincing.

How so much good taste and intelligence could be expended upon the staging of the picture and so much crude bad judgment in the selection of the story and its development before the camera is a matter of complete puzzlement. The thing is full of dramatic crudities.

For instance, the director at one time goes through an elaborate scene of the wife getting her things on for the street, taking leave of her husband with a subtitle "I'm going out to tea. You don't mind, do you, dear?" and then departing. We are thus prepared to find that some important development hangs on this incident, but it has not the slightest bearing on the proceedings. It is rather a shock to have the

husband die in almost the next scene, although we have been led to expect that the husband is to be the main figure of the whole story. The hero plays almost a minor part. He does not appear until nearly the middle of the picture, and then in anything but a heroic role. His introduction to the heroine comes when he happens to find her pet pup. The nearest thing to heroic action on his part is his mere presence when her automobile is wrecked and he brushes her face with a handkerchief. For these small services he is rewarded with her hand in the final closeup.

The dramatic values are all awry. The story is really about Amelle, a rather vulgar new rich American girl who schemes to capture a worthless Englishman with a title but is defeated by her foster father, and after she has tasted poverty for a few months turns to the young American engineer whom she encountered while he was a stoker on an ocean liner.

One becomes impatient at this spoiled child of fortune. Why is it that the ideal of a movie aristocrat is a man or woman who behaves offensively to the servants? And why does a foreigner with a title have to conduct himself like an eccentric comedian in a musical comedy? The unworthiness of the girl's fortune hunting suit could have been indicated with less raw crudity. And it was a pretty brutal theatrical scheme to transplant the young American hero from the liner's stokehold directly into the job of second man in the heroine's home and then into that of her father's confidential secretary. A few jolts like that make one turn from the screen in disgust. There is a limit to this sort of thing.

The picture probably is an old one that has waited for release a long time. All the dresses of the women are a foot and a half from the ground, in the fashion of nearly two years ago. *Rush.*

WHAT FIRST NATIONAL

BIG TIME ATTRACTIONS

ARE DOING

A CYCLONE OF LAUGHTER

"Thomas H. Ince's 'The Hotentot' puts audience in an uproar. They laughed so much they couldn't stop. They laughed until they almost became hysterical and until their sides were sore. A diverting and refreshing picture with mirth and thrills."—*Chicago Herald & Examiner.*

BEST ON THE SCREEN

"John M. Stahl's 'The Dangerous Age' is a real masterpiece, a genuine reflection of life. It is as much ahead of the ordinary picture as a flying machine is ahead of a steam roller. The most consistently excellent picture we have seen."—*Los Angeles Times.*

AN EXCELLENT PICTURE

"'East Is West', with Constance Talmadge, is an excellent picture. Miss Talmadge gets all the comedy there is out of the role of Ming Toy. Better than the stage play and one of the best shown in a year. It made a big hit."—*Grand Rapids Herald.*

WILL PROVE POPULAR

"'Omar, the Tentmaker,' with Guy Bates Post, is rich in color and pictorial effects. It has the elements which make a photoplay popular with the theatre man and the public."—*Exhibitor's Trade Review.*

A SPLENDID DRAMA

"'Lorna Doone' is a splendid picture. Very well liked. Played to biggest business this year."—*Wm. E. and E. A. Keene, Oxford Theatre, Oxford, Ohio.*

DELIGHTFULLY APPEALING

"Hats off to Leatrice Joy. She has arrived in Marshall Neelan's 'Winnie.' One of the most human and appealing bits of character portraiture. A delightfully appealing romance. A human love story."—*Motion Picture News.*

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

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DETROIT, MICH.

NO BIG B'WAY GROSSES FOR HOLIDAY WEEK

Record Business Between Christmas and New Year's—Business Remained About the Normal Level of Usual Weeks Otherwise

Broadway's showing at the picture theatres last week was disappointing. None of the houses did anything like the record business that the week had shown in past years. The grosses indicate that the public turned out in just about sufficient numbers to carry the houses along at the pace they do during a usual week. As holiday prices prevailed for several days, the showing was rather unsatisfactory.

The exhibitors cannot account for the lack of interest except a general depression continued after Christmas. The Capitol, with its tremendous seating capacity did the top, getting around \$40,000, but that is at least \$10,000 or so below what it was expected to be. The second place was captured by the Strand, a little better than \$20,000 for the first week of the new "Dr. Jack," held over.

One of the interesting touches was the advent of the initial Universal production to play any of the Famous Players pre-release houses on Broadway. It was the Hobart Henley production, "The Flirt," which got away to corking notices and which finished the week with a gross of \$23,900. This was just about \$200 behind the Thomas Meighan production, "Back Home and Broke," at the Rivoli, which got \$24,100.

"Knighthood" finished its 15-week run on Broadway at the Criterion last Saturday night, the final week going to almost \$30,000, which gave the picture an average business of around \$10,300 for the run, a total gross of about \$154,500 on the run. The picture opens at the Rivoli for its first New York date at regular picture prices and will remain there for at least two weeks, with the Rialto to follow. "Robin Hood," which has been running at the Lyric, will finish this week, which will give the attraction an 11-week run.

The Fox production, "The Town That Forgot God," finishes at the Astor tomorrow night, to be followed by "The Third Alarm," which goes into the house for four weeks under a theatrical rental arrangement, the distributors paying \$6,000 a week for the house.

Estimates for last week:

Astor—"The Town That Forgot God" (Fox). Seats, 1,131. Scale: \$1 top mats.; \$1.50 evs. Ninth week. Final week of this Fox picture here. Around \$4,800 last week.

Cameo—"Solomon in Society" (American Releasing). Seats, 550. Scale, 55-75. Played to fair week's business, around \$2,900, average business here. This week C. C. Burr's "Sure Fire Flint" started off rather well on first two days, both holidays, it looking at one time as though day's record at the little theatre was going to be broken.

Capitol—"The Headless Horseman" (Famous Players). Seats, 5,300. Scale: Mats., 35-50-\$1; evs., 55-85-\$1. Will Rogers. Did not create any excitement for week between holidays. Drew \$39,400.

Criterion—"Knighthood" (Cosmopolitan-Paramount). Seats, 886. Scale: Mats., \$1.50 top; evs., \$2. Marion Davies. Picture completed 15-week run at this house Saturday. Final week, \$8,891. Nazimova's "Salome" opened for four weeks Jan. 1.

Lyric—"Robin Hood" (Fairbanks-United Artists). Seats, 1,400. Scale: Mats., \$1.50 top; evs., \$2. Douglas Fairbanks. Last week 10th for this picture, and this will be final one. Business dropping last few weeks and little better than \$11,000 for last week.

Rialto—"The Flirt" (Universal). Seats, 1,960. Scale, 55-55-99. First Universal production to play either of the two star Famous Players houses on Broadway. The Hobart Henley production got away to good start early in week and finished by grossing \$23,900, only couple of hundred dollars behind business Rivoli did with Thomas Meighan.

Rivoli—"Back Home and Broke" (Famous Players). Seats, 2,200. Scale: 55-85-99. Thomas Meighan. Failed corking week's business, generally liked. Gross, \$24,100, and moved to the Rialto for second week on Broadway.

Strand—"Dr. Jack" (Lloyd-Pathe). Seats, 3,000. Scale, 30-35-55. Second of the feature-length comedies to be made by Harold Lloyd, incidentally first under which star returned to Pathe direction. Reports on picture, while not quite as glowing as those tendered to "Grandma's Boy" seemed to indicate it made favorable impression on public. Gross on first week was \$30,000, strong enough to have picture held over for second week.

CLOSING WEEK OF 1922 A RECORD FOR BOSTON

"Robin Hood" Does Twice Daily Capacity, Totaling a \$14,000 Gross

Boston, Jan. 3. With the exception of Wednesday, when a big storm struck the city and ate into the business at the first-run houses, business at all the picture theatres last week was exceedingly large, the grosses hitting the best record of the year. This is nothing new, as this week is looked forward to for big returns by the picture people, and with thousands of persons home for the holiday season there is always a big play.

"Robin Hood," playing at the Park and now on the third week, ran very strong. With two performances a day at a \$1.50 top the house grossed \$14,000 for the week, and that means absolute capacity all the time. According to local report it is showing much better drawing power than "Knighthood" did at the same house. Under the present conditions there isn't a chance of this picture being withdrawn until the time limit expires. That will be at least five weeks longer.

The State uptown and the Orpheum downtown, the two big Loew houses, registered big for the week. The Orpheum gross was the best of the season and the house did an especially big business at the matinees. Uptown the State got over with a bang from the start and continued to run strong until the finish. None of the picture people had any kick against the closing week of 1922, and many were pleased with the way business shot in for the first day of the new year. The totals recorded at the picture houses for the New Year's eve performances were the limit for the capacity of the houses. They got a break that was not accorded the legit theatres, which do not keep open Sundays in this town.

Estimates for last week:
Loew's State (capacity, 4,000; scale, 25-50). This week using "Back Home and Broke," with Thomas Meighan, and Elsie Ferguson in "Outcast." With "Peg of My Heart" last week the house did capacity for every performance.

Tremont Temple (capacity, 2,000; scale, 50-\$1.50). Jackie Coogan in "Oliver Twist" on the last week at this house. Has stayed there several weeks and is reported to have done fair business. Rumored the house is to be taken over again by Fox and used for showings by him, as was the intention at the beginning of the season.

Park (capacity, 2,400; scale, 50-\$1.50). Did a bit over \$14,000 last week with "Robin Hood," and this film looks good to be one of the best money-makers that has struck the town for several seasons. It seems to be going along of its own volition, without any undue amount of advertising and publicity and getting through on merit.

Modern (capacity, 800; scale, 28-40). Did about \$7,000 last week with "Yankee Doodle, Jr." and is using "The Beautiful and Damned" this week.

Beacon. Capacity, scale, attraction and gross similar to Modern.

HOLIDAY RUSH

Washington's Picture Houses Get It.

Washington, Jan. 3. The business of the picture houses came back with a rush after the slump prior to the holidays. The attractions during the week were all of high standard, and in the case of Laurette Taylor in "Peg of My Heart," seldom has a feature received such universal praise.

Estimates for last week:
Loew's Columbia—Laurette Taylor in "Peg of My Heart" (second week) (Capacity 1,200; scale 35c and 50c, nights). Close to \$13,000.

Loew's Palace—Elsie Ferguson in "Outcast" (Capacity 2,500; scale 20c to 50c, nights). Received splendid comment. Around \$9,000.

Moore's Rialto—"Heroes of the Street" (Capacity 1,900; scale, evenings, 50c). Business steadily mounting and week ran near to \$8,000.

Crandall's Metropolitan—Douglas McLean in "The Hotentot" (Capacity 1,700; scale 35c and 50c, nights). Business continuing on level. About \$8,000.

HOLIDAY WEEK COMES BACK IN K. C. HOUSES

Followed Three Lean Weeks—Newman Got Best Break

Kansas City, Jan. 3. After three weeks of the leanest business ever experienced in mid-season, even worse than some of the bad ones of last summer, conditions reversed themselves for the closing week of the year and the first-runners down town hit their normal gait again. Special holiday programs were arranged.

At the Newman Gloria Swanson in "The Impossible Mrs. Bellew" headed, but an added feature consisting of 20 dancers from the Kelley School of Dancing shared the honors and received most of the applause. Business started with a rush Sunday afternoon and held up through the week.

A few doors away the Liberty with Madge Bellamy in "Lorna Doone" was doing just about as well but lacked the capacity. The De Havens in "Xmas" and an orchestra, together with added reels made a big bargain bill.

The Royal, the Newman's second house had "Ebb Tide" with Lila Lee played up in the billing but did not fare so well in spite of the featured appearance of Baby Doll Borden, child entertainer, and a daily party, with gifts and toys for the children. "On the High Seas" was the featured film at the Twelfth Street, making three Paramounts for the Newman houses.

All of the leading residential houses also had special bills during the week. The Apollo made the most pretentious effort offering three first runs in the following order: "The Man and the Moment," "The Woman Who Fooled Herself" and "Face to Face." "East Is West," "Burning Sands," "My Dad," "My Wild Irish Rose," "The Ghost Breaker," "The Top of New York," "Grand Ma's Boy" and "The Old Homestead" were among the pictures offered in the suburban houses with Wesley Barry's feature, "Rags to Riches" running in the Behton, Warwick and Linwood at the same time, and all reporting good returns.

Last week's estimates:
Newman—"The Impossible Mrs. Bellew" (Paramount). Seats, 1,980; scale, mats., 35c; nights, 50c-75c. Gloria Swanson. Numerous other events on bill, running into more money than the average manager would think of spending. "Glorious Gloria" has a remarkable following here and they all turned out to see her in the best bit of acting she has done for the screen. Around \$15,500.

Liberty—"Lorna Doone" (First National). Seats, 1,000; scale, 35c-50c. Madge Bellamy. Poetic roman, picture wise choice for holiday. Critics most complimentary. Business close to \$7,000.

Royal—"Ebb Tide" (Paramount). Seats, 890; scale, 35c-50c. Lila Lee and James Kirkwood headed the cast, but Noah Beery came in for considerable attention from the critics. Cast well chosen and picture entertaining, but failed to produce expected appeal and business while better than for some time was not up to expectations, about \$7,000.

Twelfth Street—"On the High Seas" (Paramount). Seats, 1,700; scale, 10c-25c. Dorothy Dalton. Novelty is what they like at this popular priced house and there was plenty of it in this offering. Business right at house average, about \$3,000.

Opposition films at the vaudeville houses—"Shirley of the Circus," Mainstreet; "A Dangerous Game," Globe; "The Fighting Guide," Pantages.

FILMS' UPS AND DOWNS IN CHICAGO LAST WEEK

Chicago, Jan. 3. The moving picture situation for last week did some funny things not on the records. Some days proved to be the biggest ever, and other days new low grosses were touched, but in all, every picture house more than did its share.

Estimates for last week:
"Hotentot" (First National). Chicago seats 4,200; mat., 50; nights, 65. Draw and with holiday week, all of the biggest weeks of year. Around \$24,000.

"Tess" (United Artists). Roosevelt (seats 1,275; scale, mat., 30; nights, 55) Temptation for picturegoer. Around \$28,000.

"The Making of a Man" (Paramount). McVickers (seats 2,500; scale, mat., 49; nights, 59). This new house got more than its share and clicked \$29,000.

"The Power of a Lie" (Universal). Randolph (seats 650; scale, mat., 35; nights, 50). Continued to go along on overflow of rest of Loop houses and on right side of ledger regularly.

"One Exciting Night" (Griffith). Illinois last week (seats 1,500; scale, 1-75c-50c). Shrewd booking, manipulating and advertising got out with very strong prestige for outside bookings. Around \$14,000.

SATISFACTORY RECEIPTS

Philly's Houses Did the Expected Last Week.

Philadelphia, Jan. 3. Satisfaction all along the line was the word from the film people last week. No records were broken, but there were no disappointments.

The Stanley with "Oliver Twist" was far from a house record, but big matinee business offset some weaknesses in the mid-week evenings.

Estimates for last week:
Stanley—"Oliver Twist." (First National). Good holiday attraction as expected, though off several evenings, perhaps, because of bad weather. Gross, with higher scale on Monday, went to \$25,000. (Capacity, 4,000; scale 50c and 75c, evenings.)

Stanley—"Knighthood." Has done fine business and will complete five weeks when it goes out Saturday. Last week, gross reached \$15,000. (Capacity, 1,700; scale, 50c and 75c, evenings.)

Aldine—"Trifling Women." (Metro). Big success after mediocre start. Gross passed \$12,000; fine for this house. Picture held in for second week. (Capacity 1,500; scale 50c, straight.)

Kariton—"East Is West." (First National). This Constance Talmadge feature, which played recently at Stanley, did good, though not startling, week here. Gross estimated at \$6,500. (Capacity, 1,100; scale 50c, straight.)

RECORD HOLIDAY BUSINESS IN L. A.

"Quincy Adams Sawyer" Tops Week—"Dangerous Age" Next in Receipts

Los Angeles, Jan. 3. The spirit of giving had a fine effect on the theatre box offices and the playhouses here took their full share of shekels. The sold-out sign was in evidence almost nightly. Some record business was done. "The Merry Widow" at the Mason and the vaudeville and stock theatres polled great crowds, but no greater than did the film emporiums, Grauman's, Mission, California and Kinema leading the van. The takings for the week:—

Grauman's—"Thirty Days" (Paramount). Wallace Reid featured. breakdown with resultant publicity helped business. Sympathy seems to be with him rather than against him. Other holiday features attracted. Grossed \$12,000.

California—"The Strangers' Banquet" (Goldwyn). Marshall Neilan, director, played up. Great list of stars also acted as box office magnet. Took \$11,500 on week.

Grauman's Rialto—"When Knighthood Was in Flower" (Cosmo). Marion Davies starred. Announcement of final week brought in lot of stragglers with result big business. \$10,750.

Grauman's Hollywood—"Robin Hood" (Fairbanks). New press campaign serving as stimulus to business. Week's gross \$10,000.

Mission—"Suzanna" (Sunnett). Mabel Normand starred. Normand publicity of not so long ago date, along with strong advance stuff, aided by brilliant professional opening, boosted first week's business. Got \$13,000.

Kinema—"The Dangerous Age" (Mayer). No star. John M. Stahl, director, featured. Receipts \$14,300.

Loew's State—"Quincy Adams Sawyer" (Metro). Loew's increased advertising space in papers seems to have boosted business noticeably. Spending twice as much money as heretofore. Ads dominate other theatres. Bessie Clayton in dances added attraction. Business aggregated \$17,900.

"TESS" TAKES DENVER RECORD AT \$13,000

"Knighthood" at \$1 Scale—First Time Tried in Curtis Street

Denver, Jan. 3. The big picture hit of the week, by all odds, was Mary Pickford in "The Storm Country" at the Colorado (Bishop-Cass).

According to a statement by Alvah G. Talbot, manager and managing director of the Bishop-Cass theatres in Colorado, the picture played to 40,035 admissions in seven days. Estimated receipts were something under \$13,000, at 30 and 49 cents, matinee and night.

The picture is being held over for a second week's run.

Broken Chains, at the American (Bishop-Cass), with Colleen Moore, did fair. The Rialto did masterpieces, however, easily drew away from the film at the sister theatre.

Thomas Meighan at the Rialto (Paramount) in "Back Home and Broke" outdrew Wallie Reid at the Princess (Paramount) in "Thirty Days." The Reid picture, nevertheless, didn't go into the red.

An announcement of interest to

FRISCO DOES COMEBACK AFTER CHRISTMAS DROP

Business on Week Started Slow but Built Up—New Portola Opened

San Francisco, Jan. 3.

Business at the downtown picture houses did not start off as heavily as usual during the Saturday and Sunday shows last week because of the proximity of Christmas. On Tuesday, however, business showed a material increase and the remainder of the week was on the incline. The one exception to this general condition was the newly remodeled and redecorated New Portola, opening with "Dr. Jack," featuring Harold Lloyd. "Dr. Jack" kept up the pace throughout the week, at some performances going even higher than the first day. This house is controlled by the Herbert L. Rothchild Enterprises, Inc., and is to be devoted to long runs. Lloyd's comedy probably will run four or possibly five weeks. Some really big features have been booked to follow.

At the other houses the California showed "The Pride of Palomar," opening slow but picking up towards the end. Ben Black's band, the new orchestral feature in this house, is catching on with a bang. At the Imperial the feature was Mary Pickford in "Tess of the Storm Country."

"Broken Chains," the \$30,000 prize scenario of the Chicago Daily News contest, was the offering at the Granada. Business was about normal.

Guy Bates Post in "Omar the Tentmaker" at the Tivoli did a fine week, considering the usual run of business here. Loew's Warfield offered "Quincy Adams Sawyer," putting over some striking publicity stunts.

Speaking of publicity, the opening of the New Portola drew an unusually heavy amount of publicity. Walter A. Rivers has been engaged as a special publicity man for this theatre and deserves much credit for the showing.

At the Century theatre Jackie Coogan in "Oliver Twist" drew a better than usual amount of patronage, but the film does not seem to have got what was expected of it.

California—"The Pride of Palomar" (Paramount). (Seats 2,700; scale, 55-75-90.) Finished to fair average after a slow pre-holiday business. Ben Black's band is conspicuously billed in all advertising and is credited with drawing. Gross \$13,000.

Granada—"Broken Chains" (Goldwyn). (Seats 2,940; scale, 55-75-90.) Felt the usual holiday slump. Got \$14,000.

Imperial—"Tess of the Storm Country" (United Artists). (Seats 1,425; scale, 35-75.) Went along at \$14,000.

Portola—"Dr. Jack" (Pathe). (Seats 1,100; scale, 50-75.) Harold Lloyd. Business was good here despite depression at other houses. Got \$10,000.

Loew's Warfield—"Quincy Adams Sawyer" (Metro). (Seats 2,800; scale, 55-75.) Business picked up, going to \$12,000 gross.

Century—"Oliver Twist" (First National). (Seats 1,800; scale, matinees 35c, night 50c.) Started out well and held up fair. Jackie Coogan's name counting at the box office, \$9,000 on the week.

Tivoli—"Omar the Tentmaker" (First National). (Seats 1,800; scale, 40-55.) Guy Bates Post. Did well, considering conditions, with \$9,000.

Frolic—"Ridin' Wild" (Universal). (Seats 1,000; scale 10-30.) Edward (Hoof) Gibson. Played to \$2,200.

Denver fans especially is the new scale of prices at the Princess for "When Knighthood Was in Flower," due to start next week.

For the first time in the history of Denver pictures, Curtis street will try the augmented price idea. "Knighthood" will demand \$1 top, besides war tax. Heretofore, the highest price ever asked for any picture, on Curtis street—moving picture row—has been 50 cents.

Last week's estimates:
Colorado—(Bishop-Cass.) Seats 2,486. Prices, matinees, 30c; nights, 40c. Mary Pickford in "Tess of the Storm Country." Played to 40,035 admissions, breaking all records for the house. Receipts close to \$13,000.

America—(Bishop-Cass.) Seats, 1,530. Prices, matinees, 30c; nights, 40c. "Broken Chains." \$30,000 price scenario film, selected from field of 32,000 manuscripts. Goldwyn. Colleen Moore in lead. About \$5,200.

Rialto (Paramount) Seats 1,250. Prices, matinees, 25c and 35c; nights, 40c. Thomas Meighan in "Back Home and Broke." Pathe News and comedy. About \$7,300 for week.

Princess (Paramount) Seats 1,050. Prices, matinees, 25c to 30c; nights, 40c. Wallace Reid in "Thirty Days." Business for week fell to something under \$6,000.

Isia (Fox) Seats, 775. Prices, 25c and 30c; matinees and nights, Tom Mix in "Catch My Smoke." Also Mr. and Mrs. Carter De Haven in "Christmas." About \$4,500 for week.

VALENTINO'S RETURN UNDER JOS. SCHENCK'S MANAGEMENT

Coast Reports Dr. Giannini, Italian Banker, Acted as Pacifier—Zukor and Lasky Give Consent—May Be Williams' Star

Los Angeles, Jan. 3.

The return of Rodolph Valentino to the screen is practically arranged. The differences between the star and Famous Players seem to be at an end. Responsible for the decision on the part of both Adolph Zukor and Jesse Lasky to call off their feud against Valentino is said to be Dr. A. H. Giannini, president of the East River National Bank of New York and a director of the Bank of Italy here. He is one of the big financial figures of the country and the biggest among Italians.

Through Wall Street both Zukor and Lasky have been prevailed upon to permit Valentino to go his separate way without future hindrance. That at least is the story abroad here since Dr. Giannini has been on the scene.

The banker is said to have first convinced Zukor that any continuance of the differences between Famous Players and the star would only work a hardship on exhibitors and the industry and would practically be cutting their nose off to spite their face if they continued the policy to keep him off the screen. Zukor is said to have been willing to call off hostilities providing he could get Lasky to consent. The latter is said to have agreed since the arrival here from the East of Dr. Giannini.

The future of Valentino now seems to be linked with Joseph M. Schenck and J. D. Williams, and he will practically be the first star that Williams will announce for his new Ritz Pictures. On his return from Europe Schenck and Valentino held a number of conferences in New York, with the result that it was rather definitely settled at that time that, could an arrangement be effected with Famous Players, Schenck would have the managerial direction of the star for future productions. Schenck, it is understood, is anxious to make productions for the new Williams organization, and it is assumed here that Dr. Giannini will finance the proposition.

At a dinner tendered the banker here by a number of independent producers, Dr. Giannini roused them to cheers when he stated that in years of lending to picture producers amounts that have run into millions of dollars he has never lost a single dime.

J. D. Williams will leave here about Jan. 10 to return to New York, at which time it is said that he will make a definite announcement, and that it is possible that that will be the first official statement to the effect that Valentino is to star in a series of pictures which he will market.

CAMERON JUMPS BAIL

Picture Promoter Fails to Appear for Trial

Kansas City, Jan. 3.

Norman E. Cameron, picture promoter, who was arrested here Dec. 5 on a fugitive warrant at the request of Los Angeles authorities for the embezzlement of some \$10,000 in connection with the organization of a film company, failed to appear for his preliminary trial this week and his bond of \$2,000 was declared forfeited.

When arrested here he was completing arrangements for the forming of an educational film concern and had approached a number of local people.

The police have been informed that after his arrest in California a year ago he jumped a \$10,000 bond there.

SHERIDAN THEATRE CO. SUE

The Sheridan Theatre Co., Inc. in which Max Spiegel, now committed in a Stamford (Conn.) sanitarium, was interested, and William F. Rafferty are named co-defendants in a suit to recover on two \$5,000 notes. Morris and Jacob Shapiro are plaintiffs. The notes, indorsed by Rafferty, were protested by the Commercial Trust Co. upon maturity.

FABIANS BUY NEWARK STRAND, ENDING WAR

Pays \$100,000 to Dispose of Costly Competitor in Jersey

Newark, N. J., Jan. 3.

The competition among the picture houses here came to a sudden end last week when the Fabians removed the trouble by purchasing the lease of the Strand from Louis Rosenthal. The figure is said to have been \$100,000. This move will end the furious local bidding for pictures, as the Fabians now control five downtown houses, while the Newark books through them, and the Terminal, a Fox house, runs the regular Fox features.

Just what the Fabians intend to do with the Strand is not known. It has the best location in Newark, but needs remodeling. That they do not intend to feature the Strand is indicated by their transferring "Dr. Jack," for which the Strand paid the record figure of \$12,000, to the Rialto. The Fabians have made it plain in the past that they were willing to run a house at a loss to prevent its falling into unfriendly hands, and it is possible that this will be the fate of the Strand. They at once put a second run picture in there and business took a header. They will soon drop the Paramount, which is to become a dance hall, and they are considering turning the Goodwin, a very small house, into a store. There is a rumor that the Strand will be turned over to a stock company (presumably Miss Pealy's), but picture interests here do not credit this.

The sad thing (from the Fabians' point of view) is that last year they could have secured the Strand at a comparatively small figure, but then turned the proposition down. Now they have had their features bid up on them, lost some through competition, and ended up by paying a tidy sum for the disadvised theatre.

Meanwhile, Jacob Fabian has increased his holdings in Passaic. A Newark group who owned an 80 per cent. interest in the Playhouse and Montauk in Passaic sold out their share to Harry Stein of Passaic, who owned the other fifth. Stein transferred one-half interest in the theatres to Fabian. Stein paid for the four-fifth share \$120,000 over a \$140,000 mortgage.

INSIDE STUFF

ON PICTURES

Winnie Sheehan is shortly leaving for the coast for the Fox interests, and may be West for a couple of months or longer. It's said Mr. Sheehan's chief mission to Studioland is a search for new directors for the Fox staff.

A straw vote taken by the "Journal" of Kansas City amongst its readers as to whether Fatty Arbuckle should be permitted to return to the screen resulted in a majority of 10 to 1 in favor of Arbuckle's return.

It was reported in the dailies this week that the Equity had communicated a request to Will H. Hays to confer on a proposition to introduce a standard contract in the picture business under which the principle of an 8-hour day, a 48-hour week and overtime would be recognized for picture "extra" people. Up to mid-week Equity was still awaiting a reply to its communication. The proposition was put that justice required a contract provision that all extras be paid from their arrival on location whether they were used or not. It was recognized that the custom is to pay for attendance on location, but this was rather a concession by producers than a recognized principle, and it would be desirable to make it formal.

The opposition fight which was being waged in Newark, N. J., between the picture houses, which has been proving such a boon to the salesmen handling big pictures, has been called off by the purchase of the lease of the Strand by the Fabian interests which now control the Brantford, Strand, Goodwin, Rialto and Tivoli. This group have a booking agreement with the Adams Bros., who conduct the Newark, and between them they will again be in a position to control the sales prices in their territory. The only two first run outs that the sales forces have are hooked up with the elements, State which is Loew's and the Terminal owned by William Fox. Louis Rosenthal was running the Strand and his active bidding for the bigger features managed to boost the prices to such an extent that his competing houses were compelled to buy out his lease and run the house themselves so as to control the situation.

The announcement coming from moving picture interests that there is a large supply of material for moving picture subjects on hand is looked upon as propaganda to "bear" the price market on speaking stage successes susceptible of being adapted to the screen. According to some picture men, the reverse is exactly the case at present, with the film makers hard pressed for stories with established titles, those stage-produced preferred, to impress exhibitors with the high rentals demanded by the distributors. The exhibitors are in a quandary, or at least the most of them, who hardly understand anything about their business beyond that they have to pay high rentals and can't make much money because the rental is high, and if the picture is cheaper there is no business. As it calls for a showman to draw business when the business isn't there, and as so few exhibitors are showmen, or anything else beyond theatre owners, they must be impressed, the distributors believe, and the distributors know, having barked the exhibitors so long. Meantime they would like to bunk the legit producer as well, and get his script on a percentage, but the legit producer, having had his fill of percentage on the legit time, follows the custom of getting his first in the hand and then declaring in on a percentage of the picture's gross, or net—it won't make much difference.

COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, Jan. 3. Century Comedies have secured the rights to film "Buster Brown." Brownie, the dog star, will be cast in the role of Tige.

Frank Lloyd, prominent director, will start work on a series of independent productions at the conclusion of his work in Norma Talmadge's "Within the Law."

Rex Ingram is scheduled to arrive here the middle of January. On his arrival here he will start work on his new picture, which will be from the novel "Screamouche."

Roger Lewis, special correspondent for an Eastern magazine, has been added to the staff of the Pickford-Fairbanks studios. He will assist in the preparations of stories for Jack Pickford.

Ernest Lubitsch, European director, who arrived here a few days ago, will have charge of Mary Pickford's "Dorothy Vernon of Haddon Hall."

Doris May, Hobart Bosworth and Harry Meyers were added to the cast of the Selznick production, "The Common Law."

The successor to "Robin Hood" at the new Grauman theatre in Hollywood will be the Cecil De Mille production, "Adam's Rib," which is now in the process of editing and titling.

John M. Stahl, producer director, arrived here from New York to attend the world's premiere of his latest production, "The Dangerous Age."

Gloria Swanson, film star, who has been confined to her bed for several days from an attack of influenza, has resumed work on her new production, under the direction of Sam Woods.

Mr. and Mrs. Douglas Fairbanks were two of a committee of judges of the all-star dancing contest, which was held at the Ambassador Coconut Grove. Others in the committee were Mr. and Mrs. Joseph L. Lasky, Adolph Zukor and Edward Knoblock.

Miles McCarthy has arrived here from New York.

Erich Von Stroheim will start work on his first Goldwyn production when he will wield the megaphone in Frank Norris' story, "Mc-

Teague." It will be his first film with an American setting.

Ethel Clayton's first independent vehicle, "If I Were Queen," has been released here.

Everything is in readiness to start work on the new Warner Brothers production, "Main Street," from the book by Sinclair Lewis.

Universal's big special, "The Hunchback of Notre Dame," has been started. Lon Chaney will be seen in the featured role.

Monte Carlo and its world famous Casino will serve as a background for Cosmopolitan's "The Enemies of Women," which will be directed by Alan Crosland from the story by Vicente Blasco Ibañez, author of "The Four Horsemen."

Philip Rosen, who directed Rodolph Valentino in "The Young Rajah," has been selected as the chairman for the Directors' Ball, which is to take place early in 1923.

Blair Coan, Chicago producer, is at the Ambassador assembling a cast to take with him to the Windy City to make the 1923 version of "The Little Girl Next Door."

Edward Carewe, director, arrived here from the east to film "The Girl of the Golden West."

The two new directors that have been added to the Roach staff are Hughie Fay and George Jessky.

Victor Gilsen, film writer, claims that he is "The only man in Hollywood whom rumor hath not cast in the title role of 'Ben-Hur'."

Another mermaid's romance has gone on the rocks. This was the romance of Effie Price Graham, Sennett "bathing beauty," who sued A. L. Graham for divorce, charging that before they were married he claimed to be wealthy, but after their marriage she had to earn the living.

William Desmond Taylor, picture director, murdered last January in Hollywood, was slain by a Los Angeles dope peddler known as Jack Kramer, according to a written statement signed by John Marazina, 33, who was arrested by Detroit police. In the statement Marazina was said to have alleged that Kramer confessed to him last summer that he had murdered Taylor. When Marazina threatened to inform the police Kramer and two associates vowed that they would "frame" evidence of the murder on Marazina. It was said. Marazina told the authorities that two men followed him across the continent from Denver. Marazina was arrested on complaint of a woman who said that he had sought shelter in her house because he was "being hunted."

Mildred Davis, Harold Lloyd's leading woman, contrary to reports, will be seen in support of the bespectacled comedian in his next production, "Safety Last."

Sam Mogl, assistant cameraman for Richard Walton Tully, has resigned, and hereafter, in conjunction with his three brothers, will produce his own pictures.

William King, distribution man, is being backed by eastern capitalists and has started a producing company. He will start work shortly at the Fine Arts Studios.

Rupert Hughes' production, "Souls for Sale," is to have 33 principals in the cast.

Gloria Hope plans to go to New York soon, and while there she will visit her old home in Newark, N. J., where she once taught school.

Jack Mulhall has been selected as leading man in Norma Talmadge's picture, "Within the Law."

Antonio Moreno will be Mary Miles Minter's leading man in "The Trail of the Lonesome Pine."

Charles Ray has started work on his new picture, "The Courtship of Miles Standish."

Carmel Myers has had an offer from a New York producer to star her in a musical comedy along the lines of "The Magic Melody."

"Destiny," the seven-reel feature starring Edna Purviance under the direction of Charles Chaplin, has been resumed at the Chaplin Studios after a recess of two weeks, due to the illness of the star.

William Bernstein, of Albany, N. Y., took possession Monday of the Palace pictures at Troy, which he purchased last week.

The screen version of the Hebrew chant "Eli Eli" has undergone a change in title to "Breaking Home Ties."

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PICTURES

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CIRCUITS GRABBING PICTURES AT TOP PRICES TO BALK A. B. C.

Independent Exhibitors Likely to Go Back to Second Run Bookings—Fox Takes "Knighthood" for 90 Days at Rate of \$450 a Day

Unofficially the playing of "Tess of the Storm Country" by the A. B. C. independents is reported to have been satisfactory. Members of the syndicate did not make detailed returns, but their reports were regarded as favorable.

No other pictures have been booked for the group time, which now amounts to between 300 and 350 days, and it is reported the members will go back to second run bookings for the time being. They paid \$60,000 for the first run metropolitan time of "Tess" and that spectacular enterprise has had a number of unexpected results, taking in the full playing time of the A. B. C.

One of the effects is that the big circuits are meeting high demands from independent producers to keep material from the A. B. C. people. A case in point is the booking of "Knighthood" by William Fox for about 90 playing dates for a total of \$40,000, figuring out at about \$450 a day.

It is reported the circuit people have kept themselves informed of negotiations between the A. B. C. board and independent producers and have topped all figures offered the independents. Under the circumstances the A. B. C. group has about made up its mind that for the present it will have to go back to second run bookings to escape the alternative of sending up first run prices.

In negotiations by individuals it has been found practicable to get materially lower second run prices than formerly, especially for bookings in the distant future, the advance in first run prices having given the producers a larger return than looked for, according to interests connected with the A. B. C.

The Associated Booking Company will open headquarters within a few days in the new office building on the southeast corner of 51st street and Broadway, with Paul Swift in charge. Thereafter the organization will start a drive for new membership. No great effort has been made in this direction up to date for the reason the body wanted to check up its results from "Tess" and get a line on general results from its initial activities. Although there has been no active canvass for members the total of playing days has increased from an even 300 to around 350.

Reports of desertions from the independent circle differ. It has been rumored that several of the little exhibitors have been coaxed away from the affiliation, but the A. B. C. officials are non-committal, although admitting that they expect this situation to arise from time to time and are prepared to meet it.

LUBITSCH DIRECTING MARY

Los Angeles, Jan. 3. Ernest Lubitsch, the German director, who recently came to the United States, is to direct Mary Pickford's next production. The feature will be a screen version of "Dorothy Vernon of Haddon Hall." Meantime the reported world tour of Mary, Doug and some others on a specially chartered steamer has not been denied by them.

Miss Pickford, however, in an effort to ward off any possible demonstration, has been entertaining the heads of the American Legion here.

WALLACE REID STILL ILL

Los Angeles, Jan. 3. Wallace Reid is still in a serious condition. No New Year's visitors were allowed him, the excitement of his Christmas callers having caused a relapse.

Harry Durant Leaves F. P.

Harry Durant, who for three years has been head of the play reading and scenario department of Famous Players, left the organization Jan. 1. No successor has been named as yet. The future plans of Mr. Durant also remain secret at present.

"TESS" TAKEN OUT

Pickford Film in Newark Is Replaced By "Sign of Rose"

Newark, N. J., Jan. 3.

Mary Pickford's "Tess" was a flop at the Newark last week. The picture had been elaborately billed for a second week, but so badly did it fall down by Saturday it was withdrawn and "The Sign of the Cross" was substituted. Geo. Beban was billed for this Friday, but, luckily, had the first of the week open. He opened cold without even a newspaper notice, as the papers were still carrying the "Tess" copy.

It is reported the Newark paid \$10,000 for "Tess."

NIGHT WATCHMAN CONFESSES

St. Louis, Jan. 3.

George York, night watchman at the Lyric, East St. Louis, confessed to the police that he had assisted in the attempt to rob the theatre's safe last week as well as to hold up the theatre's auditor Oct. 1, when \$2,500 was taken. At first York reported that he had been overpowered by two masked men and tied to a chair and guarded by one while the other robber went to the office. He declared the bandits entered about midnight and departed about 5.30 a. m. He was held by the police; confession followed. Efforts to burn the combination off the theatre safe failed because the robbers used welding instead of an acetylene cutting torch. The torch and two air tanks which had been stolen from a sheet-metal shop were found in the office. Aside from being scorched a little by the welding torch the safe was not damaged, and \$6,500, the receipts over the holidays, was undisturbed. York said he was "double-crossed" and did not receive his share from the first "job." However, this same man was his accomplice on this attempt. The Lyric was formerly the Erber, then operated by Joe Erber, at present southwestern representative of W. V. M. A.

RECEIVERSHIP APPLICATION

Newark, N. J., Jan. 3.

A bill for receivership against the North Jersey Theatres Corporation, owner of the Lyndhurst theatre, Lyndhurst, was filed by Libman & Spanjer of Newark. The latter corporation has a claim of \$1,300 against the Lyndhurst corporation. John T. Collins, president of the latter company, admitted that the theatre has been a loss from the start.

Assets are said to be about \$90,000 and liabilities, including the mortgage on the property, about \$85,000.

"NIGHT LIFE IN HOLLYWOOD"

Chicago, Jan. 3.

"Night Life in Hollywood" is at Barbee's Loop theatre this week for an "exclusive showing" and is announced for the Castle theatre, another loop house, next week. There is a general agreement as to the merit of the photoplay; all say that it is disappointing.

Students of the picture business think that it is an argument why propaganda should not enter into the making of films, for this is a plain attempt to set Hollywood in a better light with the public.

RECEIVER FOR \$89 JUDGMENT

Cincinnati, Jan. 3.

Application for a receiver has been filed against the Theatre Amusement Co., here, which operate the Boulevard, a picture house. It is claimed the company is insolvent and the officers have deserted it. The suit is filed by the Queen City Coal Co., that alleges the theatre failed to pay a judgment of \$89.50 obtained last October. Attorney Edwin Becker was appointed as the receiver.

POLICE WOMEN OFFER TO RUN FILM SHOWS

Ready to Handle Saturday Morning Performances for Children

The Women's Police Reserve of New York, which has devoted itself to social service since its war activities, under command of Major Jean Dean Barnes, connected with Rockefeller interests, has offered to conduct Saturday morning picture shows for children wherever exhibitors express willingness to give them.

The women are principally desirous of finding recreational employment for the children during their holiday from school. They are barred from the picture houses by the juvenile rule and forced to remain at home or find amusement on the streets.

It is planned to fix an admission fee of 5 cents to the morning shows for the youngsters or for their mothers if they care to attend. Any exhibitor can secure the attendance of a police woman, a policeman from the nearest precinct station and a representative from the fire department by communicating with the Women's Police Reserve headquarters in the old Greenwich Street Police Station. Major Lillian Hamilton, wife of George Hamilton, will have charge of the Saturday morning exhibitions.

A show was given last week as an experiment in Buffalo, Shea's Hippodrome being used for the purpose. Nine thousand children attended two shows and the event will be continued weekly. No restriction is placed on the character of the show, which it is suggested shall be made up of the bill for the succeeding day or week at the house in order that the exhibitor may have the benefit of the children's word of mouth advertising.

Former Police Inspector John Dwyer of New York, now retired, who has interested himself in the women's reserves, is helping the Saturday morning show plan.

FAMOUS GETS HART

Los Angeles, Jan. 3.

William S. Hart has returned from New York, but has not made any definite statement as yet regarding his future production plans. It is, however, definitely settled that the future Hart pictures will be released by Famous Players-Lasky. That much was settled in New York while the star was east, the negotiations being handled by his attorney and former partner, William Grossman.

The rumors of a reconciliation with his estranged wife were in the air on the return of Hart, but the star denies that there is any possibility of this.

DE MILLE THROWN FROM BOAT

Los Angeles, Jan. 3.

Cecil B. de Mille was hurled from his speed boat in the motorboat races held off San Pedro. The director and his mechanic were almost drowned before rescued from the ocean, into which they had been precipitated by a backfire from their motor.

Garfield Wood in his world-record boat, "Miss America," won the regatta.

No Damage for Failure to Deliver

Dallas, Tex., Jan. 3.

It has been held by the Supreme Court of Oklahoma a film exchange is not liable for failure to deliver film to a theatre. The action was brought by an exhibitor disappointed in a holiday showing.

"Poison" Letters to Marie Prevost

Los Angeles, Jan. 3.

Carl Carlton Mains has been arrested here by federal agents on a charge of sending "poison pen" letters to Marie Prevost. He had been trailed by the post office inspectors for some time.

OLD ARBUCKLES SHOWN

Park Announces Star's Personal Appearance Besides

Sunday the Minsky Brothers, at the Park (Columbus Circle), New York, showed two old two-reelers of Arbuckle, working up interest in the picture by announcing they had a promise that the comedian would make a personal appearance. It being New Year's Eve, the house gave an extra midnight performance in addition to the regular grind performances during the day, getting a good crowd on the strength of the Arbuckle advertising.

The house management stated that the picture had been received with cheers during the afternoon, while at the eight o'clock performance Sunday night there was a mild demonstration both for and against the picture from a house about three-quarters filled in the orchestra and balcony, with no one in the gallery.

The Minskys tried to further cash in on publicity by stating they had received K. K. K. threats that in the event they ran the picture it would be torn from the projection booth. They gave that as the reason for keeping their gallery closed.

SAENGER CO. INDICTED

Charged with Restraint of Trade by Exhibitors

New Orleans, Jan. 3.

The Saenger Amusement Company, Inc., has been indicted by the local grand jury. Several independent exhibitors charged the corporation was a monopoly in restraint of trade and the jury found enough, at least of premise, to warrant their bringing in a true bill.

The Saenger officials received the matter jocosely. Julian Saenger, president of the Saenger company, and E. V. Richards, general manager, leave on a world tour the latter part of January, to be gone about six months.

POLA NEGRI ON MARRIAGE

Los Angeles, Jan. 3.

Pola Negri says neither the Famous Players nor any contract that that organization holds can prevent her from marrying. The Famous people claim that they have a clause in their contract with the Polish star which prohibits her marrying for a given period.

The general excitement of a possible marriage between Pola Negri and Charles Chaplin seems to have died down on the coast.

A New York society paper has made the positive statement Negri has an undivorced husband abroad and has been separated from him for some time.

WRITERS GOING TO COAST

When Joe Pincus returns to Hollywood in another week or so he may be accompanied by a trio of comedy writers. The trio are named as Bert Hanlon, Addison Burkhardt and Benny Ryan (Ryan and Lee).

Pincus is general production manager for the William Fox film comedies, with eight companies under him, making comic reels in the Fox studios on the coast.

It will be an experiment for Hanlon and Ryan, if they conclude to make the try. Ryan and Lee have been rehearsing with "Kiss Me," but that show may be postponed through complications having arisen over its production.

EDWIN STEVENS DEAD

Los Angeles, Jan. 3.

Edwin Stevens died here suddenly yesterday of pleurisy. He was stricken while playing golf. A widow and daughter survive.

The deceased was born in California and during his earlier years was in the banking business, later active in mining and, for a time, a scout. He began a stage career in 1883. His greatest stage triumph was as star of the Henry W. Savage production of "The Devil," in which he played the title role. He had been in pictures for some time, directing as well as acting.

Roy Hall Settles for \$15,000

San Francisco, Jan. 3.

After several court actions a \$500,000 damage suit filed by Roy Hall of Fresno against the Turner & Dahlken Circuit has been settled out of court. Hall is to receive \$15,000.

ARBUCKLE'S RETURN

The reform element and uplift organizations received an unsuspected opportunity through the announcement by Will H. Hays he had decided to permit Roscoe Arbuckle to return to picture making.

National interest was evidenced in the announcement with Hays personally assailed by societies or clergymen opposed to the reinstatement.

Hays' position in the Arbuckle matter apparently demoted him from a visionary station the public had placed him in. In the picture trade Hays has been looked upon more or less as the medium through which the leading commercial interests in moving pictures could make declarations, he having been selected on account of his prominence politically and the connections he was presumed to have in that direction. The Arbuckle declaration by Hays thereby to the film trade was accepted as another dictation by those interests.

While the reform or radical lay side of pictures lamented Arbuckle's return, the daily press in general throughout the country editorially pronounced the prevailing opinion to the effect that the public is the best judge. If Arbuckle is wanted, the public will pay, has been the gist of the editorial comment.

Many cities have unofficially expressed sentiment through official channels concerning their future attitude on Arbuckle films. Perhaps the most important has been the action taken by Mayor Cryer of Los Angeles, the home of the picture camera. Through pressure brought on him by civic bodies, Mayor Cryer pronounced against Arbuckle. That is purely a local action, however, as all others would be.

It's quite likely that since the matter of playing Arbuckle pictures is wholly up to the picture exhibitor, he will be guided through expressions from his patrons. That the crusade against the picture business of late months and the field that has opened up to reformers had much to do with the present outburst against Arbuckle is the picture idea of the entire agitation just now. Picture men, though, do not credit Hays with exercising commendable discretion in his selection of time for his Arbuckle announcement.

Arbuckle on his third trial at San Francisco in the Virginia Rappe death was acquitted of complicity in it. The reformers disregard the acquittal, relying upon the "moral" phase as applied to the comedian.

As Arbuckle engaged in the San Francisco "party" that has done so much harm to the picture business, he had just completed a comedy film entitled "Freight Prepaid." Previously he had made another, "Gasoline Gus." These two Arbuckles were made under the contract Jos. M. Schenck holds with Famous Players for Roscoe Arbuckle. "Gasoline Gus" at the same time had been pre-released to a few first run houses. It was immediately withdrawn upon the Arbuckle scandal breaking.

Arbuckle's pictures previously had played to a gross of about \$400,000 each when circulated through Famous Players. Accordingly Famous Players has withheld \$800,000 worth of film through Arbuckle. Just what they represent to F. P. in moneys advanced and attendant expenses is unknown. If Arbuckle can come back those two pictures with the publicity if universally played by exhibitors should run beyond \$1,000,000.

To what extent the Arbuckle-Hays incident will influence anticipated censoring legislation in different states, due to come up this winter, and other matters pertinent to the industry is conjecture.

3 PRIZE SONGS 3

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LATEST AND GREATEST
"WALTZ" BALLAD
WITH ONE OF HIS
WONDERFUL CLIMAXES
Lyric by GEO. GRAFF, JR.
and ANNE LU BURNS

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Lyric by BENNY DAVIS

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VARIETY

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40 PAGES

LOEW'S FILM PRICE COUP

CRITICS AND ACTORS NOW "BOOKED" AS DINNER SPEAKERS

Regular Business Now of Placing Dramatic Critics and Stage Players at Sueakers' Tables—Prices Per Night Varies—Will Rogers in Demand

A regular business has been created by some booking agents of placing dramatic critics and actors as speakers for banquets. They are assigned to the dais or speakers' table, listed on the program as among the talkers of the evening, and a business arrangement stands behind the "booking."

The speaker mostly in demand at these private functions at present among critics and actors is Will (Continued on page 29)

TINNEY'S SHOW CLOSED BY STAR'S AD LIBBING

Arthur Hammerstein Notifies Vaudeville Frank Tinney Still Under Contract

Arthur Hammerstein, who will close Frank Tinney's "Daffy Dill" show at the Broad St., Newark, N. J., tomorrow (Saturday) because of certain objections to the star's interpolations of alleged offensive ad lib material, has notified the Keith people that Tinney cannot accept vaudeville dates because of a prior contractual agreement. Hammerstein claims he has guaranteed Tinney 35 weeks for this season, but does not object to his working between seasons. This is not a between-season period and Hammerstein has elected to hold him to his contract.

The show will close because of Tinney's disregarding the set book lines and incorporating new material of his own. Hammerstein states it caused complaint from patrons.

This is the second time this season such summary action has been taken by a producing manager in order to curb a star, although the vehicle is a success and a money getter. A. H. Woods last month closed Florence Reed in "East of Suez" at the Eltinge, New York, because of his lack of control of the temperamental star.

The Tinney piece may reopen shortly, according to certain intimations. The comedian meantime has a P. M. A. arbitration.

MEX. ACTORS' STRIKE CLOSES ALL THEATRES

Theatrical Outlook in Turmoil—This Festal Month Spells Loss to Managers

Dallas, Texas, Jan. 10. According to Spanish newspapers, all theatres in Mexico City have closed following the strike of the Syndicalist actors last week. That the situation is serious throughout Mexico is something generally recognized with Syndicalism growing as rapidly as Vaccism in the Republic.

The theatrical outlook has been thrown into a turmoil because of the difficulties encountered between the managers and actors since the latter group joined the Syndicalists. To counter the disturbances the managers have decided to close their theatres definitely, assuring the actors they will take a firm stand against their demands. An ultimatum by the managers says they will not resume until an agreement is reached that will settle the existing situation for all time.

"SUPERMAN" TAMED

Shaw Writing Sequel in Which Hero Is Married

London, Jan. 10. George Bernard Shaw is writing a sequel to his "Man and Superman" play, to be called "John Tanner, Married." Robert Loraine will probably appear in the stellar role. It will be recalled that John Tanner was the pivotal character in "Man and Superman" and constantly preached against marriage. In the new play he is represented as a tamed married man.

ZONE TRUCE IN TWO DISTRICTS EFFECTED

Brooklyn and Jersey City Tied Up in Deals Between Loew and Outside Exhibitors—Competitive Bidding Eliminated—Godsend to Showmen, but Blow to Picture Producers—Competes with Keith

A. B. C. STAGGERED

The A. B. C. collective booking group got a severe bump five weeks when six theatres in Brooklyn and five in Jersey City were taken out of their hands in a deal with the Loew Circuit. As an immediate sequel it was reported that several other theatre chains within the A. B. C. were in negotiation with Loew to the same end, or would like to be.

The situation is thus summarized: 1. Loew has taken over five houses belonging to the Blumenthal-Haring string in Jersey City under long term lease and the "Loew" sign will go up over them. This group is thus taken from the A. B. C. total. 2. Six houses in the Flatbush section of Brooklyn have entered a coalition with Loew by which one booking manager will book all six, one being a Loew property and five being independent.

The sum total of these developments is that two important metropolitan (Continued on page 9)

NEW YORK HIKE ON BET

Los Angeles, Jan. 10. A hike to New York on a wager of \$10,000 was started Monday by Beatrice Barrett, Arthur Wotherpoon, Walter Miller and Fred Lang, members of the Bob Horner film productions. If it's a press pipe it fooled the bunch out here.

ADS IN TAXIS

Some of the taxicabs in New York commenced carrying this week a colored card 5 by 4 inches mentioning on one side two of the A. H. Woods plays current on Broadway and on the reverse an announcement of the taxicab company.

GERMAN OPERATIC COMPANY COMING OVER HERE TO TOUR

150 People Opening in Philadelphia, Then at Manhattan O. H., New York—Musicians' Union Object to Imported Men for Orchestra

ANNE CLEVELAND DEBTS MORE THAN HER ASSETS

Disclosed in Order Signed by Surrogate—Widow Believed Husband Millionaire

Through the signing of an order by Surrogate Foley in New York last week it was disclosed the late Harry B. James, husband of Anna Cleveland, actress, left an estate in which his liabilities almost doubled his assets, after his wife had believed herself a millionairess. The assets were liberally appraised at \$230,030, and the debts including expenses and unpaid mortgages were placed at \$433,726.

Mr. James, who was 47 years old at the time of his death in June, 1921, was interested in several New York corporations. He married Miss Cleveland in July, 1920, six days after she divorced William W. Belknap. Miss Cleveland's first professional experience was obtained on the Pacific coast as a member of various stock companies. She now resides at Waterville, N. Y., with two children by her former marriage.

RADIO PATRONS?

"Old Soak" Claims Four After Broadcasting Play

Portions of the Tuesday night performance of "The Old Soak" at the Plymouth were broadcasted by radio by the Westinghouse Newark station (WJZ).

The question of whether a dramatic performance would be benefited or injured by radio broadcasting was answered Wednesday morning at the Plymouth, according to box office men. It was declared that up to 11 o'clock a. m. four patrons had bought tickets, declaring that they had been actuated by the radio record of the night before, inspired by the applause which registered through the receiving apparatus, the transmitting device being hung over the proscenium arch.

The most important operatic venture from across the seas is the bringing here of organization of the Berlin Staats Opera house by a group of Americans of German descent. George Blumenthal, associated with the late Oscar Hammerstein for nearly 25 years, is general manager of the venture, he having (Continued on page 7)

NOT HER "FATHER," GIRL WEDS SCULPTOR

Yvonne Gardelle Marries Carlton Gardelle—Long-Held Secret Revealed

Los Angeles, Jan. 10. Following the disclosure that Carlton Gardelle, the noted sculptor, was not her father, as Yvonne Gardelle had long believed, the couple were married here. Miss Gardelle formerly appeared in the Ziegfeld "Follies," and later played in pictures on the coast. For years she had remained under the belief the sculptor was her father. When he revealed his long-held secret, the wedding was arranged.

MCCOY'S MARRIAGE REVIVAL

Los Angeles, Jan. 10. Having run out of new flames, Kid McCoy is expecting a revival of his marriage serial with Mrs. George A. Wheelock, once Julia Woodruff, and one of his eight or nine ex-wives. The Kid says it is only a step backward on the wedding march he started when very young.

COSTUMES

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LONDON HOLIDAY BUSINESS BIG DESPITE BAD WEATHER

**Bathing Beauties in "Cinderella" Pantomime at Hip
One of Novelties—Suburban Pantos Prosper—
Three Circuses Create Unusual Conditions**

London, Dec. 28. Throughout the big holiday the weather has been at its worst, blustrous, wet, and generally treacherous. This has damaged the race meetings and other out-door sports greatly, but theatres, vaudeville houses and cinemas have reaped a harvest.

At the London Pavilion C. B. Cochran has played to enormous business with the Fairbanks film "Robin Hood"—the takings here during last week, the worst week in the year for business, were close to 3,000 pounds before the Saturday night's show. The other film, "The Four Horsemen of the Apocalypse," at the Palace, has also done remarkable business, although the Ibanez story can hardly be called a novelty now.

This year the West End has only two pantomimes. The Melville Brothers produced "Robinson Crusoe" at the Lyceum to a house which stretched the capacity of the great theatre to the utmost. The show in every way lives up to the traditions of the Melville family and the theatre. The old story is told with a good deal of novelty and the fun is fast and furious. Scenically the production is very beautiful. Nancy Benyon is the Crusoe, Dainty Doris the Polly Perkins, the hero's sweetheart. The Brothers Egbert appear as the mate and bo'sun of the "Saucy Sally." General Ed Lavine is also greatly in evidence and gets a chance to introduce his vaudeville act, "Cruising." "Robinson Crusoe" will be the most popular show in London for some weeks to come.

The Hippodrome production is of a more elaborate spectacular nature than the Lyceum; in fact, it is doubtful whether the simple fairy story of "Cinderella" has ever been told in a more beautiful and elaborate setting. Chief in the big cast come Chirice Mayne and Stanley Lupino, who bring success to the production from the word "go." The whole of the cast is clever and hard-working, and the show never flags a moment. Many liberties have been taken with the old story, and the introduction of a Magic Pool, with a bevy of bathing beauties, is a popular innovation. R. H. Gillespie can rest assured he will require his "House Full" boards right along.

The principal suburban pantomimes this year are "Aladdin" at the King's, Hammersmith, with Gwen Lewis in the title role, Fred Wolgast as Abanazar, and Frankland Gray as the Widow Twanky; "Cinderella" at the Kennington, with Rena Ray as "Cinderella" and Albert le Fre as the Dame. The story is closely kept to, and there is little out of the ordinary in the production. J. B. Mulholland's production of "The Babes in the Wood" at the Wimbledon is an excellent all-round show on strictly conventional pantomime lines, with the introduction of Robin Hood and Maid Marian. At the Surrey, Leon Pollock is presenting an old-fashioned harlequinade, which should prove a big attraction. Several other suburban houses, turning their backs on tradition, are going in for melodrama as a holiday attraction, much of it funnier than any pantomime.

The revues are all going strong. "The Nine o'Clock Revue" at the Little played three houses on Boxing Day, truly an innovation for the West End, and one which was not too enormously successful from the box office point of view.

The big thing of the season is, of course, the long-looked-forward-to production of a stage version of Robert Louis Stevenson's "Treasure

Island" at the Strand. The work of adaptation has been exceedingly well done by James Bernard Fagan, and Arthur Bouchier has more than kept faith with his public. The production is a fine one, and R. L. S.'s great story lives as presented at the Strand. Bouchier himself gives a remarkable performance of the arch-villain, Long John Silver, and all the other parts are finely played by Frank Bertram, Reginald Bach, Charles Groves, Bellenenden Powell, Halliwell Hobbs, Harvey Adams, Edmund Kennedy, Frederick Preisleys as the boy Jim, and Beatrice Wilson as Mrs. Hawkins, the only female character in the piece. All the meat of the immortal story is there, and the language has been skillfully retained. The scenic production, with its quaint inns, ship-board scenes and tropical islands, is exceptional.

Another big attraction is the revival of "Bulldog Drummond" at Wyndham's. Played by Sir Gerald du Maurier and practically the original cast, this almost classic example of beautifully produced "blood and thunder" has lost none of its attractiveness, and the revival could probably run almost as long as the original production if the theatre was not required for another play.

Other revivals there are in plenty, all of them hardy annuals that never grow up or old—"Peter Pan," Edna Best back in the title-role and practically all the old cast, at the St. James's; "Charley's Aunt" at the Royalty; "The Private Secretary" at the Playhouse; "Alice in Wonderland" at the Court; "The Blue Bird" at the Duke of York's; "The Windmill Man," with Bert Coote and Oswald Waller, at the Victoria Palace; "Through the Crack" at the Apollo, and "When Knights Were Bold" at the Court, evenings only. Even the Covent Garden Opera is seasonable, the production being "Hansel and Gretel," with Maggie Teyte and Lillian Stanford. The opera season will last about a month, and will then make way for Sir Oswald Stoll's revue production with George Robey.

Although London has always, or rather, for many years, failed to support a circus, we have three in our midst for the holiday season. At Olympia Bertram Mills is once again presenting a fine show, the big stars of which are the Schumann circus, with 70 horses and Mme. Schreiber. The circus was officially opened by the Lord Mayor of London, and on Schreiber's appearance Lord Lansdale presented the equestrienne with a bouquet. The opening was a ceremony of great pomp.

At the Crystal Palace they go easier, but the show is an excellent one, having as its stars Poppy Ginnet and other members of the famous show family, with the spectacle they have been presenting for years, both under the "big top" and in vaudeville.

The World's Fair at the Agricultural hall might well be termed the people's show, the entrance to the whole thing being ninespence. Here again the circus is of excellent quality, although the side shows and various games of skill (or chance) are the main attraction.

Vaudeville is meeting the rush with heavy programs. At the Coliseum the Christmas program includes Grock, Alfred Lester in a sketch, "The Night Porter"; Frank Cochran in an Oriental scene, "Wun-Tu"; Frank Fay and a host of other stars. The Sisters Trix head the bill at the Alhambra, and the program also includes Coram, the musical-feline skit, "Wrangle W. Wrangle"; Whit Cunliffe and many other first-class acts. Great interest has been centered round the Palladium, which is staging the vaudeville veterans as the chief holiday attraction and to mark the house's return to vaudeville after a year's run of revue. In "Veterans of Vaudeville" Charles Bignell, Marjorie Cornelle, Tom Costello, Leo Dryden, Sabie Fern, Louie Freear, Jake Friedman, Arthur Roberts, George Robina and Joe Taber sing their old time songs and renew some of their old triumphs.



Jimmy Isaminger's office, Philadelphia "North American." Just a wonderful few hours with this great big boy, Tommy Gray, write Harry at once, that after meeting this bird of the newspaper world I give in. The "ARMISTICE" with me on the surrendering side. That's big stuff, Tommy.

Tommy, Harry who reads this ad the same as you do won't answer till he hears from you.

Two boys in England asked me how they would do over here and I wrote to these two "very" excellent artists, and said: "YOU WILL BE A RIOT EVEN IN THE FACE OF THE FACT THAT YOUR MATERIAL HAS BEEN USED HERE BY SEVERAL ARTISTS (?) WHO SPENT A FEW WEEKS IN YOUR COUNTRY."

To me it's sickening—I stayed six years in England and used one English gag here and "I paid" for it. Frank Van "Hates a Thief" Hoven in other words be yourself or get out of this wonderful game.

FRANK VAN HOVEN

'ZENDA' AFTER '4 HORSEMEN'

London, Jan. 10. "The Prisoner of Zenda" is slated to replace "The Four Horsemen" at the Palace, Jan. 29. The Palace record for the "Horsemen" film was bettered by Walter Wanger at the Regent, Brighton, last week.

Wanger also sold the lease of the Rivoli, in Whitechapel, to Albert Clavering, connected with a film booking company, who assumed possession Jan. 8.

BRITISH GAUMONT ALONE

London, Jan. 10. Will Kellino, chief producer for Gaumont, has left that company and is to be replaced by Tom Terris. It is understood that Kellino is negotiating with several British financiers with the object of forming his own production company. The story is also spreading here that the British Gaumont, people have broken away from the French and American branches of the organization.

PAUL MURRAY'S HOPES

London, Jan. 10. Paul Murray and Alf Zeitlin, the new firm of theatrical agents, are producing a new comedy in the provinces Jan. 22, entitled "The Upper Ten."

Asked the name of the author Paul Murray stated it was a gentleman commonly known as "Memory" and if the piece was a comedy, replied: "I hope so."

F. D. & H. in Paris

London, Jan. 10. Francis, Day & Hunter, the English music publishers, are forming a corporation to establish a branch of their business in Paris.

The stock will be held by the members of the British concern, a portion of it being allotted to the management of the French branch.

SAILINGS

Reported through Paul Tausig & Son, 104 East 14th street, New York:

Jan. 10 (New York to London): Mr. and Mrs. Lehrberger and child; S. W. Clayton, Mr. and Mrs. George Mitchell and child, Mr. and Mrs. Frank W. Dewey, Armento Brothers (President Adams).

Jan. 13 (New York to London): Lillian Sieger, Agnes Baker, Doris Richman (Majestic).

Jan. 30 (from New York), George Choos (Berenaria).

Jan. 10 (London to New York) Gladys Cooper (Olympic).

Jan. 10 (New York to London), Little Jerry, Gene Laymon (President Adams).

Jan. 10 (from London for New York), Peggy Marsh (Olympic).

ROAD SHOWS INSTEAD

Gulliver Has Notified the Orchestra Leaders

London, Jan. 10. Charles Gulliver, managing director of the London theatres of Variety, Ltd., has notified all orchestra conductors their services will not be required between April and August. Such action indicates the circuit will play touring shows instead of straight vaudeville during that period.

HOUSE ORCHESTRA SCORES

London, Jan. 10. The experiment by the Victoria Palace of having the house orchestra do a turn on the stage is being watched by the other managements.

When appearing in front of the lights the men from the pit are augmented by a banjo and saxophone, with red facings pinned to their lapels. They render fox trot numbers, minus any attempt at physical gyrations, and score an enormous success.

VAUDEVILLE WITH SIKI

Paris, Jan. 10. The Apollo instituted vaudeville Jan. 6 while awaiting the opening of a new opera which is to have its premier at this theatre within the near future.

The variety bill comprises an indifferent offering and is hardly likely to attract business, though including Siki, the Singapore pugilist, in sparring exhibitions, and a ballet produced by Louis Hillier.

MISS THORNDYKE'S COMEDY

London, Jan. 10. Sybil Thorndyke will appear in a new comedy at the Criterion titled "Advertising April." The premier is scheduled for the end of the month.

Robert Loraine has been approached to play the male lead but such action would necessitate his closing in "The Happy Ending," now current at the St. James.

MAX LINDER HURT

Paris, Jan. 10. Max Linder recently fell and sustained a fractured arm near Lausanne. He is convalescing at the Clinique Ouchy in Switzerland.

Eannister Howard, London manager, and Leslie Henson, comedian, are also resting at the same resort.

MOSGROVE IN U. S.

San Francisco, Jan. 10. Harry Mosgrove, one of the most important managers in Australia, reached here yesterday on the "Ventura" from Sydney.

It is understood he will cross the continent during this trip.

Couple of Divorce Defendants

London, Jan. 10. Divorce suits have been filed here on the current calendar against George Graves and Will Evans.

Woman Replaces Guy Newall

London, Jan. 10. Guy Newall has finished making pictures for George Clarke and will be replaced by Mrs. Clifton Boyne.

Constance Collier Reported Ill

London, Jan. 10. A report here states that Constance Collier is seriously ill at a resort in Switzerland.

GUITRY'S 'SUJET DE ROMAN' HIS BEST

Levaille, Novelist, Central Figure—Lucien Guitry In Role

Paris, Jan. 10. Sacha Guitry's four-act piece "Sujet de Roman" was produced Jan. 4 at the Theatre Edouard and successfully accepted.

The play appears to be the author's finest character study. It revolves around Levaille, a famous novelist (resembling Octav Mirbeau), who has been married for 46 years to a mercenary wife, totally misunderstanding him. The writer is credited as being a genius, while always considering his art more essential than the profits derived therefrom. The woman only seeks the commercial aspect, however, hence much divergence and the unhappiness of the novelist.

Levaille has considered separation, but refrained because of his daughter. A young author and an admirer of the older man calls to ask for the girl in marriage and gains consent, with the admonition that true artists should always retain their liberty. The father then confides the manuscript of his latest work to his daughter's dowry, which is to be published after his death. Soon after this he is stricken with paralysis and his mental faculties impaired.

The wife seizes the opportunity to conduct her husband's business and commences to reconstruct the missing manuscript according to her own ideas, while engaging an impecunious journalist to rewrite the novel from notes found amongst her husband's papers. The daughter and her fiance refuse to assist the wife and secretly arrange to have the story, in its original form, published.

Levaille recovers control over his mind, unbeknown to the wife, and proposes plans for divorce. His wife, meanwhile, becomes conscious of her husband's exceptional talent, regrets the past and he relents, though proposing that the experience be used as a plot for his next novel.

Henriette Rogers admirably impersonates the role of the ungrateful and materially inclined wife (which Sarah Bernhardt rehearsed before she was taken ill). Lucien Guitry plays Levaille superbly.

CIRO'S CLUB DROPS MEMBERS

London, Jan. 10. A large number of managers, agents, actors and actresses received a New Year's communication from the Ciro's Club that they were not re-elected to membership for the current year.

Friends of those who were dropped from the roll have threatened to resign, but no explanations are forthcoming.

ENGAGED FOR NEW PLAYS

London, Jan. 10. Edward Laurillard is negotiating with George Melvin to replace Walter Williams in "The Cousin from Nowhere" and Charles B. Cochran has engaged Phil White for the English production of "Partners Again," which opens in March.

IN LONDON

David Garrick's up-giver house. The place stands amid beautiful gardens which contain a Grecian temple dedicated to Thespis and the idea of the present owner seems to be to turn the whole place into a tea-shop with dancing on the lawn. The the- (Continued on Page 3)

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WEBER AND FIELDS CLOSING; UNIT CIRCUIT'S REMAINDER

"Reunited" Stops Saturday—May Foreshadow Withdrawal of Herk From Shubert Vaudeville Circuit—Henry Dixon Only Burlesque Man Active

"Reunited," the Shubert unit better known as the Weber and Fields show, closes Saturday night at the Grand, Worcester, Mass. The Weber and Fields unit will have played 19 weeks with the current week included. I. H. Herk and E. Thos. Beatty sponsored the "Reunited" show, with Weber and Fields having an arrangement that guaranteed them \$2,500 a week with percentage.

The closing of the Weber and Fields unit closely following Herk & Beatty's "Stolen Sweets" last week is believed to mean that Herk will be shortly disassociated from the unit circuit, of which he is president.

The Herk-Beatty combination began the season operating four units two of which remain, "Say It With Laughs" and "Frolics of 1922." No closing date for the latter two units has been considered to date, it being understood Herk & Beatty may continue to operate the shows for the balance of the season. Should these two units pass from the control of the firm or close, it is said the Affiliated Booking Corporation will be dissolved.

None of the original burlesque producers who came over to the Affiliated with Herk and Beatty have survived, except the above duo, and Harry Dixon, who operates "Midnight Revels," a unit in which Herk is said to be financially interested.

The story from sources close to the Shuberts that the unit circuit will finish the season with just enough units and straight vaudeville shows to keep the 15 Shubert houses open, and the subsequent closing of two of the four Herk-Beatty units is regarded as significant.

"Reunited" was reported as closing when the unit played Baltimore. At that time the story was that Joe Weber wanted to stop. The publication of the story in Variety brought vehement denials at the time.

WILLARD OFF SHOW BUSINESS

Jess Willard, the ex-heavyweight champion, who arrived in New York Tuesday refused to consider vaudeville offers made him.

The pugilist stated he had come east to sign up for a bout and until he had done that he would not consider any theatrical work.

ROBERTS IN TO STAY

Theodore Roberts, picture star for a number of years, has been booked for a vaudeville tour beginning Feb. 11 at St. Paul. Following a trip over the Orpheum circuit Roberts is to play in the eastern Keith houses. He will be in a dramatic sketch, with a supporting cast of three or four, played by him on the coast.

MARRIAGES

Angela McCahill to Henry S. Chatfield, Jan. 6, at Elizabeth, N. J. Miss McCahill last appeared in "Malvaloca." Mr. Chatfield is a manufacturer.

Sid Hall (Franklin and Hall) to Ruby Hayman, of the Fally Markus office, in New York City, Jan. 10.

Alice Lloyd Engaged for Revue

London, Jan. 10.

Alice Lloyd opened successfully in Birmingham last week. She has signed to appear in a revue for Fred Karno which opens early in April.

Julian Franks' Production

London, Jan. 10.

Julian Franks is producing a piece which will start on a provincial tour immediately.

"The production is scheduled to invade a west end theater in about five weeks.

STORM SIGNALS OUT ON THEATRE STOCK

**Famous Drops to 88 1/2
Wednesday—Market Mixed
and Uncertain**

The week's market has been mixed and uncertain, governed partly by the events going on and impending in Europe and the amusement stocks were spotty and vacillating. No definite movement developed, the group being smothered in overshadowing events, which tugged prices of the big speculative issues one way and another.

The outstanding surface development was that Famous Players late Wednesday got down to a new low since Jan. 1st of 88 1/2. A lot of things might be suggested by this circumstance. But it lost force because Loew stood almost unchanged around 19 and a fraction.

On immediate developments it would seem logical for Famous Players to suffer from a sinking spell. A movement seems to be in the making for the alignment of theatres in district combinations whose object is to stop competitive bidding and end the consequent running up of rental prices. This spells drastically reduced income for Famous Players if it goes far enough.

But in the same degree Famous Players suffers from a selling standpoint. Loew ought to benefit from a buying standpoint, the Loew interests being closely concerned in the various non-competitive combinations which are cropping up. Thus it seems logical that if Famous Players is suffering marketwise Loew ought to improve and if Loew doesn't improve there is something the matter with the general argument.

Otherwise nothing special happened. Goldwyn remained above 6, but nobody could account for the improvement. Indeed, nobody tried to. The stock has lost general interest. Trading on the curb stopped in Technicolor, which was to be expected. In curb trading, however, it was to be noted that business was represented by only one transaction in Film Inspection Machine. As far as the record shows this property is being allowed to ride on its merits and no effort is being made to exploit it by inspired public trading.

The summary of transactions Jan. 4 to 10 inclusive:

STOCK EXCHANGE

	Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	4600	92 1/2	91	91	91	- 1/2
Do. pf...	300	98 1/2	98	98	98	- 1/2
Goldwyn.....	8100	6 1/2	6 1/4	6 1/4	6 1/4	+ 1/4
Loew, Inc.....	1800	19 1/2	19 1/4	19 1/4	19 1/4	- 1/4
Orpheum.....	200	19 1/2	19	19 1/4	19 1/4	+ 1/4
Boston sold 1,650	Orpheum	at 18 1/2 @ 19 1/4.				
Friday.....						
Fam. Play-L...	3000	91 1/2	90 1/2	90 1/2	90 1/2	- 1/2
Do. pf...	200	98 1/2	98 1/4	98 1/4	98 1/4	- 1/4
Goldwyn.....	2500	6 1/2	6 1/4	6 1/4	6 1/4	- 1/4
Loew, Inc.....	1800	19 1/2	19 1/4	19 1/4	19 1/4	- 1/4
Orpheum.....	1800	15 1/2	15 1/4	15 1/4	15 1/4	- 1/4
Boston sold 100	Orpheum	at 18 1/2.				
Saturday.....						
Fam. Play-L...	1000	90 1/2	89 1/2	89 1/2	89 1/2	- 1/4
Do. pf...	300	6	6	6	6	- 1/4
Loew, Inc.....	900	19 1/2	19 1/4	19 1/4	19 1/4	- 1/4
Monday.....						
Fam. Play-L...	1500	90 1/2	89 1/2	89 1/2	89 1/2	- 1/4
Do. pf...	200	98 1/2	98 1/4	98 1/4	98 1/4	- 1/4
Goldwyn.....	600	6 1/2	6 1/4	6 1/4	6 1/4	- 1/4
Loew, Inc.....	2500	19 1/2	19 1/4	19 1/4	19 1/4	- 1/4
Orpheum.....	1800	15 1/2	15 1/4	15 1/4	15 1/4	- 1/4
Boston sold 900	Orpheum	at 18 1/2.				
Tuesday.....						
Fam. Play-L...	1300	90 1/2	89 1/2	89 1/2	89 1/2	- 1/4
Do. pf...	200	98 1/2	98 1/4	98 1/4	98 1/4	- 1/4
Goldwyn.....	400	6 1/2	6	6	6	- 1/4
Loew, Inc.....	1000	19 1/2	19 1/4	19 1/4	19 1/4	- 1/4
Orpheum.....	500	18 1/2	18 1/4	18 1/4	18 1/4	- 1/4
Boston sold 210	Orpheum	at 18 1/2 @ 19 1/4.				
Wednesday.....						
Fam. Play-L...	2300	89 1/2	88 1/2	88 1/2	88 1/2	- 1/4
Do. pf...	500	6 1/2	6	6	6	- 1/4
Loew, Inc.....	1000	19 1/2	19 1/4	19 1/4	19 1/4	- 1/4
Orpheum.....	200	18 1/2	18 1/4	18 1/4	18 1/4	- 1/4

THE CURB

	Thursday	Sales	High	Low	Last	Chg.
Film Inspect...	10	6 1/4	6 1/4	6 1/4	6 1/4	- 1/4
Tea...	100	11	11	11	11	- 1/4
Friday.....						
No sales.						
Saturday.....						
No sales.						
Sunday.....						
No sales.						
Monday.....						
No sales.						
Tuesday.....						
No sales.						
Wednesday.....						
Film Inspect...	300	6 1/2	6 1/4	6 1/4	6 1/4	- 1/4

*Cents a share.

Joe Coyne in Monte Carlo

London, Jan. 10.

Joe Coyne has gone to Monte Carlo.



JANET IN DETROIT

News—"Parlez vous Français is at the Temple Theatre this week. On the program she is described as Janet of France. Janet is really a most winsome little person. Her intense struggles with the English language are delightful to hear. And not once does Janet say Oh! la la."

Janet is playing the Empress, Grand Rapids, this week.

"THE ANGEL OF B'WAY" WILL BE EVANGELIST

**Capt. Rheba Crawford Was
Sidetracked by Salvation
Army Jealousies**

Capt. Rheba Crawford, the "Angel of Broadway," who resigned from the Salvation Army because of jealousies engendered in the organization due to her personal publicity while fighting the Devil on the Great White Way, will become a feminine Billy Sunday, starting a tour of evangelism at Miami, Fla., in March of this year.

She will have a staff similar to Sunday's, including advance agents who will get local communities to build or provide tabernacles. But instead of going after liquor, as Sunday does, she will make her campaign to bring the young folks into the churches. A national newspaper syndicate will exploit the story of her life, beginning next month.

The girl was shipped off to San Francisco after her sensational arrest at the Gayety theatre corner while preaching, on a charge of obstructing traffic. The city-wide wave of support showered on her irritated the Salvation heads and she was sidetracked. From San Francisco Capt. Rheba sent her withdrawal, which was accepted. She is the daughter of a Salvation brigadier and a worker in the army ranks and has spent her entire life in its service.

Immediately on her resignation Capt. Crawford was offered a starring part in a specially written picture by Ince, which, with other theatrical, chautauqua and film offers, she declined. She borrowed money to return to New York, and here some lay friends subscribed funds for her forthcoming revival tour. Capt. Crawford is credited with having been the best "money-getter" in the Army and is said to have turned in \$500,000, gathered with her own hands during her activities.

A. H. SULLIVAN FINED

Boston, Jan. 10.

Augustus H. Sullivan, of Worcester, Mass., was forced to pay fines totaling \$500 in the United States District Court on a charge of conspiracy to violate the copyright law. He was found guilty before a jury and convicted of infringing upon the copyright of a popular song.

Death Recalls Peggy Marsh

London, Jan. 10.

A cable yesterday informing Peggy Marsh of her husband's death in New York was followed today by Miss Marsh sailing on the "Olympic."

Alfred L. Johnson, husband of Miss Peggy Marsh, died Jan. 9 at the Lexington hospital, New York, of pneumonia. Miss Marsh left New York about a month ago to appear at a London cabaret. Her husband remained here to prepare a dancing act with a female partner.

Winston's Scals at Paris Alhambra

Paris, Jan. 10.

Winston sea lions and nymphs are scheduled to open at the Alhambra Jan. 12.

MAX SPIEGEL, INSANE MANAGER, ACCUSED OF \$400,000 FORGERIES

**Walter Hays, Business Associate, Testifies Anent
Bogus Stock—Spiegel Twice Tried Suicide—
Mrs. Mark and Dr. Spiegel Testify**

Walter Hays, vice-president and assistant treasurer of the Mitchell H. Mark Realty Corporation, testified Tuesday before Referee Harold P. Coffin that he was aware of the fact Max Spiegel, the bankrupt theatrical manager, now in a Stamford, Conn., sanatorium, had issued \$400,000 bogus stock as collateral for \$327,000 loans. The bogus voting trust certificates were issued to the number of 57.

Hays stated that his and Eugene Falk's signatures were forged on the certificates, they, together with Spiegel, being jointly empowered to issue legal certificates.

Hays testified the irregularity of Spiegel's activities were called to his attention when a Buffalo broker presented some stock for certification for the Bank of Washington, which held it as collateral for a loan.

Henry Kolbe, of the Motor, Mercantile & Commercial Corp., 370 East 149th street, New York, held two certificates on which he loaned Spiegel \$25,000.

Last week Mrs. Mitchell H. Mark, of 522 West End avenue, New York, the bankrupt's mother-in-law, testified that Spiegel twice tried to commit suicide in her home within the past two months. On Dec. 6 Mrs. Mark testified she caught her son-in-law using veronal and at another time lysol.

The involuntary petition in bankruptcy was filed subsequently, Dec.

13, in which Spiegel's liabilities were estimated at over \$1,000,000 and assets at \$300,000.

Mrs. Mark testified that these two attempts by Spiegel were responsible for his brother, Dr. Leo Spiegel, securing the order of commitment for the bankrupt to the Stamford, Conn., sanatorium.

Reference to Spiegel's dealings with the books of the Mitchell H. Mark Realty Corp. was made at the hearing. The bankrupt was secretary of the Mark Realty Corp. and had possession of its books. Mrs. Mark testified that Spiegel gave her an inkling of some irregularities he had committed.

Dr. Leo Spiegel concurred as to their relative's irregular state of mind.

The peculiarity of the examination is the absence of the bankrupt, who is usually the most desired person for the purpose of such proceedings before a referee. An idea of the bankrupt's assets can only be obtained in this instance in an indirect manner.

For the purpose of this examination the regularity of Spiegel's commitment is not the least bit questioned. Although several of the creditors were down to see the district attorney even before the filing of the bankruptcy petition, no further action along such lines will be taken until after the referee's examinations are concluded. These will probably last another month.

LONDON

(Continued from Page 2)

atrical societies and leading members of the profession are being appealed to to prevent this.

For once, probably the first time in the unfortunate theatre's history, the Kingsway is facing a rush to book seats. This is for the opening night of Gay's "Polly," the sequel to "The Beggar's Opera," which is due Dec. 30.

The Wolves, a Bohemian society, founded many years ago by Edmund Kean, has come into existence again and has been welcomed by the profession and those interested in the stage. Its aims are conviviality and charity and the talking of "shop" is strictly taboo. The head of the organization is known as the First Organizer, the position being held at the moment by Stanley Lupino.

"The Cat and the Canary," which is proving as successful at the Shaftesbury as "The Bat" did at the St. James, has recently had the honor of a visit from the King and Queen.

At the Winter Garden "The Cabaret Girl" continues to be a big attraction. So great is its popularity in fact that Grossmith and Maione have not given a thought to a successor. On Boxing Day the piece broke the "Sally" record by £5, playing to something like £1,100 on the two shows. The touring show also broke records at Blackpool not only in the business done but by opening on Christmas Day, an unheard of thing in this country. Speaking of this touring company, George Grossmith says it is by far the best he has ever seen.

The management of the Little was responsible for an innovation on Boxing Day. The "Nine o'Clock Revue" was played in its entirety three times during the day. Business was not very good for the first two shows, but the third produced a capacity house.

At the end of this week the reliever granted the "Metropole Fol-

lies" by the London County Council terminates and the cabaret show will return once more to six people only and no stage dresses. The action of the L. C. C. regarding cabaret is gradually driving this class of entertainment underground and into the night clubs.

Albert Chevalier is seriously ill but is making good progress. He is one of the veterans of the stage and is chiefly known to the public as a delineator of "coster" character. His revival of "My Old Dutch" at the Lyceum only came off to make way for the pantomime.

When C. B. Cochran presents "Little Nelly Kelly" in London his leading lady will be June. June is the daughter of a well-known tragedian, H. Tripp Edgar, who has been recently converted to revue. She practically began her career with Cochran as a dancer, gradually working her way up through his series of Pavillon shows until she became the leading lady in "Phi Phi."

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QUALITY STYLE SERVICE

JULIA ARTHUR'S HAMLET FOR KEITH VAUDEVILLE

Actress Will Appear at Palace, New York, as Prince in "Queen's Chamber Scene"—The Selection of Shakespearean Plays Left to Miss Arthur.

Keith vaudeville will contribute to the sweeping vogue of Shakespearean revivals a bijou production of the Queen's chamber scene from "Hamlet," with Julia Arthur playing the Prince of Denmark and arranged for the Palace, New York, next month.

E. F. Albee, who is directing the enterprise, has selected as the supporting cast: As Queen Gertrude, Mona Morgan [who played the same part in Walter Hampden's company, of which she was leading woman]; as Polonius, George Henry Trader [one-time leading man with Maude Adams, and veteran of the Shakespearean stage, playing Feste in "Twelfth Night," among other roles]; as the King's Ghost, George Stillwell [for five years leading man with Robert Mantell].

When Miss Arthur was approached with the invitation to do a Shakespearean character on the vaudeville stage, the choice was left to her and, although she has played many feminine roles from "The Plays," including the Lady Macbeth, of the recent Arthur Hopkins production, she selected Hamlet.

The "Queen's chamber scene" is that passage where the young Prince appears to upbraid the Queen's mother for her murderous treason to his father. This passage has always been one of the big acting moments of the play, but the John Barrymore version pitched it in the unaccustomed key of a love scene.

Sarah Bernhardt, the last of a galaxy of women artists, who have played the melancholy Dane, made the scene one of passionate and violent reproach and almost fury, as have all the men stars. Miss Arthur's conception is not hinted at.

The "Chamber" scene has been chosen for the brief offering because within a brief time it discloses the heart of the whole drama.

In essaying the role the eminent native actress is following distinguished precedent. As far back as the eighteenth century the leading actress or the times played the Dane much against her will, but with great success. Charlotte Cushman and other distinguished women of the stage have followed in her footsteps.

The brief scene, it is promised, will be given with minute attention to detail. An appropriate arrangement has been made of a portion of the overture to Ambrose Thomas' grand opera, "Hamlet."

Miss Arthur has previously appeared in Keith's vaudeville under Mr. Albee's personal supervision, and always in connection with an important movement of the day. Her last appearance was during the war when Miss Arthur, as the Statue of Liberty in "Liberty Flame," delivered an inspired patriotic poem written by Roland Burke Hennessy, and produced by Mr. Albee in the promotion of patriotism.

MAYOR SHANK APPRECIATIVE

Indianapolis, Jan. 6.

Editor Variety:

Through Variety, I take this opportunity on behalf of the children of Indianapolis to express my thanks and sincere appreciation to the vaudeville artists playing in the city during the week of Dec. 27 and whom I am unable to reach individually, for their generously donated services in helping to make the Municipal Christmas celebrations held at the 32 fire houses throughout the city the most successful and enjoyable affairs ever arranged for a Municipal celebration for Christmas.

The children in every section of the city were reached in this manner.

Professionally yours,

S. S. Shank,
Mayor.

ANOTHER OLD TIME ACT

Edward LeRoy Rice is framing a new six-people "oldtimers" act under the title Phenomenal Players.

Lulu Beeson, Blanche Newcomb, W. H. Thompson, Paul Hamlin, Banks Winter and Maggie LeClair are in the cast.

SPIEGEL'S CHORISTERS CAN'T GET SALARY

Shubert Unit Shows Still Owe Overdue Pay—Stranded in Buffalo and Detroit

Chorus girls in New York able to return from stranded Shubert unit shows through friendly loans or moneys advanced by municipal authorities in Buffalo and Detroit are trying to find a way to secure the salary due them from Max Spiegel without the slim prospect of obtaining it through legal action for debt.

The girls know Spiegel has been plunged into enough trouble to keep him busy for a long while, to extricate himself and still remain at liberty, whether in the open or in an insane asylum, but the choristers state they did their work, defrauded no one, and somebody connected with the Shubert unit circuit should have provided for the payment of their salaries.

At the Spiegel offices in New York this week no one could be found but a stenographer, who said she knew nothing, and that there was nobody in authority there who could give any information.

Two of the young women choristers in the Spiegel shows, who had been in the Detroit fiasco ("Plenty of Pep"), called at Variety's office to secure advice that might lead to the recovery of their overdue salaries. With the chances dubious, the girls were not inclined to consult an attorney, as they said it would be useless, they calculating if Spiegel or the unit circuit wouldn't protect chorus girls, no lawyer could do anything for them in a matter that did not permit them to enter criminal proceedings.

Spiegel is said to have become involved for over \$1,250,000. The chorus girls of his shows have a claim of about \$35 each. It is also said that many of the principals of the stranded units are owed money by Spiegel, who produced the units himself.

Spiegel is now in a Stamford, Conn., sanitarium under a commitment for lunacy that was issued just about as his operations in questionable stock certificates were about to be investigated. A story this week, which was denied, said a family relative of Spiegel, on his wife's side, might come to his rescue to the extent of \$265,000, which would be required to prevent proceedings against him, but no one has volunteered to square Spiegel with the choristers, who need the money he owes them to pay their bills for lodgings.

"BLUE DEMON" IN TOILS

Chicago, Jan. 10.

Maley Lahader, a member of the Eight Blue Demons, an act recently at the State-Lake, was arrested while playing there charged with wife abandonment and child abandonment and held under \$2,500 bond. In default of bond he was ordered to jail.

Fred Lowenthal, theatrical attorney, stepped in at this point and it was arranged for Lahader to pay his wife \$15 a week, which the manager of the act will send her. The child is ill and is not expected to live. The case against the acrobat was pushed at the instance of the Salvation Army.

ALBANY MEN'S TWO-ACT

Albany, N. Y., Jan. 10.

George Decker, an elevator man at the Capitol, who is a singer in the capital district, and Maurice Rodesk, a legislative correspondent, who has been one of the principal funmakers at the writers' annual banquet for the past several years, are rehearsing a singing and dancing act.

Decker and Rodesk, it is understood, have an offer from the Keith office.



MILLER and CAPMAN

PALACE, NEW YORK, This Week
Miller and Capman are now playing their 103rd consecutive week for the Keith Office without one week's lay-off. Out of the 103 weeks, six of them have been played at the Palace, New York.

Direction
RALPH G. FARNUM
(EDW. S. KELLER OFFICE)

\$10,000 FILM CONTRACT FOR HARRY WATSON, JR.

Contract with Limit of Four Weeks for "Little Old New York"

A contract made Monday by the Cosmopolitan (Hearst pictures) with Harry Watson, Jr. ("Kid Duggan"), will give that comedian \$10,000 for his work in the film now preparing which will star Marion Davies, "Little Old New York." The agreement limits Watson's working time on the picture to four weeks. He will play the pugilist on the screen, with Charlotte Greenwood opposite him as his sister.

To complete the picture engagement Watson cancelled his vaudeville tour at Des Moines last week, having it placed back for four weeks through his representative, Harry J. Fitzgerald, who also secured the picture contract for him. Meantime the Watson vaudeville company will lay off.

NEW DANCERS IN VAUDEVILLE

Stasia Ledova and W. Waine opened at the Palace, New York, Monday as featured dancers with Choos' "Realm of Fantasy," replacing Guilan and Marguerite, who left the act following last week's engagement at Toronto.

Ledova and Waine are new to vaudeville, the former having been premier danseuse of the Chicago Opera company. Waine was in the cast of "Hitchy-Koo," which closed recently.

OFFER SEVEN WEEKS

Shubert Vaudeville Agency is Announcing 3 Weekly Bills

Three straight vaudeville bills will play the Shubert unit circuit at Boston, Cleveland and Detroit next week. The unit circuit has been playing two vaudeville bills, but added one more to replace the Weber and Fields' unit, which closes this week.

Contracts for seven weeks are being offered vaudeville acts by the Shubert booker, Arthur Klein, who is assembling the turns from the available independent supply and recruits from units that have closed.

Jim Barton, now at the Central, New York, as an added attraction with the "Rose Girl" unit, is scheduled to join the straight vaudeville bill at the Majestic, Boston, opening Jan. 15.

The bill for Detroit includes Frances White, Georgie Price, Frank Burt and Co., and Bob Nelson.

WINDY CITY YEGGS GET \$20,000 THEATRE HAUL

Holiday Intake of Lakeside—Other Robberies Are Reported

Chicago, Jan. 10.

Safe-crackers entered the Pantheon theatre during the early hours of the second day of the New Year and carried off the safe and its contents, said to be something like \$20,000. It contained the receipts for Saturday, New Year's Eve and New Year's Day of both the Pantheon and the Lakeside theatres.

Other yeggmen, also aiming at heavy holiday receipts, opened the safe at Rainbo Gardens and in doing so held up five employees. According to Fred Mann, manager of the Gardens, the safe was a "decoy," empty of valuables, but so placed that it fooled the robbers. The real strong box held \$25,000. The "decoy" safe was opened in quick time and three charges of nitroglycerine had been employed in getting open the real safe when the cracksmen fled.

Charles Appell was trailed up three flights to his living quarters in the building in which his North Side Turner Hall is located by three robbers, who robbed him of \$2,700 in cash and a diamond pin valued at \$1,000. Appell is the father of Lila Lee. He declared that the men warned him not to leave the room for five minutes after they were through with him and he accommodated them.

EQUITY BALL PROFIT?

Chicago, Jan. 10.

The Equity ball cost \$8,500, according to the best figures obtainable at this time, and there is some question whether or not it will show a profit.

MYSTERY IN FIREBUG WAVE IN MICHIGAN

Theatre Owners Can't Explain Fires in All Kinds of Houses

Grand Rapids, Mich., Jan. 10.

Firebugs are busy among the theatres in several cities of Michigan and among the recent blazes here one put the Orpheum out of business with a loss of \$150,000 and another damaged the Empress to the extent of \$1,000. The Orpheum housed a tabloid musical organization; the Empress plays Keith vaudeville.

Harvey Arlington, manager of the Orpheum, and William J. Clark, president of the company, could not assign any reason for the incendiarism.

The Orpheum musical comedy organization is seeking dates in nearby Michigan cities and hopes to remain intact.

Detroit, Mich., Jan. 10.

The incendiary fires in various Michigan theatres was discussed at the recent meeting of the Michigan Picture Theatre Owners' Association. J. R. Dennison, of Monroe, where the activities have been especially brisk, said that the authorities could think of no explanation. One evening fire broke out at points on two sides of a street at the same time. Most of the fires take place early in the evening.

COURT BARS CASEY FROM WIFE'S ESTATE

But Settlement Is Effected Between Husband and Family

Harry R. Casey, actor, was refused his application for letters of administration of the \$25,000 estate of his wife, Margaret V. Casey, who died Oct. 6 last at her home, 375 Riverside drive, New York. Casey contended that Mrs. Casey was his common law wife, having lived with her since 1910, when she divorced him in Syracuse, N. Y. He averred the divorce did not bind them in view of both being Catholic and religiously opposed to the legal severance of marital ties.

The decedent's brother, Andrew D. Gligun, opposed Casey's petition and was appointed administrator by Surrogate Foley. Casey was charged with not even attending the funeral of his former wife.

A settlement between Casey and his wife's family was subsequently reached, with Casey to receive \$4,600 of the estate for his share.

SAYS SHE BOUGHT RING

Cincinnati, Jan. 10.

Ruth Kraig Hersh alleges in her divorce suit against Jack Hersh, theatrical booking agent here, that she had to pay for the engagement ring he purchased on the installment plan and gave her. All he ever bought her, she declares, was a \$10 hat.

A week ago Hersh sued his father-in-law, Jacob Kraig, of this city, superintendent of Jewish cemeteries, for \$25,000 damages, charging Kraig alienated the affections of Mrs. Hersh. The couple were married August 26, 1920. Last June 26, she charges, her husband left her.

JEAN ACKER'S SKETCH READY

Mrs. Rodolph Valentino, formerly Jean Ackers of pictures, and first wife of Rodolph Valentino, makes her initial plunge in vaudeville next week, at Moss' Riviera, Brooklyn, the first half, in a comedy sketch entitled "A Regular Girl," produced by Lewis & Gordon.

Margaret Stewart Granted Divorce

Chicago, Jan. 10.

Margaret Stewart ("Artistic Treat") was granted her decree of divorce from Edward Richards of Richards and Bennett, Dec. 29, before Judge Friend.

BIRTHS

Mr. and Mrs. Frank Ross, at the Lutheran Hospital, New York, daughter.

Mr. and Mrs. Harley Knowles, at Sloan's hospital, New York, a daughter. Knowles is a film director and Mrs. Knowles is a writer, professionally known as Rosina Henley. She is a niece of E. J. Henley.



HARRIET and MARIE McCONNELL

who, with their mother, Mrs. E. B. McConnell, the well-known New York vocal teacher, have been studying in Paris for the past five months. Marie expects to return to the States in February, while her mother and sister go on to Italy.

The McConnell sisters appeared at the London Coliseum for two consecutive weeks this summer with great success.

BUCK AND WING DANCE CONTEST FOR THE WORLD'S CHAMPIONSHIP

Mabel Ford and George White Will Compose Star Attraction at Madison Square's Masque Ball on Jan. 30—18 Years Since Last Contest

About midnight of Jan. 30, at Madison Square Garden, Mabel Ford and George White will dance for the world's championship among buck and wing dancers, otherwise known as hard shoe dancing. The winner will be decided upon by a committee of five judges, to be appointed with the consent of both contestants.

A diamond-studded medal is to be presented to the winner. Its value will be about \$2,000.

It is about 18 years ago since a wooden shoe dancing contest was held in New York. It used to occur at Tammany Hall on the occasion of a Tony Pastor ball. In that contest Johnny Ford (brother of Mabel) was declared the winner among the men and Lulu Beeson among the women. Mabel Ford, then a little girl in short skirts, was smuggled into the Tammany Hall in long dresses and, despite her unknown youth, captured second prize.

The Madison Square garden masquerade is to be called "The Greenwich Village Revel." There will be two general dancing contests, for men and women, with a prize of \$1,000 each for the winners, also to be judged. The Ford-White competition will follow the others, with the two dancers allowed from one to five minutes each for their routine of steps. Paul Whiteman's band of 25 pieces, with Whiteman in person leading, will supply the music.

The admission has been scaled at \$5 top, with none of the top-lofters at \$2 or \$3 permitted to dance on the Garden's floor. A purse of \$7,500 for the main competition between Miss Ford and Mr. White will be taken by White through agreement. Miss Ford, who is still dancing professionally, is agreeable to taking her chances in the contest only as her portion, with the medal if she wins, and the subsequent publicity the title will gain for her. White is with his "Scandals of 1922." It entails White missing a couple of performances to compete in New York.

Miss Ford was originally of the Four Fords, Johnny, Max, Dora and Mabel, with Mabel the youngest of the formation. Mabel at present heads her own act in vaudeville. It was at the Palace, New York, last week. The two Ford boys, Johnny and Max, are still on the stage, with Dora temporarily retired.

George White first came into notice as a dancer when appearing with Benny Ryan (Ryan and Lee) in a two-man hard shoe dancing act for summer runs at Hammerstein's Victoria Roof Garden, New York. Some years after separating, George White started the first of his "Scandals" series, producing it successively each season to date. He has appeared in his various shows, giving imitations of the best known dancers, but has paid little attention to hard shoe dancing in later years. When of the Ryan and White team, he gained some fame for his buck and wing stepping.

Once asked whom he considered the best buck and wing dancer, White answered Max Ford. Among the dancers who know all of the Fords, it is said that while Max outdistanced Johnny Ford, after Johnny won the prize at the Pastor ball and later dividing his stage performance with dancing but incidental, that Mabel has passed Max, and those who know what Mabel does when dancing say she performs the feat of executing two double triples, something no man has ever accomplished in buck and wing dancing, it is claimed.

White has represented himself in the negotiations, with Joe Sullivan, Miss Ford's manager and husband, looking after her interests. The masque ball, according to report, is being promoted by a coterie of sportsmen familiar with the Garden and its attendance possibilities.

Pictures at Orpheum, Lincoln, Neb. Chicago, Jan. 10.

The Orpheum, Lincoln, Neb., has been leased for pictures to the Princess Amusement Co., and will have that policy until Sept. 1, 1923.

CONVICT SONGSMITH ON CRIMINAL CHARGE

Bradford Released Under Bail—Charged With Subornation of Perjury

Perry Bradford, colored songwriter-music publisher, with offices in the Gaiety theatre building, New York, was found guilty in the U. S. District Court last week on an indictment of subornation of perjury and will be sentenced by Judge Hand this week. He is out under \$5,000 bail. The trial lasted two days.

Bradford is charged with having induced Lemuel Fowler and Spencer Williams, also songwriters and colored, to make false affidavits to assist Bradford's defense of an equity suit begun by the Ted Browne Music Co. of Chicago, which alleged a song authored by Fowler, "He May Be Your Man But He Comes to See Me Sometimes," is controlled by them and that Bradford has no right exploiting it. Fowler and Spencer, who were both incarcerated in the Tombs for a time, together with the defendant last summer on perjury charges, acted as government witnesses at trial and will probably earn their immunity in this case.

Bradford is said to have made almost \$100,000 in the music business the past two years. Although a very small publisher, comparatively, he controlled the services of Mamie Smith on the Okeh disks and now Edith Wilson on the Columbia records, both colored songstresses, whose "blues" specialties were all conned from the Bradford catalog for recording. As author-publisher all royalty revenue was Bradford's individual income. The sales of such disks, in addition to a fair white clientele, is mostly aimed at colored localities in the south, and the wide distribution warrants this specialization in "blues" and jazz recordings.

C. Smith, colored, and self-styled music publisher has been arrested by Toledo post office authorities on the charge of using the mails to defraud. The Music Industries Chamber of Commerce which is waging warfare on all song "sharks" and swindlers, instigated the investigation into the colored publisher's activities.

Smith's modus operandi was travelling to St. Louis periodically



The next time you see Rockwell and Fox, it may interest you to observe that the noise at the end of the act is made by the audience and not by the orchestra.

Always, not occasionally, (Signed)

GEORGE ROCKWELL

and inserting advertisements soliciting the contributions of song manuscripts from amateurs. Writing from his office in the Snead Hotel, Toledo, Smith would advise the amateurs that their songs were being introduced to Al Jolson, Eddie Cantor and others and that an introduction fee of \$10 or \$15 would be necessary to be used as "tips" for these stars.

Smith would follow this up with further requests for funds to enable him to travel to New York and to pay attorneys' fees for the purpose of negotiating valuable contracts for their songs. Smith is alleged to have defrauded people throughout the United States from sums ranging between \$10 and \$50 each.

AUTHOR SUES ACTORS

Cook and Vernon Failed to Keep Promise Made to V. M. P. A.

Although agreeing to settle with Andy Rice, the author, for accrued royalties when summoned before Major Donovan in the V. M. P. A. office, Cook and Vernon disregarded the matter, as a result of which suit in the Municipal Court to recover \$523 has been begun by Rice through Davis & Davis.

Simultaneously all vaudeville circuits were advised by the attorneys that their theatres become liable under the copyright law to the extent of \$50 per day damages if they continue playing an act using copyright material without the author's permission.

JUDGMENT AGAINST HORWITZ

Sadie Kusell has been awarded judgment for \$655.50 against Arthur J. Horwitz, the small time vaudeville agent.

Miss Kusell sued for back salary due her at the rate of \$75 a week for services as private secretary to Horwitz.



EVELYN CUNNINGHAM

Singing exclusive songs by BILLY TRACEY
Next Week (Jan. 15-17), Loew's State, New York; (Jan. 18-21) Loew's National, New York.
Booked solid season 1923, Marcus Loew Circuit
Direction: FITZPATRICK & O'DONNELL

OPEN AND CLOSED UNITS

With mid-season reached the status of the Shubert vaudeville circuit in units, is listed below with 15 units of the originals at the opening of the season have since closed. There are 15 units on the Shubert time this week (Jan. 8). Of the 15, two were added, by the Shuberts, following the departure of others.

Of the units leaving the Shubert time to date, all but three have gone to the storehouse. Jenie Jacobs' "As You Were" is road-traveling in the south playing to \$2.50, top; Jack Reid's "Carnival of Fun" was accepted as an addition to the Columbia burlesque wheel, and Weber & Friedlander's "Steppin' Around" has been engaged a bill by itself on the Pantages vaudeville circuit.

UNITS NOW PLAYING

UNIT	PRODUCERS	PLAYERS
"Say It With Laughs".....	I. H. Herk-E. T. Beatty.....	Roger Imhoff
"Frolics of 1922".....	I. H. Herk-E. T. Beatty.....	Herman Timberg
"Midnight Rounders".....	Lee and J. J. Shubert.....	
"Whirl of New York".....	Lee and J. J. Shubert.....	
"The Rose Girl".....	Lee and J. J. Shubert.....	Jim Barton
"Oh What a Girl".....	Lee and J. J. Shubert.....	
"Midnight Revels".....	Henry Dixon.....	I. H. Herk
"Main Street Follies".....	Weber & Friedlander.....	
"Hello Everybody".....	Arthur Klein.....	Gertrude Hoffman
"20th Century Revue".....	Marx Bros.....	Marx Bros.
"Spice of Life".....	Al Jones & M. Green.....	
"Troubles of 1922".....	Davidow & LeMaire.....	George Jessel
"Gimme a Thrill".....	Jos. M. Gaites.....	
"Blushing Bride".....	Lee and J. J. Shubert.....	Lean and Mayfield
The "20th Century Revue" was formerly Finklestein & Rubin's "Hollywood Frolics."		

UNITS LEAVING SHUBERT TIME

UNIT	PRODUCER	FEATURE
"Stolen Sweets".....	I. H. Herk-E. T. Beatty.....	Watson Sisters
"Mulligan's Follies".....	George Gallagher-I. H. Herk.....	De Haven-Nice
"Facts and Figures".....	Weber & Friedlander.....	Commodore Band
"Laughs and Ladies".....	Weber & Friedlander.....	Rush Ling Toy
"Steppin' Around".....	Weber & Friedlander.....	Jas. C. Morton
"Success".....	Max Spiegel.....	Nonette
"Plenty of Pep".....	Max Spiegel.....	Chas. Howard
"Echoes of Broadway".....	E. L. Butler.....	Eddie Nelson
"Funmakers".....	Barney Gerard-I. H. Herk.....	Jimmy Hussey
"Town Talk".....	Barney Gerard-I. H. Herk.....	Johnny Dooley
"Carnival of Fun".....	Jack Reid.....	De Wolf Sisters
"Zig Zag".....	Arthur Pearson.....	Bessie McCoy Davis
"As You Were".....	Jenie Jacobs.....	Ring and Winninger
"Ritz Girls".....	Lew Fields.....	Harry Cooper
"Hello Miss Radio".....	Eddie Dowling.....	Hildebrand and Michelen
"Hello New York".....	Jack Singer-I. H. Herk.....	Bobby Higgins
"Reunited".....	I. H. Herk-E. T. Beatty.....	Weber and Fields

According to the above lists, I. H. Herk has been interested in nine units, through partial ownership or by financial aid to the producers. Herk is president of the Affiliated Theatres Corp., the operating office of the unit circuit.

According to such information as is obtainable the units expected at present to play out the season on the Shubert time are "Frolics of 1922," "Hello Everybody," "Troubles of 1922" and the five active units produced and operated by Lee and J. J. Shubert.

This week also two of the Shubert vaudeville houses in Chicago (Garrick) and Pittsburgh are playing straight vaudeville bills.

INSURANCE GIFT TO EMPLOYEES

Lynn, Mass., Jan. 10.
Nathan H. Gordon, president of the Gordon Olympia Theatres, Inc., recently presented every employee of the Olympia Theatre here, with a \$1,000 life insurance policy.

Not only was the gift paid up in full for life, but not an individual was forced to undergo an examination.

Dr. Coue's Double Is Audience Plant

The first vaudeville act to capitalize the new Dr. Emile Coue fad is Rockwell and Fox who, last week at the Coliseum, dug up an audience plant whose resemblance to the exponent of auto-suggestion recently arrived from Nancy, France, is most striking. This Coue double is Joseph Stephens by name.

ENGAGEMENTS

Walter Abel, for "A Square Peg," Beatrice Terry, for "Mary the 3d," Jean Newcombe, for "Take a Chance."

Alexandra Carlisle, Charles Millward, for "The Fool," Boston company.

Bob Lee, for "Liza."

Jack Trainor, Sam Hearn, Flavia Arcaro, for "Spice" unit.

Nellie Weston, Flora Vicaro, for "Hello Peaches."

Fay White and Howard Mills, dancers, for "Cameo Revue" (vaudeville) shortly.

Tom Burke, Helen Rogier, for "The Dancing Girl" at Winter Garden (renamed—from "Fashions of 1923"). Announced Miss Rogier is a foreigner arriving in New York last month without engagement. She is a dancer. Mr. Burke is the tenor.

Perce Benton, for "Whispering Wires."

Grant Mackay, Humphrey Bogart, for "Mary the 3d."

Edward Colebrook, for "The Green Scarab."

Sibylla Bowhan, for "Take a Chance."

Hale Hamilton, Ann Andrews, Arthur Byron, for "The Twist" (Opening Chicago, Jan. 21.)

PASSPART VS. BECK ON TRIAL THIS WEEK

\$300,000 Damages Asked by Foreign Agent—Alleges Life Agreement

William L. Passpart's two suits for \$300,000 damages each against the Orpheum Theatre and Realty Co., Inc., and against Martin Beck, president of the Orpheum circuit, were reached for trial Monday morning before Justice Lehman in Trial Term, Part 13. The trial is expected to last throughout this week with a decision, after being reserved, due within a fortnight upon conclusion of trial.

Senator James J. Walker, attorney of record for Passpart, left for Albany on legislative matters Monday and assigned William J. Fallon (Fallon & McGee) and Moore to act as trial lawyers in his stead. Charles H. Studin represents the Beck and Orpheum circuits.

Passpart claims a life agreement to act as European representative of the Orpheum circuit on a five per cent. basis of all acts' salaries. He alleges summary dismissal in December, 1914, after acting in such capacity since 1905. His estimated annual income is placed at \$15,000 from this source.

Passpart instituted legal action early in 1920, making Beck defendant in the first suit. Another action filed four months later names the Orpheum defendant and mentions the corporation is his employer. In the suit against Beck, in addition to the general denial filed to both complaints, the chief executive of the Orpheum counter-claims for \$5,269.34 alleged overpaid to Passpart.

In the course of the trial a motion will be made by Passpart's counsel to consolidate both actions, which motion was denied a month ago.

Beck's present wife was formerly secretary to Passpart. She may be called to the stand to testify as a witness.

SMALL-TIME FIELD GLUTTED WITH OVER-SUPPLY OF ACTS

**"Opposition" Turns Taking Best Spots on Bills—
Standard Small Timers Pushed Up on Many
Programs**

That big time opposition this season has kept small time artists out of work and made it almost impossible to book the average small time act, is the opinion of the bookers and agents of the independent circuits.

The acts leaving the big time to play "opposition" left vacancies into which new acts were fitted and adjusted by the big time bookers.

While many of these were recruited from the small time, the small time experts say that instead of creating a shortage of small time material, it worked with an inverse ratio.

The small time booking men proceeded cautiously, filling their books from week to week. An unusually plentiful supply of material made this possible. As soon as the "opposition" began to disintegrate, acts from this field were available as the big time wasn't taking them back.

These acts were plentiful at small time prices, throwing the small timers out of their field and overrunning the three-a-day. Independent agents claim it is next to impossible to book small time acts unless strong comedy or feature ones.

The former small time feature turns are playing the early spots with the best spots allotted to acts that have been with the units. This condition added to a plentiful supply of normal small time material has glutted the small time market.

The local talent "Follies" is another factor in affecting the small time booking situation. In addition to creating numberless professional acts that compete with established turns, the numerous amateur "Follies", "Fashion Shows", "Minstrels", etc., with people recruited from the neighborhoods adjacent to the small time pop houses appear to be displacing a number of standard small time turns weekly. The playing of each amateur revue, means from three to four professional acts are dropped that week. Besides the two, three and four small acts forced to lay off by the introduction of the amateur shows in professional houses, the amateur acts have also affected the booking of the small time tabs to a considerable extent.

A man in touch with the small time situation connected with one of the big booking offices this week admitted the amateur turns were displacing the small time tabs, made up of professionals, but laid the blame on the small time tab producers. With a small time tab costing \$600 a week, and most of them about the same with few if any showing any novelty in comedy or production, the pop time executive said it was natural the bookers and managers should replace them with amateur Follies etc., in view of the big difference in expense attached to the amateur turns, and more particularly in view of the drawing power shown by the amateur turns.

Few if any small time tabs have any drawing power, it was the small time executive's opinion, the tabs simply filling out the show. An amateur turn of the usual "Follies" or Minstrels type did not cost over \$250 a week the small timer said, and unlike the regulation small time tab, the amateur show as a rule did a clean up business. This was brought about not only through the amateurs being known in the neighborhoods where appearing, but was fostered through tie-ups with local merchants who furnished costumes etc., for the amateur "Follies" for the advertising accruing. The merchants assisted materially in creating interest in the appearances of the amateurs at the neighborhood houses through advertising that the costumes had been donated via the medium of local papers. The salespeople in stores also help in the general boosting scheme to attract patronage.

Unit's Week at Bronx O. H. Arthur Klein's Shubert unit "Hello Everybody" will play the Bronx opera house for a single week beginning Jan. 16, at \$150 top. The engagement fills in a lay-off the show would have otherwise.

PANTAGES' N. Y. OFFICE FAILS TO KEEP PROMISE

**Acts Claim Cancellation at
Cleveland After Promised
Pantages' Circuit**

The Pantages New York office is coming in for censure from acts that claim they have been closed in Cleveland after playing the eastern Miles houses with the understanding contracts for the entire Pantages circuit will be forthcoming at Cleveland.

The alibi from the New York office in several instances has been that a show booked direct by Alex Pantages on the coast had opened at Minneapolis and the New York office is unable to continue the acts beyond Cleveland.

It is being given credence that acts opening in Hamilton, Can., are slated to go no farther than Cleveland. Acts intended for a tour of entire Pantages circuit are usually opened in Minneapolis or further west, say the artists.

Alexander Pantages is reported as due in New York within the next ten days to straighten out the local booking situation which is said to be chaotic.

MUSICIANS WALK Palace, South Bend, Refuses to Have Ten Men in Orchestra

Chicago, Jan. 10. The orchestra at the new Palace, South Bend, Ind., owned by the Orpheum circuit, walked last week and shows are now being booked there with acts that do not require orchestra. Music is provided by the organ.

The Orpheum, which played Association vaudeville there before the new Palace opened, had six men in the orchestra and gave three shows a day. At the new Palace only two shows daily are given, excepting Saturday and Sunday, and eight men were in the orchestra. The union demanded ten men. When found the house management did not take to the suggestion the orchestra of eight men walked out at 8.30 on Friday evening.

Of the eight men employed only two were from South Bend. It was necessary to go outside of the city for the other union musicians.

PAN'S TRICK CLAUSE Rubber-Stamped to Hold Onto Acts Booked in Chicago

Chicago, Jan. 10. A vaudeville act accepting one or two days' work from the local Pantages agency in Chicago houses controlled by Ascher Brothers is not free to work for any other agency for a fortnight if a precedent established in the case of Johnson and McIntosh, colored, is permitted to stand.

This act discovered the trick by which its time was tied up after signing contracts with Sidney Weisman, booking manager of the Loew office in Chicago, for two weeks, opening Jan. 8 at Miller's, Milwaukee.

Jan. 3 the Chicago Pantages office called up the act and notified it to play a date which conflicted with Milwaukee. When the act explained it had other bookings, attention was directed to a clause in the contract inserted in one corner in small type with a rubber stamp, reading:

"In their consideration of their contract party of the second part gives party of the first part two weeks' option on their services."

The act was forced to cancel two weeks for a couple of days and it is said that the effort is to prevent acts playing local houses booked by Pantages from accepting other time without a written release until bookers for the Pantages circuit and for local houses can determine whether or not the act is needed.

"FOLLIES" AT COLONIAL

The Colonial is to have a "Colonial Follies" the week of January 22. Thirty girls from the neighborhood will appear in the "Follies," which will be played as one of the acts on a 10-act program.

Six principals, headed by Fred Bowers and recruits from the bill that week, will appear in the revue to be put on by Tom and Harry Linton.

Dorothy Remer, the girl who was discovered by Johnny Collins at an "opportunity contest" at the Fifth avenue Oct. 23 and signed to a two-year contract, will be on the bill. The management will use Miss Remer as an "example" of the possibilities of the "Follies."

Ernest Ball, also on the bill for the week, is expected to lead the orchestra during the playing of the "Follies." Ted Healey, of Ted and Betty Healey, will also appear in the "Follies," the principals of which will be professionals.

HART ACT FOR 30 PEOPLE

The Jos. Hart office is reported preparing a vaudeville production that lists the services of 30 people.

Not Garage, but Theatre
The new building being erected by George Cohen, in Newburgh, N. Y., for a garage is to be remade into a theatre. A stage is to be built with the house to have a seating capacity of 1800.

AGENT HAD 286 ACTS; NOW RULED OFF FLOOR

**Burt Cortelyou Can't Book in
Chicago's Assn. — Lax
Methods Responsible**

Chicago, Jan. 10. Burt Cortelyou is "off" the Association floor, which is the first step taken by C. E. Bray, general manager of the Western Vaudeville Managers' Association, to bring about a reform in the working of artists' representatives.

The order of Mr. Bray is that Mr. Cortelyou is to discontinue booking with the W. V. M. A.; that his services as an agent are no longer required, and that no other agency will be permitted to offer his acts on the floor.

It is one of the widest orders affecting the activities of an artists' representative which has ever been put into force in Chicago booking circles.

Cortelyou was formerly associated with the Simon agency, but withdrew from that firm some time ago, at which time there was complaint rumored that he "would not attend to business." Cortelyou started for himself after an advertising campaign which lined up 286 acts under his banner. "These acts gradually drifted away from him or became antagonized at his lax business methods until the order that other agents are not to handle his acts takes on but little importance, as the number is very small at this time.

As yet Cortelyou has not been notified by C. S. Humphreys, head of the Western Keith offices, regarding his standing on that floor.

MINSTRELS BOOKED

**Van Arman's Troupe Going South
for Keith's**

John R. Van Arman's Minstrel show, which opened an engagement for the Keith Circuit last week, was routed following reports the ballyhoo and minstrel parade which preceded the performances was a big business booster.

The act will go south on the Keith time in two weeks, traveling in its own special Pullman car, contracting to give a street parade with a 16-piece brass band and a complete vaudeville and minstrel show in the southern Keith houses.

The minstrels played this week at Keith's, Jersey City, to unusual business the first two days. Following a week in Philadelphia for Sablosky & McGuirk the act will play the south.

PROGRAM HUMOR

Wilmer & Vincent opened "The Blackmalters" as a legit show at Easton, Pa., Monday. It is by Barry Connors and was staged by Hal Briggs. The cast programed was Purnell B. Pratt, Louise Sydmath, George Pauncfort, Louis Morrell, George Claiborne Foster, Hal Crane, Irving Mitchell, Louis Frohoff, John Hancock, Harold Nibar, Blanche Latell, William Foran, Herbert Heywood, A. Francis Lenz.

Francis X. Hope is general manager. The program billing of the staff is aimed for local humor, with Joe Paige Smith, carpenter; Jules Delmar, electrician, and Frank O'Brien, properties.

GORDONS' BOSTON BUYS

The Gordon interests of Boston have purchased the Central Square and Waldorf, Waltham, Mass. The Central Square will install pictures, it recently having discontinued independently booked vaudeville.

The Waldorf will return to vaudeville, being booked through the Keith Boston office.

POLI BOOKS PICTURE

The Marlon Davies feature, "When Knighthood Was in Flower," has been booked for all of the Poli vaudeville houses, playing a full week in each house. In several of the houses an act will be dropped due to the length of the picture.

NEW ACTS

Thompson and Brysons' Entertainers, including Sunny Thompson (from "A Modern Cocktail," vaudeville), Grace Smith (from "Go Get It") and Arthur Bryson (from "Shuffle Along"). Harry Tanner in the former Harry Mayo act, "A Knight of the Road." Howard and Clark with 28 people.

FORCED GUARANTEE Beatty Wins Out in Wordy Battle with Shuberts

A wordy battle between E. Thos. Beatty and the Shuberts is reported to have attended the playing of vaudeville at the Englewood, Chicago, by the Shuberts this week.

The plan of the Shuberts was to place the Shubert unit, "Midnight Rounders," in the Englewood for a return date. Beatty, who is a Shubert unit operator, having an interest with I. H. Herk in "Say It with Laughs," "Reunited," "Stolen Sweets" and "Follies of 1922," also owns the Englewood. He objected to the return playing of the "Midnight" show.

The Shuberts then suggested a vaudeville bill with Beatty guaranteeing the salaries, some \$5,000 to \$6,000, as a condition that the Shuberts would put the show on. Beatty in reply informed the Shuberts he wouldn't think of such a thing as guaranteeing the salaries. After a long argument Beatty finally delivered an ultimatum to the effect that if the Shuberts wanted to play vaudeville at the Englewood this week or any other week, they (Shuberts) and not he (Beatty) would have to guarantee the salaries. The battle ended with Beatty capturing the honors, the Shuberts finally yielding the point and putting the show in at the Englewood with the salaries guaranteed by them.

Low Herman Didn't Pay Note

Chicago, Jan. 10. Suit has been instituted against Lester Bryant, who endorsed a note for Low Herman, who took out a one-night stand "The Night Cap." Attorneys interested say that Herman has been located in New York, where he is associated with Arthur Horwitz, the small time agent.

TRIES 'EM ALL

**Butterfield Experiences with Many
Policies at Battle Creek**

Battle Creek, Jan. 10. The Bijou-Arcade, Butterfield house, which has been playing five acts of vaudeville with three changes of bill weekly, one show Sunday, and other new bills opening Monday or Thursday, abandoned its regular vaudeville policy this week and is playing pictures five days opening Monday and vaudeville on Saturdays and Sundays only.

The Bijou-Arcade housed a dramatic stock company early this season. It is possible that it will play tabloid musical shows starting early in February. The vaudeville at the Bijou-Arcade has been supplied by Fred Zobedie, of Detroit.

Flint, Mich., Jan. 10.

The Palace theatre, leading vaudeville theatre, which has had a varied policy this season, playing different character of attractions from time to time, is again playing Keith vaudeville this week, having played Hoyt's Musical Revue last week, which had Lew Brems, Frank Soper, Fred Wheaton, Bob Raby, George Brown, Al Fox, Madeline Boland and Alice Melvin in the cast.

KEENEY SWITCHES

The vaudeville bookings for the Frank Keeney theatres will be switched commencing next week from the Amalgamated Agency to the Fally Markus office.

The bookings at present consist of a seven-act split-week policy at Keeney's, Brooklyn, and a nine-act bill Sundays at Keeney's, Bay Ridge, Brooklyn.

The Bay Ridge at present plays dramatic stock during the week and will continue until about Feb. 15, when vaudeville is to be installed.

UNIT ACTS WITH PANTAGES

The Pantages circuit has signed several former Shubert vaudeville and unit acts, the latest being the Hannaford Family, with one of the Shubert's own units this season.

Former Shubert acts now playing the Pantages circuit are R. H. Budd, Cecil Cunningham, Walter Brower, Harry Hines, Palo and Palet, Maud Earl.

Lopez' Band Back at Palace

Vincent Lopez' Band will return to the Palace, New York, for a run opening Jan. 22. The band is booked for four weeks with an option which may extend the bookings indefinitely.

New effects and a different act are to be features of the Palace engagement. The Lopez act had a run at the Palace last season.



FLOSSIE CAMPBELL
of MORRIS and CAMPBELL
Featured with Weber & Friedlander's "MAIN STREET FOLLIES"
This Week (Jan. 8), Harlem Opera House, New York

COMPLAINTS TO V. M. P. A. ON BOOKINGS COMING IN

Reports of Abuses, Following Variety's Editorial on Agents and Bookers—Two Acts Come to Grief in Pennsylvania

Reports of booking abuses from fly-by-night booking agencies are pouring into the Vaudeville Managers' Protective Association following Variety's editorial last week anent "bookers and agents."

Two of the most flagrant "breaches of contract" cases are the experiences of two acts that came to grief in Pennsylvania.

The Wilson Girls, holding a pay or play contract for a three-day engagement at the Columbia, Sharon, Pa., were canceled Tuesday and ordered to remove their belongings from the house by Carl Sipe, the manager.

The act opened Jan. 8 and played until Tuesday. The girls were late for rehearsal, but arrived in time to open. A woman pianist, said to be the manager's wife, played the first show perfectly, but was off on the next performances. The girls requested a rehearsal, according to the report, and were canceled following.

The house is not a member of the V. M. P. A., but an appeal to that organization by wire brought funds that enabled them to jump to the Columbia, Alliance, Ohio, where they were booked Jan. 11.

Another complaint involves Maronis & Freeman, operators of the Penn theatre, New Castle, Ohio. Antoinette Dvorak complained to the V. M. P. A. that she was issued a contract for the house to open Dec. 27. The booking was made through Wm. Pappas, manager of the Tri-state Theatrical Agency of Pittsburgh.

She made the jump from Cleveland carrying 350 pounds of excess baggage. Upon arrival at the house the management informed her that they had no knowledge of the transaction. She wired the V. M. P. A., which will endeavor to collect the salary due, although the house is not a member of that organization.

A recent local case involved a girl "single" turn booked by an independent agent to open at Troy, N. Y., in an independent vaudeville house. The girl reported for rehearsal and was informed that she didn't open until the following week. She was without funds, and would have been stranded were it not for the good offices of John McGlynn, owner of the Hotel Rensselaer, Troy, who advanced her enough money to return to New York. The agent discovered he had made a mistake in his dates, but made no effort toward reimbursing the girl, actually threatening her if she should seek redress.

GERMAN OPERA COMING

(Continued from page 1)
made two trips to Germany to perfect the arrangements.

The company numbers 150 and is under the conductorship of George Hartmann. It sails for Bremen Jan. 17. The first presentation will be at Baltimore Jan. 31.

After playing one week in Philadelphia where the advance sale is \$22,000 the German opera company will play three weeks at the Manhattan opera house, New York, starting Feb. 12. The advance sale for the metropolitan engagement was reported to be heavy early this week.

One hitch to the itinerary came with the plan to bring over 17 musicians, excepted to by the American Federation of Musicians. The men to be imported were the principal players in the orchestras and a substitution for the original intention of bringing over the orchestra in total. The musicians union, however, took the stand that any group of musicians imported came under the labor contract law and refused permission. Blumenthal not going further with the matter. It has been agreed to have an orchestra of 70 pieces belonging to the local union. The men will start rehearsals this week and it will cost the opera backers \$25,000 for that item. For the several rehearsals the daily operative scale is \$7 per man.

Blumenthal has a contract with the German operatic organization covering a period of five years. For this season a Wagnerian festival will be given and if successful a Mozart festival will be played next season.

and a Beethoven program would comprise the third season.

The engagement of the Manhattan was a surprise, it being believed when the house was taken over by the Scottish Rite a year ago, that it would be closed to public entertainment. The Masonic order has changed its plan and the former Hammerstein operatic home will be open for operatic and concert engagements, but limited to such programs. Considerable alteration is in process of completion. The front of the house is being done over and the roof garden planned by Hammerstein is being completed. The steel skeleton of the proposed roof garden always gave the house the appearance of incompleteness.

REPLEVIN BATTLE

Announced Vaudeville in New Brunswick Starts It

New Brunswick, N. J., Jan. 10.

A theatrical battle has been in progress here for several days between the Walter Reade interests, known locally as the Trenton and New Brunswick Theatres Co., operating Keith's State, and the Blou Circuit Co., and Michael Jelin owner of the opera house. The disturbance was the outcome of Jelin leasing the Opera house to the Reder Brothers of Perth Amboy, who contemplate playing vaudeville the house being opposition to the State playing Keith vaudeville.

The Blou Circuit Co., in which Reade is interested, former lessee of the Opera house secured a replevin order against the theatre last week to secure fixtures to which it claimed ownership. Before the fixtures could be moved Jelin replevined them.

The Opera house was scheduled to reopen yesterday (Thursday) with pop vaudeville under the Reder Brothers management. The new management announced the first week's profits would be divided among local charitable organizations.

CIRCUS WINS SUIT

Cincinnati, Jan. 10.

Joseph M. Kohm, stepfather of Elmer Ritter, aged 15, who was killed while employed by the John Robinson Circus at Parkersburg, W. Va., May 5, 1920, lost his suit for \$10,000 damages arising out of the boy's death.

It was testified that the youngster ran away with the circus. While the boy was riding on a truck, it hit a rut in the street and he was thrown to the ground. Another truck in the parade ran over him. Superior Court Judge Hickenlooper instructed the jury to dismiss the case on the ground that the charges made in the petition had not been sustained by the evidence.

NEW PARK IN KANSAS CITY

Kansas City, Jan. 10.

Sam Benjamin, who for the past few years has managed Fairmount Park, has formed a new company and commenced work for a new amusement park on the south side, which will be ready for the summer. The park will be on a tract of 80 acres at 75th street and Prospect avenue, several miles further out than Electric Park. It is understood the promoters have a 15-year lease on the property and that a modern amusement place will be maintained.

AMATEUR FASHION SHOW

Moss' Franklin, in the Bronx, will have an Amateur Fashion Show for a full week commencing Monday. Fifty local girls will be used as models with the gowns, lingerie and hats supplied by merchants of the vicinity.

James Fotheringham manager of the Franklin is staging the amateur attraction.

Maudie Fulton's "The Humming Bird," which opens at the Ritz, New York, next week, is having its "Humming Bird Waltz" published by E. B. Marks.

GIFT BILL

No Gifts at Public Meetings or Open Air Affairs

Boston, Jan. 10.

A bill to break up the giving of gifts at all public meetings, including field days, church fairs and bazaars, was introduced in the Legislature by a delegation of Brockton citizens headed by Mayor Harold C. Keith.

The bill provides that any person who makes a gift to a "field day, bazaar, fair or enterprise of similar character," which is to be given to the holder of "the lucky ticket," may be punished by a fine to be determined by the Legislature. It also provides a similar penalty for any person who, selling tickets for the fair, offers as an inducement to the purchaser the prospect of winning any of the gifts.

CIRCUS AT OLYMPIA

London, Dec. 24.

The big Bertram W. Mills show at Olympia was officially opened by the Lord Mayor of London and the Sheriff Dec. 22. The show is, anything, even finer and more complete than in previous years. The remarkable thing about it is that the short run, one month, cannot possibly pay the showman or even be looked upon as a showman's proposition at all. At the head of the long list of acts—there are 17 in all, including two "stunt" exhibitions in the Fair—is Baptista Schreiber with her school horse Menelik.

This artist on entering the ring was greeted by Lord Londale, who presented her with a large bouquet. The Schumann Brothers with their 70 thoroughbred horses and ponies, veritably a circus in itself; Rastelli, the juggler, who approaches the incomparable art of Cinquevalli; Leyland's Sea Lions, Laurita, the "human spinning top"; Les Miles, Della Vasa with their troupe of elephants and piebald horses; a Red Indian troupe of riders; Miljares and Brother, a couple of comedians who perform remarkable tricks on a tight rope while keeping up a steady run of good knockabout comedy; the Victorias—Cycling Troupe, one of the two British acts in the program, the other being the Sutcliffe Family, Scottish pipers and dancers; Noman's Cockatoos and Parrots, Mlle. Yolande, an equestrienne from the Italian circus world, and Ricono Sturla, another Italian circus act.

The clowns are exceptionally strong and include Whimsical Walker, who invariably spends Xmas at Drury Lane, but who is out of the big theatre this year on account of the prolonged run of "Decameron Nights." Among the many side shows are "The Human Torpedo" and "Motors That Pass in the Air."

ACT-FAIR SUIT SOON

Chicago, Jan. 10.

The attempt of the Sioux City Fair booking agency to secure liquidated damages from Ed Ward of the Flying Wards, on a claim that he was booked for dates which he failed to fulfill, will come up at Council Bluffs, Iowa, Jan. 10.

The Flying Wards act is now with the Hagenbeck-Wallace winter circus.

J. T. Wortham Shows in Quarters

Dallas, Tex., Jan. 10.

The J. T. Wortham carnival, touring the Rio Grande Valley, is reported about to go into winter quarters at Brownsville, Tex.

"FOLLIES" BALLYHOO

For the first time in years, Broadway saw a ballyhoo for a burlesque show beginning Thursday of last week when a man made up to represent "Bozo" Snyder, principal comic of Gerard's "Follies of the Day," paraded the Main Stem.

Gerard's outdoor ballyhoo man travels in advance of the show from town to town over the Columbia circuit, in addition to the regular advance man.

SHUBERT ACTORS O. K'D

No opposition was manifest in the Columbia burlesque wheel offices over the engagement of Emil Caspar by the Mollie Williams show. Caspar opened the season and played in a Shubert unit show until it closed.

A Columbia executive stated the circuit was not opposed to anyone and would consent to all engagements of desirable artists.

The Globe Music Publishing Co., in the Gable theatre building, New York, is the latest addition to the ranks of the local publishers. The firm is exploiting a quartet of songs all authored by Russell C. Goldberg. "Day by Day," inspired by the Coue expressionism. "In every way I'm getting better and better," is the firm's leading number. The catalog also includes "A. B. C. of Love," "Give Me a Ring" and "Grandaddy."

CABARET

Following various postponements, the new floor show at the Boardwalk Cafe, New York, opened Jan. 5. The new revue was staged by Lew Leslie, who holds a contract for all of the Salvin places, with the music and lyrics being credited to Roy Turke, Harry Akst and Leslie. The performance, at it opened, was overboard as to running time, being over an hour and a half before the finale was reached. The cast contains around 15 principals, 10 chorus girls and a trio of show girls, besides Josephson's Icelanders and the Boardwalk Bathing Girls, who repeat in the miniature tank from the last show. It is a corking restaurant entertainment that entails an abundance of pep, taste in costuming and a travesty number that could be included in a Broadway production. A series of 14 numbers are unfolded that has Peggy Hove (Lockett and Hope) leading the "hot" melodies in front of the girls, Mildred Feeley as the prima donna, Dave Mallon topping for comedy honors and all-around ability, George Hale dancing and cleaning up, Max Hoffman, Jr., and Norma Terris dancing, Lou Lockett stepping forth for bits along with Billy Bann and Lovey Lee, who is not doing much of anything except looking good, but doing plenty of that. Bert Byron and the Fields Sisters are also included. It's considerable lineup and it is estimated the show is costing the house between \$2,500 and \$3,000 weekly.

The revue gets away to a fast start and never slows up except in two instances that might be eliminated as time-savers. A Russian number, about half way down, will cause a degree of comment on the costuming, while the lyrics of most of the numbers are bright and touched with a bit of spice all the way. Something on the order of a pageant, having a king and all his court thrown into a turmoil by visiting messengers, gives the Icelanders their chance to mix up in the rough stuff that is more effective than might be imagined in a restaurant. The shooting of a revolver was anything but conducive to at least one person's frame of mind as the flame from one shot came perilously near the table. Especially is this true when the boys start to shove the cover getters out on the floor.

Two Saratoga policemen were outwitted last week by a whiskey hold-up man, who kept them at bay with a revolver, a few minutes after he had stolen a valuable load of booze from a runner, while he backed into a waiting car and drove away. The cops took the whiskey left behind by the stick-up artist to police headquarters. Sunday afternoon the police received a telephone call stating that a rum runner was being held up on the Glens Falls road. The informant called himself "Jimmy of Hudson Falls." He was told to report the matter in person. This he did, saying that while traveling north outside of Saratoga he met a friend headed south with a load of "good stuff." Sitting beside his friend was a man dressed as a state trooper, holding a revolver against the side of the bootlegger. The two police officers, accompanied by the informant, started for the place in question. When the whiskey car hove in sight, the cops stopped it. The supposed state trooper alighted, demanding to know what was up. He covered one of the policemen with a gun and announced himself an officer. When the bluecoat expressed doubt of that, the alleged trooper declared in no uncertain terms that he was going through with the load of liquor. The other policeman started to draw his gun, but he was quickly covered by the trooper, who shifted his revolver so that both officers were within its range. Continuing to cover them, he backed into a car in which there were three other men, and sped away. The second policeman said later that he was in a position to shoot the fake trooper, but knew that if he did so it would cost the life of his fellow officer.

fight manager, respectively. One of the most trusted general agents in the service claims to have been a former college professor, magazine writer, editor and press propagandist, with six college degrees. Working with him is an ex-army colonel who gained his way up from the ranks. His one time "dry" partner is said to have been a street cleaner. An agent whose name frequently appears in the New York dailies in connection with raids and arrest is a former pugilist. A pair of dry active upstate are ex-service men, wounded and gassed, one of whom was cited several times and recommended for the Distinguished Service Cross. Before the war they were a reporter and a storekeeper respectively. Another upstate prohibition officer is a former professional ball player. A general agent who has gained prominence for unearthing frauds and bootlegging rings formerly made his living as a dancer. A number of the p. o.'s have clerked or been in small business prior to securing their present positions. Several of those formerly in the service were claimed to have been ex-saloon keepers and bartenders.

It would not be surprising, if a Manhattan grand jury indicted some enforcement officers as the result of the methods of prohibition enforcement recently evidenced in the Broadway restaurants. It is even believed a judge will instruct the grand jury to call in the cabaret proprietors for evidence as to the arbitrary procedure by unformed men. The jurist was a guest of a cabaret recently, accompanied by his wife and daughter. With rising indignation he watched the "work" of a youthful patrolman, one of the squad of Brooklyn roundsmen who had favorably passed examination for sergeant's rating. The "importing" of police from another borough for such duty is believed unfair and the judge spoke his mind, saying the entire procedure was a violation of the rights of citizens. A "hard boiled" lieutenant, who "egged" the patrolman, was roundly scored by the judge along with the copper, the jurist declaring that if an arrest was made he would hold court in the cafe at once. During the holiday period many cafes were left entirely alone by the police, who are charged with favoritism among the Broadway resorts. At times in the latter places a regular procession of officers has been noted. Ambitious roundsmen assigned to cabaret duty are reported advised by superiors they will lose their rating for promotion unless getting "results."

One of the peculiar workings of the New Year's Eve enforcement expedition along Broadway was the different methods one magistrate had of handling the same charge against the same offender in two cases and within two hours of one another. An arrest was made in a restaurant of a diner who had a flask. The manager of the restaurant was also arrested. Arraigned before the court, the testimony was that the officer found the manager in the basement of the place, he had not been present when the patron's liquor was seized, and as far as the officer was aware the manager knew nothing about it. The court remarked there seemed to be no evidence against the manager he should not have been sought out and arrested, and the magistrate discharged him. The manager returned to the restaurant, but within half an hour was again arrested under the exact circumstances, having been in the cellar at the time a patron was found with liquor in the restaurant above. Taken before the same magistrate the court decided to hold the manager in \$500 bail, and no one in the court room referred to the previous case.

"Fables of 1923," a new revue, was put on at Marigold Gardens, Chicago, Monday, with principals including Dainty Marie, Josephine Taylor, Danny Sheehan, Beth Herri and Frank Libuse. It is Ernie Young's production. Ted Lewis' band plays from 11 at night until 2 a. m., also.

Charles Bohler's newest "Classique Revue" opened at Terrace Gardens Monday night with a cast including Ruth Fischer, Frankie Klassen, Sophia Wilson, Keeper & Kewpie and the Five Serenaders.

The Blossom Heath Inn, Lynbrook, L. I., closed down for the winter after New Year's Day.

NEW YEAR'S WEEK'S CLEAN-UP ALL ALONG COLUMBIA WHEEL

Gerard's "Follies" Got \$15,400 in Boston, Taking All
Burlesque Records—Al Reeves Second, with
\$12,760 at St. Louis

Last week (New Year's) was a clean-up for the Columbia shows—the best by far of the current season. All records for a week's business as well as those for a single day in burlesque went into the discard as a feature of the New Year's week grosses when Barney Gerard's "Follies of the Day" rolled up a total of \$15,400 last week at the Gayety, Boston. This was \$200 better than the next best record, also registered by a Gerard show, "Girls de Looks," at the Columbia, New York, New Year's week last season, and \$300 better than the \$13,100 gross totaled at the Columbia, New York, election week last season by "Town Scandals." Previously Hurtig & Seamon's "Bowerys" had held the Columbia circuit record for gross with \$13,900 in 1921, also during the week containing Columbus Day.

The "Follies" show at the Gayety, Boston, last week gave 16 performances, an extra one shortly after midnight Jan. 1, the show totaling \$4,700 on the three performances of the day. Another extra show Saturday afternoon last given at 5 p.m. following the matinee pulled capacity. The "Follies" did full capacity with a number of standees at every one of the 16 performances, another record. The "Girls de Looks" record at the Columbia New Year's of last season was made with but 15 performances, likewise the "Town Scandals" and "Bowerys" records at the Columbia, New York. The top price at the Columbia last season for the three shows mentioned was \$2, while the top at the Gayety, Boston, this season for the "Follies" was \$1.25. This \$1.25 scale prevailed at the Gayety, Boston, throughout the 16 performances, with the exception of the three performances Jan. 1, and the Saturday night show, the four playing at \$1.40 top. The capacity of the Gayety, Boston, is about 150 less than the Columbia, New York.

Al Reeves did the second business on the Columbia circuit last week at the Gayety, St. Louis, with 15 shows, an extra midnight show Sunday, Dec. 31, and a gross of \$12,760.

"Maid of America" at the other Boston house (Casino) did \$9,400 last week with 13 shows on the week.

The Columbia, New York, last week with "Broadway Brevities" did \$9,200 with 12 performances, there being no midnight burlesque show given New Year's Eve, owing to it falling on Sunday.

"Town Scandals" at the Gayety, Pittsburgh, did \$10,500; "Chuckles" at the Palace, Baltimore, got \$10,600. Frank Finney at the Gayety, Detroit, totaled \$8,200, and "Social Maids" at the Gayety, Washington, did \$8,050. Sliding Billy Watson got \$8,050 at the Colonial, Cleveland. "Flashlights" at the Star and Garter, Chicago, did \$8,100, and "Hippity Hop" at the other Chicago house (Columbia) did \$7,650.

Other grosses were "Big Wonder Show" at the Casino, Philadelphia, \$7,850; "Wine, Woman and Song" at Gayety, Omaha, \$7,625; "Folly Town," at Miner's Bronx, \$7,500; Dave Marion Show, Casino, Brooklyn, \$7,400; "Talk of the Town" at the other Brooklyn house (Empire) was low with \$5,950.

"Rockets," a new Columbia show, at the Majestic, Jersey City, was at the bottom of the list with \$4,700.

ILL AND INJURED

Mable Morgan, vaudeville, is recuperating at her home in New York from pneumonia.

Jimmy Flynn was forced to cancel last week due to a severe cold.

Eleanor Hicks collapsed at Monday's matinee at Keith's, Columbus, O., from an attack of acute indigestion, but reappeared for the evening performance. Miss Hicks is with "Thank You, Doctor."

James Gaylor is at the Prospect Heights hospital, Brooklyn, N. Y., recovering from a major operation, and will be confined there for another week or so.

NONE "BEST"

Columbia Burlesque Issues Orders to House Staff and Actors

Columbia house managers, show producers, company managers, advance agents and actors or actresses appearing in Columbia shows have been expressly forbidden to state via curtain speeches, newspaper advertisements or any other sort of publicity that any forthcoming show at a given house is the best in burlesque, best that has played the house this season, or, in the case of house managers, to recommend a show under their own signatures.

This is the second time in the last season or so the Columbia Amusement Co. has issued orders of this nature to house managers, etc., the preceding order, while along the same lines, not being quite so emphatic in what it forbids the house managers, etc., to do.

The recent order was inspired by the manager of one of the Columbia houses announcing in a newspaper ad that "Chuckles of 1923" was the best burlesque show ever staged, or something similar.

The Columbia's stand in the matter is that the audience, after hearing the spurge on the boosted show, takes it for granted that that particular show is the only one, or at best one of a few good shows on the Columbia wheel, leaving the burlesque house in the position of an actor who has presented the best he has at the opening, with nothing available for an encore.

BETTER PARK SHOW

Leblang and Jones Investing in Minskys' Park

Joe Leblang and Al Jones, who became associated with the Minskys last week in the management of the Park, at Columbus circle, are reported as having taken a financial interest in the Minsky stock burlesque company playing there. Leblang and Jones are likewise interested in the corporation owning the Park, from which the Minskys rent the house.

It is understood with the entrance of Leblang and Jones in the management, the productions will be improved, with the company to be taken out of the burlesque class and placed on a musical comedy stock basis.

Their investment in the venture is said to have been \$35,000, with the Minskys also retaining an interest.

COLUMBIA'S LEADERS

Four Shows in Struggle for Highest Season's Gross

Four of the Columbia burlesque wheel attractions are in a struggle to reach the top for the biggest season's gross. So far the bunched ones are Barney Gerard's "Follies of the Day," "Slidin' Billy Watson's show, the Jimmy Cooper revue and "Chuckles," with others not so far in the rear, but they remain in the running.

REID'S "RECORD BREAKERS"

When the Jack Reid show, which left the Shubert vaudeville circuit last week, where it had been playing as a unit since the season started, opens as a Columbia wheel attraction at the Yorkville, New York, next Monday, it will bear the title of "Jack Reid and His Record Breakers." Reid used this title for a number of years on the American circuit. As a Shubert unit, Reid's show was known as "Carnival of Fun."

The cast for the Reid show on the Columbia circuit will include Eddie Clark and Tony Bootz, Billy Cumby, Roman Troupe, Inez, Burton Carr, Betty Weber, Emily Keller and Alfred La Tell and Vokes.

CHANGES IN THREE TOWNS

Changes occurred in the management and box offices of three Mutual wheel houses last week. Sam Ryder succeeded W. W. Wohlfaht as manager of the Gayety, Louisville; Abe Finberg replaced Ed Sullivan at the Broadway, Indianapolis, and Joe Jermom became manager of the People's, Cincinnati, replacing Jack Burke.

In each house a new treasurer replaced the former one, also.

CASPER BACK IN BURLIQUE

Emil (Jazz) Casper and Will H. Ward join the Mollie Williams show as principals this week. Casper was with "Plenty of Pep," one of Max Spiegel's Shubert units, this season.

FOLLIES OF THE DAY

(COLUMBIA BURLIQUE)

Dramatic Author.....James Hall
Comedy Author.....Ben Joss
Operatic Composer.....Harry East
Burlesque Author.....B. Williams
Father Time.....Harry Seymour
The Eskimo Pie Man.....Harry Seymour
Steven, Piano Mover.....Sam Green
Bozo, Piano Mover.....Bozo Snyder
Nurse.....Rally McNish
Baby.....James Hall
Policeman.....James Hall
Lingerie Sales'ady.....Julie De Cameron
Experience.....Gertrude Lavetta

Barney Gerard's "Follies of the Day," featuring Bozo Snyder, the tramp pantomimic comedian, is at the Columbia, New York, this week. "Follies" copied a record last week in Boston, playing to over \$15,000 in 15 performances. This is going some in a season when the boys are talking "panic," and proves that a good attraction plus managerial foresight and intelligent publicity will do the trick.

Tuesday night the Columbia's lower floor was sold out completely, with standees—a rare sight this season—scattered about the back rail. "Follies" came into the Columbia sans publicity, and is drawing them on its good will created last year.

The book, lyrics and music remain the same, but the cast shows several new faces, notably Harry Seymour, a "Dutch" comic from the American circuit; Gertrude Lavetta, a pretty ingenue, and Babe Almond, a vivacious, hard-working soubrette and limber dancer, and the California Trio, males with splendid voices.

The holdovers are Sam Green, working opposite Bozo; Harry Watson, a juvenile, and Julie De Cameron, the prima donna.

It is a well-balanced cast, but the strength of the show is its speed, comedy and staging. Seymour Felix put on the dancing numbers and deserves lots of credit. The 18 girls get results and are away from the usual plodding, stereotyped stepping that swings around week after week.

Bozo without speaking a word pulls continuous laughs with his facile and plastic pan. The comedy scenes are comedy scenes that don't sag. The show is in two acts and innumerable scenes, the action snapping from "one" to full-stage without a jarring note.

After an allegorical opening, "What Does the Public Want?" Bozo and Green as the piano movers hop on for some funny business. A corkscrew nurse maid and policeman number is interpolated and a funny bit of business with a baby's nurse bottle.

Another allegorical skit with reverse english has "Purity," a bare-legged, sophisticated, cigarette-smoking damsel, etc. The characters are fantastically costumed for the bit, followed by a comedy scene built around a prop taxi cab. Bozo cups hours here as a rough valet who finally kicks the cab apart. A comedy wedding next, the girls prettily costumed for the finale of act one.

The second act picks right up with a comedy theatre scene. The artists face the real audience. Bozo in evening garb is a riot all through this scene, which consists of specialties. He shows his versatility by dancing, playing a harmonica and ad libbing in pantomime. His rough comedy was a howl, genuinely funny and spontaneous. The scene concludes with a burlesque wrestling bout between Bozo and Green.

A "hotel" scene later, while familiar, was made funny by Bozo, his mugging and clowning holding up the comedy average. The California Trio (James Hall, Ben Joss and Harry Bart) stopped the proceedings in this act with harmony singing of popular songs. The trio made a real appearance in neat evening dress.

A dancing finale, with each of the principals contributing, introduced Bozo washed up in a white minstrel outfit. Bozo and Green are strong assets for any attraction.

Gerard has produced wisely and well. His show runs along on greased wheels and is helped by the well-balanced cast.

The principals, aside from Snyder, are of average burlesque caliber, but the ensemble is immense, due to clever and discreet direction. It is a laughing show from start to finish, with the musical interludes and specialties blended just right to form a corking burlesque entertainment, of the kind whose fame precedes it and is discounted at the box office, as seems to be the case with this one, which is about leading the circuit for gross receipts.

BURLIQUE CHANGES

Harry Shapiro, connected with the Hurtig & Seamon staff, is now manager of the "Step Lively Girls," succeeding Wash Martin.

H. C. Miner's Fishing Trip

H. Clay Miner, accompanied by A. A. Howell, New York lawyer, and party left New York Tuesday for two weeks of fishing at Long Key Fishing Camp, Fla., between Miami and Key West. After the fishing excursion the party probably will visit Key West and Cuba.

BURLIQUE ROUTES

WILL BE FOUND ON PAGE
Thirty-one in This Issue

OBITUARY

MARGARET COOPER

London, Dec. 29.

Margaret Cooper, the most popular society pianologist in Britain, died from heart disease following an attack of asthma, Dec. 27. Originally meant for classical music, she studied at the Royal Academy, but threw it up and embarked on a career as an entertainer. Soon after doing so she was seen by Sir Alfred Butt, who immediately engaged her

IN LOVING MEMORY

OF MY DEAR WIFE

BUNNY BURCH

Who Passed Beyond Jan. 9th, 1922

BILLY DALE

for the Palace, at which house she was for years a popular star.

She first opened at the famous Cambridge Circus house in 1906 and never lost her grip on the public's affection. Of recent years she has generally been seen at the Coliseum. Her first husband died in 1918 and, had she lived, she would have been married to Harry Welchman, who is playing in "The Lady of the Rose" at Daly's next month.

DR. ANSELM GOETZL

Dr. Anselm Goetzl, aged 44, musical composer, died in Barcelona, Spain Jan. 9, after a surgical operation. Dr. Goetzl went to Spain from Mexico, where he had presented the Ice Ballet with Charlotte at its head. Last season he conducted the orchestra at the Hippodrome for the ballet and during the season wedded the star of the organization, later arranging the tour of Mexico and Central America. Dr. Goetzl was born in Bohemia and came to the United States in 1913 and conducted for the Andreas Dippel production of "The Little Domino." Later he composed the scores for "The Wanderer," "Aphrodite," "Deburau" and "The Gold Diggers." He wrote "The Royal Vagabond," which Cohran & Harris produced and then made a production of his own work, "The Rose Girl."

ALBERT L. JOHNSON

Albert L. Johnson, husband of Peggy Marsh, died Jan. 9 at the Lexington Hospital, New York, from pneumonia after being ill for three days. Johnson was shot at the Jack Clifford camp in the Adirondacks late last summer. His wife was appearing at Ciro's, London, and news of his death was cabled to her. The funeral took place yesterday, with interment at Greenwood Cemetery.

JOSEPH STEINBOLT

Cincinnati, Jan. 10.

Joseph Eich, aged 48, known to the stage as Joseph Steinbolt, a former Cincinnati man, died in St. Louis, where he was playing with the Woodward Stock Company. Heart disease caused death. Eich was with the Brady Stock Co. in Covington, Ky., 20 years ago. The body was sent to Covington for burial.

GEO. D. MURRAY

Lewiston, Me., Jan. 8.

George D. Murray, aged 22 years, of Boston, who came to Lewiston a short time ago as auditor of the Maine & New Hampshire Theatres Company, died in a local hospital after an illness of a few days.

ROBERT N. HUTCHINSON

Robert N. Hutchinson died at the home of relatives, in Pittsburgh, last week. He was 34 years old and a former stock actor. He is survived by a widow and four sisters.

Miss Franklyn Gale

(Miss) Franklyn Gale, who retired from the stage several years ago, died suddenly Jan. 6 in St. Paul, where she was engaged in the newspaper business. She is survived by a daughter, known professionally as Gwendolyn Piers.

Irving Lancaster

Irving Lancaster, well known as a stock character man, died last week at his home in Waterbury, Conn. He is survived by a widow, known professionally as Minnie Williams, and one child.

BED-SIDE CHATS

By NELLIE REVELL

I hope you aren't tired of reading about my Christmas. It was all so wonderful I still can't think of anything else to write about. I am just now coming up for air. I was almost submerged by Santa Claus and his friends. People whom I did not dream had even heard of me remembered me and did something nice to help make my Christmas a Merry One.

Even the vice-president of the United States Shipping Board intervened to prevent any disappointment about the real English plum pudding, which kind friends sent from London. I quote his letter, in part:

"We are very pleased to advise that we have just received for you on the 'Olympic' from London a box containing a Christmas pudding, and we are trying to clear same through the customs today in order that you may be able to enjoy this on Christmas Day."

I have heard of 'press agents' plants. In fact, I have been accused of being the planter of a few. But the first time I was ever a planter of one was this year, and I must say I highly approve of them.

The New York Theatrical Press Representatives' Club made me very happy with a beautiful plant on which this letter was attached:

At a meeting today of the New York Press Representatives' Club a motion was made and unanimously carried to send you the loving greeting of this newly-formed organization, of which you were voted a charter member, and let you know that its members, individually and collectively, are holding for you the earnest wish of a New Year which will restore you to perfect health and activity among us.

To carry this message to you I was instructed to select a plant as a symbol of our New Year greetings, and of the wish for you as herein expressed. With the wish goes our earnest faith that it will be fulfilled.

(Signed) Julia Chandler.

The Christmas decorations are being removed so they will not catch dust, the telegrams are being taken down from my screen and sent away to be bound in a book, my room has been dismantled of its Christmas atmosphere and will soon resume its former drab appearance. The beautiful large snowball which adorned my room has been given away to one of my little friends, whose mamma is going to save it for him until next year. But I performed an exploratory operation or rather an autopsy on it before it went, and discovered it contained the cutest things. It was just like the pie that Jack Horner of fairy tale fame stuck his thumbs in. I enjoyed them for a while and slipped them all back inside the ball and sewed it up so the little boy can get the fun of pulling the strings and being surprised.

As I glance over the Christmas and New Year telegrams that breathe hope and confidence in my recovery, I note with gratitude the names of General Mullally, Georgia Goodwin, Gertrude Vanderbilt, Wm. S. Hart, Norma Talmadge, Louise Dresser and Jack Gardner, Mr. and Mrs. E. Humphrey, Al Johnson, management and staff, Hotel Sherman, Chicago; Emma Carus, Sophie Tucker, Will Cressy, Frank E. White, Will Goodall, Amelia Bingham, Eva Davenport, Mr. and Mrs. Cornelius Fellowes, Trilix Friganza, Kate Ellinore and Sam Williams, Rita Gould, Mr. and Mrs. Clarence Willetts, R. H. Burnside, Al Darling, Carl Bernstein, Jennie Jacobs, Pauline Cook, Farber Family, Sol Bloom and family, Emma Francis, Arthur Klein, Marty and Henry Steiglitz, Julius Whitmark, Henry Frey, Theodora Bean, Mr. and Mrs. John Flinn, Irvin S. Cobb, J. Walter McLaren, Hamilton Revelle, Dan Burns, Houdini, Pat Rooney, 2d and 3d, and Marlon Bent, Dr. Leo Michel, Edgar Allan Woolf, Dorothy Hirsch, Leslie H. Bradshaw, Constance Talmadge, Al Friend, Nan Halperin, Harry Hirschfeld, Mr. and Mrs. Harold Orlob, Mabel Rowland, and Harry L. Cort's bunch.

My New Year's celebration wasn't so bad, either. My last caller of the old year was Mrs. Fred Thompson, widow of Fred Thompson, who built the Hippodrome and Dreamland, produced "Polly of the Circus" and "Brewster's Millions." After she had gone and the nurse had tucked me in for the night I watched the light on top of the Metropolitan Tower flash the old year out and the new year in. I heard the whistles and the noise. I heard the boats on the river signalling each other. I was not blue. I was glad that everyone seemed so happy. I, too, was happy. I know the new year is going to bring me health and an opportunity to make me worthy of my friends.

The first visitors on New Year's morning were Mr. and Mrs. Lou Wiswall. Mrs. Wiswall is professionally known as Zelda Sears, the authoress of many successful plays, among which is the "Clinging Vine."—No, not spine.

I sat up five hours straight. Let's see, do I mean I sat up five hours straight or sat up straight five hours? Well, I sat straight up for five hours straight. That's what I call starting the new year right.

Among those who personally visited me during the holidays or spoke a good word to Santa Claus for me, exclusive of cards and telegrams, were Hazel Blair, Gilbert Clark, Irvin S. Cobb, Bide Dudley, E. F. Albee, Dr. Sam P. Gilmore, Dr. Harry March, Sidney Levey, Joel Feder's folks, Julius Witmark, Beaumont Sisters, Walter K. Hill, Walter S. Butterfield, Norma Talmadge, Mrs. W. H. Donaldson, P. S. Kahlo, Jos. M. Schenck, Wm. S. Hart, Buster Keaton, Mrs. Rex Beach, Mr. and Mrs. Frank Campbell, Blanche Ring and Charles Winninger, Isabelle Jason, Percy G. Williams, Mr. and Mrs. Frank Gould, Wm. Stuart, Mrs. H. P. Churchill and daughter, Josephine Drake, Edgar Allan Woolf, E. V. Darling, Thos. Gorman, Thos. J. Ryan, Helen Davis, Earl Nelson, Mrs. Clarence Willetts, Henry Chesterfield, Irene Franklin, Mr. and Mrs. C. E. Bray, Mr. and Mrs. Hale Hamilton, Mr. and Mrs. Alf T. Wilton, Mr. and Mrs. Barney Davis, Mr. and Mrs. Charles Smith, Mrs. Jas. Shesgreen, Nick Schenck, David Belasco, Mary Moore, Constance and Irene Farber and mother, Herbert de Bower, Ernest Boschen, Mr. and Mrs. Wm. Grossman, Elmer F. Rogers, Geo. Robinson, Carl Bernstein, R. H. Burnside and daughters, David Robinson, B. S. Moss, Mrs. Sam Forrest, Franklin P. Adams, Miss Levey, Mrs. Russell Bassett, Edythe Totten, Judith Ames, Jane Connelly, Mr. and Mrs. J. J. Murdoch, Etta Tyndall, Trilix Friganza, Charlotte Greenwood, Jennie Jacobs, Pauline Cook, Burns Mantle, Mabel Fenton-Ross, Mr. and Mrs. Ralph Belmont, Mr. and Mrs. Leslie Morosco, Ann Nichols, Mike Goldreyer, Mike Mindlin, stage crew of Alhambra theatre, George Meyer, Mr. and Mrs. Harry L. Cort, Mr. and Mrs. John Cort, Phil Benedict, Lottie Bird Morgan, Harry C. Grant, Zelda Sears, Lew Wiswall, Matthew White, Jr.; Mrs. Morris Gest, Ina Claire and mother, N. T. Stocker, Eulia McCleary, Laura Bennett, Helen Trilix, Esther Lindner, Dorothy Zeigle, Sonia, Margaret Mann Crolius, A. Rothschild, Ada Mae Weeks, Mrs. Geo. McElroy, Dr. Harry Riley, Mile. Dazle, Cornelius Fellowes, Edna Morn, Mrs. Max Gilbert Whitman, Mrs. Waller, Ed Wynn, Nellie Nichols, Mrs. Walter Bommell, Billie Burke, Wm. Sleeper, Harvey Watkins, Mr. and Mrs. E. E. Hart, Mr. and Mrs. J. J. Lauder, Mrs. Charles Osgood and daughter Charlotte, Robert Simpson, Grace G. Drayton, Mabel McCane, Jessie McCutcheon Raleigh, Harry Taylor, Mr. and Mrs. Clarence Jacobson, Mrs. Justice Barton S. Weeks, Nicola Sisters, Hal Merritt, Mr. and Mrs. Wm. Morris, Nellie Sterling, Joseph Moran, Mr. and Mrs. Al Darling, Molly King, Mr. and Mrs. Frank Stafford, T. E. Niles, Barney Klawen, Geo. S. Kaufman, Marc Connelly, Mrs. Walter LeRoy, Dixie Hines, Mr. and Mrs. J. J. Maloney, Adelaide Freedman, Mrs. Reed Albee, Molly McIntyre, Mrs. Laufferty, Geo. M. Cohan, Frank Evans, Al Raymond and Hazel Kirke.

Betty just asked me what I was going to swear off on. I am not going to swear off on anything because I have not been able or permitted to do anything worth swearing off, so I've just sworn off swearing off.

NEWS OF DAILIES

A cross bill for divorce between Mrs. Kyra McKenzie, professionally known as "Kyra," and Alfred J. Symington was filed in the Circuit Court of Chicago last week. The principals are at present appearing in New York theatres.

The divorce trial of Geraldine Farrar and Lou Tellegen was set for Jan. 11, before Justice Cohan. The cross suits have been in the courts for nearly two years.

Nora Bayes last week formally adopted the three-year-old girl who has been in her custody since last April.

The Statler Hotel people will erect a \$10,000,000 structure in Boston as an addition to their chain. The establishment will have its site at Park Square and will be known as the Hotel Bostonia.

Frances White has been named in a divorce action brought by Mrs. Hazel Reba Donnelly against Clinton Donnelly, publicity agent. Mrs. Donnelly is a Fifth avenue modiste.

Evelyn Nesbit was reported as being seriously ill in an Atlantic City hospital last week, suffering from double pneumonia. Her son, Russell, is the only visitor permitted in the room.

William A. Brady suffered a broken rib January 4 when the car in which he was riding swerved to avoid colliding with another machine and struck a tree. The producer was on his way to deliver a lecture at a meeting of the International Garment Workers Union when the accident occurred. He delivered his lecture.

Sol Bloom was nominated for Congress by the Democratic organizations of the 19th Congressional district. The nomination is to fill the office left vacant by the death of Samuel Marx, Representative-elect, last November. Mr. Bloom entered the theatrical business at the age of 17 and has since established himself in the talking machine business. He has also built several theatres.

Lewis J. Seiznick, picture producer, is defendant in a suit for \$3,750 brought by the committee which in 1919 conducted a drive to raise a sum for the support of Jewish philanthropic societies.

Irene Bordoni, at present playing the "subway circuit," will make her debut as a concert singer Jan. 18 with a song recital at Aeolian Hall. Miss Bordoni recently gave a recital in Chicago and formerly was known in such a capacity in Paris.

Betty Linley, a member of the cast of "Her Temporary Husband," has revealed she is a baroness. Off-stage her name is Baroness de Richelavie-Kalinsky.

The Tri-State Amusement Co. has purchased a site of property 150 by 180 at Steubenville, Ohio, upon which it is intended to erect a theatre of modern equipment throughout.

Fire in the building which houses "The Tent" and "Sideshow," cabaret, caused damage amounting to \$50,000 early this week. A smouldering cigarette is believed to have started the blaze. No one was in either establishment at the time the flames started.

The Astor is the first hotel in New York to install a fireproof projection room for pictures as a part of its permanent equipment.

A week after the Moulin Rouge Cafe at Atlantic City was gutted by fire flames again broke out in the ruins. It took two hours to extinguish the blaze.

Automobile registration reached the high mark of 1,225,000 for New York State during 1932.

Supreme Court Justice Henry V. Borst of Amsterdam, N. Y., has dismissed the action of Evan Burrows Fontaine against Cornelius Vanderbilt Whitney to recover \$1,000,000 for breach of promise.

At the first annual meeting of the directors of the American National Theatre, the following officers were elected: A. L. Erlanger, president; Nicholas Murray Butler, vice-president; Whitney Warren, treasurer; John Golden, secretary; Lee Shubert, chairman of the board of directors; Augustus Thomas, chairman of the executive committee, and David Belasco, general art director.

Alla Nazimova will return to the stage Jan. 22 at the Selwyn, New York, in "Dagmar," a Hungarian play adapted by Louis K. Anbacher from the original by Ferenc Horeczeg. She will be supported by Charles Bryant, Gilbert Emery, Greta Cooper and Templar Saxe.

Kenneth MacKenna, now appearing in "The World We Live In," will play in a dramatized version of Robert Keable's novel, "Simon Called Peter."

The petition of Alessandra Scuri (Continued on page 39)

LOEW OUTWITS A. B. C.

(Continued from page 1)

politan districts have been removed from the system of competitive booking that has enriched producers. Blumenthal & Haring were the front and center of the A. B. C. group movement for collective booking and their desertion is a staggering blow to the whole idea of co-operative film buying.

The independent exhibitors were in an uncertain state of mind by mid-week and it looked as though a little pressure would start a landslide away from the collective booking idea and in favor of territorial alliances as protection against competitive bidding, preferably with Loew, but with any strong circuit that would offer.

More May Grow

Following as it did upon the complete lineup of Newark with the Fabian interests in command, the situation suggested that the next step will be a campaign to sew up towns and cities and sub-divisions (like the Flatbush section of Brooklyn) in exhibitor agreements, the initiative being taken by the big circuits, with the simple purpose of putting an end to competitive bidding. The removal of rival price-setting, it was conceded, would bring a terrific drop to rental prices, and would be a costly development to the important distributors. It has always been recognized that there is no such thing as a medium rental scale anywhere. Prices are always from \$500 to anything up to \$1,500 a day in communities where there is plenty of competition and as low as \$10 where there is no competition at all. What the distributors will do to offset this new state of affairs was the subject of the liveliest speculation during the week.

A peculiar detail of the Loew-Blumenthal transaction is that it brings the Loew and the Keith interests into next-door competition. One of the properties involved in the deal is the Central, Jersey City, heretofore operated by Blumenthal & Haring. It now comes under Loew control and is practically next door to the Ritz, booked by the Keith interests. To make it more difficult the Central will play vaudeville under the Loew regime.

The Blumenthal & Haring Jersey City houses which will go over to the Loew control are: The Central, Roosevelt, Montecello, Tivoli and Lincoln, all first run houses. The Central, Roosevelt and Lincoln will play Loew vaudeville, the other two straight pictures.

Blumenthal & Haring have eight other theatres in Hudson county, but they have not operated them for some time, having leased them to independent operators long since. These outsiders do not figure in the reports. In the absence of information it appears that they remain on the outside.

Mergers Revived

The trade was befogged with rumors of every conceivable kind of distributor combination, that of Famous Players and Metro being the most favored in a revival of the old story.

The Brooklyn deal was engineered by H. Clay Miner Schwartz and Marcus Loew, the Miner estate owning four theatres outright and controlling a fifth and the Loew people being in possession of one house. These six are now grouped in one booking system managed by A. H. Schwartz, heretofore manager of the Miner houses. Schwartz will make bids for screen material in one block at a price set by himself. There is no important bidder for material in that district outside the combination and the distributors will not be able to play one against the other nor take advantage of one exhibitor running up prices on his rival.

The Brooklyn houses involved are the Century (Loew), Alhambra (recently operated as an independent after being run by Brill, Moss and Fox in turn), and the Minor houses, Rialto, Kingsway, Farragut and Linden.

No authoritative statement has been made of the terms under which the theatres come under the single management, but the understanding in the trade is that profits are pooled in such a way that Loew will get a percentage of the net of all six under a stipulation. That is to say Loew will take an agreed portion of the profits instead of only the whole profit on the Century. Schwartz had been a member of the executive committee of the A. B. C. up until the time the Loew deal was consummated, and one of the reasons advanced in current gossip for the belief that other Loew independent deals were pending, was the fact that the relations between Schwartz and other leaders in the association

did not seem to have been disturbed. Schwartz continued to visit the A. B. C. headquarters, although whether he took any part in committee affairs did not appear. Ben Blumenthal was asked by a Variety reporter if there was anything in the rumor "that his firm had sold its houses to the Loew circuit," but he declined to comment on the matter in any way.

Schwartz's relations with the A. B. C. could not well be terminated immediately in any event for the reason that the Associated still has certain unplayed contracts with distributors (as recorded elsewhere in this issue).

From the Miner State side the transaction is purely a business one and without relation to exhibitor affiliations. In the Flatbush section their theatre profits were being cut into by high prices for features. Schwartz would make a bid for a picture and would be confronted by the exchange man with evidence of a higher bid from one of his two rivals—the Alhambra or Loew. The exchange managers played Schwartz against the field and the field against Schwartz and in the three-cornered battle for money-making pictures the profits of the theatres were melting.

What Competition Did

The Miners were also involved in the same situation in Newark some time ago, before the Fabians gathered in all the big theatres. At that time the opposition was five-cornered. It is related that one of the houses was compelled once to pay \$1,700 a day for a feature which was rented in another community with less violent opposition for \$600, both houses being controlled by the same interests.

It is conceded that the blame has not all been with the avaricious exchange man, anxious to make a showing to the home office. Basically the rival exhibitors in their fight to attract business from competitors were partly to blame. If an exhibitor wanted a picture for which his rival had made a bid, he never hesitated to raise the ante and the exchange man usually let the business competitors enrich him. An exhibitor fight having run the price of one picture up to unreasonable proportions, that unreasonable price to the exchange created a precedent. The next picture was offered at the level which the exhibitors had really made for themselves.

The Outlook

If zone agreements like that in Flatbush are carried far, experienced exchangemen predict, it will lay a heavy burden on districts which remain under scattered and competitive buying. All the distributor loses by enforced low prices in Flatbush and other zones will be made up by higher prices elsewhere, until those districts call a truce and shove the burden elsewhere. If a large portion of the country ever becomes covered by exhibitor local agreements, it looks as though the big distributors and producers will have to create their own competition by owning their own theatres.

As the situation appeared to be forming this week the outlook was for bigger and bigger exhibitor combinations confronting bigger and bigger producing and distributing amalgamations and you could write your own ticket as to what the outcome would be.

Newark, N. J., Jan. 10.

The Paramount ends its career as a picture house Saturday when it will be remodeled into a dance hall. The Fabians planned to close the Strand a week later, but there has been some hitch in the deal and it may not go through. They hoped to lease it to a southern syndicate for the production of stock. At any rate it is now evident that they intend to cut their string of five downtown houses to two, the Branford and the Rialto, that is, so far as pictures are concerned. This will leave only four picture houses down street. As there are over 23,000 seats in the thirteen theatres downtown, none of the other managers is going to do any kicking if the Fabians want to reduce the number of seats by eliminating their own houses.

IN AND OUT

Fisk and Lloyd were unable to open at the State, New York, Thursday of last week on account of illness. Mammy and the Gold Dust Twins substituted.

Clinton and Rooney were out of the bill at the Gates, Brooklyn, the last half of last week due to the sudden illness of Miss Rooney. The Manillos filled the disappointment.

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The Mollie Fuller sketch, "Twilight" by Blanche Merrill, for which E. F. Albee furnished the production, has been routed by the Keith office until next June.

Lyman Hess, the theatrical attorney, has severed his partnership with Charles L. Kahn, and removed to the Loew building, New York.

Elsie Janis and her mother left New York Jan. 6 on the "Adriatic" for a trip through the Mediterranean.

Frank E. Mainhard is now manager of the opera house at Bayonne, N. J. Mr. Mainhard, born in Bayonne, is the only native who has managed a local theatre. He started to work at the Opera house nine years ago and has held every position in the house. He succeeded Charles E. Anderson.

Chauffeur on Eighth avenue, New York, surface car is a motorman, Joe Newman, who says he was in one of Gus Edwards' acts years ago. Attention was attracted when the actor-motorman indulged in some vocal calisthenics while guiding his trolley car towards midnight one evening last week. Good-natured joshing that he missed his calling and should be performing to an audience elicited the information that his former theatrical affiliations. Queried as to why he forsook the stage for a pair of motorman's gloves, he replied, "This job is more certain."

"The Players' Home Town Chain" is the title of a plan given out in partial publicity for Isabel, Jason, at present in the Side Show (cabaret) entertainment in New York. The purpose of the scheme as explained in the announcement is for touring players on festive days to occupy the vacant chairs in the homes of local players who are away from their homes through their profession's call.

Eugene Jerge is now in charge of the Buffalo exchange for Gus Sun, having succeeded Lou Snyder who formerly published programs which he is resuming. Jerge will supply bills for six houses. He is a former professional and is a brother of Gus Fay.

Frank G. Hall, who recently disposed of the majority of stock in his New Jersey theatre holdings to the Keith interests, is to erect a new theatre on Monticello avenue, Jersey City, on which work is scheduled to start next week. The Hall houses, recently taken over by Keith's, includes the State, Jersey City; Strand, Hoboken, and Twin theatres, Union Hill.

Fally Markus, the independent vaudeville booker, named as beneficiary in the will of his mother, was awarded \$10,000 last week by the executor of the estate. He divided the amount among the members of his immediate family.

Emmet Callahan has returned to the Chamberlain Brown office. Mr. Callahan has been manager of the Shubert vaudeville unit, "Zig Zag," which closed recently.

The Majestic, Haverstraw, N. Y., management of Cohen & Waldron, has vaudeville two days a week, booked by Harry Lorraine of the Fally Markus office.

Theodore Roosevelt of the Strand, White Plains, N. Y., opened a new theatre this week at Ormonde Beach, Florida. The house will play pictures four days and concert acts the remainder of the week during the winter season.

The Arlington, Boston, formerly the Castle Square, under the management of Harry Frazee has become dark following a one week's (Christmas) try with vaudeville. The vaudeville was booked through the Shedy office.

DRAWING CARDS

"Drawing Cards" in theatricals appear to be dwindling in every branch, legit, vaudeville and pictures. The name drawing card! There are legit play bits, vaudeville theatres that through their name or location do business all of the time, and feature pictures that attract, but the "name" as a draw has grown so limited in number it requires longer nowadays to recall who they may be than it takes to write down their names when thought of.

In the legit there have been two glowing examples of "names" within the past two months; one name doing a whale of a business and purely on the name with the entertainment behind it, while the other "name" has made so woeful a showing when called upon to "draw" by itself that it upsets all of the theories of the box office. Yet another instance of the past two weeks is where a "name" (outside of New York and in a week-stand) did not do \$1,500 gross on the engagement. It sounds incredible but no more so than the name that flopped, referred to above.

In vaudeville the "names that draw" are so few they total hardly any. One of vaudeville's headliners under the impression its "name" was a box office asset found out last week when applying for another route that the showing made last season did not justify anything like the previous salary or even a route without the act first showing, when salary and time would be decided upon. The best draws in vaudeville, purely drawing and making money for the theatre, have been the unsuspected ones and under engagement for a comparatively low salary according to the drawing power later developed. In vaudeville as well a universal draw is an oddity; some names draw well in sections, like picture names. It may be due to the character of the act or actor in vaudeville, but it is seldom all vaudeville patrons are of one mind regarding one act. When an act's salary is "set", as all houses are expected to pay that play, the lack of universal drawing cards, few as any drawing cards are, is badly felt when business is off.

In picture's the condition is deplorable. If the exhibitor is given a drawing card he is charged so much for it that a loss stares at him before opening with the picture. And if not a loss than an increase of scale to break even and keep the drawing card from a competitor. This has driven the exhibitor to find a substitute draw in a "name" of a person or act for a personal appearance or attraction. Again the exhibitor has found he is up against the stone wall of all of his fellow showmen in other branches; that there are no "draws" to be had so easily.

One of the biggest picture house circuits has concluded there are not sufficient drawing cards at as high as \$3,000 weekly to make it worth while to attempt a policy of big added attractions weekly to its picture bills. With cabarets offering as high as \$2,000 and \$2,500 weekly for a drawing card in a name, they often are forced to gamble with what they can get at a high price before ascertaining the strength of their attraction.

How to make or build up a drawing card is always a showman's problem. Now it is more of a problem than ever and with the country over-theated as it is, the drawing card is almost a necessity, but there are not enough in sight to keep any manager who needs it from worrying over his future.

Of the hundreds of men who have been figuring out how to help the picture house entertainment no one man has found any staple program that means anything more than the current week's interest. And these hundreds of men are not picture exhibitors altogether; they contain producers and promoters who have puzzled for long without finding the staple draw and without considering the over-theated condition, probably the one and greatest reason for the continuous "depression" in the theatre. A "draw" may alleviate the situation for a week or so in the house it is in but it won't help the others. And still new theatres are continually announced.

INSIDE STUFF

ON VAUDEVILLE

The twist in the damage action of Evan Burrows Fontaine against young "Sonny" Whitney, through which a Supreme Court Justice revoked the annulment of the marriage of Miss Fontaine to Sinclair Adair, a sailor, since deceased, carried with it a recommendation by the court that the papers in the case be forwarded to the district attorney, while attention was called to the practice by Charles Firestone of New York, attorney for Miss Fontaine.

Miss Fontaine while in the show business where she still remains, at present on the coast and last with a coast musical comedy that had a short life, always travelled with her mother. After intermittent appearances in vaudeville as a "classical" dancer without making an impression Miss Fontaine resorted to the cabarets. At one time she appeared in the Ziegfeld "Midnight Frolic" on the Amsterdam Roof, receiving \$100 weekly, and got about the same salary when at the Waldorf-Astoria. During those days she started an action against Paul Durand, the vaudeville agent, to recover \$9,000 she alleged Mr. Durand owed her, and also pleaded at that time she had signed the contract with Durand when a minor. The facts appear to indicate Miss Fontaine is now about 30, and was about 23 years old when she signed the Durand contract. However, upon her complaint against Durand being made to the Keith office, Durand was suspended from the privileges of the booking floor, permitted to offer no explanation, and had to remain inactive as an agent for three months before reinstatement. When the Fontaine action against Durand was finally tried, the girl recovered a judgment for \$900. Durand intended to appeal from it but settled with her for about \$500 in preference to further litigation. The same Firestone who is now Miss Fontaine's attorney appeared for her against Durand.

Miss Fontaine's real name is Flann Evans. She was born in a small Texan village, and her husband, Adair, was also a Texan. Somehow the Whitney defense secured possession of a letter from Miss Fontaine to her husband asking him to frame with her for an annulment. When he declined to become a party to it, she proceeded to secure the annulment without him. It is the matter of the annulment, also the letter, that caused the Justice to hand down his opinion. Unless a higher court reverses it, Miss Fontaine's action for \$1,000,000 against Whitney for being the father of her son will of a necessity have to be discontinued, as the condition otherwise would be that she was married at the time of the alleged happening.

The Fontaines, mother and daughter, have had a spectacular career during the years the girl has been in theatricals but the career was in a quiet way, often as quiet as possible. It is said the Fontaines had no notion the damage suit against young Whitney would receive publicity. Some dependence was rather placed upon secretiveness in order to obtain a settlement, as Miss Fontaine was aware young Whitney was about to or had become engaged to wed a society girl. Publicity however, was promoted through a story in Variety that outlined the facts without names. It was picked up by a sensational New York daily and spread into a tale that has occupied the prints ever since.

The Schoellkopf jewel robbery New Year's morning in the apartment beneath that of Frank Barrett Carman at 64 West 52nd street was given big space by the dailies as it involved jewelry reputed to be worth from \$300,000 to \$500,000 and insured for \$200,000. The stories brought in several names known to the Times squarers, although none is better known among a certain set of Broadwayites than Barry Carman. Carman was dismissed Monday morning after being held for a week without

ball. The police at that time believed the three men in the apartment underneath that of Carman, who had rented it to them, were the thieves. They were headed by a very good looking fellow named Marshall, who had played cards in the Carman apartment New Year's eve. Mrs. Schoellkopf did not play, but watched the poker game.

There is no particular inside stuff other than the dailies have published beyond the usual surmises, with some basis for those surmises. The suspected thieves are said to have used the apartment for bootlegging purposes, which was their regular business. It was the opinion the Schoellkops were about to walk out on Carman, as their contemplated Cuban trip within a few days after New Year's did not include him. Carman previously had been a constant companion for Mrs. Schoellkopf when in New York, also her husband, the latter rated to be worth from 40 to 50 millions, acquired through water power grants at Niagara Falls.

Carman had been known as "The King of Parties" through the numerous party affairs he had held at his apartments, always with a crowd attending from the same and his own set. Several theatrical people of Broadway knew him well and attended his "parties," also known as "Drags." Carman had tried two or three vaudeville acts without success but supplying a production for each, and it is said Mrs. Schoellkopf encouraged him in those ventures, even to the extent of furnishing the investment capital. He had also been known as a dancer, but not cabaret professionally. He did appear for a short time in Trislie Friganza's act.

The Schoellkopf robbery at first threatened to uncover a great deal of dirt that could have extended from the 40's to Greenwich Village and back, taking in many, who like Carman, may have received regular allowances from older men, but the dailies didn't appear to want that matter.

At first the robbery brought in the names of Fannie Brice and her husband, Nickey Arnstein, through Miss Brice formerly having been a joint owner of the property, but the papers soon dropped her name, and the attempt to connect Arnstein with the affair never did commence.

Just who framed the robbery has not as yet come out. That there was a frame seems evident from all attending circumstances. Mrs. Schoellkopf in her youth is said to have been on the stage as chorus girl. The present marriage is her third.

Paul Englehart was among those mentioned as at Carman's New Year's Eve affair. He also is known in Times square, having married a Mrs. Owens, widow of a wealthy coal man. She is about 25 years older than Englehart.

Up to Wednesday the underworld seemed to know the stolen jewels were still on Manhattan Island. It was then said the thieves were waiting for a reward to be offered, expecting the reward would be at least \$50,000, when the jewelry would be returned in the underworld manner, to secure the cash reward. The thieves were reputed afraid to "handle" the stolen jewelry, as most of it consists of pearls registered at the Customs when brought in. Crooks claim they are the most difficult kind of jewels to safely dispose of.

While Mrs. Schoellkopf is said to have waived all claims for insurance through the robbery, her husband is reported to have withdrawn her waiver, insisting the insurance company make good for the amount it is liable for, unless the jewelry is recovered.

While there has been some comment during the season of the Columbia (burlesque), New York not maintaining its average gross receipts of last season, no thought apparently has been given to the opposition the Columbia, New York, has been up against. The difference in the weekly average at the Columbia so far could not have been over \$500 a week, maybe \$600. That is hardly to be considered when figuring the Shubert unit house, Central, is just across the street, the Park with its burlesque stocks is in the same section, while Loew's State that does not less than \$22,000 weekly, and takes about all of the Square's overflow. The Central has been doing around \$8,500 and \$9,000 a week, and the Park between \$4,500 and \$6,500. Both of these houses were considered direct opposition to the Columbia before the opening of the season. The Shubert units especially were viewed by the Columbia burlesque men as opposition of no small proportions. As against all of these odds, say the observers, the Columbia, New York, dropping but \$500 to \$600 weekly showed strength in offsetting the opposition.

The Columbia, New York, since the season started, has also suffered from in and outers among its attractions. One week a fair show, the next week a bad one, the two following shows but medium and then a good with another bad, and so on. It's only within the last three weeks the Columbia, New York, got in for a run of real good shows that immediately sent the business above the weekly average of last week and the same result would have been accomplished by those attractions had it been at any other time than the holidays. The Dave Marion show was the first of the trio, then Ed Daley's show last week and Barney Gerard's production this week. These three shows following each other on the wheel have brought about like results from the season's start.

A similar condition of business through rotating existed on the Shubert unit circuit with the bad unit productions hurting the opening of the following attraction if not ruining the next week's business. The promiscuous production of units and the probabilities of good and bad shows intermingled indiscriminately was predicted before the unit season started, based on the experience of burlesque wheel shows.

Among the most striking Xmas presents so far reported is the huge sledge hammer received by Emma Carus with a card inscribed "Clara Phillips." Miss Carus had never met the acquitted woman from the coast so she knew that was a hoax and could not fathom who the sender of the gift might be. The hammer had been prettily wrapped in tissue paper and ribbons. While on the Orpheum Circuit Miss Carus was said to have often complained to the booking office about a veteran monologist on the same bill with her. The monologist is reported to have asserted Miss Carus must have spent thousands of dollars with the telegraph companies on his account. The woman single's complaints about the man single on the same bills were not personal; they were in the nature of business, such as that he made it difficult for her through his actions, etc., on the stage, just preceding her turn. Those hearing about the hammer suspect it might have been the monologist expressing an opinion who thought of the hammer.

When "Stolen Sweets," the I. H. Hek unit, with the Watson Sisters, was playing, the Watson girls received \$1,350 weekly. The unit show closed Saturday as a Shubert vaudeville circuit attraction. This week the Watson Sisters are playing in a Shubert straight vaudeville bill at Pittsburgh and receiving \$1,000 for the engagement.

While the "Main Street Follies" was at the Central, New York, last week, a report went around the company was playing on a commonwealth plan. That is, the members were without guaranteed or stated salaries, but were sharing between them a portion of the gross the company received, in lieu of straight salaries. No verification was secured. The "Main Street Follies" is a Weber & Friedlander Shubert unit show, about the last one of that firm's original four units remaining on the circuit. The third left shifted this week from the Shubert to the Pantages circuit. It was "Steph'n' Around." Weber & Friedlander are said to have sunk about \$200,000 in the Shubert vaudeville unit scheme, including the cost of their quartet of productions.

The suit for separation brought by Lou Tellegen against Geraldine Farrar and her counter action for divorce were set for trial before Justice Cohalan in Part III of the New York Supreme Court yesterday (Thursday). Miss Farrar pressed for a prompt trial, while counsel for Tellegen, Arthur Schwartz, sought for delay. Tellegen is playing vaudeville, and the necessity of appearing in court probably will force him to cancel contracts. All the papers in the case have been sealed. If the case is tried in open court, both complaints would become public, but it is expected the matter will be sent to a referee and the testimony will remain secret.

B'WAY'S SECOND HALF START BRINGS BIG AND STRONG RECEIPTS

First Week of New Year Has Week-end Impetus from Auto Show Crowd—"Secrets" Looks Best of Latest Crop—More New Shows Coming In

The legitimate season swung into its second half, dated from Jan. 1, true to form. Business for the first week of the year was good, getting a strong start on New Year's day. Along Broadway business sagged off after that, but came back in tremendous volume Saturday when the biggest single day's receipts in years were recorded.

The Saturday swing towards the theatres is partially credited to the influx of visitors attracted by the automobile show and the Rialto won good trade from that source through this week. It is the history of the legitimate, however, that the season from the first of the year on, depends heavily on Saturday patronage. Attendance on the last two days of the week will doubtless as in the past do much in furnishing a paying margin to the majority of attractions. That does not necessarily apply to the successes which are able to pull big business at any time. Yet they depend on the week ends more and more as the season progresses.

Grosses for last week held up excellently for the leaders, with most of the dramas playing extra matinees and reaching figures much above the normal, while in some cases, particularly with the musicals, business was even better than during Christmas week. "The Fool" again led the non-musicals, getting \$23,900, but it was the only show playing a daily matinee (a total for 12 performances). "Hamlet" drew \$21,500 at the Harris for eight performances; "So This Is London" in nine performances played to \$20,500 at the Hudson. "Rain," without an extra matinee, jammed the Elliott for a total of \$16,400. "Seventh Heaven" in 10 performances pulled \$17,000 into the Booth. "Merton of the Movies" easily beat \$18,500 at the Cort, with one extra matinee. "Loyalties" played to nearly \$16,000 at the Gaity in nine performances.

Of the new shows, "Secrets" now looks the most promising. It opened during the Christmas Day scramble when eight new attractions rushed in, and its first week was not impressive. The climb in takings last week and agency demand growth gives the English piece a bright outlook. The second week's gross was about \$14,000, or a climb of \$2,500.

There is some question about the pair of new Shakespearean productions. "The Merchant of Venice" at the Lyceum claims \$20,000 last week, which gives it a place among the best on Broadway.

Business for "Romeo and Juliet" at the Longacre was a decided "bust" with the takings reported under \$5,000, and the play supported by the agency but practically alone. "The Love Child" created interest at the Cohan by getting \$12,900 in nine performances. "The Masked Woman" in eight, drew \$11,500, and is making money at the Eltinge. "Johannes Kreisler," one of the most interesting of the new attractions, pulled nearly \$17,000 gross at the Times Square, with one extra matinee. This importation is doing excellently at the box office but not in the agencies. "Mile. Shakespeare" at the National started discouragingly.

Ziegfeld's "Follies" was again the leader of the musicals with about \$35,400, and only \$700 under the holiday week. "The Music Box Revue" went upward \$1,000 and beat \$29,000. "Little Nellie Kelley" with one extra performance continued at capacity for all shows and again hit \$26,700. "The Greenwich Village Follies" bettered Christmas week a bit and also got \$26,000.

"The Gingham Girl" led the \$2.50 musicals with a claimed \$20,000 gross, with the aid of one extra matinee and \$4.40 charged New Year's night. "The Clinging Vine," the new contender for \$2.50 musical leadership, played an extra matinee but held strictly to the scale and went upward \$1,000 for a total of \$18,000. "Gloria" is starting off at the Vanderbilt in a fashion similar to that of "Lone." Extra advertising is being used, but business is promising. The gross last week was \$12,500, and the top \$3,100.

the colored show at Daly's 63d Street, had its best business last week, beating \$9,000, aided by a performance at midnight Sunday when \$2,300 was drawn.

The premiere of the Moscow Art Theatre Monday at Jolson's 59th Street overshadowed all new entrants. The opening was treated as an artistic and social event in the dailies and the imported attraction got a to an advantageous start. The first night was over capacity and at \$11 top the takings were close to \$10,000, while an additional \$6,000 was counted the second night. "Mike Angelo" opposed the Russian opening at the Morosco, but got a bad break from the reviewers. "Polly Preferred" was changed to Thursday (last) night at the Little.

This week will see switching of two attractions and the closing of two others which did not stand much chance. "It is the Law" moves from the Ritz to the Bayes Monday and its successor will be "The Humming Bird," a play known on the coast. "Whispering Wires" will change from the 49th Street to the Broadhurst, the latter losing "The Lady Cristallinda" which goes into the storehouse. "Gringo" follows suit from the Comedy, which gets Bertha Kalisch Jan. 17 in "Jitta's Atoneament." The new attraction for the 49th Street will be "Give and Take."

"Dagmar" with Alla Nazimova will be the next attraction for the Selwyn, arriving Jan. 22. That leaves a problem of what house Jane Cowie's "Juliet" will get. "Blossom Time" is listed to end its long run here at the end of the month. The succeeding attraction for the Century will probably be "The Lady in Ermine," now at the Ambassador, which would likely get "Virginia."

Brooklyn is showing two new productions this week, "Barnum Was Right" being at the Montauk and "Diana Comes to Town" (which may be changed to "Naughty Diane") at the Majestic. "Diana" got about \$7,800 at Teller's Shubert last week, finishing with a rush, however. "Bulldog Drummond," which wound up its tour at the Majestic last week, played to \$10,700. "The French Doll" at the Montauk drew between \$8,000 and \$9,000; "The Cat and Canary" played to \$11,000 at the Bronx opera house; "Just Married" at the Riviera did a little under \$9,000, while "Molly Darling" again topped the subway circuit business by grossing \$15,000 at the Broad Street, Newark.

There were 23 buys running. The total list of attractions held by the brokers outright are "Johannes Kreisler" (Apollo), "Kiki" (Belasco), "Seventh Heaven" (Booth), "Merton of the Movies" (Cort), "Rain" (Eltinge), "The Masked Woman" (Eltinge), "Rose Briar" (Empire), "R. U. R." (Frazee), "Secrets" (Fulton), "Loyalties" (Gaity), "The Bunch and Judy" (Globe), "So This Is London" (Hudson), "The Clinging Vine" (Knickerbocker), "Moscow Art Theatre" (Jolson), "Little Nellie Kelly" (Liberty), "Splice Corner" (Little), "Romeo and Juliet" (Longacre), "The Merchant of Venice" (Lyceum), "The Awful Truth" (Miller), "Music Box Revue" (Music Box), "Follies" (Amsterdam), "The Old Soak" (Plymouth), "The Egoist" (39th Street) and "The Fool" (Times Square).

Cut Rates

There were 16 attractions listed in the cut rates Wednesday with the selling force lamenting the fact that they did not have 20 or more shows to offer.

The complete 16 offered at bargain prices included "Johannes Kreisler" (Apollo), "Fashions for Men" (Belmont), "Listening In" (Bijou), "Blossom Time" (Century), "Shubert Vaudeville" (Central), "The Love Child" (Cohan), "Gringo" (Comedy), "Liza" (Daly's), "Why Not" (48th Street), "The World We Live In" (44th Street), "Splice Corner" (Little), "Romeo and Juliet" (Longacre), "Mike Angelo" (Morosco), "Will Shakespeare" (National), "Up She Goes" (Playhouse), "Abie's Irish Rose" (Republic), and "It is the Law" (Ritz).

SHOW IN BAD WAY; MAY BE TAKEN OVER

Lamentable Case in Chicago—Possible Benefit for Star and Company

Chicago, Jan. 10. A play in town that has had a precarious existence so far may close Saturday. It is reported arrangements have already been entered into with a New York producer to take care of the production. The New Yorker is said to be Charles Dillingham.

With the closing it is anticipated the star and company will be left without funds. There is talk of a benefit being arranged to provide transportation back to New York.

The local dailies have been very nice to the show with the dramatic newspaper men lending their efforts to help it along. While the piece has been playing to from \$200 to \$300 a night, its management has been paying a weekly rental of \$2,000 for the bare walls of probably the worst legit house in Chicago.

M'KENZIE SAYS KYRA POSED AS OTHER'S WIFE

Husband Enters Cross Bill in Divorce Action—Asks Peculiar Injunction

Chicago, Jan. 10. Alfred J. Symington and Mrs. Kyra McKenzie are charged with touring the country and posing as man and wife in a cross bill for divorce filed here by Herbert McKenzie, business manager for D. W. Griffith, who refutes charges of desertion, upon which the dancer depended in her bill.

It is declared McKenzie and Kyra were married July 15, 1914, when she was a chorus girl at \$15 a week, and that she is now receiving \$450 weekly.

McKenzie seeks an injunction writ restraining Kyra from lavishing \$20,000, saved from salary, on Symington.

JOS. STANHOPE DEAD

Collapses on Stage and Dies with Make-Up Still On

St. Louis, Jan. 10. Joseph Stanhope, of the Woodward Players, died early Sunday morning several hours after he had been stricken with heart trouble while playing in "Mamzell," at the Garrick. Although advised to lay off or "cut" his lines, he insisted on playing as usual. He played through two acts and collapsed after the curtain was rung down on the second act. He was removed to his hotel, where he died with his make-up still on. The performance was given in full and no one on the other side of the footlights suspected anything was wrong.

Stanhope and his wife, Flora Stanhope, joined the local players about five weeks ago, coming from Kansas City, where they had been playing with the Drama Players. Stanhope during his career played parts in stock companies at Pittsburgh, New York, Chicago and Cincinnati. He and his wife played two seasons with Frank McGlynn in "Abraham Lincoln."

Burial was in Cincinnati.

CLOSED ONE—OPENING ONE

Next week in Baltimore Lewis and Gordon will start the tour of "Ice-bound," by Owen Davis, a drama. Following it will play Atlantic City, with New York expected as the next stop.

Last Saturday at Toronto the same firm took off "Old Bill, M. P.," the English importation, in which they held the majority interest. The "Bill" piece will be gone over and put out again after "Ice-bound" is on its way.

RICHARD BENNETT CUTS MONDAY NIGHT SHOW

Starts Demand in Chicago for Six-Day Week for Actors

Chicago, Jan. 10. Richard Bennett, who is playing at the Playhouse in "He Who Gets Slapped" and hopes to remain there all season, is following a suggestion made in a recent editorial in the Chicago Tribune for a six-day week. He will cut out Monday performances altogether and will put in an extra matinee on Friday, a day in which he has little afternoon opposition from legitimate theatres.

When Mr. Bennett read the Tribune editorial he took it seriously and resolved to try it. "I'll start it," he said. "Perhaps some others will join me. The only way to start a reform is to start it. I won't play on Monday nights."

"I claim the right to one day of relaxation," he explained. "Even an actor is entitled to that. I don't know whether anything will come of this or not, but somebody must do something if the idea is to be implanted in the peoples' minds."

MANAGERS CONFINED

Ziegfeld and Brady Held Indoors for Days

Several managers have gotten a bad break in health lately. F. Ziegfeld, who was brought from his Hastings home for X-ray examination, has been confined to his suite at the Ritz, and physicians forbade his leaving the city, though he planned to be in Chicago for the opening of "Sally" there Sunday. It is not believed an operation will be necessary, however. He returned to his home in Hastings, N. Y., this week, slightly recovered.

W. A. Brady was injured late last week while en route from his home to the Playhouse, his car being struck by a taxi. It was thought several ribs were broken, but the manager escaped with severe bruises, though confined to his home several days.

Alonso Klaw, son of Marc Klaw, was removed from a hospital to his home last week, and is recovering from an appendicitis operation.

Sam H. Harris was forced to remain at home early this week with an ulcerated throat. He was at his office Monday, but his doctor told him if he was exposed in the inclement weather the consequences might be serious.

CHORUS GIRL'S NEEDS

Marjorie Muir Applies for Increase of Allowance

Marjorie L. Muir-MacLeod, chorus girl with "The Last Waltz," through her mother, has obtained an order from the Surrogate's Court, New York, giving her the right to use \$32 weekly for her maintenance from property held in trust for her until she becomes of age.

Mrs. MacLeod, who is a daughter of the late Thomas DeWitt Muir and a granddaughter of the late James Muir, eloped with Malcolm Norman MacLeod, 22-year-old son of a wealthy manufacturer. She since has begun an action for an annulment of the marriage.

In the application Mrs. Muir stated that while she was granted permission to use \$26 weekly for the daughter's support the sum was not sufficient and that \$1,650 is at least needed, itemizing the expenses as: Clothing, \$250; food, \$520; share of rent, \$720; traveling expenses, \$50; medical and dentistry, \$50, and household expense, \$60.

PAGE AGENTING FOR ZIEGFELD

Will A. Page, who recently joined the Charles Dillingham office as publicity man, has resigned and is now agenting Billie Burke in "Rose Briar" and the "Follies" for F. Ziegfeld, Jr.

Page has also been sending out press matter for "Dagmar," the new Nazimova play.

MRS. FISKE RENAMES PLAY

Chicago, Jan. 10. Mrs. Fiske's new play, in which she is playing one-night stands around Chicago, will have a new name when it opens at the Cort, Jan. 29. It was first known as "Paddy," then called "The Last Card," and the name will be changed to "The Dice of the Gods."

'BARNUM' GEST AGAIN SENDS OVER RUSSIANS

Made 'Em Like It Standing Up Opening Night for Moscow Art Theatre

Early this week Morris Gest was hailed along Broadway as "the Barnum of show business" following the premiere of the Moscow Art Theatre at Jolson's 59th street Monday night. The presentation of the illustrious foreign actors was conceded an achievement. The dailies devoted unusual space to reviews of the first play, "Tsar Fyodor Ivanovitch," and the society editors' reports were used as follow-up stories in the make-up.

The first night attracted one of the most brilliant audiences the metropolis has known. It was typical of the "diamond horseshoe" of the Metropolitan opera, with the list of notables in attendance as voluminous. The show was advertised to begin at 8 o'clock sharp and announcements were to the effect that no one would be seated. The play got under way at eight minutes past that hour and the doors were closed. That caused a jam in the shallow lobby. Prominent persons were among those denied admittance, until the first interval, at least. J. J. Shubert arrived while the doors were closed, and when Gest was summoned an argument arose, with the latter on the long end of the dispute, he having rented the house for the engagement. After seven minutes the late comers were admitted, but were required to stand in the rear of the house for three-quarters of an hour, being finally shown to their seats at 9 o'clock, which was the first intermission. The crush in the rear provoked a commotion up to that time.

It was apparent Tuesday the "8 o'clock mandate" was a means used by Gest to command the respect of the press and as an aid to the illusion with which he had surrounded his imported attraction. Tuesday night's performance was scheduled to begin at 8:20.

The excitement after the premiere was a story in itself. In the balcony there were cheers and heaving of hats in the air. Many of the lower floor patrons remained long after the show was over to join in the applause and cheers. It is claimed there were 40 curtains on actual count. The enthusiasm of the upper floor audience is partly explained through many being of Russian birth or extraction. One of the items concerning the success of the Moscow Art Theatre in its native heath is that it has been virtually impossible to purchase tickets except far in advance and after standing in line for days.

The opening night's gross was nearly \$10,000. The top charged was \$11, with a number of balcony rows priced at \$5.50. The attraction can normally play to about \$42,000 gross weekly at the regular \$5.50 top scale. For the first week the takings will go well over \$50,000, as large blocks of lower floor locations were reported sold to a party at \$11 per ticket, and the gross for the first two nights computed to be \$16,000.

The magnitude of the venture is exceptional. Gest was required to put up a big sum of money, most of which was sent abroad late in the summer, and it is estimated he laid out \$75,000 before the curtain arose. For an attraction calling for no production expense, the booking is regarded as a spectacular gamble on the part of Gest.

The selling of pass-out checks was detected after the first intermission, such hard tickets being sold by gypsies for \$5 each. How the men secured possession of the checks could not be fathomed, but the same trick is reported having been put over for most of the important openings.

The first night crowd included several rows of standees, who paid \$2.75 for the privilege.

ACTRESS DYING OF POISON

Syracuse, N. Y., Jan. 10. Anna Rivolo, Syracuse actress, is dying slowly at St. Joseph's Hospital here as a result of the swallowing of two bichloride of mercury tablets taken with suicidal intent.

The woman's husband, Frank Panizza, comedian, had not been contributing to any great extent to the support of his wife and their two children, according to the actress' story. Tiring of the struggle, she took the poison and later fell over in the street.

INSIDE STUFF

ON LEGIT

Although "Able's Irish Rose" is accepted as a failure in Baltimore, it may play out its proposed six weeks there through Duffy & Sharp, who are promoting it, having paid the Shuberts \$4,500 in advance for six weeks at the Academy of Music. The theatre seats 2,000 and the show is at \$1.50 top. It is mostly paper, with last week the paper receiving a more general distribution. Duffy is the husband of Ann Nichols, author of the piece, and it is "Able's" first flop, though extenuating circumstances may be pleaded that at the Academy a stock company is playing it. "Ladies' Night," also played by a stock in Baltimore, and at \$1 top, has been on a run there, and is averaging \$9,000 weekly.

Allan Pollock gave a professional matinee in Chicago last Thursday, but all of the talent in the town would not accept the literal invitation. Al Jolson bought \$100 worth of tickets for the show and Charlotte Learn sold \$50 worth, with others also buying.

The turntable mechanism of the Little theatre is being used for the first time since "Pierrot the Prodigal" for "Polly Preferred," which opened Monday. The new Guy Bolton play calls for continuity of scene and action, and there are three scenes set on the circular stage. The quick changes could not be effected out of town, and for the Broadway presentation the settings are virtually remade by P. Dodd Ackerman, who designed the "Polly" scenery.

The influence of a highbrow songwriter on his chorus girl amour was illustrated in the Hudson tubes when a young woman encountered returning to the metropolis after her night's performance in Newark, N. J., was reading a volume of Schopenhauer's philosophy, one of the most pedantic of philosophic treatises.

Lenny Bergman, boss of the New Amsterdam theatre box office, took his trick leg from the sloppy weather of Monday and repaired to the Commodore for a series of treatments. Last year he was in a sanitarium, which it seemed interfered with him receiving visitors and he figured the hotel idea would "beat the gate." Some of the ticket men say there is an idea in back of Lenny's leg treatments. They claim he has 'em right after Christmas and that he thereby gets a double chance to get gifts of fancy cigars, fruit and such.

James T. Powers who consulted Equity on a claim against the Morosco Holding Co., Inc., for royalties in "The Butterfly" musical show has adjusted his claims direct with the Morosco people. After stepping out of the "Butterfly" piece, originally known as "Somebody's Luggage" and later as "The Little Kangaroo," he claimed a royalty interest for co-authorship of some of the lines. "Butterfly" is due to open in New York within the fortnight.

The enforced second election for Congressman in the 19th Congressional District in New York will take place Jan. 30, with Sol Bloom the Democratic nominee. Congressman Samuel Marx, brother of Max Marx, the tailor, who was elected in November, died shortly after. The same Republican opponent to Marx will run against Bloom. Mr. Bloom has been in the building end of theatricals for some years, and also has been interested in various legitimate productions, off and on. He is known as an extensive realty operator.

Frederick E. Goldsmith, the theatrical attorney, made the nominating speech. Mr. Bloom intends to put up an aggressive campaign, knowing that the 19th is normally a Republican district. Marx was elected by a majority of 3,000 on the Al Smith tide. If Bloom is elected over William Chandler, the Republican candidate, he will be given unlimited credit in the Republican local party for the victory.

With the approval by the Producing Managers' Association of the Joe Leblang plan for a centralized ticket agency in New York, representing all legit Broadway theatres within one space, the approval virtually carries with it, the story says, the appointment of Leblang as general director of the institution. Leblang guaranteed the P. M. A. in his original letter outlining the plan he would assume all expenses of placing the system in operation. This week Leblang left for Florida where he will remain for about a month. During his stay there he will likely start a skeleton of the organization to be formed to conduct the centralized office, its branches and ramifications. In the staff Leblang contemplates for the actual work in the Times square central office, it is said he intends to have at least five experienced men of proved experience, each with an annual salary of not less than \$10,000. The office space Leblang has in view for the centralized office is reported to be held at a rental of \$100,000 annually. Though the system is not expected to start actively before next season, its organization will commence in the early summer.

Publication in Variety last week that Sam Shipman had agreed to give a bond of \$10,000 to guarantee perfect performance on and off the stage by Louis Mann in Max Marcin's "Give and Take" that opens next week on Broadway, brought forth some details in connection with the odd theatrical arrangement. The agreement between Shipman, Mann and Marcin provides that the bond will be furnished by a surety company; that Mann is not permitted under penalty of violation to change any dialog or business of the piece, to suggest or insist upon changes to interfere with the management of the play, or in any manner to conduct himself while under engagement to "Give and Take" other than for the purposes of acting upon the stage in the role (leading) assigned him. In case of the management alleging a breach of the agreement by Mann, the matter is to be settled by arbitration, Mann having the choice of one arbitrator and the management, another, with the two selected choosing the third or umpire. The decision of the arbitration is binding upon all parties. The three men of the agreement are good friends. "Give and Take" was written by Aaron Hoffman. Mr. Shipman is also an author and so friendly with Mann that when Marcin suggested the engagement of Mann for the show might be followed by "temperamental" troubles in "handling the star," Shipman promptly offered to deposit a bond on his faith that Mann is no different on the stage as far as "temperament" is concerned, to any other star of his rank.

"Orange Blossoms" encountered a siege of illness and accidents last week in Chicago. Queenie Smith did not open there with the play as she had fallen down steps in Pittsburgh and had to return to New York where the doctors will decide if there is a fracture of the spine. Hal Skelly sprained a ligament and was out of three performances, while Phyllis LeGrand was confined to the Drake hotel, Chicago, with a bad throat and a high fever. Three understudies and a new principal Nancy Welford, were in the show. Besides which "Orange Blossoms" went into Chicago with the dramatic meh of the dailies heralding in advance it had not the original New York cast, as Edith Day and Pat Somerset would not be with it.

The Treasurers' Club in its forthcoming benefit show plans the presentation of a skit called "Six Treasurers in Search of a Hit." It is a satire on "Six Characters in Search of an Author." The idea appealed to members because of its humorous possibilities and the element of truth in it. Milton Harris of Jolson's 59th Street is credited with authorship of the satire.

Lady Plunket gave convulsions, no thought, when marrying the Lord in London. She was a widow, Jack Barnato, and had been a

widow since her wealthy husband died when she was but eighteen. As the daughter of Fannie Ward (American), Mrs. Barnato became known in England as a beautiful and young widow with an enormous fortune. At her wedding to Lord Plunket she had four bridesmaids and wore a wedding dress of blue velvet with a veil of blue and silver, instead of the accepted gray or mauve, under those circumstances.

One of the leading managerial firms on Broadway is reported among the debtors to Max Spiegel. For certain money, which was their share of a Spiegel venture, the firm gave him a note calling for a considerable sum. Upon its expiration they renewed the note, but for some reason the first note was not returned. It is understood the managers may have to pay the Spiegel receiver the full amount of both notes.

"Blossom Time," at the Century, has played to a total gross of over \$180,000 in 12 weeks to date. It has been a money maker for the Shuberts and a windfall for the house, as there was nothing new in sight for the Century early in the fall. Next Monday night the show will be given at the Academy of Music, Brooklyn, under a guarantee more than could be made at the Century, which will be closed that evening. The show will lay off the night of Jan. 23, the Century having been rented for a private affair that evening. It is expected "Blossom Time" will wind up its engagement Jan. 27, and plans call for moving either "The Lady in Ermine" from the Ambassador or "Sally, Irene and Mary" from the Casino up there for similar process of cut-rating that has been so successful for "Blossom Time."

In his new book just published George Jean Nathan, critic for "Smart Set," makes answer to the criticism of himself in the pursuit of his calling. Nathan states he is often panned for walking out on a show at the end of the second act. His explanation is that people must recognize his great interest in the theatre as evidenced by the fact that he does remain longer with a bad play.

The Selwyns now own "The Fool" entirely. It was reported that an interest had been purchased by Lewis & Gordon, who are financially concerned with several legitimate productions. That came about through a temporary purchase by Al Lewis, who procured for \$25,000 a quarter interest owned by Thomas Wilkes, the coast stock producer. The latter bought in for \$5,000, so that the deal was profitable for him. A dispute between Channing Pollock and Wilkes is supposed to have led the coast man to offer his interest for sale here. Lewis took up the matter with the Selwyns, who stated they had the first right to buy back the Wilkes interest. Lewis was advised to buy out Wilkes and turn the stock back to the Selwyns, which deal has been consummated.

Every critic attending the premiere of the Moscow Art Theatre at Jolson's Monday sported "soup and fish" clothes. Occasionally some of the reviewers toddled in with a boiled shirt, but the Russian first night seemed to scare the entire crew into "dressing up." Among those in the dinner duds was a Park row babe who has been notorious for his sloppy appearance when covering first nights. The Russians are not blamed for his regeneration, for he was caught with the goods several times lately. It is said that one manager who took exception to the critic's pan of one of his shows wrote the lad's managing editor, stating the critic made such a disreputable appearance that first-nighters commented about it. That is said to have resulted in the editor telling the scribe to cease doing a Stuff Davis.

A number of Broadway managers are laughing over the fizzle of the bidding for the American rights to Sir Alfred Sutro's new play "The Laughing Lady" recently opening in London. First reports were most flattering to the show and bidding here reached as high as 15 per cent. royalty, with a \$15,000 advance. Golding Bright, Sutro's American representative, failed to take any of the bids and the author himself is said to have been inclined to hold out for better advantages. Persons arriving from London, however, stated the piece would be a great risk in America, and the interest of the managers here dwindled to zero, according to inside reports.

The story of the removal of "It Is the Law" to the Bayes roof from the Ritz is an anti-climax to what at first appeared a dramatic romance of theatrical vicissitudes. Sam Wallach, producer of "It Is the Law," had been an advance agent for William Harris, and parted with that management in no very friendly spirit. Harris had prepared "The Painted Lady," with his chief star, Fay Bainter, for his Ritz theatre. The Bainter piece looked bad out of town and Wallach, who had meanwhile taken a flyer with "It Is the Law," had an apparent sensation. The situation then came about that the wealthy and powerful Harris retired his main enterprise and let in the humble Wallach in his star house. And Harris had to even appear at the opening, since it was his theatre, and wish Wallach's piece the best of luck.

Within a fortnight, however, everything changed. "It Is the Law" began to show signs of weakening. Harris had changed heart about the Bainter piece and opened it in New York after all as "The Lady Cristilinda." Now Wallach is sent to the Bayes and Harris has rented his Ritz to Frank Egan of Los Angeles, former owner there of a Little theatre and at one time a partner of Oliver Morosco, on excellent terms. Egan is guaranteeing Harris \$4,000 weekly for a minimum of four weeks for Harris' share and is putting in Maude Fulton in her coast comedy, "The Humming Bird."

The \$4,000-a-week-for-four-weeks figure seems fashionable these days. That is what Winthrop Ames is underwriting the National for "Will Shakespeare," the verdict on which is still in doubt. Ames put \$60,000 into it before raising a curtain.

The new Winter Garden show is depending more than ordinarily upon Trini, the foreign girl, brought over here by J. J. Shubert and making an initial American appearance. She is reported to have shown so well at rehearsals more work than at first laid out has been thrust upon her. Trini is a looker besides. Peggy Joyce was at the Garden watching one rehearsal, after which she decided not to join. The title of the Garden show has been changed from "Fashions of 1923" to "The Dancing Girl."

One of Broadway's new attractions from which much was expected because of the presence in it of a feminine star counts as the biggest flop in years. Business to date has been almost entirely dependent on the agency buy of about 250 seats nightly, but a number of the brokers' allotments never reach the house ticket box. Some locations in the front rows dumped into the cut rates remain there unsold, while at the box office last week there was but one ticket sold for one of the performances. A broker having 12 seats nightly failed to sell a single ticket all week. He tore them up rather than dump them into the cuts.

"Partners Again" has been routed to the coast with Barney Bernard and Alexander Carr following the Chicago run at the Selwyn which is figured to continue until May. Last week it went to \$20,000 and is selling out for all performances except matinees which, however, are much better than when the show played New York. The summer booking will carry "Partners" into next season without a lay-off.

The first edition of a New York daily carried on its front page an erroneous story to the effect that John Barrymore would sail for France next month, there to join his wife whose pen name is Michael Stranice. Barrymore's appearance in "Hamlet" at the Harris under Arthur Hopkins' direction is one of the season's most successful dramatic attractions. According to the yarn the play would be continued until Feb. 13, at which time the record number of performance for "Hamlet" in New York would be broken. The story was not in the later editions of the publication and several other dailies carried a denial of it.

LITTLE THEATRES

Once again the Vagabonds in Baltimore break forth, and this time with a program that has enough weeps in it to make the tear trust of dramatists give up in disgust. Tragedy is what these Little theatre groups go in for—the young reporters who are aspiring dramatists write of "realistic" happenings—and then go to a quiet tea room to Juggle some toast and coffee. Their new program, which had its premiere Monday night, contained one good piece of work and two not quite so good. George Bernard Shaw's satire on Shakespeare, "The Dark Lady of the Sonnets," is the good piece and is given an altogether good projection by Chester F. Morrow, as Will Shakespeare, and Robinson Binay, Mrs. Herbert Wagner and Elizabeth Eager hold down the other parts. This piece is a notable bit of work for an amateur organization. "The Valiant" is by Holworthy Hall and Robert Middlemass and "In April Once" is by William Alexander Percy. Both have that dreaded spirit of tearfulness about them. An execution is the feature of the latter, while the former has a fall as its setting. All of which is all right if you have served a term as police reporter and wish to compare notes on jail constructions.

At Carnegie Hall, New York, Jan. 16 afternoon, the American Academy of Dramatic Arts, through its students, will give a two-act comedy drama, Benevante's "Evil Doers of Good" and A. A. Milne's playlet, "Wurzel-Fummery." It will be the first American presentation of both.

The Buffalo (N. Y.) Players gave their first performance last week at the Allendale theatre, when they presented Goldoni's "Curious Mishap." The performance was warmly received by public and reviewers. The taking of the theatre by the Players brought to light a legal battle between the theatre owners and the former lessees. The owners dispossessed the former tenants, who have sought redress in the courts, claiming the ouster was brought solely because the local players' organization offered to accept a more favorable lease. The outcome of the action is still in doubt, although the former lessees are temporarily out of possession.

"The Yellow Jacket," the Kansas City theatre's second production, given last week, cost the organization some \$400 over the receipts, but the officials are far from discouraged and now pin their hopes of a financial success on "John Ferguson," which will be the next. The announcement that the organization would give "John Ferguson" disclosed an interesting story as to the why of the Kansas City theatre dropped the word "guild" from its name. When the New York Theatre Guild was asked to give permission for the use of "John Ferguson" the Guild replied the play was available, but would not be released unless the local organization dropped the "Guild" from its title. The reason given for the objection was the confusion that would ensue when New York Theatre Guild productions came to Kansas City on tour.

San Francisco is to have something new in the way of theatrical entertainment, according to an announcement by Reginald Travers, director of the Players theatre. He calls the new venture "Salons Intimes" and will stage it in the Colonial ball room of the St. Francis hotel, where a stage is now being constructed.

For the third time the right of the Provincetown Players at the Provincetown playhouse in McDougall alley, New York, to give Sunday performances as a "club and not a commercial venture" was upheld when Magistrate Henry M. R. Goodman in the Essex Market Court dismissed the summons served on Pauline Turkel, secretary of the theatre. A patrolman attached to the Mercer street station alleged he had purchased a ticket last Sunday to the "God of Vengeance" starring Rudolph Schildkraut. The Provincetown organization operates on a club or subscription basis which seems to be a legal "out" for the performance of legit shows on the Sabbath. Twice before charges were dismissed, one by Magistrate J. J. H. C. Morgan and later by Magistrate George W. Simpson.

CAST MEMBERS DEMAND SALARY FROM "KISS ME"

Abandoned Show in Rehearsal Leaves Two Weeks Due Players

Equity was appealed to late last week by the members of the cast of "Kiss Me" to collect two weeks' salary claimed to be due them through the piece disbanding while in rehearsal, after having rehearsed for over ten days.

Before the appeal was entered, according to accounts, Jack Curtis of Rose & Curtis, the vaudeville agents, had called at the Equity headquarters with his attorney, Monroe Goldstein (Kendler & Goldstein) to acknowledge an obligation of one-half of all salaries claimed and express his intention to make settlement up to that amount.

Curtis is reported to have stated to Equity he considered George Whiting responsible for the remainder of the demanded salaries. Whiting is said to deny responsibility for any amount, with Equity making an investigation that had not determined who might be held for the entire amount up to Wednesday.

The Equity representative called upon Frederick E. Goldsmith, attorney for the Virginia Producing Co., said to be a Delaware corporation, that was the producer of "Kiss Me." Its incorporators were Curtis, Whiting and Nat Phillips.

Various stories have been circulated about the financing of the "Kiss Me" musical comedy, with book by Jack Lait and music by Meyers, Lewis and Young. The different versions by Curtis and Whiting are exactly contrary. There does not appear, however, to be any reasonable doubt that the unannounced departure of Curtis for Havana while the show was in rehearsal disrupted the formulated arrangements, leaving everything "up in the air." Upon Curtis' return to New York and after the show had been obliged to disband, he claimed instructions had been given his attorney to put up an equal amount of money in his absence to any amount put up by Whiting.

Whiting alleges he never considered himself financially concerned, but had originally advanced \$2,500 to the producing company after Curtis was dilatory in depositing the full \$5,000 he had agreed to. Curtis first gave the company \$2,500 and when the second installment was due, Whiting, who had promoted the venture, says he made the advance with the understanding that when Curtis completed his financing agreement, he would have his \$2,500 returned.

Curtis admits that when the company was forming he was to have received 60 per cent. of the stock and Whiting 20 per cent., but later, Curtis claims, this was changed with 90 per cent. of the stock to be equally divided between himself and Whiting, provided 40 per cent. of the stock could not be disposed of to an investor in the show. The investor was not found.

The agent had invested \$3,000 in the play before leaving. The salary list was about \$2,400 weekly. If Curtis is called upon to pay half of the two weeks' salary, his lost speculation will run up to nearly \$6,000 without the show opening.

Sadie Burt (Mrs. Whiting), who held the principal feminine role, is understood not to have entered a demand for salary.

LEVY'S DETROIT THEATRE

Detroit, Jan. 10.

At last this town is to have a new theatre for legitimate attractions. It will be erected by Sam Levy, associate of B. C. Whitney, who holds the Klaw & Erlanger franchise for Detroit. The location is at the corner of Woodward and High streets, the entrance being on High street. The seating capacity will be 1,632 on two floors. The new theatre will adjoin the 1,200 room Statler Hotel, which will be erected at the same location.

"GHOST BETWEEN" ON ROAD

"The Ghost Between," a comedy drama by Vincent Lawrence which played the 39th Street last week, and stopped after the subway circuit, is being sent to the road. It will open at the La Salle, Chicago, Jan. 22.

Arthur Byron and Anne Andrews will play the leads. Byron was in the play originally.

MAHAN WOULDN'T MARRY

And Telephone Operator Tried to Commit Suicide

Chicago, Jan. 10.

Jack Mahan, of the "Greenwich Village Follies," did not accompany the show when it left for St. Paul, but spent the time in Town Hall police station while Mary Nelson, telephone operator at the Sheridan Arms hotel, fought for her life against self-administered poison taken, she said, when Mahan refused to marry her, in spite of her statement to him she was to become a mother.

Mahan was finally permitted to go on his show subject to police recall. Mahan and the girl became acquainted after the company came to the Great Northern. The girl was fresh from a little town in Michigan.

"I told him I would take poison if he did not marry me," the girl said, "but he felt in my pockets and finding nothing there, said I was bluffing. As soon as he left me I went to an all-night drug store and obtained the poison. I went home and took it."

FOY FAMILY SHOW

"The Casey Girl" for Eddie and Offspring

"The Casey Girl" will start rehearsing as a one-night road attraction for Eddie Foy and his many offsprings, all of whom for recent seasons have been a vaudeville act.

The book is by Willard Mack, written some time ago. Its leading character, to be played by Eddie, is reported to have been incorporated into a current Broadway hit, written some time after Mr. Mack finished his play.

Julius "Dude" Harris, manager of the Republic, New York, and Charlie Harris, his brother, treasurer of that theatre, are said to be interested in the Foy production.

The show will go over an Erlanger route.

DORIS EATON WEDS

Los Angeles, Jan. 10.

Jos. K. Gorham and Doris Eaton were married here Monday, at the Trinity Church, with many professionals attending and Lyman's orchestra furnishing the music.

Mr. Gorham is the producer of the revue which closed Sunday night at the Orpheum after it had been a floor show at the Hotel Ambassador cabaret. Miss Eaton came from New York to join the revue. Her sisters are Mary Eaton, with Ziegfeld's "Follies," and Pearl Eaton, with Ziegfeld's "Sally." Doris is the youngest sister.

During the ceremonies at the marriage Gorham was arrested, charged by Eugenia LaPlace with having failed to return a \$10,000 loan made him in 1916. Miss LaPlace was a former member of a Gorham production. Friends claim the arrest was actuated by jealousy. Several hours following the arrest Gorham was released under \$5,000 bail.

COURT, WHEELING, SOLD

George Shafer, owner of the Victoria, Wheeling, W. Va., vaudeville, and Edward Hazlett, local capitalist, have bought the Court theatre, here, the legit playhouse. The purchase was made from the Nixon estate of Philadelphia. The price paid for the controlling interest is said to have been \$275,000.

The Court, since its construction in 1902, has played legitimate attractions and this season has housed a Shubert unit two days weekly.

HOLIDAY CLOSINGS

A number of attractions on tour are reported having closed following the holidays. Henry Miller and Ruth Chatterton closed with "La Tendresse" in Chicago Saturday. "Bull Dog Drummond" stopped on the subway circuit at the Majestic on the same day and "Daffy Dill" will expire similarly this week at the Broad Street, Newark.

WAKING UP DALLAS

Dallas, Tex., Jan. 10.

An announcement was made by a firm styling itself as the McDonald-Mason Company to book legitimate attractions into Dallas.

An offer has been made for a downtown playhouse where the more pretentious road shows can be staged. The company has adopted a plan in ascertaining the views of the public on the project by sending out questionnaires all over north Texas.

LAST WEEK'S BUSINESS BIG OUTSIDE NEW YORK

Jolson Led with \$42,000 in Chicago—"Sally" \$40,000 In Cleveland

Broadway enjoyed the biggest business last Saturday "since the war," with capacity drawn both matinee and night by some attractions not classed with the successes.

Three attractions out of town went far over the figures of anything in New York. Al Jolson in "Bombo" closed his engagement in Chicago at the Apollo with a \$42,000 gross; "Sally" drew \$40,000 at the Ohio, Cleveland, and the "Music Box Revue" ended its eight-week date at the Colonial, Chicago, for takings of \$40,000.

Broadway's top money (with the Hippodrome excepted) was gotten by the "Follies," which drew over \$35,000.

"The business of 'Sally' during the two holiday weeks was better than any musical comedy on the road or in town, the total for the Cleveland being \$85,000. Very few big attractions have played that stand for two weeks, the 'Follies' limiting the booking there to one week. White's 'Scandals' probably has the next best mark for a two-week date in Cleveland, having drawn as high as \$60,000.

This year's "Scandals" is performing excellently on the road. Last week, which was the second in Philadelphia, it got over \$30,000. Nearest to that figure there was "The Passing Show," with Eugene and Willie Howard, which grossed a little over \$26,000.

Business in New York late last week, and particularly Saturday, is partially ascribed to the incoming visitors for the automobile show, which got under way. The jump in patronage, however, was not limited to Broadway, business in the outlying houses leaping to surprising figures in some cases.

'LIGHT WINES AND BEER' FOR EASTERN TITLE

Same Play Called "Now and Then" West—Change in Name Requested

The production of the Aaron Hoffman comedy known as "Now and Then" on the Pacific coast will be called "Light Wines and Beer" in the East. A company will start rehearsing it next week in New York.

California is reported to have unofficially requested the author to change the original title for the coast. Kolb and Dill have the leads in the Western production.

THREE NEW IN CHICAGO

Chicago, Jan. 10.

Attractions are pretty well set for Chicago theatres and with the numerous openings this week the new attractions are:

Jan. 22—"The Torchbearers," coming to Powers.

Jan. 22—Tony Sarg's marionettes coming to the Playhouse for three performances.

Feb. 5—"The Last Warning" coming to the Blackstone.

CANTOR BEATS WYNN

Detroit, Jan. 10.

The Eddie Cantor show at the Garrick last week did more gross business at \$2.50 than the Ed Wynn show at the Detroit did at \$3.30.

The Garrick has a seating capacity of about 1,200 as against 2,000 at the Detroit.

The Cantor show may return here for several weeks after its Chicago engagement.

GOING OVER "SUN SHOWERS"

The Lew Cantor-Harry Delf new musical comedy, "Sun Showers," was taken off temporarily Saturday, to have the usual going over before being returned to the boards.

Some changes in principals will be included in the revision.

RALPH LONG IN OFFICE

Ralph W. Long is back in his office as general manager of the Shuberts after recovering from pneumonia. It was the second attack within a year. He recuperated at Lakewood, N. J.

NO CARR SETTLEMENT

Attorneys Meet in Chicago—Referee Continuing Hearings

No settlement of the marital and legal differences between Mary Carr and Alex Carr (co-star of "Partners Again," at the Selwyn, Chicago) has been effected, although Frederick E. Goldsmith, Mrs. Carr's attorney, journeyed to the Windy City last week for the purpose of conferring with Carr and his attorneys.

Mr. Goldsmith reports the settlement offer insufficient, and, accordingly, the hearings before former Judge Edward B. Thomas, who has been appointed referee to take testimony, will be continued. There are four different actions pending by Mrs. Carr against her husband currently in the Brooklyn and New York Supreme Courts. An endeavor to recover over \$17,900 accrued alimony arrears is at the basis of the litigations, although one of the suits is for \$50,000 damages for breach of promise. Carr is alleged to have promised to remarry his wife, who divorced him two years ago.

Carr at first won a point when he produced a general release of all claims signed by Mrs. Carr, but her attorney, Mr. Goldsmith, questioned the method and manner of its having been obtained. Harry, Saks Hechheimer and Emanuel Morganlander, Carr's New York attorneys, were implicated in this charge by Mr. Goldsmith.

Hechheimer also made the trip to Chicago. Benjamin Erlich, the Chicago attorney, was allied in Carr's behalf at the settlement.

Carr is at liberty under \$5,000 bond, which was posted before he left New York.

SPANISH ARTISTE BOOKED

Gilbert Miller Bringing Over Raquel Meller

Raquel Meller, Spanish music hall artiste now in the midst of a run at the Alhambra, Paris, has been engaged for an American tour to start next season under the management of Gilbert Miller.

Miss Meller will appear in legitimate houses over here, giving the better part of the performance herself in the form of recitals. It will be her first trip across.

"RED POPPY" STAYS OFF

"The Red Poppy," which closed suddenly at the Greenwich Village theatre two weeks ago, was framed for resumption last week, and it was slated to come uptown to the Bayes. Advertisements in the Sunday papers announced its reopening Monday, but the show failed to appear and is supposed to be definitely off.

It is said the settings were held at the Village house waiting for the payment of rent.

"It is the Law," Sam Wallach's mystery play which has been running at the Ritz, will move over to the Bayes next Monday, "The Humming Bird" getting the Ritz berth.

CAHILL SHOW WORKING IN

The new Marie Cahill show, "Alias Mrs. Pepp," by Edward A. Paulton, which started out southward, is working toward New York this week, and may lay off in the metropolis for some repairs before trying for a Broadway house.

Satisfied with the southern showing, Dan Arthur, Miss Cahill's husband and manager, is reported to have decided the piece will do. Miss Cahill personally received generous praise through the press of the different cities.

Willard "St. Elmo" Holcomb has been in advance of the show.

COLORED SHOW'S REPEAT

Chicago, Jan. 10.

The colored show, "Plantation Days," which has been doing big business in cities in Michigan, Ohio, Indiana and adjacent territory, is playing a return date at the Orpheum in Detroit this week.

The show did a record-breaking business when at this house before and promises to reap a harvest again this week.

MORRIS REUNITING "LOLA"

"Lola in Love," the operetta of foreign origin produced by F. C. Coppicus, is being rewritten by William Morris, formerly an actor who is now directing and writing. The piece may come in at the new roof theatre being completed on the New Amsterdam theatre and formerly used for the "Midnight Frolics."

M'CGR'S. TALK TICKETS; AGENCIES TOO STRONG

Question of Buys Comes Up and Is Put Over — Hopkins' Keynote Speech

At Tuesday afternoon's meeting of the Producing Managers' Association the proposal to do away with all ticket buys with agencies was put over for two weeks, but from the trend of the discussions it is probable that the "buy-outs" will not be disturbed this season. The suggestion to drop the buys was a move in advance of the record decision of the P. M. A. to establish a central ticket office for all theatres in August. There is no wavering in going through with that program, though some managers take the view that "much can happen" between now and next season.

There were 19 members present at this week's meeting, and although that constituted a quorum, several important managers were absent through illness. It was decided to put the buys matter over until a fuller attendance could be secured.

It had been proposed to stop all buys Feb. 1. Lee Shubert, who was present Tuesday, spoke in favor of such a move, which, however, would not keep the tickets out of the agencies, the latter getting them as "regulars" with full returns permitted. John Golden spoke for what he classed as the smaller managers who might be injured if the buys were done away with at this time. Other independents countered, saying they would readily agree to the move.

Shubert came out strongly in favor of a clean sweep of the brokers—doing away with them entirely—at last week's P. M. A. meeting, when the managers accepted the report of the Executive Committee that a central agency was deemed entirely practical, and at which time it was voted that the new system be installed next August. Shubert declared that if the agencies had grown to such an extent that they could either make or break a show, it is time to stop them, and in his opinion they had such power. That he was convinced the brokers were able to do that was explained by proven instances of certain shows being pushed in the agencies by reason of payment to the brokers of 25 and 50 cents per ticket. Following the meeting one of the big brokers was asked by a manager if it was true if his agency had accepted payment to push a show. The ticket man replied in the affirmative, but stated he was sorry to have ever entered into such a deal, and declared he would not again be party to a like proposal.

Arthur Hopkins made the keynote speech at the meeting last week, when the meeting adopted the committee's favorable reports. He said it was clearly up to the managers to show their intentions to the public to attempt to clarify the ticket situation. His remarks were in answer to one manager's contention that the ticket agencies rightly conducted along the lines of a strict 50 cent premium were a service to the theatre, and also in reply to the prediction made at the meeting that tickets will be sure to reach speculators out of a centralized office. Hopkins said that if the central agency plan developed such a weakness, the managers will have at least shown their good faith, and they will have proven themselves not parties to the present agency conditions that are charged with keeping tickets away from the public—or at least making it hard to purchase tickets.

MARRIAGE AND ENGAGEMENT

Mique Cohen, formerly a Broadway theatre treasurer and company manager, was married to a non-professional at New Orleans, Jan. 10.

Matt O'Brien, agent and company manager for "Hamlet" at the Harris, New York, will be married to Mae McGlinchey, non-professional, of Cambridge, Mass., Feb. 4.

Sydney Cohen's Mother Dies

Mrs. Annie Cohen, mother of Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, died Tuesday in New York City. Word of her death was brought to the meeting of the Theatre Owners Chamber of Commerce which passed a resolution of condolence and then adjourned its meeting.

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 (34th week). Looks set for season; has made money every week since it opened, and rated among leading profit-getters. About \$12,000 last week.

"Better Times," Hippodrome (19th week). Holidays made for great grosses at big house, for Christmas to New Year's and last week, with over \$80,000 in.

"Blossom Time," Century (63d week). Will probably conclude run at the end of month. Last week drew approximately \$14,000. "Lady in Ermine" may be moved up from Ambassador as successor.

"Bunch and Judy," Globe (7th week). Musical has pulled fairly, good business and went to big takings at holidays. Pace normally not up to expectation for Globe, however. Last week about \$18,000.

"Chauve-Souris," Century Roof (50th week). New bill, fourth since Russians were brought over by Comstock & Gert, given Thursday last week and accorded more fine notices; rated as best of all shows by imported players. Attraction still \$5 top and will ride through.

"Fashions for Men," Belmont (6th week). Fair business for this comedy, name of which has been changed to "Passions for Men." On form it looked good for run when opening last month at National. About \$6,000 last week.

"Follies," New Amsterdam (32d week). Not much difference in business of Ziegfeld's camp "Follies" show, which in eight performances easily bettered \$35,000 last week. Was not off over \$700 from Christmas to New Year's going. Now figured to run until March 15.

"Glory," Vanderbilt (3d week). James Montgomery's new musical framed as successor to "Trene." Has drawn business and is liable to build to excellent proportions. Is topped at \$3, and got \$12,500 last week.

"Greenwich Village Follies," Shubert (18th week). One of best of G. V. draws and topped higher. Length of run dependent on business from now on. Last week, \$26,000.

"Gringo," Comedy (5th week). Final week for piece, which came in at wrong time, but never had chance, as proven—when holidays arrived. Bertha Kalich in "Jitta's Atonement" next week.

"Hamlet," Sam Harris (9th week). No stopping the John Barrymore appearance, which is Arthur Hopkins' ace production. Business last week \$19,500, better than normal.

"It Is the Law," Ritz (7th week). Stay of exciting mystery play shorter than expected. Moves to Bayes next week; pace last week was \$7,500, which brought a little profit. "The Humming Bird," the Maude Fulton play, known on coast for years, succeeds.

"Johannes Kreisler," Apollo (4th week). Box-office trade for this novelty splendid last week. With one extra matinee (New Year's Day) got nearly \$17,000, though scale reduced from \$4 to \$3 top.

"Kiki," Belasco (59th week). Second season looks assured. Belasco's dramatic smash of last season. Business varies but little, and gross of nearly \$15,500 close to Broadway's dramatic leaders.

"Lady in Ermine," Ambassador (15th week). Carried on in about same slot last week, extra performance played for total of little over \$15,000. Likely to be moved to Century later and "Virginia" brought to this house.

"Last Warning," Klaw (12th week). Best of new mystery plays got \$13,500 for holiday week in nine performances and last week went to around \$13,000. Second company formed and will enter Chicago Feb. 5.

"Listening In," Bijou (6th week). With extra matinee last week pace of this mystery play about same as holiday week for \$7,000 total. Indications are not for continuance much longer. First rental guarantee of house was for six weeks.

"Little Nellie Kelly," Liberty (9th week). Played nine performances, as during Christmas week, and drew equally fine business for gross of \$26,000. Capacity all way and one of list's strongest attractions.

"Liza," Daly's 63d St. (7th week). Colored show started off with \$2,300 house New Year's eve, being only legit Sunday show (started at midnight). That gave it over \$9,000 last week; nine performances.

"Loyalties," Gaiety (16th week). Nine performances with holiday scale applying New Year's gave this Dillingham imported hit gross of nearly \$16,000. Looks sure of running through season.

"Merchant of Venice," Lyceum (4th week). Management aroused much interest in presentation of Warfield as Shylock. Topped at \$4. Claimed gross of \$20,000 last week.

"Merton of the Movies," Cort (9th week). Kaufman-Connelly hit went to over \$18,000 last week in nine performances; another attraction sure for all season. Takings for the holiday week were over \$21,600 in 10 performances.

"Mike Angelo," Morosco (1st week). New comedy produced by Oliver Morosco with Leo Carrillo starred. Opened Monday, succeeding "Why Men Leave Home." New show got fair reports from out of town.

Moscow Art Theatre, Jolson's 59th St. (1st week). Opened Monday and expected to be one of season's outstanding presentations. Russians were brought over by Comstock & Gert. Premiere, \$11 top; regular scale, \$5.50 top; can play to over \$40,000 weekly.

"Music Box Revue," Music Box (12th week). Last week's business better than Christmas to New Year's period. Picked up \$1,100 last week and went to better than \$29,000. "Follies" only attraction beating it. Should run through.

"Rain," Maxine Elliott (10th week). Played no extra performances last week but won gross of \$16,400. Is demand leader of town and another attraction sure to run through season.

"Romeo and Juliet," Longacre (3d week). Business about lowest of any important production in years. Virtually no box-office trade, and nightly gross about \$600, most of that by virtue of agency buy.

"Rose Briar," Empire (3d week). Billie Burke play has shown itself strong draw to date. Second week was \$15,000 or little over, with one extra matinee, and pace same as for holiday week.

"Sally, Irene and Mary," Casino (19th week). Three matinees last week played to gross of about \$13,500. Not yet decided if show will be moved to larger house for cut rating. Has made profit to date.

"Secrets," Fulton (3d week). Theory that premiere amid Christmas crush was not to advantage proven; show last week picked up nightly, takings being \$200 and \$300 more and agency call jumping surely. Figures to land as one of best dramas on Broadway. \$14,000 last week.

"Seventh Heaven," Booth (11th week). Great business by this drama, which played 10 performances last week, getting \$16,900, capacity all the way. Real dramatic hit and heavy agency call.

"Six Characters in Search of an Author," Princess (11th week). Bit hurt by bad weather after New Year's, but played to around \$5,000, profitable, and novelty drama may play through winter.

"So This Is London," Hudson (20th week). Cohan's comedy hit tucked away another ripping gross, playing nine performances last week and drawing \$20,500. At \$2.50 top only "Merton" pairs with it among straight comedies.

"Spite Corner," Little. Ended run Saturday, having stayed 15 weeks. Show drew fairly; something of disappointment. May be sent on tour later and ought to do business on road.

"The Awful Truth," Henry Miller (17th week). Business last week around \$10,000, under normal until close December. May go on tour earlier than anticipated.

"The Clinging Vine," Knickerbocker (3d week). H. W. Savage's new musical comedy success. Scaled at \$2.50, with entire balcony \$1.50 for nights (mats. are \$2, and \$1 for balcony). Nine performances last week, \$18,000.

"The Fool," Times Square (12th week). Gave matinee daily last week; only Broadway show to attempt it for New Year's period. Topped at \$24,000. Extra matinee will be played each week. Boston company being readied.

"The Gingham Girl," Earl Carroll (20th week). This musical winner grossed nearly \$19,000 last week, playing one extra matinee and charging \$4.40 top for New Year's night performance.

"The Lady Cristilinda," Broadhurst (3d week). Final week, going to store house Saturday. Fay Bainter out of show, ill late last week, but returned Monday. Takings \$8,000 last week, but disappointing for star attraction. "Whispering Wires" moves over from 49th Street.

"The Egotist," 39th Street (3d week). Second week for Dillrichstein attraction, stood up well with

PHILLY DROPS BACK;
BAD SIGNS LAST WEEK

'Hurricane of Depression' Follows Holidays—"Monster" Town's Surprise

Philadelphia, Jan. 10. The after-holiday slump in business has hit Philadelphia hard this year. Caught in the hurricane of depression was "The Guilty One," with Pauline Frederick, which started out encouragingly enough, but crashed in its second week, and had to have its five-week engagement cut to three. The new Woods musical-farce, now entitled "Naughty Diana," will open a two weeks' stay at the Adelphi next Monday. "The Cat and the Canary," Jan. 23, is the house's next regular booking.

Strangely enough, the Walnut, weakest of the seven legitimate houses Christmas week, came back with a bang last week with "The Monster," the only opening. It received some splendid notices, and the wise ones are predicting that it will take some of the edge off "The Cat and the Canary." The four weeks allotted to "The Monster" are no longer considered hazardous, as the advance sale presages a jump in gross this week of a couple of thousand dollars. From present appearances it stands a good chance of being the best money-maker of the year at the Walnut.

"The Passing Show" and the "Scandals" were both off last weeks from their Christmas week grosses although both played extra matinees during the week. Again, "Scandals" had the edge and in its two weeks here quite reversed last year's flop. It led the town last week and could have remained another week to good advantage.

This week's three openings were all in the syndicate houses, the Broad having Gillette's revival of "Sherlock Holmes," the Garrick, "The Torch Bearers" and the Forrest, Ed Wynn's "Perfect Fool." The latter

(Continued on page 15)

"BAT" DENVER RECORD

Denver, Jan. 10. "The Bat" batted 1,000 per cent. at the Broadway last week and the week before, breaking all legitimate show records locally by sticking it out two full weeks and an extra day. Twenty-one performances altogether were given, including six matinees, and the management boasts close to capacity business at \$2.50 top. This means not less than \$20,000 gross for the 15 days.

Fritz Leibler comes next in Shakespearean repertoire, starting next Sunday night. The Broadway will be dark in the interim.

"The Law Breakers" did only fair business at the Denham.

FRISCO BUSINESS

San Francisco, Jan. 10. Kolb and Dill, for their second week at the Curran, did a gross of \$17,000, which is tremendous. At the Columbia Charles Gilpin, the colored star in "Emperor Jones," attracted \$10,000 for the initial week.

gross almost on par with holiday week. Without extra performance again got nearly \$8,500.

"The Old Soak," Plymouth (21st week). Last week pulled good business, strong Saturday trade counting at box office. With one extra performance, about \$12,000. "The Love Child" Cohan (9th week). Promising indications before holidays realized last week, when \$12,900 grossed. Extra matinee counted.

"The Masked Woman," Eltinge (4th week). Drew profitable business last week, and though figures have not been exceptional to date, this drama ought to have comfortable stay. About \$11,500; no extra matinee.

"The World We Live In," 44th Street (11th week). Moved from Jolson's Monday and should jump in business on Broadway. Some two-for-ones but house big enough for that. Got \$9,500 last week.

"Tidings Brought to Mary," Garrick (3d week). Three weeks more to go. Business between \$4,500 and \$5,000, but show got some fine notices.

"Up the Goes," Playhouse (10th week). Fairly good at \$10,500 last week in nine performances, but not up to holiday week. Management expects show to settle for run.

"Whispering Wires," 49th Street (22d week). Carded to leave but strength shown with arrival of holidays caused booking change. Moves to Broadhurst next Monday, as "Give and Take" succeeds it. "Wires" played to \$8,000 last week.

"Will Shakespeare," National (2d week). Winthrop Ames presentation of exceptional drama of English writing got off to very slow start. Business shows signs of climbing, but totals first week hardly better than \$5,000.

JOLSON SHOW AND "MUSIC BOX"
RAN HIGH LAST WEEK

New Year's Eve High Prices Kept Down Attendance, However—Chicago Going to the Hits—Several Houses Change Plays

Chicago, Jan. 10.

The new morn' (1923) started away with a tendency to show the horizon holding deeper thoughts by the magnates back in New York for things theatrically, as far as Chicago is concerned, and with the ticket scalping situation undergoing a thorough fumigation, building of more new theatres on tap, and the playgoers themselves swelling receipts to such lofty heights that some of the attractions have to admit their New York records for business have been broken right here in Chicago.

The holiday crowds sought "Bombo" at the Apollo, and the "Music Box Revue" at the Colonial. Both ran neck-to-neck for the loop's top business of the week. The Jolson show fell something like \$100 short of \$42,000. The Colonial show also came within a shadow of \$42,000, being only some \$100 behind the Jolson mark.

Altogether too stiff scales on New Year's Eve prevented higher marks for both these musical shows. Jolson drew \$9.35 for a single seat in the orchestra on New Year's Eve. The Colonial outfit asked \$8.50. Both shows were slapped and so were the "speas." Far from sell-outs were recorded in each house, and the out-of-town who did pay kicked hard.

Jolson departed with the greatest individual record engagement business ever tabulated here. For 16 weeks the Jolson business has been enormous, surprising theatrical statisticians in town who have not bothered to check it up until what Jolson was doing at the Apollo. Jolson captured Chicago through the greatest campaign of thespian democracy ever turned loose by a star at a Chicago theatre. Stars who have spoiled local engagements by minor tricks, disrupting the morale of house staffs, can take a lesson from Jolson's style. His wasn't a cheat for the public—no attempt at it, either. He told one audience last week that he would remain with his company until 5 a. m. if the audience so desired it. Good showmanship but rare showmanship these days, particularly when the top of the heap has been reached.

If it hadn't been for the furore that Jolson caused, the "Music Box Revue" would have been an earlier sell-out than it was many times during the successful stay at the Colonial. Common-sense judgment booked the Harris-Berlin organization for eight weeks, and thereof was the whole success. The demand was fully met in the eight weeks, indicating once again that Chicago's old-time ableness to hold big shows longer has diminished, especially at \$4.40. Now they are talking about "Sally" being able to remain six months. For New York showmen, say the statisticians, Chicago has changed, and if "Sally" does stick for six months, it will be an achievement that the cards do not show at this writing as wonderful as may be the advance sale. It's \$4.40 for "Sally's" top price.

"Partners Again" is causing lively scenes at the Selwyn, where the Potash-Perlmutter play is doing capacity except at the matinee. It looks as if there isn't a capacity clientele for this hit, for the matinees already given have averaged around \$1,200. "Six Cylinder Love" closed its long stay at the Apollo, which started with a \$4,000 New Year's eve audience, and would have gone higher on the week except for a surprise drop at the matinee New Year's day. No time during this run did the matinees hold up for the Harris piece, yet it was highly successful except to those who thought that "Love" should have been good for a longer stay merely on the strength of the New York engagement. The average Chicagoans do not know the humorous references to spots on Long Island, and if these references were switched to Chicago neighborhoods probably authors and actors wouldn't be so disappointed when the "lines" fall to draw the laughs they do on 42d street.

Captain Applejack opened at the Harris Sunday night, and if the play swings into favor the Twin Theatres will have a great "break," for in "Partners Again" the Selwyn has a gold mine for weeks to come. Plays featuring pirates, etc., have not done so well in the Loop in the yesteryear, and this is the only fear for the new Harris offering.

Down at the Princess "Cat and Canary" goes its quiet way for a continuation of big business. Those who merely hear of the big figures for Kilbourn Gordon's piece and haven't seen it wonder what is the magnet for the big "draw," which is

there, just the same, and there are many weeks more of profitable business for this attraction here.

Despite what editorial comment is made by the critics, "The First Year," at the Woods, has fallen way below expectations. Frank admittance is being made that the piece would fare better in a more intimate house. George Kingsbury is doing heroic work to stall the slump, for this week a big parade of billers went forth, and this costly billing (estimated at \$2,000) is being seized to overcome the lack of apparent interest. If this bling improves the business at the Woods it will be a clear demonstration that the "boards" and not the "newspapers" can save a show these days in the Loop. The managers will watch the campaign closely.

Something caused a quick switch at the Cort, for in announcing Jan. 23 as the final performance for "Thank-U" the management surprised the playgoers who have been waiting for the big demand for the Golden play to subside before going. At first it was thought to be a move to transfer the other Golden show, "The First Year," to the Cort to give "The First Year" a more intimate house, where it can remain for a record stay. But the announcement that Mrs. Fiske would come to the Cort in "The Dice of the Gods" Jan. 29 side-tracked possibilities for "The First Year" that Frank Craven would like to have realized. The Cort seldom has an unknown quantity for a midseason attraction, but Mrs. Fiske's play will have to be considered as such. The Cort is the best booking "bet" in the Loop at any time during the regular season because of the unusual clientele which flocks to this well-managed Dearborn street house.

"Greenwich Village Follies" made life a burden for the hotel "speas," who were swamped with big losses at the Great Northern. There's no denying that the Great Northern holds its thumbs because of the location of the theatre, unless something way out of the ordinary is booked there. The "Follies" was entitled to bigger business for the holiday weeks than it drew, but the incident is now history, with "Zeno" next in line to draw the praise it will, provided it overcomes the reported "hoodoo" alleged to be attached to a show sent to the Great Northern.

"Demi-Virgin" hasn't caused any excitement at the La Salle, and how long it will remain depends upon what the owners consider a welcome profit or if the house was taken on a number of contracted weeks for this show. This again proves that Chicago's taste for shows has vastly changed from other years, especially with the title being arranged so as to attract attention. The popular La Salle theatre location will do much to hold aloft the business for the "Demi-Virgin."

Lester Bryant landed a crackjack press story in co-operation with the management of "He Who Gets Slapped" in having the Monday night performance canceled with Friday's matinee given instead. The "Tribune" advocated a night of rest for the actors and actresses visiting Chicago, where the rule is to give performances every night in the week. The Playhouse move captured the "lead" in Sheppard Butler's Sunday comment, but it is hardly possible the "Sally," "Partners Again," "Shuffle Along," "Cat and Canary," and other hit in town will cancel Monday night and then for four consecutive performances onto the respective casts, such as a Friday matinee would cause.

As the first week of the new year went into history it was quite evident that "Sally" will lead the musical shows in town for weeks to come, with "Partners Again" doing the same thing for the dramatic shows. A sensible scale of prices, plus tremendous personal following for Eddie Cantor, will hold the Apollo play against the stiff opposition of "Sally."

Last week's estimates: "Bombo" (Apollo, 16th and final week). Found \$9.35 scale for New Year's Eve trifle too stiff, yet rolled out final record for engagement of ultra-records. Tumultuous farewell ceremonies for Jolson, who has had this town in the palm of his hand. Final gross estimated \$11,900. Eddie Cantor opened Sunday-to-turnaway business.

"Music Box Revue" (Colonial, 8th and final week). Failed to sell out at \$8.50 for New Year's Eve, but packed 'em at all other performances in getaway week, hitting \$41,800 for exit splash. Extra box-office in lobby to care for "Sally" patronage. Monday's premiere de-

(Continued on page 15)

SHOWS AGAINST SNOWS; BAD BREAK FOR BOSTON

Many Storms Hold Commuters at Home O' Night—
"Molly Darling" Gets Running Start—No Con-
flicting Bookings

Boston, Jan. 10.

The shows playing Boston now are bucking up against the toughest weather conditions here for 25 years, according to the Weather Bureau. They are finding the going very hard because of this.

Not since 1898 has there been as much snow so early, and storms have followed in quick succession. Commuters, and not a small percentage of those who attend the theatres here are from out of town, don't dare to take a chance on the train service at night.

In proof is the matinee business at some of the legitimate theatres. Business at the Boston opera house, where Walter Hampden is appearing in Shakespearean repertoire, was larger at the matinee last Wednesday than at night. At other houses in town there wasn't the slightest doubt but what the public is trying to see the shows at a time when they have a fighting chance to reach their homes after the performances.

The railroad service on some of the roads running out of Boston is demoralized in some branches. To the storms and to trouble with equipment, the blame is laid by the railroad officials, but the show people do not get much nourishment out of the alibis offered.

Just now Boston should be ripe for the show business. After Christmas for a matter of two or three months it has always been customary for the houses to hit the biggest grosses of the season. The attractions here now are ideal. There isn't any overlapping, unless one figures "The Bat" has some competition with "The Rear Car," and things from a booking standpoint are o.k. Nevertheless, theatrical managers generally are gloomy and are inclined to be very sore on New England weather generally, plus a grudge against all transportation companies.

When the count-up came at the end of last week it was found the three syndicate houses in town, Hollis, Colonial and Tremont, had done \$57,500 for the week. The Hollis and Colonial carried the bulk of this with the Tremont showing a gross of but \$9,000.

The increase at the Hollis for the second week was a matter of \$2,500 over the business the week before, due to the extra performance New Year's Day, making nine shows for the week. The same was true of the increased business at the Colonial, where a gain of about \$2,000 over the first week was noted. "Lightnin'" unless there is something turns up unexpectedly, is good for a long money-making run here.

For a long time to come Bostonians interested in theatricals will speak with enthusiasm about the opening of "Molly Darling" at the Tremont Monday night. The house was packed.

Despite the fact that people close to the theatre are agreed that "The Rear Car" is one of the greatest exhibitions of the old "hokum" that ever came down the line, business has been consistently picking up at the Selwyn, where it is playing. It has got but one more week to go at this house, and last week did \$8,500.

A rather strange condition was found in the grosses of the Shubert string of theatres last week when "The Bat" ran \$1,000 better than "Springtime of Youth" at the Shubert. No definite date has been set for the departure of "The Bat," and it is the local opinion that it will not go out while it is grossing around \$10,000 or better. There were signs of weakening just before Christmas, but since then the recovery has been very strong.

Another strange feature of business was that at the Majestic, the house used by the Shuberts for their vaudeville. The money taken in at the box office on Monday for the three shows was one-third of the total for the entire week. The house did \$11,000 for the week.

Estimates for last week: "Lightnin'" (Hollis, 3d week)—\$24,500; second week; better by \$2,500 than first week. Extra mat. New Year's accounts for increase. "Good Morning Dearie" (Colonial, 3d week)—\$24,000 last week; better by \$2,000 than week before.

"The Rear Car" (Selwyn, 3d week)—Now doped this show could run for several weeks and do constantly increasing business. Grossed \$3,500 last week; \$2,000 better than week before. Has appeal hard to account for after witnessing performance. House is to be taken over at end of this week by "The Guilty One."

"In Springtime of Youth" (Shubert, 3d week)—Last week; grossed \$13,000 last week; off about \$1,000 from previous week. "The Passing Show" next week.

"Molly Darling" (Tremont, 1st week)—One whole of opening with packed house, all real money. Show looks awfully good for money-making run. "Abraham Lincoln" did \$9,000 last week and is in store-house.

"The Bat" (Wilbur, 19th week)—\$14,000 last week; some strong going after time it has been here and bucking against "Lightnin'".

Walter Hampden (Opera House, 2d week)—\$10,000 last week.

"The Goldfish" (Plymouth, 2d week)—Last week; did exceptionally well on opening week, rolling up gross of \$10,000. "Just Married" next week.

PHILADELPHIA SHOWS

(Continued from page 14)

is in for three weeks, the others for two.

Now that the holiday season is over the various attractions in town seem to be clinging to low admission scales. "The Monster" has a \$2 top except Saturday, and "Passing Show" and "Scandals" took no chances above a \$2.50 top. Attractions in the city this season which have essayed a \$3 top can be counted on the fingers of the hand.

Estimates for last week: "Sherlock Holmes" (Broad, 1st week). Indications for satisfactory business, claim of company. Rumor that Gillette was to revive "Dear Brutus" in local engagement, denied though this Barrie play as well as "Secret Service" and "Too Much Johnson" are to be revived later in season. Mantel, except for one or two performances, continued way off in final week. Gross was about \$8,500.

"Passing Show of 1922" (Shubert, 3d week). Business spotty and with extra matinee, gross, \$25,000. "Springtime of Youth" Monday. Indefinite.

"Perfect Fool" (Forrest, 1st week). Opened well. In for only three weeks. "Scandals" did well last week, although suffering drop from opening weeks gross. Figure said to have over \$23,000. Weaknesses upstairs.

"Torch Bearers" (Garrick, 1st week). Business doubtful. Papering resorted to for opening. Show got breaks of some fine advance advertisement in fact that Mrs. Harrison Caner, Jr., local society woman, joined cast. "To the Ladies" did about \$12,000 last week, a drop over first week's gross, but still profit.

"The Monster" (Walnut, 2d week). Started with a rush and Tuesday night's gross surpassed that of Monday (Christmas) opening. Stayed big all week and gross beat \$12,600, beating all non-musicals.

"Blossom Time" (Lyric, 12th week). This operetta continued to hold up with gross of over \$21,000 (one extra performance). Special exercises at 100th performance. No end of run in sight.

"The Guilty One" (Adephi, 2d week). Business collapsed and length of run cut from five to three weeks; 16th week.

"Naughty Diana" formerly "Diana Comes to Town" comes in Monday for two weeks.

CHICAGO SHOWS

(Continued from page 14)

mand drew sell-out hour after sale opened.

"Partners Again" (Selwyn, 2nd week). Charged \$5.50 for New Year's Eve, getting \$3,900 on early sell-out on capacity of 968 seats. Nightly sell-outs, but matinee holding around \$1,300, \$400 short of capacity at prices asked. Grossed \$21,800, giving this big hit \$41,000 for the two holiday weeks.

"Shuffle Along" (Olympic, 8th week). Extra performances shot gross into \$22,000 class, and with rush over should settle into good strong \$15,000 average for weeks to come. Still chatter of company making trip to coast before settling upon European tour.

"Cat and Canary" (Princess, 25th week). Capacity ruled all performances, tabulating \$18,500 for week's gross. Will run along for good profit well into spring.

"Six Cylinder Love" (Harris, 16th and final week). Landed \$13,500 for departing week, excellent considering "draw" over at end of 10th week. "Captain Applejack" opened Sunday.

"The First Year" (Woods, 9th week). Held around reported gross of \$15,000. Big attempt will be made to revive interest by using crew of billers, this week, giving

JUDGMENTS

(First name is judgment debtor; creditor and amount follow.)
Arnold Daly; J. M. Gaites; \$552.70.
Henry Mathias; L. J. Selznick; \$262.38.

Pictures Trading Corp.; N. Y. Tel. Co.; \$46.44.

W. W. Hodkinson Corp.; J. A. Cantor et al., Comm'r.; costs, \$60.50.

Prairie Pictures, Inc.; same; \$1,108.80.

Helen R. Haggins; A. S. Hewitt; \$1,108.80.

Donna Rooney, also known as Donna Darling; E. Hemminger; Inc.; \$172.16.

Irwin Rosen; Asa G. Candler; \$591.33.

Peggy d'Erlanger; Hickson, Inc.; \$1,079.72.

Norman Trevor; K. Church; \$118.10.

Henry White; Arthur W. Tams Music Library; \$239.94.

Mollie King Alexander; Fitzgerald Mfg. Co.; costs, \$124.17.

Isidore Aaron; Mark Spiegel Realty Corp.; \$269.20.

Al Livesey; E. Frankel; \$431.41.

Wedgeway Strand Theatre Co., Inc.; Credit Alliance Corp.; \$1,040.10.

Arman Kaliz; S. J. Freeman; \$98.40.

John Cort; R. W. Wistor et al.; \$679.52.

Wayburn; G. E. Moore; \$3,240.45.

Norman Trevor; Reisenweber's Inc.; \$64.55.

Jack Clifford; W. P. King et al.; \$219.04.

Monopol Pictures, Inc.; Western Union Tel. Co.; \$47.60.

Ben Ali Haggins; R. Wylie; \$249.99.

Corra C. Wilkenning; P. C. Ashley; \$68.09.

Peggy Hopkins Joyce; Frank Rusek Fur Shops, Inc.; \$708.15.

Bobby Higgins; K. Arlington; \$363.91.

Herbert Brenon; M. Kendall; \$3,455.98.

Louis Rosen; W. A. Davidson; \$423.67.

Malvina Reichert; Loew's Syracuse Theatre Corp.; costs, \$14.23.

Murray W. Garsson; L. W. Scudder; \$587.30.

Sigmund Romberg; A. R. Philbrick; \$6,168.10.

William L. Sherry; Ritchey Litho. Corp.; \$320.57.

Satisfied Judgments

E. Ray Goetz; S. Collins; \$210.60; Jan. 31, 1919.

Low Cantor; Foreman Bros. Banking Co.; \$321.20; Aug. 15, 1922.

local managers splendid chance to see if renewed billing will "save" business.

"Thank-U" (Cort, 19th week). Surprisingly announced final weeks, with Jan. 28 given as last performance, with Mrs. Fiske's play, "The Dice of the Gods," underlined. Hit around \$12,000.

"So This Is London" (Cohan's Grand, 4th week). Around \$4,200 on New Year's Eve, holding steady demand for balance of week, drawing figures given as \$16,700.

"The Demi-Virgin" (La Salle, 2d week). Will have to nab a bigger draft to hold any length of time. "Not in the air," so-called, as \$12,000 for season's big week would indicate.

"Greenwich Village Follies" (Great Northern, 5th and final week). Cancelled Saturday matinee to save further losses on week's gross estimated at \$14,000. Hotels saved this one from terrific loss. "Zeno" opened Monday.

"Why Certainly" (Central, 2nd week). Thursday's matinee capacity due to actors and actresses in town flocking to inspire Alan Pollock for his managerial attempt in Chicago. Circled around \$6,000 on week, which isn't enough.

"He Who Gets Slapped" (Playhouse, 5th week). Suddenly went to pieces Friday night, but held around \$9,000.

"La Tendre" (Blackstone, 4th and final week). Between \$10,000 and \$11,000 with help of the New Year's day business. Elsie Ferguson opened Monday in "The Wheel of Life."

"For All of Us" (Studebaker, 2nd week). Kept up steady demand, holding around \$16,000 with big New Year's eve and day trade. Average gross of \$14,000 now looked for for many weeks.

"Shore Leave" (Powers, 2nd week). Plenty of satisfaction all around with \$12,200 gross. Should hold for profit for remaining two weeks; is well-liked and Frances Starr always did have a reserved following here.

"Orange Blossoms" (Illinois, 1st week). Had New Year's eve premiere, but created no great enthusiasm. Around \$12,000.

CANADIAN TAX CALLED OFF

The Canadian government tax of \$25 assessed each road attraction entering the Dominion has been called off by Parliament, the new order becoming effective Feb. 1.

Little was known about the tax until recently, and it is said the enforcement of the measure was not frequently made.

It was called to the attention of the International Theatrical Association, who, through George Driscoll of Montreal, one of its members, accomplished the withdrawal. Driscoll is the managing director of the Trans-Canada Amusement Co.

INCORPORATIONS

Albany, N. Y., Jan. 6.
Howdon Producing Corporation, Manhattan; capital, \$1,000; directors, F. R. Schneeb, Kilbourn Gordon and E. C. Carpenter.

Bert Green, Inc., Manhattan; pictures, advertising; capital, \$50,000; directors, Bert Green, L. B. Cornwell and F. W. Green.

Richard Bartlett, Inc., Manhattan; pictures, etc.; capital, \$5,000; directors, Sylvia Schwartzman, Alibel Corey and David Schmeer.

D. and L. Productions, Inc., Manhattan; pictures; capital, \$5,000; directors, Sylvia Schwartzman, Alibel Corey and David Schmeer.

Waverly Photoplay Corporation, Manhattan; capital, \$100,000; directors, J. J. Jansen, Jr.; Thomas E. Halle and Robert A. MacLean.

Jacques Tyrol Productions, Inc., Manhattan; pictures; capital, \$250,000; directors, A. H. Kurland, Leo Linker and Jack Acks.

Schine - Onesta Corporation, Gloversville; pictures; capital, \$50,000; directors, J. M. Schine, L. W. Schine and Martha Schine.

Onesta - Strand Corporation, Gloversville; pictures; capital, \$5,000; directors, J. M. Schine, L. W. Schine and Martha Schine.

Brooklyn Football Club, Inc., Manhattan; capital, \$20,000; directors, Nathan Agar, Duncan Morrison, Jr. and F. J. Smith.

Ex Fin Co., Inc., Manhattan; pictures; capital, \$10,000; directors, Harry Glenby, Edward Sifton and Albert Lewis.

Beacon Projector Company, Inc., Manhattan. Capital, \$50,000; directors, Herbert A. Stoddard, Arthur J. Nelson and John R. Mitchell.

Russo-American Cinema Exchange Corporation, Manhattan. Capital, \$100,000; directors, Jacob Neumark, Rhea Finn and Nathan Ginsberg.

Columbus Circle Productions, Inc., Manhattan. Theatres, opera houses; capital, \$500; directors, William Kaufman, Edward N. Bloomberg and Peter H. Weigs.

M. and H. Corporation, Manhattan. Pictures; capital, \$8,000; directors, Alfred H. Messing, Alex Yekel and Louis M. Mansbach.

Skee Ball Sales and Security Co., Inc., Coney Island. Amusement devices; capital, \$500; directors, Morris Goldberg, M. N. Goldberg and Frank Montok.

R. and B. Amusement Corporation, Brooklyn; theatres; capital, \$5,000; directors, Abraham Baker, R. V. McGuire and Gilbert Rosenthal.

Jack's Theatre Ticket Service, Inc., Manhattan; capital, \$3,150; directors, J. M. Ridley, N. M. Wolly and Louis Levine.

Belem Productions, Inc., Manhattan; capital, \$20,000; directors, Abraham Greenberg, Lionel Golub and J. J. Bulleid.

Fry Productions, Inc., Manhattan; theatrical; capital, \$10,000; directors, George H. H. Colby, G. C. Roth and A. M. Colby.

Pond's Theatres, Inc., Malone, N. Y.; capital, \$500; directors, Frank G. Pond, Herbert L. Badore and Leo G. Hetti.

Animated Miniature Theatre Corporation, Manhattan; pictures, etc.; capital, \$300,000; directors, Sylvia Schwartzman, Alibel Corey and David Schmeer.

John Golden, Inc., New York county. Pictures; capital, \$500; directors, Anne Elchel, Marion Elkin and L. I. Fink.

Screenans, Inc., Manhattan. Capital, \$5,000; directors, D. W. Gregory, P. Trachtenberg and L. V. Relly.

Barthines Co., Inc., Manhattan. Theatricals; capital, \$3,000; directors, Dixie Hines, Clay Lambert and James D. Barton.

Combined Theatre Corporation, Manhattan. Capital, \$40,000; directors, Samuel Hoffman, H. D. Matius, Rose Haberman.

Stangest, Inc., Manhattan. Theatres, pictures; 100 shares no par value, \$1,000; directors, Milton Winn, Abraham Durst, M. B. Cohen.

Alexander Koshet's Ukrainian National Chorus, Inc., Manhattan. Theatre or musical hall; capital, \$50,000; directors, Alexander Koshet, Max Rabinoff, Daniel W. Wootton.

Parker Read, Jr., Productions, Inc., New York. Pictures; capital, \$5,000; directors, Isabel Kaplan, Pearl Cohen, J. Parker Read, Jr.

Tristone Pictures, Inc., Manhattan. Capital, \$25,000; directors, P. H. Loftus, H. E. Kelley and T. H. Dugan.

F. X. Pictures, Inc., Yonkers. Capital, \$20,000; directors, I. Kaplan, P. Cohen and S. Ellis.

Help Yourself Producing Corp., Manhattan. Theatre proprietors; capital, \$2,000; directors, K. B. Miller, J. P. Shea and M. J. Pfeffer.

Maurice Abrahams, Inc., Manhattan. Music; capital, \$5,000; directors, Maurice Abrahams, Harry Abrahams and Belle Abrahams.

Verity Film Co., Inc., Manhattan. Capital, \$50,000; directors, Joseph Ornato, Anna Ornato and Pasquale Ornato.

Prudential Film Distributors Corp., Manhattan. Film transportation business; capital, \$10,000; directors, Charles A. True, M. E. Graef and Esther Epstein.

Fascination Pictures, Inc., Manhattan. Capital, \$10,000; directors, L. R. Bangsberg, H. S. Douglas and E. C. Christensen.

Aress Amusement Co., Inc., Manhattan. Motion pictures; capital, \$50,000; directors, Henry Suchman, J. Rosenthal and I. Rosenthal.

STOCKS

The Princess Players at the Howland theatre at Pontiac, Mich., have the honor of making a success of dramatic stock with a weekly change of bill in the smallest city of the country with that policy. The company, which is the recipient of much personal attention from A. J. Kleist, Jr., who operates all of the theatres in Pontiac, which has a population of 25,000, opened Aug. 21 and is now in its 22d week and plans to continue until July 1. The company operated 16 weeks last season. It is the only dramatic stock in the state of Michigan outside of Detroit.

There are 12 people. Marjorie Garrett is leading woman and Robert Burton leading man.

Others in "The Sign on the Door" seen last week were: Harvey Dunn, Charles E. Browne, Dan Reed, Jack Sexton, Edna Cable, Tewks O'Dare, Annabelle Ross and Marie Davidson.

"Pontiac is a stock town," declared Mr. Kleist, "and we operate a regular company with royalty plays." The admission runs as high as 50 cents. The bills this season have included "Nice People," "East Is West" and "The Girl in the Limousine." The people thereabouts are enthusiastic about the company and 24 letters of appreciation came in one day recently. Patrons are encouraged to write letters by acknowledgment in the program which takes on the form of a periodical.

The Jack Lynn stock company, which merged with the Jane Hastings stock company at the beginning of the present season, has been touring New England since under the title of the Jack Lynn stock company, has closed because of poor business. Jack Lynn, the leading man, has gone to Portland, Me., where he will direct amateur theatricals.

B. L. Feinblatt, manager of the Westchester Players, Mt. Vernon, N. Y., stock, is recovering at the Mt. Vernon hospital following an operation.

The Knickerbocker stock is being reorganized for a New England road tour under the management of Taylor & Stratton. The company closed recently while playing the Playhouse, Chicopee, Mass., due to an accident caused by a ceiling over the dressing rooms collapsing, injuring several members.

The Francis Sayles Players have completed ten weeks at the Opera House, New Castle, Pa., and will continue there until the start of Lent. The company includes Francis H. Sayles, Grant A. Martin, J. Francis Marlow, Sadie Belgrade, Mabel Marlow, Richard Stokes, Marion Grant, James W. Stone, Helen Courtney, Warren Wade, Harrison Rankin and Fred Clayton.

Costumes and scenery used by the Forrest Abbott Players were destroyed last week by a fire that swept the Strand, Everett, Mass. The first started back of the stage, probably from a defective heater, and worked its way through the roof of the building, a three-story wooden structure. The fire curtain was in place and this prevented the spread of the flames to the auditorium. The damage is estimated at \$15,000. The building was formerly used as a picture house.

Maude Feely's stock did better business with "The Brat" last week and the subscription list has jumped to over 1,200. This week she is trying "When Knighthood Was in Flower," which, despite the great cost, is expected to show a profit on account of the publicity the picture has received. The extraordinary boosts the papers are giving her still continue. In its review the News gave her preferred position over the Broad, the legit house.

The Hazel Burgess Players were unable to open Monday at the Supreme, Brooklyn, N. Y., due to the heating plant of the house being out of commission. The house has been dark for several months.

LEGIT ITEMS

Albert R. Philbrick was awarded judgment for \$6,168.10 against Sigmund Romberg, the composer, as a result of a suit to recover \$5,000 on notes. A total of 66 shares of stock in the Wilner-Romberg Corp. was pledged as collateral security by Romberg.

Margaret Anglin in "The Sea Woman" (Lee Shubert), opened in Stamford, Conn., Wednesday.

REVIEWS

("Tsar Fyodor Ivanovitch")

Hal Forde works energetically and often with excellent effect. The fact, however, is that Miss Marble and Mr. Forde have too much on their shoulders for two persons to

(Continued on page 17)

DRAMATIC AND PICTURE CRITICS

NEW YORK

Dramatic—Morning Papers

"American"—Alan Dale, critic; John MacMahon, dramatic editor, 182 West 42d street, Bryant 0945.
 "Call"—Maida Castellum, critic and dramatic editor, 112 Fourth avenue, Stuyvesant 40.
 "Commercial"—Mrs. H. Z. Torres, critic and dramatic editor, 33 Park Row, Cortlandt 7500.
 "Daily News"—Burns Mantle, critic and dramatic editor, 25 Park Place, Barclay 3500.
 "Herald"—Alexander Woolcott, critic, 414 West 47th street, Longacre 3430.
 "Journal of Commerce"—E. E. Pidgeon, critic and dramatic editor, 1493 Broadway, Bryant 1100.
 "Times"—John Corbin, critic; George S. Kaufman, dramatic editor, 217 West 43d street, Bryant 1000.
 "Tribune"—Percy Hammond, critic; Beauvais B. Fox, dramatic editor, 154 Nassau street, Beekman 3000.
 "World"—Heywood Brown, critic; Quinn Martin, dramatic editor, Pulitzer building, Beekman 4000.

Evening Papers

"Evening Journal"—John MacMahon, critic and dramatic editor, 152 West 42d street, Bryant 0945.
 "Evening Mail"—James Craig, critic; B. F. Holzman, dramatic editor, 220 West 42d street, Bryant 0963.
 "Evening Post"—J. Ranken Towse, critic; C. P. Sawyer, dramatic editor, 20 Vesey street, Barclay 4200.
 "Evening Telegram"—R. G. Welch, critic and dramatic editor, Seventh avenue and 16th street, Chelsea 4000.
 "Evening World"—Charles Darnton, critic; Bide Dudley, dramatic editor, Pulitzer building, Beekman 4000.
 "Globe"—Kenneth Macgowan, critic; Miss Allison Smith, dramatic editor, 75 Day street, Cortlandt 8000.
 "Sun"—Stephen Rathbun, critic and dramatic editor, 280 Broadway, Worth 10,000.
 "Women's Wear"—Kelcey Allen, critic and dramatic editor, Hermitage, Times Square, Bryant 6200.

BROOKLYN

All Evening Papers

"Citizen"—H. E. Tower, critic and dramatic editor, 279 Fulton street, Triangle 6700.
 "Eagle"—Arthur Pollock, critic and dramatic editor, Eagle building, Main 6200.
 "Standard-Union"—John Brockway, critic and dramatic editor, 292 Washington street, Main 5300.
 "Times"—Walter Ostreicher, critic and dramatic editor, Fourth and Atlantic avenues, Sterling 2000.

NEW YORK

Pictures

"American"—Rose Polswick, 152 West 42d street, Bryant 0945.
 "Daily News"—P. W. Gallico, 25 Park Place.
 "Evening Journal"—John MacMahon, 152 West 42d street, Bryant 0945.
 "Evening Mail"—B. F. Holzman, 220 West 42d street, Bryant 0963.
 "Evening Post"—C. P. Sawyer, 20 Vesey street, Barclay 4200.
 "Evening Telegram"—R. G. Welch, 16th street and Seventh avenue, Chelsea 4000.
 "Evening World"—Don Allen, Pulitzer building, Beekman 4000.
 "Globe"—E. V. Durling, 75 Day street, Cortlandt 8000.
 "Herald"—Robert E. Sherwood, 280 Broadway, Worth 10,000.
 "Times"—J. O. Sparing, 217 West 43d street, Bryant 1000.
 "Tribune"—Harriette Underhill, 150 Nassau street, Beekman 3000.
 "Sun"—Frank Vreeland, 280 Broadway, Worth 10,000.
 "World"—Quinn Martin, Pulitzer building, Beekman 4000.

CHICAGO

Dramatic

"Tribune"—Sheppard Butler.
 "Herald-Examiner"—Ashton Stevens.
 "Journal of Commerce"—Paul Martin.
 "Daily News"—Amy Leslie.
 "Journal"—O. L. Hall.
 "Post"—Charles Collins.
 "American"—Fred McQuigg (The Optimist).

Pictures

"Tribune"—Mae Tinee.
 "American"—Bob Reel.
 "Journal of Commerce"—Emery Etelson.
 "Journal"—Virginia Dare (Mrs. H. Johnson).
 "Herald-Examiner"—Observer.
 "Post"—Joe Moroney.
 "Daily News"—Paul Sandberg.

BOSTON

"Traveler"—Katherine Lyons, dramatic; Eleanor Berry, picture.
 "Herald"—Philip Hale, dramatic and picture.
 "Globe"—Charles S. Howard, dramatic and picture.
 "Transcript"—S. T. Parker, dramatic and picture.
 "American"—Nicholas Young, dramatic and picture.
 "Post"—E. H. Crosby, dramatic; Prunella Hall, picture.
 "Advertiser"—E. F. Harkins, dramatic and picture.
 "Telegram"—F. H. Cushman, dramatic; Sylvia Cushman, picture.

PHILADELPHIA

"Public Ledger"—C. H. Bonte, dramatic and picture.
 "Inquirer"—Harry Knapp and Bushnell Dimond, dramatic and picture.
 "Bulletin"—Arthur Tubbs, dramatic and picture.
 "North American"—Linton Martin, dramatic; Mrs. Martin, pictures.
 "Record"—Herman Dieck, dramatic and picture.
 "Evening Ledger"—Arthur B. Waters, dramatic and picture.

BALTIMORE

"Evening Sun"—John Oldnixon Lambdin, dramatic; Gustav Klemm, picture.
 "Sun"—Dramatic reviews assigned by editor; T. M. Cushing, picture.
 "American"—Robert Garland, dramatic and picture.
 "News"—Norman Clark, dramatic; Stuart Gibson, picture.
 "Post"—John W. Vanderhook, dramatic and picture.

DETROIT

"News"—Al Weeks, dramatic; Harold Heffernan, picture.
 "Times"—Ralph Holmes, dramatic; Ed Harrison, picture.
 "Free Press"—Len Shaw, dramatic; Roy Marcotte, picture.

NEW ORLEANS

"States"—John L. Sullivan, dramatic and picture.
 "Item"—C. G. Stith, dramatic; Joe Noland, picture.
 "Times-Picayune"—City desk, dramatic and picture.

WASHINGTON

"Post"—Lynn Yeagle, dramatic and picture.
 "Star"—W. H. Landvoigt, dramatic and picture.
 "Herald"—Earle Dorsey, dramatic and picture.
 "Times"—Harold Phillips, dramatic and picture.
 "Evening News"—Leonard Hall, dramatic and picture.

CINCINNATI

"Enquirer"—William Smith Gindenberg, dramatic; Carl B. Adams, picture.
 "Post"—Charles O'Neil, dramatic; Elmer Dressman, picture.
 "Times-Star"—Russell Wilson, Louis Hillhouse and Wm. G. Stiegler, dramatic; Myrtle Miles, picture.
 "Commercial Tribune"—Nain Crute, dramatic; Albert Thompson, picture.

CLEVELAND

"Plain Dealer"—William F. McDermott, dramatic; Ward Marsh, picture.
 "News and News-Leader"—Archie Bell, dramatic; Billy Leyer, picture.
 "Press"—George Davis, dramatic and picture.
 "Commercial"—J. Wilson, Roy, dramatic and picture.

ST. LOUIS

"Star"—William Hawkes, dramatic; Gene Mack and Miss Bloom, picture.
 "Globe-Democrat"—Richard Spamer, dramatic; Mr. Ames, picture.
 "Times"—Harry R. Burke, dramatic and picture.
 "Post-Dispatch"—Richard L. Stokes, dramatic; Mr. James, picture.

MONTREAL

"Star"—S. Morgan Powell.
 "Gazette"—St. George Bourgoyne.
 "Herald"—P. St. C. Hamilton.
 "Le Canada"—P. Beaulac.

"La Patrie"—Gustave Comte.
 "La Presse"—E. Mayrand.
 "Standard"—(Weekly)—John M. Gardiner.

SYRACUSE, N. Y.

"Post-Standard"—Marshall Alden, dramatic and picture.
 "Herald"—Ralph Record, dramatic and picture.
 "Daily Telegram" and "Sunday American"—Chester B. Bahn, dramatic and picture.
 "Journal"—Recent change—unknown.

RICHMOND, VA.

"Times-Dispatch"—John George Harris, dramatic and picture.
 "Evening Dispatch"—C. E. Boykin, dramatic and picture.
 "News-Leader"—Helen DeMotte, dramatic and picture.

PROVIDENCE, R. I.

"Journal" and "Evening Bulletin"—John R. Howe, dramatic and picture.
 "Tribune"—Martin Flaherty, dramatic and picture.
 "News"—City desk, dramatic and picture.

HARTFORD, CONN.

"Courant"—Harry Horton, dramatic and picture.
 "Times"—Marion Allen, dramatic and picture.

LOUISVILLE

"Herald"—E. A. Jones, dramatic; Leo E. Theiman, picture.
 "Courier-Journal"—Bird Martin, dramatic; Margaret M. Hefner, picture.
 "Times"—Chas. Musgrove, dramatic; Mary Chenoweth, picture.
 "Post"—Geo. R. Newman, dramatic and picture.

ST. PAUL

"News"—Charles M. Flandray, dramatic; Arthur G. Sheekman, picture.
 "Pioneer Press"—Wilbur W. Judd, dramatic; Leroy Williams, picture.

BUFFALO

"Evening News"—Rollin Palmer, dramatic and picture.
 "Express"—Marion De Forest, dramatic and picture.
 "Times"—Edna Marshall, dramatic and picture.
 "Courier"—City desk, dramatic and picture.
 "Enquirer"—City desk, dramatic and picture.
 "Commercial"—City desk, dramatic and picture.

INDIANAPOLIS

"Times"—Walter D. Hickman, dramatic and picture.
 "News"—Walter Whitworth, dramatic; W. C. Edmiston, picture.
 "Star"—Robert C. Tucker, dramatic and picture.

DENVER

"Rocky Mountain News"—Helen Black, dramatic and picture.
 "Times"—Mattie Durkee, dramatic and picture.
 "Express"—George Looms, dramatic and picture.
 "Post"—Frank E. White, dramatic and picture.

SAN FRANCISCO

"Chronicle"—Geo. C. Curran.
 "Examiner"—Thos. C. Nunan.
 "Journal"—Clay Greene.
 "Call"—Curran D. Swint.
 "Bulletin"—Al Gillespie.
 "News"—Idwal Jones.

FOREIGN REVIEWS

BATTLING BUTLER

London, Dec. 11.

A new star made his appearance at the Oxford Dec. 8. Jack Buchanan, who has been a featured player in the Andre Charlott revues for several years at the Prince of Wales. Profiting by his experience under the Charlott regime, and despite he is personally financing the venture, Buchanan gathered about him a brilliant cast of players, and gave them exceptional opportunities, individually, but insisted they share with him in all but one number, which he does alone. Another member also has a solo, but in all the other specialties performed by the star one or more supporting members work with him, he going so far as to teach them his original style of dancing. If anything, the star has carried the sharing of specialty work too far.

The piece is a musical farce entitled "Batling Butler," book by Stanley Brightman and Austin Melford, lyrics by Douglas Furber, and music by Philip Braham. Opening night it ran three and a half hours. When cut to ordinary limits it will probably make excellent light entertainment. Judging by the favorable reception and press comments, it is in for a healthy run.

It is a peculiar piece for a light comedian to select for his initial stellar vehicle, in that he doesn't play the hero, and there is nothing romantic about his part. It is the kind of story in which Willie Collier would shine if without music. The heavyweight champion boxer of the world is Alfred Butler, known as "Batling Butler." It so happens there is another Alfred Butler (played by Buchanan), who escapes from uneventful bucolic domestic felicity by informing his wife he is "Batling Butler," which enables him to get away from the domestic fireside for weeks at a time to go into "training" for his boxing. This gives rise to innumerable farcical complications, culminating in his being forced to go into the ring to meet "The Dixie Murderer."

There are no outstanding song hits, and the book is not the greatest piece of farce writing ever produced, but the popularity of the star, the ability of himself and his supporting company, and the neat little production make for a felicitous entertainment. Jolo.

ADVERTISING APRIL

London, Dec. 12.

At their own playhouse the Birmingham Repertory Theatre company presented for the first time Dec. 9 a comedy, by Herbert Farjeon and Horace Hornell entitled "Advertising April." So confident was the management the piece would be successful, it contracted for a fortnight's engagement instead of the usual one week.

The idea of the piece is not a bad one at all, but is more or less amateurishly worked out. Attempts at repartee comprise mainly a series of American jokes and sayings of ancient vintage, such as "I love my wife, but, oh, you kid!"

"Advertising April" is the story of a film star named April Mawson, an ordinary, lovable, rather empty-

headed little wife, but who is placed before the public as a superhuman creature through the ingenious and industrious methods of her press agent-husband.

The major portion is taken up with exposing the inner workings of publicity campaigns on behalf of amusement celebrities, none wildly exciting to the general public.

The company is on a par with the average big city stock organization in America, most of the players knowing their business, with one or two, as always seems to be the case in stock companies, hopelessly incompetent men in the interest of art, painted for each production, and whenever a new piece is tried out the management has an option of touring it in half a dozen local towns.

The average business done at Birmingham is \$1,500 per week, and occasionally it reaches \$2,000. This is the organization which originally produced Drinkwater's "Abraham Lincoln," and later brought it to London. It is conducted by a wealthy man in the interest of art, but is said to be paying for itself.

A well dressed, well mannered and intelligent looking audience filled the small auditorium in Birmingham at the equivalent of \$1 per seat, and seemed to enjoy the entertainment. The Variety reporter was persuaded to go to Birmingham informed the piece was admirably suited for American presentation. It is not. Jolo.

PARIS CASINO REVUE

Paris, Dec. 23.

The reopening of the Casino de Paris was the great event of the Christmas holidays. Interest had been further whetted by the postponement of the inauguration from Dec. 16 to Dec. 21, owing to the builders not having cleared up according to contract. Leon Volterra, the manager, offered a private show the previous evening, which was attended by the majority of the local critics notwithstanding press performances at the Theatre Sarah Bernhardt and the Comedie des Champs Elysees.

The auditorium is tasty, Chinese decoration being the basis, while the stage is up to date, with a water tank having glass sides being lifted to the stage by an electric-hydraulic elevator. This tank is used for the finale, with four swimming girls and full stage dresses in silver. The vehicle for the reopening, after entire reconstruction following the fire last spring, is a spectacular revue "En Douce," in 40 tableaux, signed by Albert Willemetz, Saint-Granier, Albert and Jacques Charles, the latter being also producer. Earl Leslie and Earl O'Rourke arranged the dances, with musical score by Maurice Yvain and Borel Clerc. Fred Mele conducts the orchestra, replacing Louis Hillier. The title "En Douce" is the ditty in a sketch on the lines of "J'en ai marre," well rendered by Mme. Mistinguett, Earl Leslie, O'Rourke and Andrews. The action is laid on a canal bank, with a barge moored to the side, and the scenario deals with an ill-treated wench stabbing an apache pretender and pitching him into the real water to save the life of her sweetheart. Joan

Carroll dances in several scenes, impersonating the statue of gold in Herbert Ward's Painted Girls act, which is the only foreign number in the revue.

The tableaux billed as "Japanese Bridges" is an effective series, with four changes portraying spring, winter, night and finally a laque set, a higher and more distant bridge—over which pass a bevy of show girls (many being English independently engaged) revealed at each change.

The interior of a cabaret lends itself for a big set, with another apache dance by Mistinguett, Earl Leslie and O'Rourke. The visit of the King of Spain to Deauville last summer is a subject for good-natured fun in a sketch. St. Granier scores in this. The most gorgeous set is the pillory for adultery in the Middle Ages, Mistinguett impersonating a condemned woman and O'Rourke the jailer in a violent knockabout dance.

The present Casino bill is sure to attract and Volterra deserves his success for the manner he has equipped his big production. There are a number of amusing scenes with Dorville, Saint-Granier, Meret, Fretel, etc. As we called it, it is a great show. Andrew.

THE GREAT WELL

London, Dec. 21.

Matheson Lang presented at the New Theatre Dec. 19 a new play by Alfred Suto entitled "The Great Well." It is another of the long series of "strong man" plays about high finance, with the strong husband being too serious minded to provide his wife with the frivolities of life, and she turning to a no account cad for amusement. She is not an immoral woman, and does not "fall for" the other man, but when the cad is financially embarrassed and wants to know the "inside" of the stock manipulations of the husband's corporation, she reveals the contents of a private cable sent to her husband, with the result the husband's business enemy engineers a drive on the stock which well nigh ruins the "strong man."

Like most of the other plays of this type, the "strong man," on finding who sold him out, takes the blame on his own shoulders, which means practical financial ruin and business dishonor. Some day an up-to-date author will write a piece on the subject that is true to life, wherein the husband, on finding his wife has double crossed him by revealing a business secret he concealed to her, will go home and deal with the situation appropriately.

Judging the play from the generally accepted standard set down for the subject in hand, it is well written and excellent in construction. There is, however, an unparadonable anti-climax, and the end is unsatisfying in that the wife is left with a stain upon her character in the eyes of her husband's business associates. This latter point might readily be obviated. The piece concludes with the wife confessing she has finally come to love her "strong man" husband, now that she is on the way to become the mother of his child.

Matheson Lang was good in a modern role without any costuming. It was a compelling characterization, replete with sincerity, full of strength without any resort to ranting. Laura Cowie gave a finished performance of the foolish wife. It was the performance of a seasoned actress, but minus the brilliancy of genius. The best written role of the piece is that of a loquacious old woman, who finds it impossible to confine her conversation to any given subject, flitting from one topic to another in an exasperating manner. This role was admirably sustained by Mary Jerrold. Superior judgment was employed in the selection of the remainder of the players. Jolo.

LOLA IN LOVE

(Continued from page 16)

carry in a little comedy with music and no chorus.

Eddie Garvey has lost neither weight nor the ability to get around in amusing fashion. Lillian Ring is programmed under the name of Edna Bates. Others in the principal roles are Consuelo Flowermont, Florence Earle, Arthur Albro, George Sweet, Victor Kahn and Mona Desmond.

The story of "Lola in Love" is not as disturbing as the telling of it. It concerns the trials of a husband of a year, who is reminded of his promise to spend one day out of the 365 with a former sweetheart. Unfortunately his father-in-law has succumbed to the charms of the same siren. They plot to see her and the mother-in-law (mother of the young bride) discovers father and son in the lady's boudoir. Explanations and readjustments follow. It is deplorable to find such a commonplace book joined to such a splendid score.

Mr. Coppicus boasts of his musicians. He carries four first violins, harp, cello, bass, pianist, cellist, harmonium, flute, trumpet, trombone, clarinet and drums. And each is excellent. Coppicus was general manager of the Metropolitan Opera Co. for 12 years in New York City, where he served under Grau, D'Amico, Conried and Gatti-Casazza. C. P.

"50 MILES FROM BROADWAY" (10)

Sketch, Musical, Dancing
23 Mins.; Full Stage (Special Set)
Colonial

This is Charles B. Maddock's successor to the riotous "Rubeville," with Harry B. Watson again featured. It is a bigger and higher-grade turn than the hardy old vehicle which served so many seasons, and has three girls and a scenic novelty in addition to Watson's famously versatile antics, a silver cornet band, a story and plenty of solid comedy. That last item tells the story better than a column of detailed discussion.

Opening before a city drop, a boy finds his long-lost country sweetheart. She has become a dancer after running away from the jay village; he has run away to find her and bring her back. She consents. There is a "dream" effect in black art, similar to that shown in one of the "Hitchy-Koos," with the doorways and the practical buggy in white strips and figures against black velvet. This, flies to a big rural exterior with a porch of a general store, Watson, as the boy's father, being the storekeeper and local smart Alec. R. B. Merville, a tall ballad singer, is the girl's father, his old friend and enemy.

There is lots of hayseed cross-fire, after which the children are welcomed and the old codgers make friends again. The girl does a Hawaiian dance to show what the city taught her. The finale is a ten-bass-drum jamboree with Watson whacking a drum taller than himself. This portion will bear working up. The drum finish in "Rubeville," where Watson led the band, was more punchy, and this one will doubtless sharpen itself up.

With Watson's likable personality and clean burlesque keeping the act always up to big time caliber, the scenery and support nothing to blush over, that reliable and valuable vaudeville producer, Maddock, has again clicked with a wholesome, pretentious, amusing interlude for any kind of "time."

And when "Fifty Miles from Broadway" gets rolling in high through steady playing, it will become a famous scream, having already about all it takes to make every sort of human being shake his sides. *Leit.*

JANIS and CHAPLOW

"Skarpot" (Skit)
15 Mins.; One
5th Ave.

This may or may not be a new act for Eddie Janis and Rene Chaplow, last listed in Variety's New Acts files as of 1918.

The act opens with Janis playing violin, Miss Chaplow interrupting in rompers as a kiddlet beating a small carpet. Cross fire ensues with the girl attempting kiddishness as she tries to force, although that character may cover up the absence of a singing voice she later displays. Janis then turns off "Mighty Lak a Rose" on the violin, known as a sure fire for that instrument, and doing fairly at the 5th Ave., after which Miss Chaplow returns, and for no reason on earth, ethical or otherwise, in a short skirt quite some above her knees. Also for no ethical reason Janis after staring at her underpins, is slapped in the face by the girl, and when inquiring why, she replies, "I'm a mind reader." As though satisfied with the explanation, which is just pushed in for a suggestive laugh, and relishing taking the slap, Janis does not answer when they sing a double song and retire.

The turn needs a lot of fixing to lift it to a big time standard, and the fixing will call for rewriting with much better material. *Simc.*

LYTELL and FANT

Song and Dance
15 Mins.; One
5th Ave.

Two young chaps in blackface, both in "straight" street clothes excepting for one's dinky top-piece for contrast. They open with a double number, going into some neat stepping. Alternate hoofing to the other's uke and clarinet accompaniment followed. A pop double number was exceptionally well done preceding a couple of minutes of cross-talk. A double "knee dance" number took them off big. It was a successful try for a variation on the hoofing-off finish and because of its flashy strenuousness proportionately impressive. It consists of a succession of toe-to-knee alternate bends.

Slotted No. 2 at the 5th Ave. they impressed and look set for an early position in the small big-timers. *Abcl.*

"THE SPEEDERS" (11)

Musical Comedy
18 Mins.; Full Stage. (Special Set)
5th Ave.

This new act by Charles B. Maddock was written by Douglas Leavitt, who, if anyone is to be blamed, must stand for it, although the five principals are no better than their material. Jack Mundy is featured and plays in a burlesque way the muchly and overmuchly burlesque business that has been given to him.

There is a meritorious point to the turn and that single thing may carry it to the intermediate houses, otherwise it would be for small time only, if small time would pay the salary this production act might want. The merit is the six chorus girls, as pretty a collection of choristers as vaudeville has seen, the real girls of the line who carry themselves like recruits from Broadway musical comedies, and have been so nicely gowned in addition that it immeasurably helps the turn, pulling it out of the small time mire it plunged into immediately upon opening. The half dozen beauts were extraordinarily attractive in their bathing costumes, while following in pantallettes their appearance also held up, and they first appeared in dressy clothes setting off their good looks.

The story starts with possibilities, although it is supposed to be the interior of a country police station with a jail annex, and the whole is given the appearance of a parlor. It's a speeders' court with the town constable rounding them up for the police lieutenant to fine, the court splitting with the officer, giving him 60 cents for each arrest.

That's the beginning and end of the story. Mundy tries for a cross between a hare-lip and a stammer for his comedy, the constable depends upon a white woolly chin piece and the juvenile gets away with one song as a duet with the ingenue. One of these "Watt Street" things is rung in through Mundy taking the name of "Hugo Tugh" (Too) and speaking it to the officers, for their indignation.

It's hardly likely on Mr. Maddock's past performances as a producer, he gave much attention to this production, or if he did, somebody fooled him, as far as big time is concerned, and in the past Maddock only produced for big time. If with this one his intention was to make it elastic for any time, he has accomplished that for the middle time as a flash and the small time almost as sure fire. They will laugh at it in those houses. *Simc.*

LA GRACIOSA

Transformation and Posing
14 Minutes; Full Stage (Special)
American, Chicago.

Chicago, Jan. 10.
This is a revival and an elaboration of the La Graciosa act produced by Clyde Rinaldo with Delta Summerdyke replacing Gertrude Rinaldo, deceased. The act long ago established itself as a standard offering of the kind and is notable for the perfect working of model and slides.

The act stars with a transformation which recalls "Hanlon's Superba," Charles H. Yale's "Twelve Temptations" and "Devil's Auction," and productions of that class. It develops into a series of poses in which a shapely young woman is the center of pictures which change rapidly and cover a wide range of subjects.

There is a new scene showing La Graciosa as a mermaid at the bottom of the sea which might almost be classed as an illusion. The effect of burning the model at the stake as "Joan of Arc," is particularly striking.

Two winter scenes are beautiful. The transformation is followed by a golden sunburst which brought the first big round of applause and there was constant appreciation of later scenes and rich applause returns at the conclusion of the offering when the model was shown for a brief moment.

HARRISON MOSS

Pianolog
16 Mins.; One
American Roof

Harrison Moss starts as a pianologist in "one" with a couple of songs. Male plant doing a "souse" in balcony box interrupts third song after bar or two. Crossfire from box to stage with patter, bringing laughs. Plant does "stew" very well, refraining from overplaying. Moss has serious recitation, with plant following with travesty elocution. Dropping souse thing towards end of act, plant does ballad tunefully. Has good voice and presence. Moss makes good straight.

Good act for the neighborhood houses. It went over very well on the Roof. *Bel.*

RUBY NORTON

Songs
18 Mins.; One
Colonial

Fresh from a successful English tour, Ruby Norton (formerly Norton and Lee) shows her single with Clarence Senna at the piano. Except for a slight error of showmanship in the order of her numbers, Miss Norton has a pronounced success in a single act of that sort—the man - at - the-grand-piano-and-the - girl - doing-songs-dances-and-changes kind.

The mistake is in offering one beautifully dressed street dress costume and two lovely gowns, and then coming to tatters and overalls and finishing that way. Miss Norton would probably find the progress more mathematically correct if she saved one of the gown creations for the get-away, making it in a quick change before the house could cool and without necessity of another specialty by Senna.

As it is, everything flowed merrily and the little blonde prima donna was heartily accepted and roundly applauded. Her selections ran as much to topehappy operatics in the first portion as it naturally did to dressing them, making the anti-climax the more noticeable when she topped it all with a kid song in a sort of Jackie Coogan get-up.

Miss Norton used to be one of the fleetest and lightest dancers on the boards. In her present routine she does very little dancing, none except as incidental to her songs. Though she undoubtedly has a fine and cultured soprano voice, she might still do a more impressive dance, at the finish, if not earlier.

These criticisms are only the reviewer's own suggestions and must not be taken as indicating that little Miss Norton did less than a heart-warming success here. The public, asking no questions and not bothering about the technical verities or theories, outspokenly gave her enthusiastic approval such as rarely goes to what Miss Norton has made her act—a pronounced "class" offering. It will without conjecture be accepted as up to the best standards of American vaudeville—though the undersigned still thinks it could be strengthened by very simple revision. *Leit.*

ORIOLE TERRACE ORCHESTRA

(11)
22 Mins.; Full Stage (Cyclorama)
Palace.

This dance orchestra is from Detroit and better known mainly through their records made for the Brunswick. The boys in the usual Tuxedos opened mildly, but hooked them immediately through the arrangement. A megaphone-clarinet looked like a new touch and chimed also megaphoned added a novelty and made for sweet harmony.

"Just One More Dance," "San," a pip, with the piano accordionist spreading his stuff; also the trombone; "When You and I Were Young Maggie," not the blues, and led by the trombone through the megaphone; "Toot Toot," "Longin' For You Blues," "Cocaine Blues" and "Haunting Blues," with the last two encores demanded.

The musicians are 11 in number, although 12 are programed. Dan Russo leads. The instruments are violin, piano, trombone, two cornets, piano accordion, cellist, two saxophones, banjo and trap drummer.

The arrangements are excellent and the solo effects up to any band heard around. As harmonists they rank right up alongside of the best.

It is one band that really "gets hot." They tied the show in a bow knot in third position and are a pipe for a run at this house or a hold-over at least. *Con.*

MARY HAYNES

Songs
15 Mins.; One
Broadway

Probably not a new type of offering for Miss Haynes, but possibly new songs—and very good, too. Accompanied by a male pianist, a trio of character songs are offered that mean not much as to melody but are fluent in their lyrics.

Besides registering on ability Miss Haynes presents a nice appearance, which immediately draws attention upon her entrance, and that is needed if the vocal numbers are to click. The songs all listen as having been specially written and are pointed for comedy.

Possessing an experienced manner of delivery she has no difficulty in getting across the sparkling material and her present turn is most certainly capable of holding its own in any of the big time houses. Tuesday night, at the Broadway, Miss Haynes scored the highest personal honors of the evening and wisely let it go at that with but one encore. *Ekig.*

LOUISE LOVELY and CO. (4)

Novelty Sketch
28 Mins.; Full Stage
Colonial

The well-known picture ingenue lead proved a card, and, if she repeats in the Big Burg her accomplishments of the smaller centers, will perform that miracle, a draw the week after leaving. This is done through taking films of volunteers who come up on the stage by invitation, and then of the entire audience, which will be showing the following week at the same relative performances as when they were taken. It looks likely that human beings will come again to see themselves and their neighbors on the screen.

The act is credited as "written and devised" by Wilton Welch, who is the lovely Miss Lovely's main acting support, also. If he thought up the idea above detailed, he may be forgiven some of his glaring sins in other portions of it, for it is a crafty and easily workable wrinkle.

At the evening performance Monday Miss Lovely and Welch played a lengthy skit with a thin-ice ending, which ran pretty long. Then into the movie-taking, with Welch clowning in deplorably poor taste throughout, and causing Miss Lovely to do some very undignified things. The incidentals to this bit, intended to bridge the space during which lay people could come to the stage to be filmed, were entirely out of order, and injured the standing of the star and the house. Most of this was ordered out after the first show. Trimmed down to the meritorious portions, this turn will do.

Miss Lovely has not a brilliant speaking voice, but she gets her talk over and is flexible as to comedy, light drama and melodrama. For an encore a heavy climax in which she shoots a crook, done in typical thriller style, was neatly executed. She is quite at home on the boards, and except for a pronounced affectation of an ingenuish drawl which makes some of her earlier talk a little unnatural, this movie girl appears a born actress.

The talk - material throughout could stand brushing and brightening. But it does quite well, the audience being strongly impressed to begin with, and more than ordinarily ready to accept Miss Lovely in an audible role. When she directs the amateurs she is actually splendid, seeming to be then entirely at home, and forgetting that she has footlights as well as Cooper-Hewitts in the sincerity of her attack.

Of the numerous film notables who have dipped into vaudeville, Miss Lovely holds up with the best, and the utilizable novelty she brings with her plants her as probably one of the most valuable of the screen sisters. For houses like the Colonial, in neighborhoods and yet drawing good prices, she should be the gravy, a sure-fire attraction, and able to satisfy the not-too-exacting fans. With a little more intelligent script she would qualify at the Palace or anywhere, even without any other box office assets than those of a famous, pretty, talented girl.

Her present vehicle was obviously designed for movie theatres, and in those it should be pluperfect. Vaudeville of the high type is more punctilious, but if Miss Lovely will put thumbs down on the ill-mannered hokum, which her adorers do not crave in her appearance at all, and elude forever the objectionable tag to her preliminary skit, she will be acceptable anywhere, and a sensation in the family house. *Leit.*

MAMMY and GOLD-DUST TWINS

Songs and Dances
13 Mins.; Two (Special)
State

Very much on the physical type of Aunt Jemima this woman gives evidence of having been around for no short time. Accompanying are two youths, blacked up as the advertised pair, offering steps and a whistling interlude as their contribution. All make one change of costume before a special drop that has a center opening and which is conducive to a fair enough stage picture.

A trio of songs by the woman are the vocal numbers of the act. They are of the popular style and all have a pepped up finishing chorus. The boys hoof their way through two episodes besides the whistling, which, incidentally, reminds of "birds and beasts of the forest," and a short lyric in opening the act.

All are behind cork during the routine, permitting of the usual doffing of a glove by the woman and the boys separating from their wigs at the conclusion. The turn did nicely at a matinee performance though a tendency to linger was responsible for a somewhat unnecessary speech. *Ekig.*

ARNOLD DALY and CO. (3)

"Moral Courage" (Dramatic)
24 mins.; Full Stage
Palace.

Arnold Daly has been badly advised in the selection of this playlet for vaudeville. It may do for once around, due to the prestige of the Daly name, but it will never aid Mr. Daly in the building up of a vaudeville following—if he wants one.

The piece is a translation from the German of Felix Salten and tells a dramatic story about a neurotic aristocrat, Hugo, Baron of Neustift (Mr. Daly) and his testing of the theories of moral courage as promulgated by his former tutor and brother-in-law, Dr. Conrad Hoffner (John T. Royle).

The tutor after a physical examination of Neustift pronounces a six months' death sentence. The latter, horror-stricken and groveling in cowardly fear, receives a lecture from the medical man about moral courage. Suddenly abandoning his fear, Neustift picks up a revolver and informs the doctor he is going to kill him in five minutes. He accuses the latter of class hatred, etc.

The reactions of the medico from defiant skepticism to cringing fear and his desperate paeon of hatred and confession that he detests Neustift, his mental and moral superiority and all that he represents, terminates as the gun is pressed to his temple and he topples over, dead from fright.

This is the assumption as the curtain descends abruptly without a tag line.

The Daly enunciation was not distinct in one or two of the more intense passages. The supporting players are excellent, all but Royle being consigned to minor roles. Betty Baker as the sister and George Schaeffer in a bit were up to standard.

Mr. Daly in "Moral Courage" brings nothing to the two-day but his name. *Con.*

WINSOR McCAY

Animated Cartoon Novelty
12 Mins.; One
Colonial

Winsor McCay is the famous and brilliant cartoonist of some decades of wide public service. As an artist of quaint and freakish fancies he stands without a peer. He has made several tours into and out of vaudeville with sketching-boards. This time, after a considerable absence, he reappears with a unique act, an expansion of his "Gertie" into a menagerie of mythical behemoths.

He enters with a bull-whip in hand and announces that he has drawn 16,000 cartoons, the result of which will appear in animated form. The picture screen (special) comes down. On it are a series of incredible animals. McCay acts as ringmaster and puts the weird things through the projected stunts, keeping up a cracking of the whip and scattered talk.

The animated animal antics are different from the Aesop's Fables treatment. The figures are large and each gesture is vivid. At times the action becomes howlingly amusing. A jazz dance by an indescribable creature while the rest line up as a band brings a bang finale when a goofy beast blows the big horn to bits, the lights come up and McCay is bowing.

The children should eat this up at matinees, and the grown-ups, while they won't go into ecstasies, can't help being tickled. With McCay's honored and so soundly established name and his personal presence to make it felt, this cannot help being a welcome turn. Next-to-closing at the Colonial, which is not noted for its highly imaginative audiences, McCay did warmly. *Leit.*

THE FIELDINGS (2)

Tank Act
10 Mins.; Three
5th Ave.

Man and woman in tank act. The huge glass aqua container is placed in the center of the stage between two set pieces, with a suspended drop light focused thereon. The couple, in the usual bathing costume, alternate in the performance of their feats, the woman showing how mermaids sew buttons on their clothes; singing "Yankee Doodle" under water (which has been wisely enchevased as an American flag finish, but inserted in the body of the routine); the man smoking a cigar under water; blowing all air out of his lungs into a toy balloon under water and performing a short endurance test, etc.

The woman does the announcing in clear manner to strict attention. The man's appearance is distinguished by ornate tattooing the full length of his arms. It's an interesting routine and a satisfactory bill closer. *Abcl.*

PALACE

A real variety bill at the Palace this week was greeted by a complete sell out Monday night. The show contains as many ingredients as a goulash, played entertainingly and true to Palace booking styles for the past two seasons introduced a band that wowed them No. 3.

The new comers were "The Oriole Terrace Orchestra" (New Acts), a knockout punch to the first half, from the German by Felix Schmitt. It closed the first half holding interest despite an abrupt curtain that had the house buzzing as to whether the act had really finished or the curtain dropped prematurely.

Fanny Brice next to closing on very late didn't get away until 11.22. Miss Brice introduced some new songs in "Hocus Pocus" and "My Bill" a coster love lyric in costume. "Betty is Back in the Ballet" was a worthy successor to her "Spring Song" and a new ballad "Brakins Home Ties" backed by special accompaniment for atmosphere. And an old couple for atmosphere. "My Man" and a comedy recitation with a laugh in the last line concluded. The new routine when reported out will add greatly to her repertoire. In the coster number she muffed a couple of lines. A new Spanish comedy song, all by Blanche Merrill, rounded out her appearance.

Other second part hits were "The Realm of Fantasie," Choo's daring vaudeville contribution which has improved considerably since last seen. Stasia Ledova and W. Wania. The dancer from the Chicago Opera Co. are the new dancers in it, and Miss Ledova is a "find." The girl has personality and the ethereal qualities that made Genee famous. Her toe work is flawless. Mr. Wania is a dancer of parts. His hook solo played to his own concertina accompaniment went over with a bang. The "Radiant" finish as usual drew tumultuous applause, also the "Soldier" drill of the "Eight English Rockets."

Duci De Kerekjarto, the Armenian violinist, imported to this country for Orpheum Circuit, scored one of the biggest hits ever received by a musical turn at the Palace. The musician has marvelous technique and is a genius of the bow. He was on 23 minutes, holding them like a vise.

Howard's Spectacle, one of the neatest of the party turns, opened the show followed by Miller and Camman two entertaining dancers. The solo eccentric dancing and the "paralytic" dance at the finish clinched it for them for generous returns in the early spot.

After the orchestra, Murray and Oakland in a nicely framed routine of travesty and comedy followed. Vivian Oakland was a delicious and handsome foil for the comedy of John A. Murray. A Spanish bit was perfectly handled. Miss Mary Billing the eye as a vamping Senorita. A long drawn out comedy kiss pulled laughs. The 1862 couple singing "Excelsior" with comedy costumes to match, was another high light.

The Brants, a real acrobatic comedy novelty, didn't get on until 11.34 in the closing position. They lost a few with the pantomimic opening but once started, held them with the comedy acrobatics, concluding a real vaudeville show.

COW.

COLONIAL

Plenty of new fodder to jaw about this week. Louise Lovely (New Acts) may have accounted for the business Monday night. (The matinee was also reported heavy). Mad-dock's "Fifty Miles from Broadway," with Harry B. Watson and 10 people (New Acts) showed a worthy successor to "Rubeville," while Ruby Norton with Clarence Senna fared warmly. Winsor McCay, the veteran cartoonist and occasional vaudeville act (New Acts), showed an animated animal novelty. It recently appeared at the Palace, without a New Act comment.

But they weren't all new. Jim Thornton, starting his 42d season on Broadway, balanced it, single handed. When Jim reminisces about the old brass rail, the world recognizes that it is hearing from an expert. His epigrams are as fresh as ever, and he would get his turn by in any English-understanding country without any ivy-covered memories, though he might have to cut the singing. But he kids that, himself. His welcome was refreshing.

Frank Farnum's big act sent in the pronounced hit of the bill. It is a pretentious and generous offering, with scenic novelties and varied talent in several styles of amusement. Farnum, of course, is a master jazz dancer. As a showman, however, he outstrips his individual endeavors. He has a gig syncopated band that is a wonder. The cornet and tenor sax could do a big turn in "one" alone. The timing of the band is the only criticizable feature of the whole offering. "Farnum" would set it out great—the job lot of second-rate gowns shabbies it.

Farnum has two girls, Christine Marson and Shirley Dahl. Of these one is a wholesome beauty with talking personality and a fine feminine presence. The other, his dancing partner, is a whizz and a wince. She has the cutest limbs seen since

Eva Tanguay first showed in tights, and a curly-headed, minx-eyed, Frenchy approach that knocked the Colonial boys a twister. She is a little antelope and a stepper as well as a looker. Warren Jackson and Eddie O'Rourke harmonized tellingly, and the whole layout zipped in a pronounced hit.

The Seaback opened with their interesting bag-punching. Harriot can challenge the feminine partners in all the silent acts for a beauty contest. And she holds up her end as a performer with Harry, the amazing gymnast, who keeps seven bags going simultaneously. Combe and Nevins, a two-boy rathskelley combination, ran a string of topical songs to a strong-getaway. Their work is simple and stripped down to what they know how to do, a blessing only rarely has a chance to give thanks for in vaudeville. Ten years ago, when the type of work these boys do was on its top wave, they would have been headliners in a month.

Paul and Pauline closed with a ring and web routine in a neat special setting. The appearance of both is very helpful, as they have youth and physical symmetry with none of the bumpy and chesty protuberances often the contour-mark of the athletic actors. Paul does twice the web identified with Leitze's familiar work, but the lifts and swings and iron-jaw supports through the rest of the run have symptoms of originality as well as technical ability.

This bill was an especially strong one, and a credit to its bookers. It had about everything and echoed with novelties, showing courage to try the new as well as to carry on the old and oft-tried. There were 36 performers in the course of the program, and this is impressive, always, some bills appearing thin despite strong individual spots, because of preponderance of singles and teams. When two big bands, and two male harmony doubles in straight attire can appear on one bill without creating an impression of conflict, the effect of variety and populous succession of big acts can be understood and appreciated.

Lait.

BROADWAY

Just fair to middlin' this week. Business exceptionally good, up and downstairs, Tuesday night, though the boys in the upper regions revealed a tendency to cut loose with comment of their own at the slightest provocation. They found various instances to satisfy this craving, which started when Al Wohlman, No. 2, asked for requests from the front of the house. He came very near doing something he couldn't finish when doing it.

It was noticeable that any mention of 10th avenue panicked the gallery gathering, so it must be the west side bunch that's inhabiting this theatre, in both balconies, at the evening performances. And they're not unlike the contingent that formerly invaded the Colonial and Columbia. Nor are they conducive to the peace and smoothness of the running order.

The vaudeville portion never got under way until after nine, and this must have been the last theatre to dismiss its gathering in the district. Not until 11.20 did Pilcer and Douglas reach their finale after doing 25 minutes that seemed unending. A violin solo, from the orchestra pit, at 11.05, was ruinous to the turn, besides a quintet of melodies, augmented by lyrics, that, interspersed between dance numbers, dragged and dragged along until the entire house was fading.

The act is superbly dressed, but the clothes of the girl, which look money and are pleasing to the eye, do not suffice to save the act from the drawn-out impression it leaves. There's an abundance of material included that could be passed up without doing any particular harm, and the sooner it is eliminated the better. At the time of night it is showing this week the act is more of a "chase" than anything else, and the present routine guarantees a slowing up to any vaudeville bill. The skit has the appearance and material to make it stand up in any twice daily house if properly arranged.

Who followed and closed up for the night, goodness knows, as that eternal 25 minutes chased this boy out of the house, and he had a heavy date besides.

Stoddard's Orchestra, playing here for a number of weeks, took the applause hit with the present routine of their numbers and a trio of encores. One had Wohlman out front singing. The nine-piece combination is capable enough, though lacking a kick in the rhythm that makes you want to step. A specialty number, enhanced with lamp-post signs naming the streets with corresponding melodies and makeup by the musicians, was especially appreciated. Palermo's Dogs opened, succeeding plenty of film footage, to fairly enough result.

Will and Gladys Ahern, No. 4, got away to a kidding start from the gags-up-top, but the rope work and eccentric stepping of the man quelled the disturbance. The monolog delivered a la William Rogers held sufficient laughs to make it prominent, though the vocal bit seemed an unnecessary addition. In his dancing the lariat twirler is showing a couple of new angles on the usual routine that

should make most of the dancers around blink a couple of times. Mr. Ahern's execution of the steps is par, but he sells it none too well.

Sarah Padden and Co., followed to an assemblage that was almost en masse on its feet walking up the aisles. It must have been around three or four minutes before the dialog was audible half-way back. During that time Miss Padden took special delight in applying some of her lines to the situation in the form of verbal slaps at the exiting members. The sketch is playing more smoothly and to better advantage than when previously viewed. After the general exodus the routine slipped along easily to a finish that placed the turn well up with any that had gone before.

Mary Haynes (New Acts), showing sixth, took the individual honors for the evening. Skig.

58TH ST.

The 58th St. was packed for the night show Tuesday, with the Lee Kids, the best pair in the vaudeville decar, headlining. How those children can draw out how they please! Even at the 58th Street, with those in front so full of the kids' capers it was difficult for them to accept the serious finish. Jane and Kathryn appealed as about the last word in child performances.

Otherwise the bill of seven acts did its work. One of the turns was Jessie Morris, doing a single singing and talking act. Miss Morris seemed to make a revival reappearance. She got over in the three-act day, having a likable personality, singing in a pleasant if not strong voice, but understanding how to deliver talking material, though perhaps not as yet wholly familiar with her routine or the best results from it. She has some excellent material, much better than has the average male monologist now going over the vaudeville tours. Not a line in it has been learned; it's all her own and deals with the most topics. If Miss Morris will do as well by it she's going to be set.

Another act, two men, Allman and Harvey, will have to be careful or they will be just the reverse. They lack material, their talk needs padding out, with laughs inserted. All they have at present is a back drop and an ukelele. One is the straight in a fur coat, and the other in black-face, with the scene in Alaska. Their skit is called "The Lure of the Yukon." It starts nowhere and ends the same way, with the straight alone on the stage singing "Mandala." That song as sung by him is not strong enough for a two-act finish, which should be indulged in by both men. Here the blackface man merely joins the straight for the final building up the turn it will be less than the straight's. He is pushed back to the spotlights. There may be ability in both the performers, but the present material doesn't permit that to be proven.

A three-men singing and dancing act, Rolly, Feeney and Rolly, with the boys in Tuxes, went to a good finish that stamped them o. k. for the three-act day through a laughing song. The heavy fellow of the trio gets some laughs with his antics.

Roberts and Wilfreda, the Reuters and a feature film were also on the bill.

One can't see an audience like that at the 58th Street, with extra chairs on the side aisles, without wondering how it is, and it is, that in present-day vaudeville it looks as though the best box office card is two children, Jane and Kathryn Lee.

Sime.

AMERICAN ROOF

"Loew's American Follies," a neighborhood talent revue of unusually pretentious production properly compared to the general idea of such a show, should prove a consistent business getter all week, probably more so as the week grows older. Produced by Will H. Smith, who deserves the proverbial medal for doing what he has accomplished with the raw amateur talent, it runs 45 minutes, closing the show, second after intermission. It takes the place of three regular acts each half, or six altogether on the week. Even if the cast (so many were programmed and so many actually appeared) and the three or four costume changes did stand the Loew circuit some expenditure for a modest salary each and production outlay, it looks like the edge is in favor of the management. Besides, the shoe, hose and photograph establishments concerned in the revue are given prominent program mention on a specially printed program away plus a short screening of additional mention following the amateur follies, which probably decreases that item considerably because of the free ad. The throw-away has the talent listed by name and address, the localities ranging from Sheephead Bay, N. Y., Passaic and Paterson, N. J., to East 139th street, although for the main they are recruited from the 42d street and Eighth avenue vicinity.

Business was almost capacity downstairs and practically so on the Roof, excepting for a few empties on the balcony. The draw was equally consistent Monday. The first two regular acts in order named, Manns Brothers and Whiting and Dunn under New Acts.

DeVine and Williams, vaude vets, got to 'em with their hoke and variety frame-up. The team know

their vaudeville alphabet backwards and cater accordingly.

George Rosener opened with his broken-down thespian character, and went into his brace of protean characterizations. In the opening thespian role, to pave the way for the trio of personations later, Rosener chattered "Some say you would starve; others say you would go with the Shuberts," concluding with a reminiscence, "I have not had a bottle of wine and a lobster for my after-theatre supper since the Harlem opera house was a full-week stand"—and that's going back quite a way. Despite the lack of the usual scenic investiture (shown downstairs), Rosener tied it up for a sneeze, in which he mentioned that he has played his familiar act up and down Broadway and in every theatre on wide streets except Campbell's (the funeral church), and if his cold does not get any better he'll be there the last half. Rosener apologized in a half self-complimentary manner for the familiarity of his characters, explaining that the audiences' continued response to the lines and quips deters him from framing something new, but will do so only when they express their desire for nuance—of which he can only be advised, he said, if they throw something at him.

"A Day at the Races," Galetti's clever monk act, made a satisfactory first half closer. The animals have been intelligently trained for stunt flash effects and laugh returns, clicking solid for both purposes. The act should interest in anybody's theatre.

Orin Holt and Young, mixed team, would be a conventional song and dance couple minus the prop alarm clock which has been plot endowed with the magic power of ringing when a falsehood is told by anybody within distance. It's a variation on the old apple-falling-from-the-tree bit and was played up for some laughs. A suggestion that encroaches on The Skirts' territory is that the woman affect a poke or bonnet chase in favor of the turn now sported.

The amateur "Follies" had about 25 or 30 of the choristers sitting on an elevated bench, each hopping off for a four line doggerel lyric solo. Each had difficulty in hopping back on again, which made for some unintentional laughs. The girls looked nice collectively, but, like all amateurs, figured that tights and abbreviated costume was license for improper chest confinement (rather lack of it) and extreme décolletés. If those six or eight gals throughout the line were so instructed they were ill advised. The 10 or 12 principals were introduced by cards on which were also their addresses, but these were jazzed up somehow and a girl entered to a man's name and vice versa.

As with all these amateur acts, one hoped for some new discovery. Outside of the Chorists, nice-looking youngsters in a short ballet number, and that blond male vocalist with the John Charles Thomas front, the rest are mediocre. The girl doing "Lost" accompanied it with an Olympic theatre coo, and some of the dance formations reminded of "They were all out of step but Jim." The little girl carded from Paterson, N. J., managed nicely with a toe jazz dance also. A production flash was a chariot formation by the company, including luminous wheels, a good natured entertainment it's a cinch.

It isn't likely the company will be disbanded after this week, but will probably be routed as a professional "neighborhood amateur" act in some of the other Loew houses. Abel.

81ST ST.

The weather or something hit the 81st St. a wallop Monday night for business was very bad. Those in appeared in a trance for the better part of the show, which didn't make it a push over for the acts exactly.

Wilton Sisters next to closing with a turn nicely balanced between the concert platform and vaudeville succeeded in waking up the drowsy ones to a state of near consciousness, the acts going very well.

The 81st St. concert grand piano should be retired on a pension. From the constant banging of accompanists for years apparently it has a tone that is a cross between an xylophone out of tune and a cracked hurdy gurdy.

Shaw and Lee fourth told the oldest gags in their repertoire, but the house refused to enthuse. The double act pleased, but it was turned down for the comedy. When Love is Young, a comedy sketch with a likeable atmosphere of youth jogged along pleasantly preceding, getting its regular quota of laughs. The finish of the turn which seems planted for a wow, missed somehow, the turn closing mildly. The act has been splendidly produced and holds a cast of four players each precisely fitted for the role played.

Murray and Gerrish, a man and woman singing and dancing team, were second with a neat little specialty of the cut and dried order, the woman an attractive dancing soubret doing nicely with imitations of Ann Pennington and Marilyn Miller. Man has voice of good quality but a marked nasal twang suggests he is doing a rube character instead of juvenile.

Chas. Ahern and Co. closed with a stage full of hoke comedy accessories, including a comedy band, Oriental dance travesty, etc. A slow

motion picture bit showing a travelled baseball game shaped as a novelty. It got laughs—lots of 'em. The cycle race that was a feature of the Ahern turn for years has been discarded, and is missed. Bar-bette, opened with wire walking and gymnastics on the rings and trapeze, the latter introducing some difficult looking tricks that made the house sit up. The disclosure at the finish which had Bar-bette removing his wig startled him as a convincing female impersonator as well as a good gymnast. Reid in "Thirty Days" was the feature. Bell.

STATE

Four acts this week, with Rose's Roy Mages eating up 43 minutes to fill out the running time. The midgets have a wider arranged series of scenes and specialties, the fair performers and quality for the better popular-priced houses. With more snap in the whole presentation, elimination of a few of the numbers that are undergrade and a little more novelty and heft in the production, they could play any scale.

An ensemble opening chorus gives way to a little magician, who blends silk rags to Stars and Stripes (as usual) and a black and white dark burglar number from "Spic." A sister team in peasant costume dances neatly, followed by a band selection with six men and two women, going to a xylophone quintet, the poet and peasant style.

Some comedy then is attempted in a clown violinist and a comedian, with some acrobatics coming and a single girl doing the hoops on a revolving ball. Two song-and-dance men break in, and then a girl and woman, acting as understudies, let seven little ones climb and run all over them, all with black shirts and sleeve garters, showing that even small acrobats know how to dress a part. Some pole-balancing, then a minuet, switching to a jazz, by six couples in Colonial and a finale by the entire company.

W. E. Ritchie, the breakaway bicycle tumbler, opened to much guffawing. As his assistant brought him one wheel after another that collapsed under him until he had a pile of debris mid-stage, and he then rode off on a tiny machine, the Statelites devoured it.

Green and Myra, a team that has vastly improved since last seen by the undersigned, though the playing Orpheum time took the last mate hit of the show. Green is a whale of a fiddler, and his appearance is Al. Miss Myra used to scrape an insidious bow herself. She now delivers three song numbers such as this big theatre has seldom enjoyed. A double dance climax after this versatile and uniformly superb work got the pair a rousing crash of appreciation. This team can move right over to the Palace and do it again.

Harrison Moss, a typical Loew comedy act with a box-plant getting all the gravy, scored. The man on stage does a pianolog until a stuttering "intruder" in front breaks him up, and after that stands up for a very funny burlesque recitation and sings a walloping song. This is properly placed in the intermediate houses, but there is a sure seller. Lait.

ROSE GIRL

"The Rose Girl" is one of the Shuberts' own units. It started out a couple of weeks after the circuit got under way, played for a short time and was taken off for revision. It's a good average entertainment as a unit show, with the first act composed of the usual five vaudeville numbers and the second containing the revue, this latter a condensed version of "The Rose Girl," a musical show of a season or two back.

At the Central, New York, this week the show has the advantage of having James Barton and Co. as an added attraction, closing the first half. Barton's contribution was his "souse" skit, with a man and woman doing straight as assistants. Barton did something similar in burlesque some years ago and more recently in a Winter Garden and other shows.

Hattie Althoff and Sister, preceding, No. 4, did very well with pop songs, her style running to the modern jazzy stuff, a type she handles well. Miss Althoff's sister filled in with a piano solo between numbers, the turn itself making a first rate piano and singing combination.

Louis Simon, a comedian, with a comedy skit, "Dr. Pipp's Patient," a sort of second cousin to the "Doctor Shop," with Simon as a henpecked husband and Leila Romer as a domineering wife, held some laughs, but shaped as a pretty crude effort in sketch construction. This should have had a hospital set for a backing, but the stuff didn't look much like it. Any of Simon's former comedy sketches, especially the one in which he did a Cohan, is much funnier than the doctor thing. The humor of it is too mechanical and labored at best.

Arco Brothers were No. 2, with some excellent hand balancing and with a couple of lifts that started the applause. The first part opened with an ensemble introducing most of the principals and chorus. Usual introductory.

The first part ran until 9.30, with 10 minutes intermission, the revue (Continued on page 32)

BILLS NEXT WEEK (JAN. 15)

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
Ernest R. Ball
Aunt Jeannina Band
Al Hicman
Wells Va & West
Flanagan & M'Kison
Four Camerons
(Others to fill)

Keith's Riverside
Mollie Fuller Co
Barclay & Chain
Craig Campbell
Harrison & Dakin
Mary Haynes
Rorys
(Others to fill)

Keith's Royal
Van Hoven
Paul Specht Band
Mrs G Hughes Co
Venita Gould
Katherine Murray
Night in Spain
Sensational Girards
(Two to fill)

Keith's Colonial
Mosconi Bros
I & J Kaufman
Al Wohlman
Son Dodger
Demarest & Collette
Van & Tyson
Dezo Retter
Reese & Guppe
Anderson & Graves
Keith's Alhambra

Keith's Alhambra
Ben Welch
M Diamond Co
Yvette Rugel
Butler & Parker
Gus Fowler
Tom Smith
Lytell & Fant
Little Cottage
Artistic Treat

Moss' Broadway
Harry J Conley Co
W H Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Moss' Coliseum
Sash Padden Co
May Wirth Co
Gordon & Ford
Moore & Freed
Die Four
(One to fill)

Booking Exclusively with W. V. M. A. - B. F. Keith (West) and all Affiliated

1113 Capitol Bldg. (Masonic Temple) CHICAGO

MAX RICHARD
When Love's Young
Eddie Borden
W & G Ahern
(Others to fill)

Keith's Fordham
When Love's Young
R C Hillman
Weden Bros
(Others to fill)

Biltmore Hand
Swor & Conroy
Edna Aug Co
Nathane & Sully
(Two to fill)

Moss' Franklin
Ed Janis Rev
Mitter & Capman
Yates & Carson
Lane & Freeman
Van Cleve & Pete
(One to fill)

Arthur Ashley Co
Dixie Four
Arnaut Three
(Others to fill)

Keith's Hamilton
J H Browning
Irene Franklin
W & G Ahern
Nathane & Sully
(Two to fill)

Thos E Shea Co
Mack & Lane
Mamaux & Rule
Valdo Meers & V
(Two to fill)

ARTHUR SILBER
BOOKING EXCLUSIVELY WITH
PANTAGES CIRCUIT

600 FITZGERALD BLDG., NEW YORK
Phone BRYANT 7976-4829

Keith's Jefferson
Eddie Borden
Swor & Conroy
Edna Aug Co
Nathane & Sully
(Two to fill)

Biltmore Hand
Swor & Conroy
Edna Aug Co
Nathane & Sully
(Two to fill)

Arthur Ashley Co
Dixie Four
Arnaut Three
(Others to fill)

Keith's Hamilton
J H Browning
Irene Franklin
W & G Ahern
Nathane & Sully
(Two to fill)

Thos E Shea Co
Mack & Lane
Mamaux & Rule
Valdo Meers & V
(Two to fill)

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W & G Ahern
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(Two to fill)

Thos E Shea Co
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(Two to fill)

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(Others to fill)

Keith's Hamilton
J H Browning
Irene Franklin
W & G Ahern
Nathane & Sully
(Two to fill)

Thos E Shea Co
Mack & Lane
Mamaux & Rule
Valdo Meers & V
(Two to fill)

B. C. Hillman

Margaret Ford
Warden Bros
(Two to fill)

ALBANY
Proctor's
Vacca
Boyd & King
Williams & King
Pinto & Boyle
16th Regt Band
(Two to fill)

ALBANY
Mason & Gwynne
Anderson & Pony
Juliette Dika
T & K O'Meara
(One to fill)

ALBANY, PA.
Orpheum
Mae Francis
Jean Adair Co
(Others to fill)

Proctor's 5th Ave.
Harrington & Green
Fred Bowers Rev
Princeton & Watson
May Wirth Co
Harris Rose
Two Rosellas
(Others to fill)

Proctor's 1st (15-17)
Bryant Stewart
Baal Bek
Harris Rose
Wm Halligan Co
Dunbar & Turner
Louis Hart
(Others to fill)

Proctor's 18-21
Franklin Ardell Co
Henry Barton Rev
Raymond & Stern
Elsie White
Moran & Mack
(Others to fill)

Proctor's 23d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 25d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 27d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 29d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 31d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 33d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 35d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 37d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 39d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 41d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 43d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 45d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 47d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 49d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 51d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 53d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 55d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 57d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 59d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 61d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 63d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 65d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 67d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 69d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 71d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 73d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 75d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 77d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 79d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Proctor's 81d St.
Johnny Clark Co
Wm Mahoney & Frye
Harry Stoddard Co
Combe & Nevins
"Platov & Natalie
(Others to fill)

Klown Rev

Dooley & Morton
Ten Eyck & Wiley
Trixie Frigiana
Vaughn Comfort
Lewis & Cody
China Blue Plate
Dixie Hamilton
(One to fill)

GERMANTOWN
Orpheum
Harry Tauda
Winifred & Brown
Hugh Emmett Co
Gilbert & Kenny
V Lopez's Band
Jimmy Lucas Co
Dancing McDonalds
(One to fill)

GRAND RAPIDS
Empress
Tan Arakis
Barrett & Cunneen
Healy & Cross
Alexander & Sm'h
Yeoman & Lizzie
(One to fill)

HAMILTON, CAN.
Lyrie
Lorraine & Monto
Roth Children
Arthur Houston Co
Norwood & Hall
Zuhn & Dreis
(One to fill)

HARRISBURG
Majestic
Ross & Foss
"Dancing Shoes"
O'Neill & Plunkett
Four Bards
(One to fill)

Indianapolis
O'Brien & Josephine
Lyle Modiste
Wilson Bros
(Two to fill)

Indianapolis
B. F. Keith's
Countess Verona
Cross & Santora
A & F Stedman
Oliver & Opp
Wm Ebbs Co
Harry Johnson
(One to fill)

JACKSONVILLE
Arcade
(Savannah split)
1st half
Fay Hamlin & F
Doherty
Eddie & Ramsden
Barber & Jackson
Virginia Five
(One to fill)

LOUISVILLE
National
(Nashville split)
1st half
Wells & Hart
Bishop & Boyer
Fred Lewis
Conner's Danceland
(One to fill)

LOWELL
B. F. Keith's
Holmes & LaVere
Frye Hira & Sls
Boyer
The Duttons
Freda & Anthony
Irene
Paula & Goss
(One to fill)

MOBILE
Lyrie
(N. Orleans split)
1st half
W Hale & Bro
Willard & Harlin
Teed & Selman
Chas Althoff
Thomas Sextet
(One to fill)

MONTREAL
Imperial
(Sunday opening)
Panthron Singers
Piereson & Rauh
Wonder Seal
Kendall & Lee
Alexander & Fields
Walmesley & K'ling
(One to fill)

PRINCETON
Princess
(Sunday opening)
Vardell & Lascova
Kendall & Lee
Alexander & Fields
Walmesley & K'ling
(One to fill)

ROANOKE, VA.
Roanoke
Bagger & Sheldon
Ray Conlin
(One to fill)

ROCHESTER
Temple
Mac Severeign
Nash & O'Donnell
Sheldon B'time & H
Eddie White
(One to fill)

ROCHESTER
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Mac Severeign
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(One to fill)

ROCHESTER
Temple
Mac Severeign
Nash & O'Donnell
Sheldon B'time & H
Eddie White
(One to fill)

NEW BRUNSWICK

McFarland & P
Mildred Andre Co
(Two to fill)

NEW ORLEANS
Palace
(Mobile split)
Ford & Price
Fields & Pinks
Brown & Barrows
Gosse & Lusk
(One to fill)

NEW ORLEANS
Palace
(Mobile split)
Ford & Price
Fields & Pinks
Brown & Barrows
Gosse & Lusk
(One to fill)

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(Mobile split)
Ford & Price
Fields & Pinks
Brown & Barrows
Gosse & Lusk
(One to fill)

NEW ORLEANS
Palace
(Mobile split)
Ford & Price
Fields & Pinks
Brown & Barrows
Gosse & Lusk
(One to fill)

2d half
Kane, Morey & M
K & Arlington Co
(Others to fill)

DETROIT
Lafayette Garden
Gate Bros
(Others to fill)
2d half
Harvey Haney & G
P & W La Var
(Three to fill)

EVANSVILLE, IND.
Victory
Carlos & Duffries
Hugh Johnson
Award & Vance
Sylvester & Vance
Rube
2d half
C Sinclair Co
O'Neill Sisters Co
(One to fill)
"Twins"
Diamond & Bren's
Koban Japs

FLINT, MICH.
Palace
Lahcen & DuRasse
O Gerard Co
Moran & Wooley
Farrell Taylor
2d half
Lillian Kane
Louis London
W Percival
Roy La Pearl
(One to fill)

FT. WAYNE, IND.
Palace
Downey & Claridge
Inex Hanley
Harvey Haney Co
Leeds Hall Revue
2d half
Lalpaids
Glady's Delmar Co
(Two to fill)

HUNTINGTON, IND.
Huntington
Caito Bros
Downey & Claridge
2d half
INDIANAPOLIS
Palace
Briscoe & Austin
Edith Clifford

THE LANGWELL
123 W. 44th St., New York
The Best \$1.00 Dinner in Town.
Ask HART, WAGNER and ELIUS
TOM HARRISON, Manager

SAGINAW, MICH.
Jeffery St.
Vallini & Villani
W Percival Co
Louis London
J J Drucker Co
(One to fill)
2d half
Margaret & Morell
C Gerard Co
Morgan & Wooley
Billy Beard
Four Arleys
(One to fill)
2d half
LaHoe & Dupreese
Villani & Villani
Golden Bird
Farrell Taylor Co
(One to fill)

LEXINGTON, KY.
Bea All
Kane Morey & M
Mac Vassar Co
Larry Comer
B K Arlington
Fraser & Bunce

ORPHEUM CIRCUIT
CHICAGO
Palace
(Sunday opening)
Ron Bernie Co
Eas Samuels
Swartz & Clifford
Jessie Busley
J & N Olms
Chandon Trio
Senior Ford
Franklin Chas Co
Fred Hughes
State Lake
(Sunday opening)
C & P Usher
Dr Thompson
Lea Gills
Alma Nelson
Pearson N'port & P
Jugland
Dooley & Sales

LOS ANGELES
Hill Street
(Sunday opening)
McKay & Arline
Parlor Bed'm & B
Neal Abel
Juggling Nations
Conlin & Glass
Ed Le Ford

MEMPHIS
Orpheum
(Sunday opening)
Bobby Folsom
Middleton & S
Duncan & Raymond
Scanlon Demo & S
G & F Mackley
Frank Ward
Les Kellors
Billy Dale

DENVER
Orpheum
(Sunday opening)
C & P Usher
Dr Thompson
Lea Gills
Alma Nelson
Pearson N'port & P
Jugland
Dooley & Sales

DES MOINES
Orpheum
(Sunday opening)
Larimer & Hudson
Bert Howard
Grace Huff
Hyams & McIntyre
Jack Benny
Dancing Kennedys

KANSAS CITY
Main Street
(Sunday opening)
Werner Amoros 3
Grace Doro
Minstrel Monarchs
Frances Waietka
Ned Norworth Co

NEW ORLEANS
Orpheum
(Sunday opening)
R Hitchcock
Love Sisters
Coogan & Casey
Glenn & Jenkins
Mechan's Dogs
Rone Ellis & Rone

NEW YORK
Orpheum
(Sunday opening)
Family Follies
Morgan & Gates
Slipson & Dean
Holbrook Blinn Co
North & Halliday
La Mont Three

PITTSBURGH
Aldine
Midnite Revels
Whipple & Huston
Purcell & Ramsey
Riggs & Witche
Claire Devine Co
Three Chums
George Mayo

CLEVELAND
State
(Sunday opening)
Hauch & Co
Ford & Goddard
Chapman & Sime
Jack Merlin
Watson Sisters
Kings of Fynodale
De Haven & Nice
Joe Towse
Clemens Bellings Co

NEW HAVEN
2d half
Oh What a Girl
Lavin Clark
Horton & Latrika
Buddy Doyle
Marie Stoddard
Moran & Wiser

BROOKLYN
Metropolitan
Morlan's Dogs
Manhattan Trio
Horton & Latrika
Buddy Doyle
Marie Stoddard
Moran & Wiser

DAYTON
Dayton
Rainbow & Mohawk

ALBANY
Albany
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OMAHA, NEB.
Orpheum
(Sunday opening)
Royal Gascolgne
Leo Beers
Frawley & Louise
V & B Stanton
Williams & Wolfus
Galletti & Kokin
Adolphus

PORTLAND, ORE.
Orpheum
(Sunday opening)
Circumstantial Ev
O'Donnell & Blair
Stan Stanley
Pietro
Flying Henrys
Habe Carroll & E
Hughes & Debro

CHESTER FREDERICKS
The Featured Juvenile Dancer and
Clever Mimic
Third Season with
Gus Edwards Revue

SACRAMENTO
Orpheum
(15-17)
(Same bill plays
Fresno 18-20)
Roscoe Alls
Sig Frisco
Adelaide Bell
Marta
Tusano Bros
W C Kelly
Harold Stanton

PADUCAH, KY.
Orpheum
Bernville Bros
C Sinclair Co
Beckman & Grace
(One to fill)
2d half
Van & Bell
(Three to fill)

RICHMOND, IND.
Murray
Drisko & Earle
Toni Gray Co
Ramsdell & Deyo
(Two to fill)
2d half
Paul Kahn Co
Sylvester & Vance
Willie Bros
(Two to fill)

ST. LOUIS
Orpheum
Houdini
Smith & Dancers
Al K Hall
Sully & Houghton
Yea Means No
Novelties Clintons
Jessie Reed

ST. PAUL
Orpheum
(Sunday opening)
Aerial Valentines
Weaver & Weaver
Creole Fashion Pl
Vincent O'Donnell
Goddard & Dwyer
Haddock & Dolly
Marry Me

SALT LAKE
Orpheum
(Sunday opening)
Flirtation
Letter Writer
Turke & Durkin
Eric Zardo

SHUBERT CIRCUIT
NEW YORK CITY
Central
Midnight Rounders
Bright & Dale
Green & Blyler
Regal & Moore Co
Jack Strouse
Lola Chalfonte

CHICAGO
Garlick
(Sunday opening)
Spice of Life
Sylvia Clark
Kramer & Boyle
Frank Gaby
Julie Keiley
Paul & Walker
3 Wainwright Sts

CINCINNATI
Shubert
(Sunday opening)
Troubles of 1922

DETROIT
O. H.
(Sunday opening)
Geddis Trio
Musical Johnsons
Pasquall Bros
Bob Nelson
Bert Baker Co
Frances White
George Price
(One to fill)

ST. LOUIS
Empress
(Sunday opening)
Blushing Bride
Leah & Hayfield
Brendel & Burt
H & G Ellsworth

CHICAGO
Engelwood
(Sunday opening)
Gimme a Thrill
Gardner Trio
Gene Barnes
Herbert & Baggett
Sorel & Gluck
Tip Top Four
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Nanette & De Faye

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LOEW CIRCUIT
NEW YORK CITY
State
Vincent Bros
M Cunningham
Jimmy Savo Co
Rempel & Clayton
Jean Granece
A Alexander Co
2d half
Aronty Bros
Manuel Romane 3
Jean Granece
Jimmy Savo Co
St Clair Twins Co

AMERICAN
Bellis Duo
Ulla & Clark
Ross & Keating
Billy LaVao Co
Reeder & Armist
Burns & Wilson
Richards & Cavenh
Foley & Mason
2d half
Lafel Moran
Hazel Bros
Wood & White
Clinton & Rooney
Dorothy Wahl
Criterion 'Four
Obala & Adrienne
(Two to fill)

VICTORIA
Hoffman & Jessie
Adele Oswald
Nancy Boyer Co
Harrison Moss
Jewel Paulkner Co
2d half
Manicure Shop
Lincoln Sq.
Obala & Adrienne
Mardo & Rome
Julia King Co
Lew Wilson

SIOUX CITY, IA.
Orpheum
(Sunday opening)
3 Weber Girls
Fred Hughes Co
Creedon & Davis
Morton & Glass
Max & Morris
Andrieff Trio

VANCOUVER, B.C.
Orpheum
Dore's Operalogue
Harry Holman
Zelaya
Bobby Henahaw
Zelda Bros
Percy & Marg'rite
A & M Havel

WINNIPEG
Orpheum
Harry Langdon
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Grey & Byron
Grant Gardner
B Brown Co
HOBOKEN, N. J.
Lyric
Gene & Riley
Overholt & Young
Armstrong & Glibb
Thos P Dunn
Bills Dance Hits
2d half
Morris & Flynn
Lillian Faulkner Co
Monte & Lyons
The Waltons
(One to fill)

LONDON, CAN.
Loew
Classic Duo
Thompson & Petrie
John Conroy & Sis

E. HEMMENDINGER, Inc.
JEWELERS
33 West 46th Street
Telephone Bryant 1543

2d half
Lafel Moran
Hazel Bros
Wood & White
Clinton & Rooney
Dorothy Wahl
Criterion 'Four
Obala & Adrienne
(Two to fill)

VICTORIA
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Adele Oswald
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Bob Nelson
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Frances White
George Price
(One to fill)

O'Malley & M'xfield
Walter Flaher Co
Silver Duval & K
Boganny's Com'd's
FARGO, N. D.
Grand
Willie Mismen Co
Low Diamond
Kingston & Ebner
Norris Simlans
2d half
Mack & Mabelle
Shannon & Gordon
(Two to fill)
FREEDPORT, ILL.
Linde
Moore & Rhy
(Four to fill)
GALESBURG, ILL.
Orpheum
Coscia & Verdi
Dave Ferguson Co
(One to fill)
2d half
Johnny Keane
U S Jazz Band
(One to fill)

GR'D FORKS, N.D.
Orpheum
Francis & Scott
Moore & Shy
G'D ISLAND, NEB.
Majestic
Joe Melvin
Kingston & Ebner
Gene & Mignon
2d half
B & T Payne
Grindell & Esther
Four Brettes

GREEN BAY, WIS.
Orpheum
Jarvis & Harrison
Swift & Daley
JOLIET, ILL.
Orpheum
Grace Ayer & Bro
Johnson Bros & J
Chalfonte Sisters
2d half
Senator Murphy
Carnival of Venice
(One to fill)

ST. JOE, MO.
Electric
Musical Hunters
Marcus & Leo
Stanley & R
2d half
Gibson Sis & Grady
Bernard & Erma
Anderson & Goines
Kimwa Japs

ROCKFORD, ILL.
Palace
Herbert & Dare
Gilbert Wells
(Four to fill)
2d half
Moore & Fields
Faber & McGowan
Royal Venetian 5
(Three to fill)

ST. LOUIS
Orpheum
Houdini
Smith & Dancers
Al K Hall
Sully & Houghton
Yea Means No
Novelties Clintons

All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

J. Robert Pauline is the headliner at the State-Lake this week and he emphasizes that he is not a hypnotist, but a psycho-analysis expert; he mentions the visit to this country of Coue and challenges the auto-suggestion authority to duplicate some of his feats. He has a splendid act, interesting from a scientific basis and entertaining from a strictly vaudeville standpoint. He persuaded ten or twelve men from the audience to come on the stage and some of his exhibitions were astonishing while others provided dandy comedy.

The first show Sunday morning was opened by Hector and Pals, a dog act, which introduces ten canines in a routine of tricks and ends with two dogs wandering about the big theatre and going over a route suggested by the trainer and showing up at various times under spotlight in balcony and on the main floor to make good the boasts of their master. It appears that the dogs really understand what is said.

Harry Jolson scored a big success for second place on the bill with the aid of a girl who works on the stage and a man plant out in the auditorium on whom great dependence is placed for singing. Jolson sings many of the songs made famous by his brother, Al, and seems to have all the qualities necessary for success without having any company at all.

Lean and company provoked much merited applause in third position for an illusion in which a "fire and water" number is the feature, which is mystifying in the extreme and splendidly done.

Davis and Darnell in "Birdseed" show what can be done with a talking act in which there is neither singing or dancing and which is not anything like a playlet. It is purely a talking comedy offering but is so ingeniously arranged and so well played that it contributes much to the general excellence of the bill.

Pauline came next on the bill and after his act an announcement was made that one man of the next act, O'Brien, Allman and Daly was ill and that Frank Davis would substitute for him. The truthfulness of this statement is questioned by the splendid way that Davis carried off the main part in the trio act, which is a development of the familiar "Walters Wanted" offering with which his name has been identified.

Brown's Pedestrianism, which is a splendid vehicle for the introduction of a celebrity whose attainments proper would hardly be interesting in vaudeville, closed this particular show.

A vaudeville show could hardly be given under more discouraging circumstances than the opening matinee at the Palace Sunday when the Marion Morgan Dancers and

other acts arrived late and the performance did not get started until 3.20, after the audience had manifested its impatience so strongly that Walter Pearson of the Al K. Hall act came into one of the boxes and made an announcement urging just a little longer wait. The Palace has had such splendid shows so far this season and with the exception of one other occasion has been able to start on such good time that the regulars were put out more by the late start than they would have been otherwise. The scenery tumbled down off stage in partial view of the audience during Chic Sale's act and arrangements were not just right for Houdini and he stopped on his feature trick and it looked for a minute like things were not going to run smoothly. Chic Sale came out for a curtain speech and said that it was the most difficult position in which he had ever played, which was interesting to vaudeville fans, though the public could not be expected to sympathize.

Houdini is the big feature this week although Marion Morgan's Dancers and Chic Sale have almost equal billing prominence. Chic Sale contributes more importantly to the

vote on various matters. The vote for 4 per cent. beer was almost unanimous Monday night. Miss Joy tied up the first performance. She is of Al and Mabel Joy.

The five acts booked from New York are Browne's, Rainbow and Mohawk, Daley Brothers, Grey and Byron, and Grant Gardner. The five acts booked in Chicago are Mahoney, Routine and Barrett, Almond and Hazel, Curtis and Fitzgerald, and Al and Mabel Joy.

Almond and Hazel open the show with a pretty novelty dancing offering. Curtis and Fitzgerald were second with comedy imitations, fairly well put over. Daley Brothers, third, did some tricks which won applause. The Joys came next. Grey and Byron registered fairly with singing, talking and dancing, offered in a novel way. Rainbow and Mohawk brought out that modern jazz is not so far away from the old Indian dances, and made a highly favorable impression.

Grant Gardner was not in his usual form when caught, perhaps being worked out. Browne's act is up to the high standard that is expected of him, with a group of pretty

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	25	KANSAS CITY	28
BOSTON	23	LOS ANGELES	25
BUFFALO	25	PITTSBURGH	31
CHICAGO	22	SAN FRANCISCO	22
DALLAS, TEX.	25	ST. LOUIS	25
DETROIT	27	SYRACUSE	26
INDIANAPOLIS	24	WASHINGTON	24

bill than any other act and Sully and Houghton scored a surprisingly big hit at the opening performance due in a measure to the construction of the skit which has dialogue touching on possible success and possible failure which was appropriate under the circumstances of this decided success.

Browne Sisters opened the show with a piano accordion act which is decidedly pleasing in every respect. Jessie Reed followed with a repertoire of songs in which a medley is particularly clever. Al K. Hall and company provide a lot of good laughs. The Morgan Dancers hold fourth place with an artistic dancing act which could hardly be improved upon. Sully and Houghton came next. Houdini opened with motion pictures showing an escape he made in China and the collision in the air in connection with one of the films in which he appeared. He followed this with his escape from Chinese Torture Water Cell, a truly remarkable accomplishment which does credit to his long list of attainments of this nature.

Chic Sale has an act which never grows old for the reason that he offers character studies which are entertaining and at the same time true to life in so many respects that they are interest-compelling. The curtain speech of Sale included an appeal to the audience to wait for the next act which was nice of him. The Novelty Clintons closed the show and held the major part of the people in their seats. They did remarkably well under the circumstances.

Bothwell Browne's "Bathing Beauties" is the feature at the Rialto this week, and Tom Mahoney is the hit of the bill, while Mabel Joy is a second hit. The Browne act draws a stag audience to a great extent and just suits Mahoney, who has a song which lets those in front

girls who are introduced on two different occasions as prize beauties very effectively. Mahoney was next to closing on the preceding bill and hit. Routine and Barrett closed that show, and the woman won high favor, while the new man in the act did nicely.

Harry Miller, who recently started out as field man for the W. V. M. A., has secured the Grand at Vausau, Wis., which plays vaudeville Thursday, Friday and Saturday of each week, and the Riviera at La Crosse, Wis., which has been booked by both George H. Webster and J. O. Matthews recently.

Walter Downie, for many years a booker of the smallest time of the W. V. M. A., has given up his books there, and the Broadway and Orpheum at Gary, Ind., and the People's in Chicago (three of his houses) have been transferred to the books of Boyle Woolfolk, who now has Lillian Corlin as his assistant.

The Majestic business last week and the previous was the biggest that the theatre has yet had under its present policy. The shows are booked with such a purpose uppermost, and while there are a couple of offerings on the bill seen there at the last show Sunday night that might meet the requirements of the big time, the program in the main is composed of acts which appeal to people who are willing to jostle for seats in the pell-mell of popular admission.

Walter Percival and company and Kalahuhis Hawaiians are the big features of the bill witnessed. Boganny's "School Days," a new working out of an acrobatic act closed the show and gave another act which is "big" in the way of number of performers. The acts in "one" stand out particularly as good entertainment, with Carl and Dora registering possibly the greatest success.

Ambler Brothers opened the show nicely. Louis London followed with a series of songs into which he puts touches of comedy. Ferguson and Sunderland held third place with a pretentious dancing offering. Percival, Noel and company obtained many laughs with a playlet constructed in such a way as to carry great appeal. Green and Burnett, a colored team, with a special drop, present a couple of types with singing, talking and dancing, which found great favor. Kalahuhis Hawaiians, consisting of four men and two women, offer various forms

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of entertainment expected of this class of acts. A trio of stringed instruments and Ekela, a tropical beach dancer, secured the biggest rounds of applause, and the dancer was forced to come before the curtain time and time again after the conclusion of the act. The dancer's costuming is a little bit different and worthy of praise, while her terpsichorean efforts are particularly good.

Carl and Dora now have a piano player for no reason.

This is "convention week" in Chicago, and almost a score of different associations and gatherings of national importance are being held. The demand for rooms in the loop district is so great that show folks have been turned down who sought admission at hotels.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO
OFFICE
PANTAGES THEATRE BUILDING

The Orpheum has another all comedy bill this week. No less than three acts employed a slapstick routine on the house drop which came in for a severe lacing. It's mostly hoke, but seemed to satisfy. Eddie Leonard again headlined, and Hallen and Russell, also repeating, added much to the bill.

Roscoe Ails, Kate Pullman and band topped the current arrivals. The act was well received with the leader of the orchestra registering for individual merit on his stepping Bert Fitzgibbons, assisted by his brother, was a laugh next to closing. Wilfred Clarke, with Grace Menkin and Co., thoroughly enjoyed. Eddie Miller had semi-classic numbers, and the El Rey Sisters closed. Jack Hanley, with a clever juggling routine, opened to unusual success.

Pantages gave five shows Sunday. The bill held no exceptional features, but business was tremendous at the evening performances. Anita Peters Wright Dancers, seven pretty and shapely girls, headlined and closed the show. The act held attention on looks more than on dancing. Chernoff was heavily applauded for his piano routine, and the Exposition Jubilee Four scored the high mark of the performance.

Ryan and Ryan started quietly, but got to the house when appearing in snowflakes for some lively stepping. Howard and Chase offered a comedy sketch that was good for laughs, though not any too well handled. Bobbie Lehman, a juvenile doing female impersonations, attracted little attention until the surprise finish, which disclosed a boy of about 12 years.

The first afterpiece to be presented at the Golden Gate created enthusiasm. The special event was staged by George McKay, and is a big comedy wallop from start to finish. The final show, scheduled for nine o'clock, got away earlier than that, but the lobby was still packed at 9:30 and hundreds were turned away. The affair created considerable talk and Sunday broke all previous house records. Otherwise the bill was very chummy and intimate with various members appearing in each other's acts. Neal Abel was the most prominent in this respect besides scoring personally.

McKay and Ardine had the house in an uproar during their stay. "Parlor, Bedroom and Bath" was switched to an early spot in the

hope it would act as a "chaser" on the assembled multitude, but nothing could move 'em. Conlin and Glass chalked up a heavy score with their attractive offering, and The Quixy Four is the best liked quartet to visit this locale in seasons. The Juggling Nelsons fitted nicely and gave the show a dandy start.

Carolyn Schreiber, a wealthy San Franciscan, staged a party at her palatial hotel apartments here last week to which she invited the entire bill at the Orpheum. The next day she invited them all out to the Presidio, assembled a fleet of automobiles and induced the players to stage a show in the Letterman General Hospital for the wounded soldiers. Mrs. Schreiber, because of her many philanthropies for the wounded doughboys, has earned the title of "The Angel of Letterman Hospital." One of her little charities is to keep the soldier patients supplied with cigarettes throughout the year.

While John B. Hyman, appearing over the Orpheum Circuit in "Tom Walker in Dixie," was playing in Sacramento, Cal., and Peter Swift, playing "Tiger Smith" in the act, was taken sick and died, Kate played into Hyman's hands inasmuch as a man who formerly played with him in the act happened to be in town and working in the postoffice. Hyman induced him to forsake Uncle Sam's job and return to the grease paint and the calcium.

Lew Newcomb, manager of the Orpheum in Oakland, has resigned. No successor as yet has been announced. Willroy Anderson, assistant to Cliff Work at the Golden Gate, has been transferred to Oakland and the past two weeks to assist Newcomb in the inauguration of the new policy, and William Kohler from the Oakland house taking Anderson's place, the Golden Gate.

Ruby Lang, ingenue with the Jack Russell musical stock company at the Century, in Oakland, for the past several months, will leave that organization to join her husband, Guido Deiro, in the east.

William Coyle, stage doorman at the Golden Gate, died last week from heart failure.

Avery Hopwood's "The Bat" is scheduled to follow Kolb and Dill into the Curran. This attraction will



SELENA ROYAL

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Fourth Fricke at 2:30 A. M.

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Written by BOBBY HEATH—Songs by HARRY ROSS—Wardrobe by LESTER

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(Jan. 18-21), Loew's Fulton, B'klyn

In turn give way to Harry Lauder and be followed by the San Carlo Opera Co. At the Columbia "The Emperor Jones" starring Gilpin is to be succeeded by "The Merry Widow," to be replaced by May Robson in "Mother's Millions."

Clair Starr (Mrs. Will King) and ingenue with the King comedies at the Hippodrome, will retire for a brief rest.

During its three days' stay at the Auditorium in Oakland, David Belasco's "The Gold Diggers" drew a total of \$9,000.

Since the Oakland Orpheum went into a popular price policy and did away with reserved seats there is left only one theatre in the east bay city selling seats in advance and that is the Fulton, stock. The change of policy at the Orpheum while it started off with much promise has dwindled away. One reason if believed due to its out-of-the-way location. Ackerman & Harris' Century where Jack Russell and his musical comedy company are playing is cleaning up and looks as if it could stay as long as desired.

Bob Hopkins former San Francisco leather merchant and now writing comedy titles in Hollywood

where he has gained something of a reputation because of his original brand of humor came home for a brief visit over the New Year.

Ferris Hartman staged "The Toy-maker" at the Rivoli last week. It caught on so well it has been held over.

BOSTON

By LEN LIBBEY

When curtain time came at the local Keith house Monday afternoon a torrential rain which made the streets already filled with snow rivers of ice water was coming down. Despite this, however, there was a lineup at the box office that extended out through the lobby until some of those waiting to put down their coin were standing outside trying to protect the drippings from the buildings from completely engulfing them. The advance ticket office it was noted was also doing a better than usual business.

While the local Keith big time house does a good business consistently it did seem as though there was some extra drawing card to get that crowd together on an afternoon like Monday and as the Dolly Sisters and Al Herman are the headliners to them must go the credit.

The Dolly Sisters were in right at the start of their act and the reception they got when they appeared showed they had plenty of friends out front. With the same jazz dance and waltz creation they have used elsewhere they registered strong. Harry Richman at the piano does good work in guiding the act along and as usual with the sisters the act is well costumed and the dances fetching even though they have a sameness about them.

But for an encore they are attempting something that does not fit in with their act, that lacks class and causes the act to lose the dignity that has been predominant throughout. The sisters are not the sort of performers who can indulge in the extemporaneous sort of comedy work that they with the as-

stance of Richman and their brother use for an encore. The material is poor, it puts them in a bad light and when, as this reviewer did, one hears patrons in the rear of the orchestra floor shouting out "no," when the house is asked if they want some more verses of the specialty song they were doing it is time for somebody connected with the act to sit up and take notice—and close the act with bows, or some other form of encore than the one they are using now. As dancers the pair rate high but as comedienne of a low comedy order they are very far off axis.

Al Herman followed and he had no difficulty getting his stuff over from the start. He was extremely conservative with his comedy and confined his remarks about other people to a couple of legitimate comments on other acts on the same bill. His plant worked from the wings, without a spot. Al explaining how the local theatrical regulations did not allow the "young man" to appear in a box or on the floor of the house as he did in other cities. Herman scored a distinct hit, had some of the most hard boiled patrons of the house chuckling at his quips and a couple of flings he took at the audience were taken in good part.

The show started out in a novel manner, having a quiet opening with the Gerald in their musical specialty. The house appeared to be momentarily expecting the refinement that characterizes this act to be split wide open by some speedy stuff, but that was not the running card and the act closed with the couple doing their stunt of playing 34 mandolins to a splendid hand.

Morris and Shaw, who are playing at the Boston, the Keith small time "pop" house next door, were in second position due to the failure of Paul and Goss to arrive at the theatre in time to go on. They were in the house soon after the show started and appeared at the night show. Morris and Shaw will always play the small time houses as long as one of the pair pulls gags like the one he pulled Monday afternoon about playing golf with King Solomon. The gag didn't register. Even the cleanest mind would have to put a mean construction on the gag to get any meaning from it.

Guy J. Sampsel, Lily Leonard and "company," the company consisting of Don Matthews at the piano, use full stage to put over their dance and song number. The girl shapes up extremely well in a black and white costume, and when she declares in a voice filled with feeling how she "loves to dance," one of the gallery patrons was stirred to the depths and shouted, "Oh Boy!" And he meant it, too. It brought down the house for a real big laugh, and from then on the pair were in right.

Alice Hamilton in "A Breath of Lavender and Old Lace" is an act that has played here several seasons in the past and will continue to play to good effect as long as Miss Hamilton keeps refurbishing her act and keeping right up to the minute on the latest slang phrases about which her act is built.

In next position was Schlicht's

Marionettes. This act differs from similar acts seen in vaudeville lately through the quick change stuff pulled by the marionettes on the miniature stage.

Deagon and Mack, appearing here together for the first time, were strong. Mack does his part of the act equally as well as Miss Deagon's former partner did it, although he substitutes snappy action for the nonchalant manner that characterized Dickinson. The material is not changed much, it doesn't have to be, for on the way Miss Deagon puts it over everything depends—and she has never failed Boston yet.

James Dutton and Co., a horse act, closed the show, which gave Al Herman a chance to say that last week he followed the horses and this week they are following him.

Starting Feb. 6 the Orpheum, Loew's big picture house here, which

also uses pop vaudeville, is going to feature an act which will include 65 girls, chosen from local amateurs.

Gordon's Capitol, their newest picture house in one of the suburbs, is about to have a special showing every Saturday morning in the future, at which special entertainment for children will be provided. The pictures and acts will be supervised in advance by educators, club-women and clergymen.

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BELLCLAIR BROS.

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INDIANAPOLIS

By VOLNEY B. FOWLER

ENGLISH'S—First half dark; "Follow Me," last half. Next week, "Music Box Revue." MURAT—"Bombo." Last half next week, "Kempy." BROADWAY—Pat White.

The Park is still closed, following the recent disagreement between the owners, and no announcement of its future policy has been made.

Huston Ray, pianist, assisted by Marie Dawson Morrell, violinist, and Harlowe Senn Dean, baritone, local artists, last Saturday noon gave the first of the series of educational concerts which E. F. Albert and C. Roitars Eggleston, local manager, have made possible for the Indianapolis public.

The Pleasure Park Co. of Evansville, Ind., which operates amusement devices, was incorporated with \$135,000 capital and I. A. Kelly, Leslie M. Humphrey, I. P. Blanton, P. H. Schmidt and H. F. Kersting as directors.

The South Theatre Corporation of South Bend filed preliminary certificate of dissolution.

WASHINGTON, D. C.

By HARDIE MEAKIN

Two new plays arrived for their first showings. Sessue Hayakawa in "Tiger Lily" at Poli's, with a Sunday night opening, and Mme. Bertha Kalich in the most recent work of George Bernard Shaw, "Jitta's Atonement," at the Shubert Garrick, with a Monday night opening. Both are reviewed elsewhere in this issue.

The National is supplying the girls and dancing this week with George White's "Scandals of 1922." Paul Whiteman's Cafe de Paris orchestra is still heavily featured and is to play for a dance at Washington's City Club during the week. The club, which is made up of Washington's business men, is spending what could be termed a "barrel" of money on the appearance of the band.

John Charles Thomas makes his

first concert appearance here on Friday, the 12th, and the tickets on sale at T. Arthur Smith's indicate a complete sellout. Thomas' last appearance here was in Shubert vaudeville at the Belasco, where the biggest gross of the season was recorded.

The week of darkness rather aided the Shubert vaudeville here, business showing an increase during the past few weeks. The Shuberts are sending in several men to put over special publicity during the remainder of the season. Whipple and Auston are the current week's attractions.

Picture house showings consist of Jackie Coogan in "Oliver Twist" at the Metropolitan; Mary Pickford in "Tess of the Storm Country" for a second week at the Columbia; Thomas Meighan in "Back Home and Broke" at Loew's Palace, and "On the High Seas" at Moore's Rialto. Crandall's new Ninth street house, the Central, formerly Moore's Garden, is showing first run pictures, this week having "The Sin Flood," a "Unique" Picture.

The Gayety has Bedini's Chuckles of 1923.

The Cosmos bill consists of the Bob Fender Troupe; "Broomstick" Elliott and "Babe" Latour; Roy and Arthur in "Fun in a Chinese Restaurant"; the Raymond Sisters and Stutz and Bingham.

Loew vaudeville at the Strand: "Boys of Long Ago"; Helene

"Smiles" Davis; Charles Semon; Wheeler and Potter and Edmon Gingras and Co.

Two forthcoming events in opera make their first announcements this week. The Chicago Opera Company comes here for three nights, Feb. 5, 6 and 7, presenting "Aida," "Tosca" and "Snow Maiden," while our own Washington Opera Company, under direction of Edouard Aiblon, will do "Rigoletto" on Monday night, Jan. 22 and Friday matinee, Jan. 26. Joseph Schwarz is to sing "Rigoletto" for the local organization.

The President looks to have ceased to exist as a stock organization, with "Abie's Irish Rose" going into its 7th week beginning Sunday the 7th. It looks good for at least three more weeks, the receipts of the 6th week exceeding any of the previous weeks by a considerable margin. Henry Duffy, Eileen Wilson, Leo Hoyt, Robert Lowe, John Carmody, Guy D'Enery and Anne Sutherland still continue. During the past week the run was interrupted for a benefit performance for the women's Overseas League, when the company did two acts of "Buddies," their next scheduled attraction, while Elsie Janis, who, by the way, sails for Europe Saturday, came down for the one performance, appearing and doing a number of songs.

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Wishes to join any first-class novelty act. Reliable people. Address: Mrs. M. W. O., 1826 Nelson Street, Chicago, Ill.

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WANIA

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"REALM OF FANTASIE"

THIS WEEK (Jan. 8), B. F. KEITH'S PALACE, NEW YORK

IN APPRECIATION

I extend my hearty thanks to all who have been so good to me and made my New Year's such a memorable one;

To MISS BLANCHE MERRILL, who wrote and produced "Twilight";

To MR. EDDIE DARLING, MISS MAY WOODS, MR. A. L. ROBERTSON, MISS NELLIE REVELL, MR. EDGAR ALLEN WOLF, MR. EDWIN AUGUST and MRS. MABEL FENTON-ROSS, for their many kindnesses;

To MR. MARK LUESCHER and MR. WALTER J. KINGSLEY, for their press work;

To MR. MORTON HARVEY, for photographs;

To MR. LEO EDWARDS, for music to the "Spanish" number;

To MR. JULIUS WITMARK, for orchestrations;

To MR. GILBERT CLARK, for my gown;

And to Miss Sophie Tucker, Mr. Leo Beers, Mr. Burr McIntosh, Miss Polly Moran, Messrs. Savoy and Brennan, Miss Belle Baker, Messrs. Hockey and Green, Renard and West, Mr. and Mrs. Ben Welch, Mr. Joe Niemeyer, Mrs. Farber and the Misses Farber, Miss Trixie Friganza, Mr. Edward E. Rice, Mr. A. H. Wilson, Miss Nellie Nichols, Mme. Rialto, Miss Carrie Scott, Miss Betty Jordan, Mr. Arthur Dunn, Miss Fanny Bloodgood, Miss Amy Lee, Miss Hattie Carmontel, Mr. and Mrs. Graham, Miss Lilla Vane, Mr. and Mrs. Wilson, Mr. and Mrs. Edward Laurence, Miss Alice Toland, Miss Emma Levy, Miss Georgie Cameron, Mrs. Eugene O'Rourke, Mr. and Mrs. Otto Berg, Mr. and Mrs. Ralph Trier, Miss Helen Smith, Mrs. A. Q. Scammon, Mr. and Mrs. John S. Bloom, for kind wishes and wires;

AND,

while last, not least, to

Mr. E. F. Albee

who made it all possible.

Gratefully,

Mollie Fuller

H. M. THE KING OF ENGLAND

H. M. THE QUEEN OF ENGLAND

H. M. THE QUEEN OF NORWAY

AT LONDON HIPPODROME SAW,

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The Persian Pianist

Duplicate the success witnessed by

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EDDIE DARLING AT LONDON COLISEUM

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EARL SAUNDERS AT LONDON PALLADIUM

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THE DAILY MIRROR

Dec. 13, 1922

THE KING AND QUEEN AT LONDON MUSIC HALL

Hippodrome Visit to Help Artists' Benevolent Fund.

5 BOXES FOR ROYAL PARTY.

The King and Queen visited the London Hippodrome last night to witness a variety performance given in aid of the Variety Artists' Benevolent Fund, which benefited to the extent of £1,500 as a result.

Their majesties were received by Mr. H. H. Gillespie, managing director of Moss Empires, Mr. Julian Wylie and Mr. Harry T. Marlow, secretary of the fund.

Those accompanying the King and Queen included the Queen of Norway, Princess Royal, Princess Victoria, Princess Maud, Prince George and Lady Airlie.

The artists included the Flemings, Will Fyfe, Kharum (the Persian pianist), Du Calfion, Lorna and Toots Pounds, Muriel George and Ernest Butcher, Arthur Prince and Jim, Harry Weldon, the Trix Sisters, the Mirthful Jokers, P. T. Selbit's illusion act, and Toul Webster's animated cartoon, "Tisby."

MAKING THE KING LAUGH.

There was a tremendous crush when the King and Queen reached the theatre, every seat in which was occupied, thousands being unable to gain admittance.

When their Majesties entered their special box, which was five boxes thrown into one, and decorated with bluish roses, the whole assemblage to the box.

The King and Queen followed the movements of the Persian pianist with great interest, and rocked with laughter at the drolleries of Harry Weldon in "The Bullfighter."

Another turn which appeared to please the royal party was that of Du Calfion, a "quadrant luddie" on the tottering ladder.

There were many other items in the programme, all of which were equally well enjoyed. Tom Webster's animated cartoon of the career of "Tisby" was not the least of the triumphs of a triumphant evening.

Permanent Address: 57 Portland Court

Great Portland Street

LONDON, ENGLAND

BUFFALO

By SIDNEY BURTON

Business perked up strongly the past week at legitimate houses both theatres offered musical attractions. Teck showed "Tangerine" for one of most satisfactory weeks of season. "Lady Butterfly" (formerly "Little Kangaroo") proved good entertainment and did well. Show splits this week between Rochester and Syracuse, a week to follow in Philadelphia and New York in the offing.

Lillian Shaw was out of the bill at Shea's last week for three days due to illness, which confined her to her hotel under the doctor's care.

In burlesque, both Gayety and Garden humming along, the latter still attracting the old gang. Featuring a special Thursday mid-night performance weekly with the boys falling over themselves to get in. Lease of house up this spring, success of present policy making some sort of continuation certain. Recent

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3 Attractive Girls FOR ILLUSIONS

One not weighing more than 75 pounds that can dance. Address: Jensen, Apt. 2, 522 West 112th St., New York City. Tel. Cathedral 5787.

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Herk-Vall conferences point toward Mutual taking over Criterion now closed following the Spiegel fiasco.

Shea's Court Street Sunday changed its usual Sunday continuous plan and went into a two-show reserved seat policy with a five-act bill and pictures.

The death of Pliny McNaughton of the Shea Amusement Co. removed from Buffalo one of the outstanding and representative figures of the local theatrical world. McNaughton, formerly in the contracting business here, became a partner to Michael Shea some years back and much of the credit for the expansion of the Shea interests both here and in Toronto is due to McNaughton's financial backing. He was always a keen and thorough business man and introduced many innovations in the operation of the Shea Co. which resulted in putting the corporation on the sound financial basis upon which it now finds itself. His passing is an occasion for real regret on the part of those who knew his contributions to the theatrical business hereabouts, and his funeral, at which all of the local theatrical celebrities were present and at which employees of the Shea Co. acted as pallbearers, was an unusual tribute to the man who gave to Buffalo its foremost and most representative theatrical enterprise.

Local theatre-goers have been

conjecturing what has become of C. Sharpe Minor, organist at the Lafayette Square during the past week. Minor took French leave New Year's after it was reported that the management of the house had sent him not to reward the artist's endeavors with an appropriate Xmas remembrance. Nobody in the local theatrical colony appeared to know anything regarding Minor's whereabouts and on Sunday last he had still failed to put in an appearance at the theatre.

BALTIMORE

By ROBERT F. SISK

AUDITORIUM—"Anna Christie."

FORD'S—"To the Ladies."

LYCEUM—"Ladies' Night," third week; stock.

ACADEMY—"Able's Irish Rose," third week; stock.

CENTURY—"Under Two Flags," film.

NEW—"Knighthood."

RIVOLI—"The Hottentot," second week.

New Year's week received a fairly good sendoff in most of the theatres, especially Lyceum and Maryland. The Lyceum did about \$10,000 on the week, exceptionally good for \$1 top. Fannie Hurst's play, "Humoresque," at Ford's, received the critics' denunciation. It is doubtful if the show touched \$7,000. It goes to Cleveland this week and will be toured a while to round it into shape. "Irene," at the Auditorium, came back to town with a production that was worn with age, but Dale Winter carried the burden and gained favorable notices. This show probably did \$10,000 on the week. "Able's Irish Rose" didn't show any strength in its second week. The Palace with "Chuckles," burlesque, did about \$10,000 on the week.

This week's business in the legitimate houses augurs well, as "Anna Christie" opened at the Auditorium to a fairly good house which filled the lower floor. Ford's had a good opening night with the Helen Hays show.

DALLAS, TEX.

Foy Neighborhood Theatres, Inc., this week took over two brand-new suburban houses in Dallas, the Rionile and Haskell.

Fire starting from a film in a machine in the operating room at the Palace, Marshall, Tex., burned the operator about the face and hands, but not seriously. About \$3,000 damage was sustained.

It was announced in Dallas this week that the Ponca City Amusement Company will build a theatre in Ponca City, Okla.

The Capitol, the newest theatre in Dallas, opened since Dec. 16, is managed by L. A. Goodwin, has Leon Gohlman as its president and

YOUNG MAN

of twenty-five, with excellent education, desires position with theatrical office, an opportunity will be appreciated. Address E. M. VARIETY, NEW YORK

I. Rude secretary-treasurer. Without a balcony, it will play pictures.

Traveling tent shows and carnivals hereafter will find a cool reception and perhaps an impossible reader in Corpus Christi, following protest by motion picture exhibitors in that Southern city. The exhibitors, George Zinza and H. H. Elliott, appeared before the city commissioners and filed protest against the tented organizations, following which the commissioners declared that two tented shows and one carnival each year would be about all desired, and these will be confined to the bluff section of the city, outside of the fire limits.

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SYLVIA

SNOW and SIGWORTH

DAN

in "LET'S PRETEND," by JACK NORWORTH

Direction ED BECK

ELMER HARRIS

DEAR MR. HARRIS:

I'D LOVE TO PICTURIZE "POOR MAMA." AM AT KEITH'S, BOSTON, MASS., WEEK OF JAN. 15th, AND AT E. F. ALBEE THEATRE, PROVIDENCE, R. I., WEEK OF JAN. 22.

SINCERELY,

TRIXIE FRIGANZA

LOS ANGELES

By ED KRIEG

With the tourist season on again, the theatres are reaping their annual reward. The box office has noticeably been helped by the recent influx of visitors, and the managers are inclined to attribute the impetus to the transcontinental railroads—and the Southern California climate, of course.

Much of the credit for the recent long run of "The Humming Bird" at Egan's is due to Lee Parvin's good publicity work.

Mrs. Marguerite Bartman Pauli, sister of Betty Francisco, is suing Harry Pauli for divorce.

Loew's State is going in for revues. The Laughlins are doing the

staging. They are also putting on weekly shows for Brandstatter's Cafe.

"The Boomerang" succeeded "Able's Irish Rose" at the Morosco. "Able" ran for 364 performances.

Harold Collins and Hazel Goodreau, pupils of Ernest Belcher, have been booked for a vaudeville tour.

Weekly note (keep it standing, Mr. Composer)—Harry Singer, Western general manager of the Orpheum circuit, is down from San Francisco.

The Jinnistan Grotto Circus, which opened last week at Prager Park, had many novelties in the way of entertainment features. Many free shows were given over to the kiddies and orphans. The entertainment ranged from fashion revues to wild west shows. Among the attractions were W. H. Rice's tank act, Kathryn Campbell's Goodman Fashion Revue, Shirley Lewis with a giraffe show, "Follies of Los Angeles"; Bobbie Dunn, heading a battery of clowns;

Harry Hahn, singer; Edythe Sterling, with her cowboy aggregation.

Harry Weber, New York vaudeville agent, has returned east after counting his walnut crop at his Chino (near here) ranch. Harry took Ben Piazza, manager of Hillstreet, up with him and the two spent a strenuous week-end. Ben interviewed upon his return, stated he would stick to the show business.

Willard Mack may put on his new play, "Red Bulldogs," at the Egan for a run.

Opening date for Grauman's Metropolitan is set for the week after next. The theatre will be the talk of the town, from the theatre beauty point of view.

Chris Quinn is now managing the Symphony. He recently was in same capacity at Alhambra.

Thomas Wilkes is in New York.

L. E. Behymer, concert manager, has opposition this season in Merle Armitage, just arrived from the east.

ST. LOUIS

By JOHN ROSS

AMERICAN—"Music Box Revue." SHUBERT-JEFFERSON—"The Bat." EMPRESS—"Gimme a Thrill" ORPHEUM—Vaudeville. GARRICK—Woodward Players in "Main Street." GRAND—Vaudeville. RIALTO—Vaudeville. COLUMBIA—Vaudeville. GAYETY—"Giggles" (Columbia burlesque). MISSOURI—"Outcast." FOX-LIBERTY—"My Wild Irish Rose." PERSHING—"Robin Hood," third week. RIVOLI—"The Flaming Hour." DELMONTE—"Broken Chains." GRAND CENTRAL—"A Tailor Made Man."

R. E. Adreon, president of the American Brake Co., was stricken with apoplexy while attending a performance at the Orpheum. A doctor,

seated behind Adreon, heard him gasping for breath and with the aid of another man carried him to the lobby, where he died.

The Lyric, East St. Louis, will book through the W. V. M. A. after Jan. 14. Joe Erber recently got the house, which has been playing acts placed by Bently of St. Louis.

Possible heirs of Edward L. Butler and his wife, a former actress, will not receive a share in the estate left by Butler's mother, Mrs. Rose Mary Butler, in accordance with the provisions of Mrs. Butler's will. Butler and Nellie Greenwood were married in St. Louis in 1920, when Miss Greenwood was a member of a burlesque company at the Standard, of which Butler was principal owner. It is said his mother did not approve of the marriage.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—First half, "Tangerine." Opened to the best house Syracuse has given a legit. attraction during present season. Last half, "Lady Butterfly." Next week, first

half, Mrs. Bertha Kallich in "Jitta's Atonement."

B. F. KEITH'S—Vaudeville.

TEMPLE—Vaudeville.

BASTABLE—Dark.

STRAND—"Quincy Adams Sawyer."

EMPIRE—"The Birth of a Nation." Excellent patronage, with house prices boosted to 50 cents top for engagement.

ROBBINS-ECKEL—"Dr. Jack."

The Knights of Columbus Choral Society will present "Erminie" at the Wieting week of Jan. 22.

Walter Hiers, rotund comedian of the screen, just elevated to stardom by Famous Players-Lasky, will be married here Friday to Miss Ada ("Peaches") McWilliams, Syracuse society bud.



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An act with a very large company.
The ponies and dogs are not dressed by Mack—
But Pa Howard is, just bet all your "jack."

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IN ANY PART OF THE WORLD
IN ANY POSITION ON THE BILL
A 100 PER CENT. HIT

Booked with the Orpheum Circuit
within fifteen hours of arrival in
San Francisco, Cal.
By MR. HARRY WEBER

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STASIA LEDOVA

PREMIER DANSEUSE OF CHICAGO OPERA CO.

with Geo. Choos' "REALM OF FANTASIE"

THIS WEEK (JAN. 8), B. F. KEITH'S PALACE, NEW YORK

GREAT
STRAIGHT
BALLAD

WONDERFUL
JAZZ
BALLAD

AL JOLSON'S

GLORIOUS HIT IN "BOMBO"

(BY JACK YELLEN & MILTON AGER)

"WHO CARES"

GREAT
HARMONY OR
COMEDY "DOUBLE"

MARVELOUS
FOX TROT
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Betts St John
Bradley Lillian
Brady Jane
Brooks Wallie
Burnett R G
Bussey Wilma
Bussey Jessie
Butler Floy
Byram John

Davis & Darnell
Dean Julia
Deiro Guido
Delmont Bert
Desval Olympia
Devoy Hermine S
De Milt Gerlie
Healy & Gordon
Dunbar Chas & M
Dunlop Francine
Dunn Helen
Duval Helen
Duval Juliette
Elliott Dell
Ellis Frank

Elton Joan
Evans Ernest

Fields W C
Flynn Charles
Flynn Jack
Franks Jessie
Frederick Rita
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Gardner Wm H
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Gladstone Wm E
Golden Phil
Golden V
Goldie & Thorne
Goldstein Mr
Gorman Mr
Gordon H K
Granstaff Earl B
Green Sam
Georgialis Trio

Hall & Hall
Hagan Fred
Haggerty Mr
Harkins Jim
Harris Bert D
Healy & Gordon
Henri Sinter
Herold Claire
Hoppe Mr
Hoffman Murial
Housh Jack
Housh Edna
Houweck June
Houlton Peggy
Howard Marion
Howell Gerlie
Hyland Lew

Jackley Miss R
Jarrott John
Johnson Mrs L
Jones Betty

Kane Eddie
Kelly Claude
Kendall Leo
Ketch Fred

Lambert Helen
Lawson Jack
Lee Robert
Lenna Clarence
Lewis & Brown
Lewis Harry
Liddell & Gibson
Lloyd Edna
Lehnen & Dupreese
Lieutenant Thilton

Maher Walter
Manley Dave
Marmeln The
Marrow J
Marsh Charles
Mason Billy
Mason Fred
Maurice Billy Miss
May Olive
McMillan Lida
McNally Charles
Miller R
Mitchell Mr
Mitchell Otis
Moffat C A

Nason Ruby
Nelson Clifford
Reardmore Gladys
Buckley Mr & Mrs
Baker Jack
Blough Chud
Borge John
Barclay Jack
Burke William
Barrios Jean

O'Brien Ailman & D
O'Brien William
Ordway L Miss
O'Shea Tim
Pope George

Potter Lucille
Potter W
Priest F

Rash Miss A
Renshaw Bert
Reynolds Earl
Riley Lester
Roberts Joe
Ross Jerry
Santrey Mr H
Savoy Beatrice
Sawyer Joan
Sayer Walter
Senna Clarence
Silverman Morris

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Borge John
Barclay Jack
Burke William
Barrios Jean

Cain Vera
Crafts Charlie
Carr Billie
Chadderton Lillian
Cross George
Coburn Sydney
Cohen Mrs M H

Dubols Willfred
Day George
Dimming Nanie
Dennin Mrs Bob
Driscoll George

Fellis Sisters
Fawn Miss White
Fair Polly Miss
Firman Malda
Flannigan-Staplet'n
Folsom Bobby Miss
Francis Mrs V

Gordon's D June Co
Gibson Florence
Gibson Hardy
Georgales Trio
Gardner Aubrey
Gilbert Mrs Ben
Guilfoyle J & G

Hooker & Davis
Hinkie & Moy
Harcourt Leslie
Hagans The

Ivetson Fritale
Kellogg Myron R
Kaufman Miss K
Kelly Andy Joe

DETROIT

By JACOB SMITH

GARRICK—San Carlo Grand Op-
era. Next, "To Love."
NEW DETROIT—"Six Cylinder
Love."

MAJESTIC—Stock, "Here Comes
the Bride." Next, "Smilin' Through."
SHUBERT-MICHIGAN—Bon-
stelle Stock in "Nice People."
SHUBERT-DETROIT—Timberg
unit. Next week, Frances White.

G. L. Willer has purchased the in-
terest of the late Beecher estate in

Singer Leo
Smith & Bagley

Tomberly L
Tomkins James
Tremain Bobbie
Trisoot Jack
Troughton George
The Randols
The Vilians
The McIntyres
The Savages
The Two Edwards

Williams Mr C
Wilson Marshall
Witters Ruth

Lynn Helene
Lisette Mile
Leiber A & B
Layman Viola
Lee Mrs Bryan
Lewis Harry
Lekmann Max
La France Bros
Lewis Lew

M'Donald Mr & Mrs
Melroy Sisters
Marks Albert
Miller Elisabeth
McNally James
Marsh Nile
Malloy Pat Miss
Melville Ethel
Madison George H
Martin George
McCurdy Mr
Mack Stanley

Newman Mrs W
Nielsen Anabel
Norman Karyl
Newell & Mort
Noo Paisley
Nash Bobby

O'Neil Mack
Parks Emily
Pheasay & Powell
Palmer Fred J
Ponsford Virginia

Rogers Wilson
Royce Bert & Mae

Swille Estelle
Simmons James D
Stuart Miss Wilma

Turner B & G
Tracey Palmer & T
Valerie Don

Walsh Bud
Wiesner Johnny
Wallace Selma Miss
Wallace Jean Miss
Wechter Lenore
Williams T W
Woody Arch
Weston Burke
Walsh J Brandon
Yorke Allan

the Beecher circuit of theatres in
Grand Rapids. Mr. Willer will be
general manager.

operated by C. H. Miles, who holds
the lease.

"Chief" D. Frank Dodge is now
associated with P. Dodd Ackerman's
scenic studio, his post being that
of general representative and in
charge of all outside business. He
was formerly of the Dodge and
Castle scenic studio. William Castle
is now operating alone.

The Orpheum, Detroit, is playing
"Plantation Days," colored, for a
limited engagement. It is reported
unofficially that the Masonic chapter
operating the theatre will give it up
Jan. 20 and that it will again be

The Style Event
of the Year!



I. Miller Annual Sale

Slippers—a few weeks ago
but sketches in the de-
signer's hand—now re-
duced to comply with the
I. Miller January custom
and the expectations of
the feminine public!

65 December
Styles Reduced to
\$9.85



53 Styles 7.85
47 Styles 12.85

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Direction POWELL & DANFORTH

THE SEASON'S MOST NOTABLE ANNOUNCEMENT

THE INCOMPARABLE

CICCOLINI

((Grand Opera Tenor of Chicago Opera Company))

ENGAGED AT RECORD SALARY AS SPECIAL FEATURE

FOR

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Personal Direction ABE I. FEINBERG

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Fred Stone in "Tip Top."

GAYETY—Al Reeves, Beauty Show.

GARDEN—Al and Lole Bridge Musical Stock.

ORPHEUM—Vaudeville.

MAINSTREET—Vaudeville.

PANTAGES—Vaudeville.

GLOBE—Vaudeville.

Photoplays — "Trifling Women," Royal; "Silver Wings," Liberty.

"Back Home and Broke," Newman.

If the theatres, legitimate, burlesque, musical and vaudeville, can hold the business they have enjoyed as a starter for the balance of the year the season will be a highly profitable one. They had just about all they could handle the first of last week, and with the many extra performances, consisting of Sunday and Monday matinees, and the New Year's Eve, specials, it was practically a continuous performance at all locations.

The Shubert is advertising the coming of Al Jolson at \$3.50 top with tax added. This is the highest price asked for a seat here this season.

The McCallum Construction Co., which is rebuilding the old Century here, announces the house will be ready about Feb. 15. When completed it will be turned over to the Butler estate, which under existing contracts will be delivered to the Shuberts for operation. When the Shuberts contracted for it they expected to keep the units in the Sam S. Shubert theatre and send their road attractions to the new house, which was to be called the Missouri. Now with the units out of this city, just what will go into the Missouri, if the name sticks is a puzzle. The new house will be modern throughout. The lower floor seats 691, and the balcony will contain chairs for 623. There will be 12 boxes seating 60, making the total for the house 1,379. About 200 less than the old burlesque house.

BILLS NEXT WEEK

(Continued from Page 21)

Hannaford Family

SPOKANE

Pantages

The Lumas

Major Rhodes

Paibrick & De Voe

Ruth Budd Co

Sherman Van & H

Vallecia's Leop'ds

SEATTLE

Pantages

B & L Hart

Clark & Story

Noodles Fagin

Josie Heather

Palo & Palet

Kate & Wiley

VANCOUVER, B.C.

Pantages

Rinaldo Bros

Pierce & Goff

Lillian Burkhart

Kitney & Roney

Thalero's Circus

TACOMA

Pantages

Bobby Lehman

Ward & Dooley

Barney & Hamilton

Norton & Meinotte

Jack Goldie

Seven Algerians

PORTLAND, ORE.

Pantages

The Gladiators

Wilson & Addie

El Cota

Walter Brower

Choy Ling Foo Co

Travel

(Open week)

Nelson's Animals

Dave Thursby

Jan Rubin

Weston & Elms

Bills & Pieces

SAN FRANCISCO

Pantages

Peerman & Lillian

Exposition Four

Rowland & Meehan

Cheyenne Days

Glick & Bright

McFarland Sisters

OAKLAND

Pantages

Arnold & Florence

Jewell & Rita

Miss Nobody

Harry Tighe

H'vman's Animals

Margaret Strain

LOS ANGELES

Pantages

Leach Wallin Trio

Kaufman & Lillian

Shermott

Morgan & Gray

Cecil & Cunningham

Byron Bros Band

SAN DIEGO, CAL.

Pantages

Alex Bros & Eve



Announcing OUR SEMI-ANNUAL SALE OF EXCLUSIVE FOOTWEAR

Every new style of the present season, as well many advance Spring models, are included in this mid-Winter clearance of Andrew Geller footwear.

Our recognized standard of Quality, Value and Style-leadership makes this event a most extraordinary opportunity.

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We give special attention to custom and mail orders

Ridiculous Ricco
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Fashion Plate Mins
Britt Wood
Blake's Mules

L.G. BEACH, CAL.

Pantages

Weldonas

Tuddy Walker

Chisholm & Breen

Branson & Renee

Great Blackstone

SALT LAKE

Pantages

(15-20)

Tollman Revue

Benson & Baird

Charbot & Tortoni

Little Pipifax

OGDEN, UTAH

Pantages

Three Avallons

Le Grohs

De Michelle Bros

Four Ortons

Lillian's Animals

Great Maurice

DENVER

Pantages

Tuck & Clair

Joe Bernard Co

Farrell & Hatch

Rigoletto Bros

INTERSTATE CIRCUIT

DALLAS, TEX.

Majestic

Wilber & Adams

FLORIDA

Three Danolise Sis

Robt H. Hodge Co

Robt Murphy

Sternad's Midgits

(One to fill)

2d half

Fagg & White

Otto & Hammer

Five Balots

The Speeders

COLO. SPRINGS

Pantages

(15-17)

(Same bill plays

Pueblo 18-20)

Mills & Miller

Youth

Sosman & Sloan

Prosper & Merritt

OMAHA, NEB.

Pantages

Brierre & King

Klinging's Animals

Sidney S. Styne

Kajiyama

J & E Mitchell

Casley & Beasley 2

KANSAS CITY

Pantages

Burt Shepherd

Fargo & Richards

Hanson & B. Sis

Harry Seymour Co

Vokes & Don

Daily Mac & Daly

MEMPHIS

Pantages

Abbott & White

Welderson Sisters

Billy Kelly Co

Five Lameys

Selma Braats

HOUSTON, TEX.

Majestic

Raymond Wilbert

The Keltons

Saxon & Griffin

Mrs Sidney Drew Co

Henri Scott

Tango Shoes

LITTLE ROCK

Majestic

Three Danolise Sis

Robt H. Hodge Co

Robt Murphy

Sternad's Midgits

(One to fill)

2d half

Fagg & White

Otto & Hammer

Five Balots

(Two to fill)

TULSA, OKLA.

Orpheum

(Okla. City split)

1st half

Nlobe

Harry Bewley Co

Ford Dancers

Evins & Hall

Mary Gtler's Pony

WICHITA, KAN.

Orpheum

Lloyd Nevada

Walters & Gould

The Storm

Wylie & Hartman

Norris Baboons

2d half

Hector

Mills & Duncan

Harriet Rempel Co

Liddell & Gibson

Bryan & Broderick

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Steamship accommodations arranged on all Lines, at Main Office Prices. Boats are going very full; arrange early. Foreign Money bought and sold. Liberty Bonds bought and sold.

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Read FRANKLIN P. ADAMS' Article on

JOE COOK

In This Week's COLLIER'S MAGAZINE, Dated Jan. 13
Now on Newsstands

JAMES

BREVARD

GREEN and BURNETT

TWO HOD CARRIERS

This Week (Jan. 8)—Majestic, Chicago

P. S.—We's Don't Think We Is Gonna Be Out Here Long

Eastern Representatives, MORRIS & FEIL

Western Representative, HARRY SPINGOLD

ABSOLUTELY THE LAST WORD
IN A BOY AND GIRL ACT.

SULLY AND HOUGHTON

In "CALF LOVE"

By ANDY RICE

This Week (Jan. 7)—PALACE, CHICAGO

Direction LEWIS & GORDON

Novelty

CLINTONS

CLOSING THE BIGGEST AND STRONGEST BILL OF THE SEASON

THIS WEEK (JAN. 7)—PALACE, CHICAGO. SAILING FEB. 21 ON OUR 8TH EUROPEAN TRIP

SWEEPING THE COUNTRY LIKE A CYCLONE

THE WONDER SHOW OF BURLESQUE

**BARNEY
GERARD'S**

"FOLLIES OF THE DAY"

WITH THE MOST UNIQUE COMÉDIAN IN AMERICA

"B O Z O" SNYDER, THE MAN who never SPEAKS

(Under Contract to Barney Gerard for Four Years for Picturés and the Speaking Stage)

Creating a furore in every city visited. Last week in Boston (its 10th week there) was compelled to give an extra matinee, 5:30, Saturday, Jan. 6, and played to absolute capacity for 14 consecutive performances, establishing a new record for burlesque receipts. The demand for seats indicated show could remain indefinitely. (And, think of it, the theatre is managed by a woman—MRS. MARY HENRY.)

DINNER SPEAKERS

(Continued from page 1)
Rogers, now in Ziegfeld's "Follies." The critic who has received the most "bookings" to date is on a New York morning paper. His "agent" is apart from the agents booking speakers from the stage.
Among other actors open for private dinner bookings are Capt. Irving O'Hay and John Steel though Mr. Steel is booked as a singer.
The price per evening for the specially booked guests runs from

\$1,000 nightly downward, with Rogers receiving the top figure, though Rogers' bookings are adaptable to conditions. Rogers is reported extremely liberal in that respect, and often when called upon to take a speaker's part in some affair that had a semi-charitable aspect, he has volunteered his services, refusing to accept payment.

The critics, or the one who has been called upon of late more often than the record shows for any of his fellows, speaks along the lines of his writings, while Rogers is achieving a reputation for versatility. The other evening, according to the account, Rogers spoke at the dinner of the Wholesale Woolen and Worsteds grade for 55 minutes, the banqueters refusing to permit him to end his discourse, with Rogers during that time entirely aiming his points at the trade he was speaking to. In opening, Rogers said: "I know this woolen bunk. It's 80 per cent. shoddy stuff. I used to raise sheep myself." He continued to surprise his listeners with the extent of his knowledge of the business. Rogers had received four typewritten sheets of detailed information from the secretary of the organization two nights before he made the address. It was not thought he could get together a humorous address involving technical knowledge within the limited time of his spare moments before the dinner.

Captain O'Hay is perhaps the least

known outside of the show business. He won his title in the war, in fact, won a commission or a decoration in every war since the Spanish-American. A veritable soldier of fortune, Captain O'Hay would rather now be in another war than speak or act. In variety circles he is known as one of the best "straight men" the field ever held. He is of fine presence and a fluent talker. It was said of him in his earlier days when he had a particular "spiel" in one of his shows, that had Captain O'Hay gone in for selling gold bricks from Wall street, he would have made a world's record. His latest stage experience was in a Shubert unit attraction, "Echoes of Broadway," which recently closed.

The dramatic critic is said to have valued his nightly speaking services at \$200 per. Mr. Steel is reputed to be held at \$500 a night, with a slight reduction obtainable.

The demand for Rogers is also actuated, according to accounts, through the entertainment committees of the private affairs believing that with Rogers the usual show may be omitted in whole or in part, as they say Rogers furnishes enough amusement to supplant the customary ensuing vaudeville bill for the diners.

Rogers is at present receiving more legitimate publicity in all periodicals, taken as a total, than any other stage person, without exception, and including pictures. All of the publicity is given Rogers without the aid of a publicity agent. At a comparatively modest weekly salary for him, in "The Follies," Rogers is more than drawing his salary to the New Amsterdam Theatre. At one dinner attended by Rogers, at which there were 600 guests, it became known shortly after that 150 of those present visited the Amsterdam within the same week.

A well-versed newspaper man, speaking of Rogers as a speaker, commented: "Will Rogers has the most forceful mind in America today as a public speaker." It is claimed that Rogers' satirical shafts could accomplish any object aimed at. In

connection with these opinions, it is reported the two big political parties of the country, Democrats and Republicans, have each caught the idea of securing Rogers as a spellbinder for the next presidential campaign. It is believed he would be the biggest drawing card a campaign ever held, even drawing beyond either of the presidential candidates, whoever they may be.

Rogers was a cowboy in the middle West before coming East. He first appeared in vaudeville with a horse doing roping tricks, afoot and on the animal, without speaking, and was known as a "dumb act." During one performance in his early career he missed two or three tricks in a row and attempted to apologize verbally to the audience while preparing for his next. The audience laughed and Rogers was content, believing he had been excused. Some of the other artists on the bill, standing in the wings, sug-

gested to Rogers he add talk to the turn, Rogers tried it and the audience again laughed, but having been serious the second time, Rogers became offended. It was some weeks before he could be persuaded again to talk during his act. Shortly after he discarded the horse, and later the lariat became a prop, although he has never been able to resist, when holding it, from doing some of the most difficult tricks with it, some of which never were done publicly before, and one or two even his imitators don't seem able to accomplish.

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Week of Jan. 15—Keith's Palace, New York

Week of Jan. 22—Keith's Riverside, New York
Week of Jan. 29—B. F. Keith's, Boston
Week of Feb. 5—Keith's Alhambra, New York

Week of Feb. 12—Keith's Royal, New York
Week of Feb. 19—B. F. Keith's, Philadelphia
Week of Feb. 26—B. F. Keith's, Washington

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People call him Lovin' Sam;
He's the Sheik of Alabama;
He's a high falutin', a crap shootin' man;
And when he makes those dominoes leap,
Boy! They read 'em and they weep.
Does he carve? Does he cut?
That's what he doesn't do nothin' else but!
Once he used to board and lodge
In a horse and mule garage.
Now he rides around in Widow Jones' Dodge.
And tho' he's just a valet for horses,
He's the cause of many divorces.
They all love Lovin' Sam—
The Sheik of Alabama.

Extra Choruses

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People call him Lovin' Sam;
He's the Sheik of Alabama;
He's the high brown babies' cullud ladies' man.
He gets a new gal every day,
And when they fall, he lets 'em lay.
Does he step? Does he strut?
That's what he doesn't do nothin' else but!
Tho' he carries bags and grips
For those dime and two-bit tips,
Any gal will tell you he's got hot lips.
They call him Darktown's Valentino;
He sends many a gal out to Reno.
They all love Lovin' Sam—
The Sheik of Alabama.

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NEWS OF THE DAILIES

(Continued from page 9)

(assistant conductor at the Metropolitan opera house) under the "Enoch Arden" law for freedom from his wife, whom he has not seen since 1909 in Berlin, was taken under advisement by Supreme Court Justice Mitchell L. Branger.

It is announced Raymond Hitchcock will be starred in a series of revues by the producers of "The Greenwich Village Follies." The first of the series will be placed in

rehearsal in about a week. The revues will be titled "Hitchy Koo."

Damage estimated at \$60,000 was caused by fire at the opera house in Gardiner, Me., last week. The house was running under a picture policy at the time of its destruction.

Mrs. Oscar Hammerstein has brought suit in the Supreme Court against Carlos Valderrama for \$25,000 damages, alleging defamation of character. She charges that he made damaging statements in the presence of Max Rubin Nov. 30. Rubin

is the Columbia student who tried unsuccessfully to arrange a benefit for Mrs. Hammerstein.

During the recent gales the outdoor stage, size 30x30, of the Ocean Echo theatre at Salisbury, Mass., was picked up and dashed into the surf, where it was reduced to kindling wood.

Mme. Luella Meluis, coloratura soprano, was granted a temporary injunction restraining Jules Daiber, concert manager, from directing the American tour of Mme. Ganna Walska. The injunction also prevents Mme. Walska from appearing under Daiber's management until further order from the court.

Pearl White, picture star, has gone to a convent in the French Alps for her health.

The property owners of Tompkins place, Brooklyn, N. Y., have prepared a protest against the erection of a picture house at 292 Court street which will run through to Tompkins place. The Board of Standards and Appeals have fixed Jan. 23 for a public hearing.

It was reported Wednesday that at a meeting of the creditors of Harry Von Tilzer, music publisher, the compromise offered by Mr. Von Tilzer of 25 cents on the dollar was accepted. The settlement will be in the form of a series of notes running through a two year period. J. C. Mills of the M. P. P. A., and one of the receivers in the Von Tilzer involuntary bankruptcy proceeding, was present at the meeting. It is said Mr. Von Tilzer's creditors in the main have shown a decided in-

clination to be of any assistance to him during this business depression in the music trades. As one of the oldest of songwriters and publishers with a clean business record of over 20 years, Harry Von Tilzer established good will and friendships that stood him in stead when business reverses came. While the involuntary bankruptcy petition against him was in the nature of a surprise in a way, as much larger creditors had refused to become a party to any such step, Mr. Von Tilzer while regretting it had grown necessary, found that the proceedings would relieve him of some contractual obligations that might have grown burdensome in course of time.

Joe Tooker, the theatrical printer and his wife are both confined to their apartment at the Hotel Astor with severe cases of grip. Mr. Tooker was taken ill first and his wife came up from Atlantic City 10 days ago to nurse him and contracted the grip herself.

Louis Weinberger is continuing the run of "The Gods of Vengeance" at the Provincetown theatre on McDougal street, New York, having taken over the management of the Rudolph Schildkraut piece from the Players Co., Inc. Weinberger has been identified with original Provincetown Players and it was he who was chiefly responsible for producing Eugene O'Neill's "Emperor Jones."

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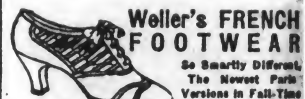
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BURLESQUE ROUTES

(Jan. 15-Jan. 22)

COLUMBIA CIRCUIT

"American Girls" 15 Majestic
Jersey City 22 Miner's Bronx New
York.
"Beauty Revue" 15 Gayety
Rochester 22-24 Colonial Utica.
"Big Jamboree" 15-17 Colonial
Utica 22 Gayety Montreal.
"Big Wonder Show" 15 Gayety
Washington 22 Gayety Pittsburgh.

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"Bon Tons" 15 L O 22 Gayety St. Louis.

"Broadway Brevelies" 15 Miner's

Newark 22 Orpheum Paterson.

"Broadway Flappers" 15 Hurlig

& Seamon's New York 22 Empire

Providence.

"Bubble Bubble" 15 Gayety

Omaha 22 Gayety Minneapolis.

"Chuckles of 1923" 15 Gayety

Pittsburgh 22 Colonial Cleveland.

Finney Frank 15 Gayety Buffalo

22 Gayety Rochester.

"Flashlights of 1923" 15 Gayety

Detroit 22 Empire Toronto.

"Follies of Day" 15 Casino Brook-

lyn 22 Miner's Newark.

"Folly Town" 15 Empire Brook-

lyn 22 Yorkville New York.

"Giggles" 15 Gayety Kansas City

22 L O.

"Greenwich Village Revue" 15

Columbia Chicago 22 Star & Garter

Chicago.

"Hello Good Times" 15-17 Cohen's

Newburgh 18-20 Cohen's Poughkeeps-

ie 22 Casino Brooklyn.

"Hippity Hop" 15 Empress

Chicago 22 Gayety Detroit.

"Keep Smiling" 15 Olympic Cin-

cinnati 22 L O.

"Knick Knacks" 15 Casino Boston

22 Grand Worcester.

"Let's Go" 15 Gayety Boston 22

Columbia New York.

"Maids of America" 15 Miner's

Bronx New York 22-24 Cohen's

Newburgh 25-27 Cohen's Pough-

keepsie.

Marion Dave 15 Orpheum Pater-

son 22 Majestic Jersey City.

"Mimic World" 15 Columbia New

York 22 Empire Brooklyn.

"Radio Girls" 15 Gayety Minne-

apolis 22 Gayety Milwaukee.

"Record Breakers" 15 Yorkville

New York 22 Casino Philadelphia.

Reeves Al 15 L O 23 Gayety

Omaha.

"Rockets" 15 Empire Providence 22

Gayety Boston.

"Social Maids" 15 Colonial Clevel-

and 22 Empire Toledo.

"Step Lively Girls" 15 Gayety

Montreal 22 Casino Boston.

"Step On It" 15 Empire Toronto

22 Gayety Buffalo.

"Talk of Town" 15 Palace Balti-

more 22 Gayety Washington.

"Temptations of 1923" 15 Casino

Philadelphia 22 Palace Baltimore.

"Town Scandals" 15 Empire

Toledo 22 Lyric Dayton.

Watson Billy 15 Gayety St. Louis

22 Gayety Kansas City.

Watson Siding Billy 15 Lyric

Dayton 22 Olympic Cincinnati.

Williams Mollie 15 Grand Worces-

ter 22 Hurlig & Seamon's New York.

"Wine Woman and Song" 15

Gayety Milwaukee 22 Columbia

Chicago.

"Youful Follies" 15 Star &

Garter Chicago 22 Empress-Chicago.

MUTUAL CIRCUIT

"Band Box Revue" 15 Broadway

Indianapolis 22 Lyceum Columbus.

"Broadway Belles" 15 New Em-

pire Cleveland 22 Garden Buffalo.

"Girls a la Carte" 15 Duquesne

Pittsburgh 22 Peoples Cincinnati.

"Girls from Reno" 15 Majestic Al-

bany 22 Plaza Springfield.

"Heads Up" 15 Empire Hoboken.

"Hello Jake Girls" 15 L O 22 New

Empire Cleveland.

"Jazz Babies" 15 Howard Boston

22 Park Bridgeport.

"Jazz Time Revue" 15 Majestic

Scranton 22 Bijou Philadelphia.

"Kandy Kids" 15 Majestic Wil-

kes-Barre 22 Majestic Scranton.

"Kuddlin Kittens" 15 Star Brook-

lyn 22 Empire Hoboken.

"Lafin Thru 1923" 15 Peoples Cin-

cinnati 22 Gayety Louisville.

PITTSBURGH

By COLEMAN HARRISON

Pictures: Grand, "Dr. Jack";
Olympic and Liberty, "Kick In";
State and Cameraphone, "Quincy
Adams Sawyer"; Regent, "Impos-
sible Mrs. Bellew"; Blackstone,
"Shadows"; Cameo, "Power of a
Lie"; Alhambra, "Man Who Played
God"; Kenyon, "Omar, the Tent-
maker."

Local press agents are wondering
how the advance man for the
"Green Goddess," at Pitt this week,
succeeded in having a line from the

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play used in an editorial in a local
paper criticising the present gov-
ernment of Holland.

A local symphony orchestra of 60
pieces has been organized in Union-
town under the direction of E. E.
Perrigo, formerly first violinist with
Victor Herbert's orchestra.

Mantell is at the Nixon in a
Shakespearean repertoire and doing
well so far. White's "Scandals,"
underline, Alvin, "Irene," with
Jane Cowl in "Romeo and Juliet"
for next week. George Arliss in
"The Green Goddess" at Pitt is
drawing better class of theatre-
goers.

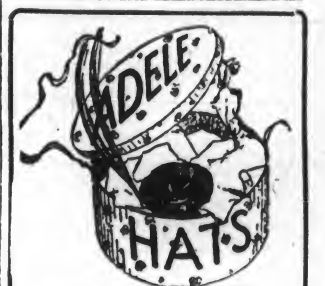
The Grand, Norristown, Pa., was
almost ruined when fire from an
unknown cause damaged the house
to the extent of \$75,000.

The Shubert Aldine is playing
straight vaudeville this week with
nine acts headed by the Watson
Sisters and Bert Baker and Co.
"Midnite Revels" next week.

Marguerite Bryant will play the
lead in "Tess" at the Lyceum next
week. The present attraction, "The
Woman in Room 13," did well on
Monday and Tuesday. Miss Bryant
is well known here, having played
stock at the Empire several seasons
ago.

Louis Kolkaki of New York is the
new treasurer at the Aldine. He
succeeds T. Thomas Kenyon, who
resigned.

A theatre with a seating capacity
of 1,274 is being built in Fairmount,
W. Va. It is expected to open in
the spring.



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CHICAGO

ROSE GIRL

(Continued from page 19)
following. "The Rose Girl" was in three scenes. Scattered throughout was hoke. Included was the "Let me see you hit him again" veteran from burlesque and the comedy duel bit, a version of which Shakespeare copped for "Twelfth Night," which made it some 300 years old, even after burlesque may have used it, but the house laughed, as they will probably be laughing at it in 2223, if there are any units then traveling.

Shep Camp, Louis Simon and Harry Coleman are the comics of the revue, with Jerome Bruner doing a musical comedy heavy and Grant Kimbell juvenile. Ione Wilber was the ingenue and Hattie Althoff had the soubret role. Camp does a sort of modified slick salesman type, playing intelligently and competently. Simon gets into his stride in the revue, securing plenty of laughs in an easy, legitimate way, and Camp handling the hoke in a way that counted. Harry Coleman figured in a dress-suited light comedy role, with a touch of eccentric character, working for laughs all the time and getting them, also doing a couple of singing and dancing specialties with Miss Althoff that scored.

In a production way the revue section is adequate. "The Rose Girl" itself is a bit old fashioned, modeled on the conventional musical comedy pattern, but the specialties and hoke interludes succeeded in a measure in bringing it up to date. Grant Kimbell and Ione Wilber had several numbers, including the theme song, putting over nicely everything they did.

"The Rose Girl" doesn't look like a show that might break any records, but it does contain a certain measure of entertainment.

Business was somewhat short of capacity Tuesday night at the Central.

LONDON PALLADIUM

London, Jan. 3.
The Palladium, resumed its old policy of three-day variety yesterday with a lengthy, but rather unsatisfying bill, devoid of novelty. Two of its headliners were recruited from the revue "Rockets," which had been running until recently for an entire year at the house. Lorna and Toots Pounds and Charles Austin. The remainder of the program was made up principally of turns that had been seen there innumerable times. The first show began promptly at 2.30 and concluded at

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J. H. LUBIN

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SIDNEY M. WEISMAN in Charge

5.45 by omitting the pictures, leaving a lengthy line of people waiting to enter for the second house, due to commence at 6 o'clock. It being a holiday (Boxing Day) the house was nearly capacity.

After a brief overture came Les Bastiens, a continental comedy acrobatic turn—three men, a woman, two girls and a boy. Two of the three men were designed as eccentric comedians but were not funny. One of the little girls is a good contortionist and the rest of the act is made up of very ordinary routine tumbling. Pretentious opening turn but otherwise nil. Percy Honri, a brilliant concertina player, came second. He has played there so much the audiences know his work backward. While playing a date there during the war he is said to have remarked to managing director Gulliver that he would very much like to be appearing there when peace was declared; whereupon, so goes the tale, Gulliver said:

"Well, just stay on until it happens." The war continued two years longer and Honri remained until the Armistice. The instrumentalist has waxed stout but has lost none of his popularity with the Palladiumites.

The nearest approach to novelty on the program is the third act, entitled Veterans of Variety, made up of 10 artists of bygone days in their old time successes. When the drop rises they are revealed seated in a semi-circle like a minstrel first part, with one of them acting as interlocutor. They are all attired in colored dominoes, with a bit of crosstalk leading up to individual numbers. As their turn comes they doff their dominoes and are found attired in the costumes in which they scored their best known hits. No encores are given and the entire act is run off in about 35 minutes. As they individually reach the chorus of their number the entire company joins in and they help to work up the individual efforts. At the finish they join hands and sing "Comrades." All of them were remembered kindly and accorded a reception.

For years we have heard most of Sam Mayo's songs sung in America, but that gives you no idea of the artist's individuality. Without his personality back of them the ditties are of no special avail and have never aroused any enthusiasm across the pond. He now has a new manner of delivering them. Still garbed in a nondescript bath robe, instead of standing in the centre of the stage he now sits at a grand piano and accompanies himself. It is just a string of clever nonsense and his present crop of ditties is entirely devoid of "blue" lines or stories for which he was noted. He is now eligible for an appearance in America and should



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register a hit.

Closing the first half are Ratoucheff's Russian Lilliputians, who speak with a foreign accent. They do a pantomime ballet number and then extracts from "The Merry Widow." One of the three women is fairly good as a premiere danseuse—one might almost say excellent for a midget—and the smallest of the men is a most industrious comedian. It is an act that would fit neatly into a small time bill, but hardly worth while importing. This is announced as their initial appearance in England and if they travel far in Great Britain it will be because the salary is relatively small for such a "flash."

Daly and Healy were programmed to open the second half but were replaced by O'Gorman Brothers, a

pair of men in dress suits who open with a tiresome routine of crosstalk, delivered automatically, leading up to an equally uninspired comedy ditty and finishing with a brief, but good, bit of simultaneous stepping. Lorna and Toots Pounds offer a series of "impressions" of well known performers, pretty much as they did in America some years

GET THIS STRAIGHT

My COMEDY SERVICE is not a publication—merely an advance bulletin of New and Original monologues, smart cross-fire routines, etc. It consists of four pages, each about the size of LIFE, and is intended exclusively for top-notch entertainers. COMEDY SERVICE No. 10 is now ready, price \$2; or the entire 10 thus far issued for \$11; or any 4 for \$5. If you want to know more about my COMEDY SERVICE ask those who subscribe to it, including Leon Errol, Willie and Eugene Howard, Harry Holman, Joe Laurie, Jr., Bob LaSalle, etc.

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ago, after which a couple of double numbers with an attempt at stepping.

Willie Bard does two numbers, both new, neither of which is sufficiently worked out to warrant final judgment on their merits. They were written by George Arthur. The first is in "one" and is entitled "The Music Doesn't Matter." During it a personage made up as the shade of old composers appears and protests against the disparaging re-

marks anent the classic music of olden days. Bard is attired as an elderly "dame"—a make-up in which he is usually at his best. The second is a skit in full stage called "The Balliff," which no vocalizing other than the star's opening of the act announcing his characterization as a balliff in charge of the apartment of a lady, who enters and embraces him in an endeavor to steal from his pocket the attachment paper. Later her fiancé comes upon

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the scene and charges the woman with having Bard there as her lover. At the finish, when the lady and her fiancé embrace, the balliff tears up the attachment and walks off with the remark they are breaking his heart. Both numbers require a considerable amount of working out before they can compare with most of Bard's former successes.

Dorothy Varick, pianologist, does three character numbers. She is a pleasing young woman and puts her numbers over for their full value. Charles Austin, assisted by two men and a woman, has a new sketch entitled "Parker's Burglary." It is a serious melodrama in three scenes, but played as a travesty. Austin is a clever character comedian. Jolo.

real defence. Every time Martin did "go" he was wild as the March wind. His right was always short, generally hitting Bernstein on the shoulder. That pushed the Yonkers boy off balance, but in total he came out of the bout unmarked. Pepper was bloody and damaged. He jabbered at times in assumed rage and, of course, was sort at the decision. But there was no doubt about who won that match. In the first round during a mix-up, Bernstein caught Martin on the button with a left hook. Pepper spun about, almost going down. One knee touched the floor, and he might as well have taken a count. He pumped with both hands at various times, but never did damage Jack. The latter several times staggered the Brooklyn battler, and then Pepper, with his natural fighting spirit, swayed his head from side to side to puzzle Jack and that kept Bernstein from trying to finish him off. Bernstein knew he was winning and refrained from taking chances late in the fight. Betting had Martin the favorite, 8 to 5, with even money offered finally.

Bernstein and Martin never were introduced. The crowd was in an uproar over another decision—that for the semi-final, which was awarded to Frankie Jerome over Mike Ballerino, who is no dancer, but a tough "wop," who has been in the Philippines for some time. The judges called it a draw, but the fans wanted a decision, probably in favor of the visitor, and they kept up a din until the main bout was under way. Both boys weighed in at 120 pounds, yet there was much disparity in stature. Jerome, long and thin, had the advantage of reach, and is also the better boxer—and not afraid to mix it. Mike, a good-looking kid with a fine set of teeth, is squatly and assumed a low crouch. Ballerino proved a socker and he landed often, but he came in wide open and Frankie soon started countering with his right to the jaw. There was little of claret spilled by either boxer, which is surprising in view of the slams both took. Mike's way of showing when he was hurt was to smile, which he did often. Despite the disparity in style and build, it was a good bout to watch and the decision was a fair one.

Eddie Shevlin, the college boxer, instructor, is conceded by ring dopsters to be the logical contender for the welter title. Shevlin is ready to go against Champion Mickey Walker

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at any time. He is a clean-hitting

lad and able to "take it." That he

proved recently when winning the

decision against the very tough

Jimmie Kelly. Or as preparatory to

a Walker-Shevlin match a bout be-

tween Eddie and Dave Shade at the

Garden would be the works. Not

long ago Shevlin easily won from

Shade in Jersey, and as Shade has

been figured a contender a return

bout would do no harm. Shevlin

has won his last 20 fights. He is an

ideal welter, weighing 147 pounds,

the exact poundage named for the

welter limit, and is never more than

a pound off either way.

Jack Britton, who long held the

welterweight championship and was

defeated recently by Mickey Walker,

is not through with the ring, ac-

cording to Dan Morgan, who steered

Britton's course to the crown. He

will box again as soon as he feels

Pittsburgh, Pa., Jan. 10. J. Hershengen, aged 22, is being held by the police as a suspicious person on the complaint of a number of local girls who had answered an advertisement for applicants to enter the movies. When arrested Hershengen was dressed a la Valentino. For some time he had been operating offices known as the Brentwood Studio, where he guaranteed to make stars of the girls who answered his advertisement. provided they paid \$15.

WILD ANIMAL SPECIAL FILM B'WAY'S BIGGEST THIS WEEK

Turned Down by New York Distributors on Private Showing, "Hunting Big Game" Starts Off at Lyric with Rush at \$1.50 Top—Specials Not Doing So Well at Mats.—Nazimova's "Salome" Flopping

Broadway received a surprise this week with the advent of the wild animal picture, "Hunting Big Game with Gun and Camera," which seemingly is going to be as big a road show attraction as anything that the screen has seen. The picture came into New York at the Lyric after having been shown on the coast in San Francisco. After privately viewed in New York by the heads of all of the big distributing companies and turned down by them, it has virtually swept the town off its feet. The press went wild over the picture and stated it was the biggest entertainment in town after the opening Monday night. From Tuesday on the house was doing a sell-out at \$1.50 top.

Another surprise this week is that the two big features that had Broadway runs over an extended period were not drawing as they were expected to. At the Strand "One Exciting Night," and at the Rivoli, "When Knighthood Was in Flower," have been off at matinees, but their night returns are capacity. The fact that the matinees are off has caused some apprehension at the Capitol, where "Robin Hood" is slated for a week hence.

Along the street generally last week business was good. The Capitol got near the \$50,000 mark with Marshall Neillan's "The Stranger's Banquet"; at the Rivoli "My American Wife" went over \$24,000, and the Rialto with "Back Home and Broke" in its second week on Broadway showed over \$25,500. "Dr. Jack," a holdover at the Strand, also topped \$25,000.

Of the others on the street there was naught of importance except the box office flop Nazimova's "Salome" is doing at the Criterion. The picture opened New Year's Eve to an invited house, and while those connected with the picture are claiming it did \$10,300 on the week, the receipts were nearer \$6,500, it is said. "Sure Fire Flint" at the Cameo in comparison made a corking showing, getting around \$4,200, with one day almost touching the house record. The final week of "The Town That Forgot God" at the Astor was light, with "The Third Alarm" opening there this week and not creating any furore.

At the Selwyn, where the Tele-view was tried as an experiment, the returns are hardly enough to pay the rent of the house, with next week the final one for the pictures there.

Estimates for last week:
Astor—"The Town That Forgot God" (Fox). Seats 1,131. Scale, mats., \$1 top; eves., \$1.50. Last week ninth and final one at this house. Picture started slowly and built up for second two weeks and then sloped off. Last week's business over \$4,000. The F. B. O. rented the house for four weeks for an exploitation run for "The Third Alarm," which opened light Monday and didn't improve Tuesday.

Cameo—"Sure Fire Flint" (C. C. Burr). Seats 550. Scale, 55-75. Johnny Hines. Corking comedy meller with thrills that pulled a

week's business above average for this little house, with gross going to around \$4,200.

Capitol—"The Stranger's Banquet" (Goldwyn). Seats 5,300. Scale, mats., 35-50-\$1; eves., 65-85-\$1. New Year's week gave this house best box office return it has had in several months, with gross going to around \$49,300. Marshall Neillan's first Goldwyn picture was the attraction. Opening day gave week a big start with \$12,000 at gate.

Criterion—"Salome" (Nazimova-United Artists). Seats 886. Scale, mats., \$1.50 top; eves., \$2. Followed in "Knighthood," opening New Year's Eve to invited audience. That meant that there were two performances out on the week, although late performance was given opening night. Heavy splurge of advertising in daily papers figured to have cost more than week's gross, but counted to put picture over. This does not seem to have happened. Those connected with the management claim \$10,300, about \$4,000 more than it drew, according to other sources.

Lyric—"Robin Hood" (Fairbanks-United Artists). Seats 1,400. Scale, mats., \$1.50 top; eves., \$2. Last week 11th and final one for Fairbanks. After first few weeks' rush was over business tapered off right down to final week when it came back strong, doing \$18,500. This week the "Big Game" pictures opened and went over with whang. Rialto—"Back Home and Broke" (Famous Players). Seats 1,960. Scale 55-85-99. Thomas Meighan. Second week on Broadway moved down from Rivoli and pulled house back from slump of week before, going to \$25,500.

Rivoli—"My American Wife" (Famous Players). Seats 2,200. Scale, 55-85-99. Holiday rush seemingly helped considerably, gross on week in neighborhood of \$24,500.

Strand—"Dr. Jack" (Lloyd-Pathe). Seats 2,900. Scale 30-50-85. Held over for second week and with general rise in business along line, second week virtually better than first. Gross topped \$30,000.

INCREASE IN L. A.

Last Week's Grosses Ahead of One Year Before

Los Angeles, Jan. 10.
The first week in the new year opened with a bang on the local reel rialto, every theatre reporting big business, considerable increase over the receipts of the corresponding period of 1922. New Year's Day naturally was a sell-out early in the evening, the managements giving extra performances to care for the crowds.

Estimates for last week:
Grauman's—"Ebb Tide" (Paramount). George Melford director, played big in advertising, given same type as author, Robert Louis Stevenson. Usual Grauman added features listed, \$14,000 on week.
California—"The Stranger's Banquet" (Goldwyn). Marshall Neillan, director, featured above everybody, even title. Second week held up great, but not as big as first. Drew \$12,500.

Grauman's Rialto—"To Have and to Hold" (Paramount). Betty Compson. About \$13,000.
Grauman's Hollywood—"Robin Hood" (Fairbanks). Holding up in spite of long run. Estimated \$12,700.

Hisson—"Suzanna" (Mack-Sennett). Mabel Normand. Polled approximately \$11,000.

Kinema—"Omar the Tentmaker" (Tuliy). Guy Bates Post billed heavily. Special attraction added. Something like \$12,400.

Loew's State—"Peg o' My Heart" (Metro). Laurette Taylor. Beatie Clayton, hold-over dancing feature, helped. Week's takings \$17,000.

CAPITAL STEADY

Little Fluctuation in Picture Houses

Washington, Jan. 10.
Business has taken quite a jump locally. The houses here seem to suffer little fluctuation in business. Estimates for last week:

Loew's Columbia—"Mary Pickford in 'Tess'." (Capacity, 1,200; 35-50 nights.) About \$14,000.

Loew's Palace—"The Pride of Palomar" (Cosmopolitan). (Capacity, 2,500; 50 top nights.) Picture materially aided by being run as a serial in local Hearst paper and got good play. Close to \$9,000.

Grandal's Metropolitan—"Lewis Stone in 'The Dangerous Age'" (First National). (Capacity, 1,700; 35-50 nights. Picture has broad appeal and receipts close to those of the Palace—\$9,000.

Moore's Rialto—"Singed Wings" (Stanlaw's Production). (Capacity, 1,900; 50 nights.) Picture continues in the upbuilding of business at this house, which for time appeared to have reached rather low level. Concert features weekly also aiding. Little over \$7,000.

BIG PICTURES SHOWN LIKE PROGRAM FILMS

Philly Notes Change in Movie Houses—"Tess" Held for Six Days Only

Philadelphia, Jan. 10.
Big pictures are being screened as if they were of the ordinary program variety here this season. Evidently scared by the money losses of a number of recent attempts to road show specials at legitimate houses, film people here have gone to the opposite extreme.

This week, for example, Mary Pickford's "Tess" is at the Stanley, running only the customary six days. At the same time, Griffith's "One Exciting Night" came into the Stanton without any splurge in exploitation and only modest, regulation notices in the papers. No length has been set to this engagement, which will probably be for three weeks.

It is believed that within a month or so "Robin Hood" will also come to the Stanton, which has developed into the regular extended run house of the Stanley chain, the Aldine failing to do business in this fashion.

The bad losses of Griffith's "Orphans of the Storm" during its six weeks at the Forrest (legit) last season are believed to have been largely instrumental in the new policy.

As a whole, the movies did not display the quick reaction that the spoken drama did following the holiday influx. In fact, several houses did surprisingly big business, beating their Christmas week grosses.

Thomas Meighan did exceptionally good business in "Back Home and Broke" at the Stanley, beating the business of his recent pictures at this house by a couple of thousand.

A surprise was the success of "The Dangerous Age" at the Karleton. Starting slowly and winning only perfunctory notices, this film began to spurt in midweek, and it was decided to keep it in for a second week, holding off "Lorna Doone." Some extra advertising was tried, and results so far have been splendid.

"Trifling Women" in its second and last week at the Aldine and "Knighthood" in its fifth and final week at the Stanton both did big business. The former fell off from its opening week, but proved worthy of second week.

The tenancy of Metro at the Aldine is apparently at an end. "The Toll of the Sea," a colored film, was announced for this week, but a last-minute change was made and Selznick's "One Week of Love" was substituted. "Omar the Tentmaker" is in next week, with "Missing Millions" and "Thorns and Orange Blossoms" to follow.

Estimates of last week:
Stanley—"Back Home and Broke" (Paramount). Business above ordinary; gross estimated at about \$24,000. Russian dance added feature. (Capacity, 4,000; 50-75 evenings.)

Stanton—"Knighthood" (5th week). Rush at end of run put gross up to about \$12,500. Lasted five weeks, longest film run of year. (Capacity, 1,700; 50-70 evenings.)

Aldine—"Trifling Women" (Metro) (2d week). Proved worthy of extra week; business estimated at close to \$10,500. Said to mark end of Metro occupancy of house. (Capacity, 1,500; 60c.)

Karleton—"The Dangerous Age" (First National). Business so good picture held over for another week. Caught big women's trade and matinee business. \$7,000. (Capacity, 1,100; 50c. and 75c. mat.)

CHI'S BIG SNOW STORM WRECKS LAST WEEK

Blizzard Hit on Week-End. "Broken Chains" Disappoints

Chicago, Jan. 10.

The week after New Year's looked all set for a record period among the film houses, but the expected heavy business on the last half of the week was shattered when one of the heaviest snow storms of years broke over the city Thursday night and continued until Monday.

"Broken Chains," the prize story of the Chicago "Daily News," caused comment at the Chicago theatre. It was voted nothing special and failed to show much.

Estimates for last week:
Chicago—"Broken Chains" (Goldwyn) (Seats 4,200; nights 65).—This \$10,000 newspaper prize winner failed to live up to its reputation and from one of the biggest weeks fell down to only fair. Around \$44,000.

Randolph—"The Flirt" (Universal) (Seats 686. Scale, nights 50).—Small house, and with only fair business in rest of downtown district, the picture failed to show any speed. Around \$4,500.

McVicker's—"Back Home and Broke" (Paramount) (Seats 2,500; nights 59).—For some reason this house has not hit its gait in last four or five weeks. Rumor says several acts of vaudeville will be tried and one has already been announced as special feature for Jan. 15. Changed opening from Sunday to Monday. Around \$20,000.

Roosevelt—"Tess" (United Artists) (Seats 1,275; nights 55).—Second week. Pickford and her lat-

PITTSBURGH TAKINGS

Prices Increased for "Knighthood" at Olympic

Pittsburgh, Jan. 10.
For the first time in months the Olympic raised its prices with the showing of "Knighthood," which just completed a two weeks' engagement. The second week's receipts almost equalled those of the first week, which were some of the largest thus far this season. The usual 25-40 was increased to 50-60, and the Grand which is the largest house has been getting.

Estimates for last week:
Grand—"Dangerous Age" (First National). Seats 2,500; scale, 25-40-55. Good afternoon attendance. Evenings fair. About \$14,000.

Olympic—"Knighthood" (Cosmopolitan). Seats 1,100; scale, 50-60. Second week was slightly below the gross of the first. About \$13,700.

Liberty—"Dangerous Age" (First National). Seats 1,200; scale, 25-40-55. Appealed to adult audiences and brought good evening crowds. About \$8,000.

ROBERTS PLEADS NOT GUILTY

Los Angeles, Jan. 10.
"Ed" Roberts, author of "The Sins of Hollywood," a book alleged to tell the details on the inner life of some of the foremost stars of the film colony, appeared before Federal Judge Bledsoe and entered a plea of not guilty.

Roberts was represented by Attorney Richard Kittrelle. The attorney stated that no effort would be made to delay the trial. Judge Bledsoe then fixed the date as Feb. 14.

est film failed to show their class and fell down in second week. This house, usually good for \$18,000, just got over \$13,000.

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The boy who wouldn't believe all women bad—

The little Limehouse slaver who knew most men were! Here's their love-drama.

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"FURY"

9 REELS YOU WON'T FORGET

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MICHIGAN FILM REVIEW

JACOB SMITH, Publisher

415 Free Press Bldg.

DETROIT, MICH.

Rothacker Prints

Cheapest in the Long Run

FRISCO'S NEW YEAR FULL OF HOLDOVERS

"Outcast" Only Disappointment of Lot—Meighan Film in Lead

San Francisco, Jan. 10.

All of the downtown picture theatres got off to a flying start last week because of New Year's. The Granada, with "Back Home and Broke," easily topped. Loew's Warfield, with "Peg o' My Heart," ran a close second. At the Imperial "Tess" held over for a second week and maintained a good pace. Another holdover was "Omar," at the Tivoli. "Oliver Twist," at the Century, is the third to remain for a second week. Business has been profitable, but not as big as expected. The faulty exploitation of the film is regarded as one of the reasons.

At the renovated Portola "Dr. Jack" eased into the third week with no perceptible drop in business.

The California, with Elsie Ferguson in "Outcast," had disappointing business.

California—"Outcast" (Famous Players). (Seats 2,700; scale, 55-90.) Elsie Ferguson. Disappointing business. Ben Black's band continues to win favor. Gross, \$14,000.

Granada—"Back Home and Broke" (Paramount). (Seats 2,940; scale, 55-90.) Thomas Meighan. Started with rush and held up. "New Year's Tableaux" effectively staged. Broke house record with gross of \$24,000.

Imperial—"Tess" (United Artists). (Seats 1,425; scale, 35-75.) Mary Pickford. Held up well second week, getting \$13,000.

Portola—"Dr. Jack" (Pathe). (Seats 1,100; scale, 50-75.) Harold Lloyd. Third week, good, around \$10,000.

Loew's Warfield—"Peg o' My Heart" (Metro). (Seats 2,800; scale, 55-75.) Laurette Taylor. Extra good publicity, house piled up gross of \$25,000. This is new record. Century—"Oliver Twist" (First National). (Seats 1,800; scale, 35-60.) Jackie Coogan. Fairly well for second week, with \$9,000.

Tivoli—"Omar" (First National). (Seats 1,800; scale, 40-55.) Guy Bates Post. Maintained good pace second week, doing \$8,500.

Frolic—"Alter Stairs" (Universal). (Seats 1,000; scale, 10-30.) Frank Mayo. Got \$3,000.

EX-ACTOR TRIES SUICIDE

Chicago, Jan. 10.

James Gallagher, formerly of the Dancing Gallaghers, who has been operating an auto repair shop at 740 North Michigan avenue, at which Harry Rose, formerly a Chicago theatrical newspaper man, was bookkeeper, attempted suicide at the office of Fred Lowenthal.

Gallagher was in financial straits and visited the lawyer's office for advice. After he recovered the lawyers were able to arrange for an assignment of the lease and it looks as though there is a way out of his difficulties. Gallagher has a wife and two children.

The Paramount, Lewiston, Idaho, has been taken over by Will Starley of Spokane.

DETROIT'S GOOD BIZ

New Year Started Well—Attractions Largely Contributed

Detroit, Jan. 10.

The first week of the new year proved the best the downtown theatres have had in nearly 12 months. The grade of attractions had something to do with the situation. Another reason was that many of the industrial plants were taking inventory, with factories closed, and the men who have been working so steadily were glad of the opportunity to get downtown.

The Capitol topped all of the houses, piling up its biggest weekly gross with one exception. Neighborhood houses also reported business good the first week of 1923.

Estimates for last week: Capitol, "Dangerous Age" (40-60 night; seating about 3,500). Around \$25,000.

Madison, "Trifling Women" (35-50 night). Publicity given to Ramon Navarro and Barbara LaMotte. Around \$13,000.

Adams, "Thirty Days." Wally Reid (25-50 night). Business profitable but not very big. Adverse publicity given Reid did not help. Around \$9,000.

Broadway-Strand, "Tess" (40-60 night). Business second week not up to expectations. Being held third week and will have to do a lot better to show profit for house, which paid very big price for first-run.

BUFFALO GOING BIG

Downtown Houses Reached \$14,000 to \$15,000 Last Week

Buffalo, Jan. 10.

Business at the picture houses showed consistent high takings for New Year's week in all quarters. Downtown houses reported increased grosses of one and two thousand over Xmas week.

Most important development appears to be raise in admission prices at Loew's, Hipp and Elmwood. The latter, a community house, attempted some time ago to get away with the organ without orchestra, but went back to the old policy last week and added a musical act in the bargain. Admission in price boosted to meet cost of additional attractions. Hipp, beginning first of year, raised balcony scale from 25c to 35c. Loew's, beginning next week, goes into new increased scale grade at 20-25c for matinees and 30-50c for nights.

Last week's estimates: Loew's State—"Just Tony" and vaudeville. (Capacity, 3,400. Scale: Nights, 30-40c.) Gross at highest mark since record-breaking week last spring. Heavy bills in prospect with feature acts mentioned for next few weeks. This probably patterned to offset any comment on raise in price which takes effect coming week. Around \$15,000.

Lafayette Square—"My Friend the Devil" and vaudeville. (Capacity, 3,400. Scale: Nights, 30-50c.) Picture and bill reported satisfactory with big draw in evidence over New Year's week-end; 50c. top again deciding factor. House going at top speed since beginning of holiday season. Well over \$15,000.

Hipp—"East Is West" and Keaton's "Electric House. (Capacity, 2,400. Scale: Nights, 35-50c.) This bill did very nicely. Talmadge feature received with varied com-

ment, but reported satisfactory by the majority. Around \$14,000.

Olympic—"The Flaming Hour. (Capacity, 1,500. Scale: Nights, 25-35c.) House still appears to be weak and local colony wondering how it can continue at present rate. Being now used to give Universal first releases here, but questionable whether at rate theatre is now going management can afford to continue with present policy. Has not had very good breaks since re-opening early in season and change of management appears to have made little difference with exception of one or two weeks. Hovering around two or three thousand with little exception. About \$2,500 last week.

BOSTON HELD UP

Film Business Good Despite Bad Weather

Boston, Jan. 10.

The picture houses in this city last week rode through one of the worst weeks, as far as weather is concerned, that the city has seen in the last 25 years, and despite this handicap all finished up the week with a record of very good business.

The house record for the Park went by the board last week when the Fairbanks film grossed \$14,500 for the period. The house has a capacity of 1,100 seats and is scaled from 50 cents to \$1.50. The business of "Robin Hood" done last week is better than was registered any time during the run of "Knighthood."

Tremont, Temple is dark this week and will remain so until arrangements are made for the booking in there of one of the Fox pictures. This was the original arrangement for the house at the start of the season, the showing of Fox releases, but the idea was not carried out and the house was first taken by Griffith for his premiere showing of "One Exciting Night," and after several weeks of this was hooked for the showing of "Oliver Twist."

"Oliver Twist," as soon as it wound up at the Temple, was released to the Gordon houses in this city and is being featured by them this week. It is also in at Gordon's Capitol, their newest house in Brighton, one of the suburbs, where a new idea of having a special performance for children is to be started at the end of this week.

Estimates for last week: Loew's State (capacity, 4,000; scale, 25-50). Using "Kick In" this week with "A Daughter of Luxury" underlined. With "Back Home and Broke" and "Outcast" last week house did close to \$16,000, very fine business for this theatre.

Park (capacity, 1,100; scale, 50 to \$1.50). House record broken last week when "Robin Hood" did \$14,500. Without special plugging keeps rambling right along.

Modern (capacity, 800; scale, 28-40). Always consistent paying house; did about \$7,000 last week with "The Beautiful and Damned," within \$500 of what the house could do playing full capacity all the time. Using "Notoriety" this week, with "Flesh and Blood" underlined.

Beacon. Attraction, scale and business on a par with the sister house, Modern.

Tremont Temple. Dark since the departure of "Oliver Twist," with nothing announced for house.

ANOTHER GOOD WEEK

New Year's Keep Film Houses Active in Kansas City

Kansas City, Jan. 10.

It's been a long time since films have enjoyed as steady a play as they had last week.

The big outside houses also spent extra money for feature entertainment for the New Year's offerings. At the Linwood, the latest house to be opened, a special organ novelty was arranged and the patrons given an opportunity to express their choice of film comedians, Chaplin or Lloyd, the former's "Shoulder Arms" and Lloyd's "I Do" being run on the same program. The big Isis theatre, at 31st and Troost, also tried comedy for a starter using Wallace Reid's "Clarence" and Harold Lloyd's "A Sailor Made Man" for their second half week bill.

A new departure in the boosting of films is being considered by some of the exhibitors, working in cooperation with the Women's City Club. The latter propose to have a committee of some of their members review a number of the films to be shown here and if strongly endorsed the films will be put on the club's approval program, strongly advertised and encouraged by the club in its support of better pictures. It is the intention to have "approval" nights, in a number of the houses start some time this month.

Last week's estimates: Newman—"The Dangerous Age" (Paramount). Seats 1,980; scale, matinees, 35; nights, 50-75. No single name featured. Picture heavily billed. Proved one of best bets of season. Gross around \$17,000.

Liberty—"Alas Julius Caesar." Seats 1,000; scale, 35-50. Charles Ray. Neighborhood of \$7,000.

Twelfth St.—"For the Defense" (Paramount). Seats 1,100; scale, 25. Ethel Clayton and Zasu Pitts western thriller "The Bar Cross War" added.

Royal—"Pawnee" and "Mud and Sand." Seats, 890; scale, 35-50. Tom Moore and Edith Roberts. Around \$6,000.

Opposition first runs at the popular scaled vaudeville houses: "June Madness," Mainstreet; "The Flaming Hour," Globe; "When Love Comes," Pantages.

INDIANA "SUNDAY" CASES

Richmond, Ind., Jan. 10.

Mayor Lawrence A. Handley, when confronted by ministers representing 19 churches demanding he enforce the blue laws, stated "Sunday picture shows will not be interfered with." The mayor further declared that it was his belief there was no popular demand for such action.

At Wabash, Ind., Sheriff Summerland issued a statement saying Sunday picture shows would not be allowed to reopen, though a few enterprises are permitted to operate on the Sabbath.

At Martinsville, Ind., F. J. Rembusch, theatre owner, was recently fined \$1 and costs for giving a performance Sunday. He contested the prosecution on the ground that a theatre, on Sunday, afforded mental rest and was a disseminator of news.

'KNIGHTHOOD' IN 3D WEEK ADVANCES SALE

Another Denver Record Goes To "Tess," Second Week At Colorado

Denver, Jan. 10.

"When Knighthood Was in Flower" finished the second week of an indefinite run at the Princess (Paramount) with around \$13,775 gross to its credit, or more than \$27,000 for the fortnight.

The picture's drawing power is phenomenal. The Princess management jumped prices to \$1 top, and announced that a few seats would be reserved at each evening performance at this figure.

With the third week looming and patronage showing no signs whatever of abating, announcement now has been made that the entire lower floor will be reserved for each first nightly performance. The film looks good for at least another three weeks. It is the first time in Denver moving picture history that Curtis street has boosted prices to this figure. It was done in fear and trembling; but it has paid. Apparently the higher prices had proved a bait.

In the meantime Mary Pickford in "Tess of the Storm Country" lasted fourteen days at the Colorado (Bishop-Cass), smashing all records at that house. The first week, as noted last week, exceeded 40,000 paid admissions. The second week was scarcely less successful. The Pickford film will undoubtedly be brought back for a return engagement.

Last week's estimates: Princess (Paramount). Seats 1,050. Prices (for this attraction only): 50, 75 \$1. "When Knighthood" was in "Flower" (second week). Gross about \$13,775. Packing them in.

Rialto (Paramount). Seats 1,250. Prices: matinee, 25 and 35; nights, 40. "The Hottentot." Business fair only for this house, grossing about \$6,500.

Colorado (Bishop-Cass). Seats 2,486. Prices: matinee, 30; nights, 40. "Tess of the Storm Country," with Mary Pickford, did a smashing second week's business, with gross exceeding \$11,600.

America (Bishop-Cass). Seats 1,530. Prices: matinee, 30; nights, 40. "The Hottentot." Around \$4,750. Isis (Fox). Seats 1,776. Prices: matinee, 25; nights, 30. "The Village Blacksmith." Caught on well, Gross about \$4,200.

PLAN CHI. FILM HOUSE

Chicago, Jan. 10.

A new theatre is to be erected near Halsted and Madison streets which will play pictures and vaudeville, and which will have a seating capacity of 1,200. The plan is to start its construction by March 1 and open the new house by Sept. 1. The building will contain a theatre and thirty offices.

Mae Busch Freed from Debt

Los Angeles, Jan. 10.

Mae Busch-McDonald has been discharged from bankruptcy. The picture actress filed her petition about a year ago, listing at that time liabilities \$2,117 with no assets.

C. C. Burr presents



Dorothy Farnum's Modern Version of Eugene Sue's "Mysteries of Paris"

Directed by Kenneth Webb.

Produced by Whitman Bennett

With the Finest Cast Ever Assembled

Lew Cody, Gladys Hulette, Montague Love, Dolores Cassinelli, J. Barney Sherry, Walter James, William Collier, Jr., Rose Coghan, Effie Shannon, Harry Sothorn, Bradley Barker and Jane Thomas.

Highly Endorsed by Every Critic Who Has Seen It

Now AT B. S. MOSS' CAMEO THEATRE 42nd St., Near Broadway

COAST INDEPENDENTS MOVE TO GET "DICTATOR" OF OWN

Group of Producers Invite District Attorney to Head
Organization for Five Years at \$20,000 Yearly—
M. P. T. O. A. Exhibitors Reported In

Los Angeles, Jan. 10. Independent picture producers and other interests, including the district exhibitor body allied with the National Theatre Owners, are reported making an offer to District Attorney Thomas Lee Woolwine to head a new organization modeled after the Producers and Distributors of America, headed by Will H. Hays. The proposition is that Woolwine act as legal adviser and executive head of the group.

A concrete plan of organization was placed before the attorney, together with a proposition of \$20,000 a year for five years. Seventeen producers and directors are concerned in the movement, and it is reported that the state organization of the Theatre Owners of America will swing 1,800 theatres into the proposition.

The producers and directors concerned are: Russell Productions, Nat Spitzer, representing three companies; James Young, director; John P. McCarthy, producer; John P. O'Brien, director; John Ince, director; John Gorman; Lewis Burstrom, producer; Roy Clements and Eugene Kaufman.

GREATER KANSAS CITY TROUBLED OVER SUNDAY

New Attorney General Issues
Instructions—May Be More
Liberal Censor Board

Kansas City, Jan. 10. Just what attitude Charles B. Griffith, the new Attorney General of Kansas, will take regarding Sunday amusements is causing the managers of the Sunflower State no little uneasiness, especially those in Kansas City, Kan., which is part of Greater Kansas City, Mo. (the state line being an invisible one, strangers not knowing whether they are in Kansas or Missouri). For many years the theatres of Kansas City, Kan., have counted their Sunday business in advance. If compelled to close on that day they will be hard hit from a financial angle.

Mr. Griffith has announced and instructed his county attorneys that he expects a vigorous enforcement of the state laws. During his two years as an assistant attorney general he was extremely active in assisting the local officers in prosecuting cases in the name of the state. Kansas City, Kan., is one of the very few in the state where even picture houses are permitted to open on the Sabbath day.

With the change of the state administration, a Democratic governor having been elected, there will be a change in the membership of the board of picture censors, which may make some difference to the distributors, as the present board, with its two women constituting a majority, have banned several films allowed to show in other states. There is such a thing as the new board even allowing "Birth of a Nation" to be shown, it never having been permitted in the state. This, however, is rather doubtful, as General Griffith has been most vigorous in his denouncement of the Ku Klux Klan, devoting part of his campaign in speeches against the organization. Governor Davis has not even intimated his appointments for the new board of censors, but it is practically certain he will follow the precedent of other governors and name at least two women on the board.

James J. Geller, last director of exploitation for the Fox Film Corp. has severed connections with the concern to affiliate with Edward Frohlich in a publicity bureau. Frohlich is a brother of Louis Frohlich, attorney, associated with Nathan Burkan.

Herbert Brenon, picture director, has confessed judgment for \$5,600 due Messmore Kendall, lawyer and part owner of the Capitol, New York, for personal loans in 1914. Plus interest and costs the judgment totals \$8,455.98.

H. B. ROSEN, FINANCE KING OF FILMS, DIES

Spectacular Career of Man
Who Wrote Millions of
Insurance

Harry B. Rosen, general insurance agent, who wrote the \$5,000,000 Zukor life risk and handled millions in other policies for picture producers and stars, died of pneumonia after an illness of 24 hours at his home, 272 West 90th street, New York, Dec. 30. He was 47.

Starting from small beginnings as an insurance agent, Mr. Rosen grew to be a power in the theatrical business, particularly among the picture people, both stars and company officials. Besides the Zukor policy he negotiated the Griffith insurance for \$2,000,000 and a large policy on Marcus Loew and William Fox. It is related that he had written \$17,000,000 in life risks during 1922. He placed insurance with all the big companies, principally Metropolitan, Equitable and New York.

Besides his insurance business, Mr. Rosen was an active trader in the stock market and had many connections with big Wall street corporations, among them Burns Bros. and its president, Schatzkin. His enormous insurance business, much of which was written to protect bank loans, made him a power in the affairs of the Harriman National Bank. He had an office in the bank building, but later established himself on East 44th street, near Fifth avenue.

Rosen's first big coup was the writing of big policies to protect a loan made to Lewis J. Selznick. The death of a Selznick star might possibly endanger the loan and all the notables in his string were protected. Olive Thring was at the height of her career at the time and she was insured for \$350,000. It was a new wrinkle for the picture business and thereafter all the loan transactions that went through the principal banks followed the precedent and Rosen wrote the policies.

His influence grew beyond the mere insurance phase of the business and he was appealed to by picture producers in need of capital, becoming the negotiator of the accommodation as well as the insurance expert. By reason of his following among the picture people the Harriman bank is said to have had its pick of the loan market in New York.

Mr. Rosen never dropped business. Even in his social activities he was prepared to do business. A Chicagoan relates that he called on William Morris one afternoon and was present when Rosen was ushered in, Rosen and Morris being old friends. On the heels of the introduction Rosen opened an argument on the westerner, pointing the advantages of a young Chicago man having a bank account in New York. Rosen negotiated on the spot a \$200 loan from Morris, the Chicagoan gave a pass book properly made out which he carried with him, and took the Morris check as a deposit. A week later the westerner sent Morris a check for \$200, drawn on the Harriman National.

Rosen is popularly credited with having devised the first bank loan made on a picture negative and to have fixed the terms of the accommodation, and thus established the procedure in all such transactions.

MORE THAN MOVIES NEEDED

Indianapolis, Jan. 10. Two downtown movie houses, the Apollo and the Ohio, have gone back to playing a musical feature to help draw in the crowds. The Ohio put in a syncope orchestra and a soloist. The Apollo has a vocal trio and a troupe of entertainers, the latter working in a spotlight during the screening of the news reel and comedy.

MIAMI

Southern City Now Has Five Companies Making Films

Miami looks as though it was going to be the playground of the film folk for the next few months. Thus far there are at least five companies slated for a trip to the winter resort to make productions. With the opening of the studios there that are backed by the Curtis Bros., of flying fame, being managed by one of the Bruntons, the producers are looking with greater favor on the east coast wintering place than they have in the past.

J. P. McGowan has already finished one picture and is about to start on another. The first one completed was "One Million in Jewels." D. W. Griffith starts for Miami on Feb. 1 to make "The White Rose" there. J. Parker Reid, Jr., left last week with a company, also to make a production. George Melford is to take a Famous Players company down during the next month and one of the production units of Distinctive Pictures is also to work there.

JOHN EMERSON IN L. A.

John Emerson, president of the Actors' Equity Association, is at present in Los Angeles, where he is studying conditions of the different studios. Mr. Emerson has been negotiating with Will Hays in an endeavor to adjust complaints and alleged abuses of some of the studio heads to actors.

DUNCANS IN NEW YORK

William Duncan and his wife Edith Johnson, who have been Vitagraph stars for several years and the peers of all serial artists have come east. The indications are that Duncan and his wife will close a deal within a week with either one of the other of two companies who want them for serial productions. Both Pathe and Universal are bidding for the two stars.

Duncan's contract with Vitagraph still has several months to run, but in the event of a new contract being closed a release will undoubtedly be arranged. Ed Moriarty, a Los Angeles newspaperman, is here with the Duncans and stopping at the Algonquin.

BACK TO PICTURES

Milwaukee, Wis., Jan. 10. The Crystal theatre, which is owned by Charles Toy and is located next door to the Toy theatre (pictures), has been leased to a local man and is running second run pictures, changing policy with the advent of the new year.

The Crystal opened the season with vaudeville booked by George Webster, changed policy to musical stock, and played Fred Webster's company several weeks, and then turned to a tablo policy, playing Hal Kiter's "Live, Love and Laugh" revue for a fortnight ending Dec. 30.

The Irene, Elk River, Idaho, seating 5,600, was recently destroyed by fire.

WARNERS' LIST

Announce 18 Features for Next Season—Novels and Plays

With the return of Harry M. Warner from the coast announcement is made of 12 of the 18 feature productions that the Warner Bros. are to have for release next season. The balance are now in negotiation. The novels and stage plays lined up thus far include "Babbitt," "Being Respectable," "Beau Brummell," "David Copperfield," "How to Educate a Wife," "Lovers' Lane," "Shadowed Lives," "The Age of Innocence," "Broadway After Dark," and the two Geo. M. Cohan pieces, "George Washington, Jr." and "Cornered," in which Madge Kennedy appeared in the stage production.

Monte Blue, Marie Prevost and Harry Meyers have been placed under long term contracts by the Warners, as also has Grant Carpenter, who will be at the head of their scenario department. Mr. Carpenter has been adapting all of the late Peter B. Kyne stories for the screen.

WASHINGTON, BOSTON, BURNS

Boston, Jan. 10. Fire which burned out the three upper floors of the Washington theatre building caused an estimated loss of \$75,000. The flames, fanned by a gale, for a while threatened to spread through the South End business district, but the blaze was confined to the one structure.

FACTS---

about

"The Covered Wagon"

- 1—"The Covered Wagon" is made from the novel by Emerson Hough, a best seller which has been advertised in 400 newspapers by a big series of display ads.
- 2—To make it, three thousand actors spent over three months in the Utah desert, eighty miles from a railroad.
- 3—They endured floods, blizzards, below-zero temperatures, and sometimes lack of food.
- 4—300 wagons were built, 600 oxen broken to the yoke, and 1,000 horses, 500 mules and 300 ponies were used.
- 5—1,000 Indians were brought from reservations hundreds of miles away.
- 6—500 buffaloes, the only large herd in existence, were used in the buffalo hunt.
- 7—Nine square miles of territory were covered by the prairie fire.
- 8—Hundreds of actors narrowly escaped death in the scene where 300 wagons ford a mile-wide torrent.

These are some of the reasons why

"The Covered Wagon"

is the most stupendous undertaking in the history of motion pictures, and the biggest box-office picture ever made.

A James Cruze production—Adapted by Jack Cunningham

A Paramount Picture



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY



VITA IN COLLECTIVE BOOKING DEAL DESPITE HAYS' RULE

Vitagraph's "Ninety and Nine" Signed With A. B. C. in Violation of Hays' Organization Understanding—Other Issues Put Up to "Dictator"

Half a dozen trade fights are due to be put up to Will H. Hays as director of the Producers and Distributors of America, but the one that presses most severely is Vitagraph's alleged violation of an old Association rule against collective booking and one that has been adhered to carefully even since the inception of the former National association.

Although practically all the distributing organizations have flatly declined to deal with any booking group, Vitagraph, itself a member of the Hays organization, has signed for the entire time of the A. B. C. for its feature, "The Ninety and Nine," and, as far as the trade knows, under no special dispensation.

That the old National association understanding is still in force was pretty well proved by the attitude of Paramount's sales manager Kent, when he refused to enter into negotiations with the Associated committee for a block booking of 300 days for "Knighthood." Collective booking would not even be allowed of discussion. No question of price ever was raised. It was just a decision against dealing with a group of independent exhibitors booking time in co-operation. Subsequently the picture was sold to William Fox for something like \$40,000 for his string of about 90 days.

The Associated crowd paid \$60,000 for "Tess" and was anxious to bid for "Knighthood." From this it is plain that Paramount sacrificed a profitable business turn in order to uphold the understanding of Producers and Distributors against collective booking. When Vitagraph breaks the rule Paramount has every reason to feel aggrieved and the transaction creates a precedent. If Vitagraph can add the growing

volume of co-operative booking to its outlet, it would seem necessary for the protection of all other members of the Hays organization that the old understanding be canceled. The fact that the "understanding" has always been more or less of a tacit one, does not concern the status of the matter.

Another angle is that Vitagraph recently filed complaint against Famous Players in a \$5,000,000 suit charging restraint of trade and trust control of first run theatres. Figuring the probable date of the Vitagraph suit and the probable date of the signing of the A. B. C. booking contract, it appears that the suit was entered before the booking negotiations were opened.

In connection with the Vitagraph contention that Famous Players so controlled first run houses in America that another producer was injured, it is said that recently Famous Players has booked two features produced by another company at one of its Broadway theatres. The pictures were "The

Chicasha Bone Crusher" in "The Leather Pushers" series, and "The Flirt," both made by Universal. The collective booking jam is only a part of the disputes developing in the Hays organization.

Famous Players has a complaint against Goldwyn. It has openly been related the root of all Famous Players' troubles with Valentino was the intimation Valentino received from Goldwyn he would make a good Ben-Hur if he could secure his release.

Now Sam Goldwyn has taken away from the Famous Players' roster one of its leading directors, Fitzmaurice.

Adolph Zukor has been one of the most violent opponents of competitive bidding for stars and directors. He is also the strongest supporter of the Producers and Distributors Association.

Whether Hays will tackle the problems or dodge them is speculative. He never ruled in the famous row between William Fox and D. W. Griffith over the jam on the rights to "Two Orphans," nor has he ever arbitrated in a vital dispute between any of the dozen or so members of his organization. His Arbuckle decisions have turned out rather disastrously and that may have changed his attitude toward dealing with troubles within the industry.

INDIANAPOLIS CENSORING

Legislative Prospects in Hoosier State

Indianapolis, Jan. 10.

Theatrical interests were watching for the expected introduction of a picture censorship bill in the State Legislature, which convened last Thursday and got down to business this week.

Several powerful women's organizations and church federations have declared for censorship, but the influential Indiana indorsers of photoplays who had much to do with defeat of the measure two years ago are expected to help the industry in its opposition this time.

Strength of Democrats in the House was an encouraging feature of the situation. The Republicans have a majority of four. However, two members are at their homes seriously ill, and several others have threatened to bolt the party lineup because of trouble over committee appointments.

Democrats came to the Legislature strictly pledged to a program of economy, more particularly to oppose establishment of any new boards or commissions, and to work for abolition of as many of the present 72 such branches of the State government as possible.

\$18,000 ATTACHMENT

Hausman Comedies, Inc., this week filed an \$18,803.40 attachment in the New York Supreme Court against the Chaplin Classics, Inc., based on a contract of May 20 last. At that time the Hausman company agreed to release in the U. S., Canada and Mexico their comedy, "The Snitching Hour," through the Clark-Cornelius Corporation.

The defendant corporation is alleged to have absorbed all of the C. C. assets. Hausman Comedies, Inc., accordingly asks for a balance of over \$18,000, claiming they were guaranteed a \$20,000 income from the comedy within five months from last May. They admit receipts of only \$1,196.60 and are suing for the difference.

LLOYD'S NEW GIANT

Los Angeles, Jan. 10.

The Fial Roach studios have a new find in the person of John Aasen, who is 8 feet 9 inches tall. He is said to be the tallest man in the world and will play opposite Lloyd in his future pictures. This giant takes the place of George Augur, the Cardiff giant, who died recently in New York. Aasen, who comes from Minot, N. D., was discovered by Lloyd through a story published in a newspaper.

The story told of a Wisconsin shoe factory that was making shoes for the biggest pair of feet in the United States. The shoes were traced and Aasen was found.

CHURCH AND THEATRE

OPPOSITION IN L. A.

Show Films Across Street From One Another—Church Makes 'Lobby' of Vestibule

Los Angeles, Jan. 10.

A local church started active competition against the picture theatres Sunday. The Wilshire Presbyterian booked, billed and played Mary Pickford in "Pollyanna." The film feature was heavily played up by the church in advertising and billing, while converting its vestibule into a "lobby" through a generous display of one-sheets of the picture.

Across the street the Wilshire theatre, a regular picture house, had a Lon Chaney feature in opposition.

VALENTINO'S PRINCIPLE

Arthur Butler Graham, attorney for Rodolph Valentino, denies any foundation to the rumor that his client may settle his legal differences with Famous Players and states Valentino is fighting for a principle which would permanently prevent him from ever working for F. P. again.

Mr. Graham today (Friday) will make a motion before the Appellate Division for a reargument of the appeal from the injunctive order restraining Valentino's theatrical appearance for any company other than Famous. Actual trial of the suit is due some time in May. The attorney will also ask that F. P. post a \$25,000 bond pending the injunction.

W. F. ALDER HONORED

Los Angeles, Jan. 10.

William F. Alder, well known film man, now exploring the Dutch New Guinea for rare cannibal pictures, has been made an honorary member of the Batavia Society (Dutch Academy of Science), according to word received here. Alder, with John Boyle, expert cameraman, left San Francisco early in September on a six-month film hunting expedition.

Juanita Hansen Plans Come-Back

Los Angeles, Jan. 10.

Juanita Hansen, whose fight against the use of morphine was revealed by records seized in a raid on the Barker sanatorium, is planning to return to motion picture work. While Miss Hansen, in New York, was evading reports to the effect that she ever was a "drug addict," her parents here said that she had won her fight against the morphine habit and has received an offer to star in a new screen production. The records in the sanatorium also showed that Wally Reid entered the institution on Oct. 19.

TO DO "ABE & MAWRUSS"

Sam Goldwyn Signs Fitzmaurice to Produce "Potash & Perlmutter."

Samuel Goldwyn announced to the trade by telegraph from Los Angeles this week that he had signed George Fitzmaurice to direct for his first producing unit, and declared announcement of other units would follow soon.

Fitzmaurice's assignment will be to direct pictures made from the "Potash & Perlmutter" series of plays and stories by Montague Glass.

MISS PICKFORD'S 'FAUST' INVITES CONTROVERSY

Film Producer Claims Prior Rights to Use of Story—Fairbank's "Talisman"

Los Angeles, Jan. 10.

Promptly on the announcement that Mary Pickford would make a screen production of "Faust," playing Marguerite, trouble loomed up. Legal entanglements threatened to present an obstacle. L. Earnest Ounet, president of Laval Photo-plays, Ltd., a Canadian concern, rushed into a statement that his firm was ready to start producing the same subject, entered claim of a prior right and threatened to carry his contention to court.

The Pickford plan is to have the production directed by Ernst Lubitsch. Until this schedule was settled upon it had been the purpose of Miss Pickford to produce "Dorothy Vernon of Haddon Hall." This may be abandoned for the present.

Another announcement from the Fairbanks-Pickford camp is that Douglas Fairbanks has determined to do Walter Scott's "The Talisman," playing the medieval crusader hero.

D. W. Griffith at one time intended to make a screen Marguerite but abandoned the project in the belief that objections might be made by some of the censor boards to some of its material.

IMPORTANT CHANGES

IN FOX PERSONNEL

Staff Shifts Made and Others Reported Impending—New Blood the Cause

A number of changes have lately been made in the William Fox home office personnel. It is reported further revisions are soon to be announced in the West Coast studio and scenario staffs.

Abe Carlos, who has been with the Fox organization in a confidential and advisory capacity, is out. He held the title of studio manager and was regarded as of sufficient importance to be entrusted with the job practically of disbursing agent during the making of "Nero" in Italy. What he intends to do is not mentioned.

Harry Fields is another member missing from the home office crowd. He was a traveling representative and was present at all Fox openings out of New York in the capacity of special agent. It is understood that negotiations are now on for a Fields connection with United Artists. He resigned from the Fox staff last week.

The belief that new blood will be infused into some of the California studio departments is based in part on the presence in New York for several weeks past of Joe Pincus, who is comedy production manager on the coast. It has been rumored lately that Pincus has been gathering together a group of specialty "gag men" and resourceful contrivers of screen laughs, and will take them back to the coast when he leaves today (Friday). Two of the "gag" men are Bert Hanlon and Benny Ryan, both from vaudeville.

A short time ago Fox dropped several of the special publicity men who handled the various special attractions in legitimate theatres for a run. It was rumored at that time that Fox was about to discontinue his policy of framing special engagements in \$2 houses.

FEDERAL TRADE COMMISSION THROWS OUT MUSIC COMPLAINT

M. P. T. O. A. Notified Commission Can't Entertain Claim American Society's Licensing Is in Restraint of Trade

Willard F. Hudson, chief examiner of the Federal Trade Commission, has advised Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, that its complaint against the American Society of Composers, Authors and Publishers to the effect it is an alleged combination in violation of the Sherman anti-trust law has no merit and cannot be considered by the commission.

The M. P. T. O. A.'s complaint, filed Dec. 14, last, that the American Society's exacting of a 10 cents per seat per year license fee was unlawful has been answered by Examiner Hudson with this excerpt from his letter:—

"We have carefully considered the facts as stated by you and examined the decision of the court's applicable thereto, with the result that it has been concluded that the case is not calling for the exercise of the Commission's corrective powers. The chief reason for this conclusion may be stated as to the fact that the making of a claim for royalties apparently in good faith cannot be said to constitute an unfair method of competition in commerce and it cannot be said to be unfair in the sense in which the word is used in the Commission's Organic Act, but is merely an assertion of a supposed legal right which is fully determinable by the courts, and it is not a method of competition because the parties to the controversy are not in any way competitive with each other."

William J. Hughes, Jr., Washington, D. C., attorney, not a member of the American Society of Composers, Authors and Publishers. The local headquarters of the A. S. C. A. P., through its executive

secretary, J. C. Rosenthal, states this is no more than was expected. The matter had been threshed out in the courts three years ago. They propound that the exhibitors could save themselves considerable money by ceasing this useless legal combat, which only enriches both sides' attorneys. The society concurs that the major portion of any and all damages collected for copyright infringements goes to the lawyers. A general agreement to abide by the law and desist from wasteful litigation would result in a general decrease of taxation for music license fees.

The American Society also has its own ideas of the inner working of the M. P. T. O. A. as gleaned from friendly exhibitors. It seems that when one faction has run out of political argument it always revives the music tax problem. This has been lately rekindled because of Frank J. Rembush, the Indiana exhibitor, becoming aware that Cohen has been paying his music tax fees regularly for the five metropolitan picture houses he (Cohen) operates. Rembush has been grabbing considerable trade paper space lately through the medium of this music question and it is not unknown that the Hoosier exhibitor has political aspirations as concerns the national M. P. T. O. body.

"HAMLET" FILM TRAVESTY

A picture travesty of "Hamlet" was released this week by C. O. Burr. It is in two reels, with Felix Adler, who appears in the film, one of the authors of the burlesque. Other players are Charles Murray, Mary Anderson, Polly Moran and Raymond McKee.

FORM CO. TO FIGHT KU KLUX ON SCREEN

Elli Elli Picturized, Inc., Chartered in Delaware—Jews Interested

Behind the incorporation of Elli Elli Picturized, Inc., in Delaware, lies a movement to fight race prejudice on the part of the Ku Klux Klan through the medium of the screen.

The first meeting of the organization was held this week in the New York offices, 1607 Broadway, when plans were discussed for financing its first picture production. The company is capitalized at \$1,000,000 and a public offering of stock will be made.

A canvass has been made of the Jewish churches and social organizations and prominent Jews have been made acquainted with the objects of the concern. The company's charter is a broad one, allowing the company to produce and deal in pictures and picture theatres and other commercial properties such as stores.

The charter is novel in that it protects the corporate name in all its dozen forms (including the "Elli Elli" of the religious musical composition) and the name executed in the ancient Hebrew script has been incorporated in the charter. Joseph Melcer, 1482 Broadway, is attorney of the company.

BLOCK-SQUARE THEATRE

Chicago, Jan. 10.

A huge theatre building covering an entire block on the east side of Sheridan road between Loyal and Albion avenues is soon to be erected at a cost of \$1,500,000 by the theatrical syndicate of Maris, Goodman, Marks & Harrison.

The company has bought the property, which is now housing a convent, for \$160,000, which led to the printing of the plans of the company.

Friday, January 12, 1923

PICTURES

39

AITKEN'S NOVEL SCHEME TO MARKET 2,000 OLD TRIANGLES

Proposes to Make 100 Prints and Sell Territory on Basis of Print to Each Million of U. S. Population—Another Step in Liquidation of T.

Harry Aitken, one time president of Triangle, this week took possession of 2,000 subjects made by Mutual and Triangle as far back as ten years ago, to market them. The sale marks another step in the liquidation of the former producing company, whose tangled affairs have been in process of straightening out under direction of Percy L. Waters.

Some of the material was in possession of Western Import and some of it was tied up abroad, but the new deal clears the way for marketing them as reissues. Aitken has a merchandising scheme for the sale of this huge mass of material and has declared that it will be a straight away film distribution on a variation of the state rights plan, and does not involve any stock flotation.

Aitken figures that a new generation has come into the fan public since the pictures were originally released and he proposes to re-edit and supply them with new paper and such accessories. All will go out designated as reissues under the Federal Trade Commission ruling, which lays down that practice.

On the basis that the United States has a population of 110,000,-

000, Aitken proposes to make a print of each subject for each million unit of population and offer the material indiscriminately to independent state righters or exhibitors to handle in the "million-territory" in which they operate.

Because of the special conditions governing all state right operations in the south, the proposition there will be practically two for one—that is two different subjects for the price elsewhere of a single print.

or one print of one subject to cover a territorial unit of twice one million. This plan has been figured on but has not definitely been decided on. Aitken may, as an alternative, turn the proposition into a straight state rights, territorial basis handled through the independent operators and exchanges.

In the new enterprise Aitken is associated as partner with Oscar Price and is handling a new company known as Tri-Stone Pictures, Inc. In the mass of material is a group of Keystone comedies which probably will be handled independently. Among the subjects are those starring Dorothy Dalton, Douglas Fairbanks, Frank Keenan, William S. Hart, Charles Ray, Raymond Hitchcock, Gloria Swanson and others.

"OUTLAW" CENSOR REPEAL BILL IN; SMITH PARTY MEASURE SOON

Cuvillier Starts Anti-Censor Move Prematurely in Assembly—Senator Walker Will Sponsor Like Proposal in Senate—Seems Sure to Pass

Albany, N. Y., Jan. 10.

Assemblyman Louis A. Cuvillier, Democrat, of Manhattan, kicked over the traces by introducing bills in the State Assembly on Tuesday morning designed to repeal the Mullan-Gage state prohibition law and the state film censorship act. In presenting the measure in the lower chamber of the State Legislature Assemblyman Cuvillier made a statement in which he said that Governor Smith could not "camouflage him," and that, although it was against the wish of his party, he introduced the repeal legislation because the people desired such action.

Following the action of Mr. Cuvillier, Senator James J. Walker, majority leader of the Senate, told Variety's correspondent that next week he will introduce a bill in the upper chamber calling for the repeal of the screen censor law.

Senator "Jimmie" is the busiest man at the State Capitol, as he has been charged with the responsibility of sponsoring the administration measures of Governor Smith.

It is highly probable that the Cuvillier measure to abrogate the existing movie statute will slide through the Assembly by a narrow margin of votes, although the fate of his Mullan-Gage law repealer is in doubt. It is known that quite a few Republican Assemblymen are ready to vote to kill the Lusk film censor act, but entertain different views on the state prohibition enforcement-law. The dry repealer promises to be one of the most important pieces of legislation during the 1923 session.

Because he introduced a censor repealer last year is the reason Mr. Cuvillier again put the measure in this session. Last year's movie measure died a natural death in the all-powerful Rules committees in the waning days of the session.

The censorship repeal is certain to pass in the Senate, where the Democrats have a majority of one.

JACKIE COOGAN'S FUTURE

Los Angeles, Jan. 10.

The future business connections of Jackie Coogan, the kid film star, appear to be in much doubt.

According to the report, the parents of the boy will not relinquish their managerial interest in him now held by Sol Lesser, although it is reported Douglas Fairbanks would like to have Jackie for United Artists, while it is said that Metro also has entered an offer.

WITNESS AGAINST CHAUFFEUR

Los Angeles, Jan. 10.

Her chauffeur charged with being a held-up man, Grace Darmond, of the films, has been cited as a witness against him.

What D'ye Mean, Former?

In the first reports of the Aitken deal there were mentioned negotiators "P. L. Walters and Hyman Wink," and by some curious twist of newspaper reporting and editing it was made to appear that Walters was "the former president of Triangle."

Walters as administrator of Triangle's tangled affairs has been for two years at legal sword's ends with Wink and he probably would resent the imputation that he was associated with him in a new undertaking and besides that there is nothing in fact or in prospect to make Walters "the former president of Triangle."

The Aitken deal itself is regarded in trade circles as sure evidence that P. L. is definitely on the job in Triangle affairs in the final phases of its liquidation—the performance of which has been one of the most brilliant achievements on record in the administration of motion picture corporate affairs.

WILL FILM CANNIBALS, BUT MUST FIND 'EM

Los Angeles, Jan. 10.

If they can find wild cannibals, or tame ones, they will be filmed by Cecil B. DeMille and his company, who left here this week.

They started on a cruise through the Southern Pacific and will make Mexico their first cannibal stop.

RAPPING FATTY

Coast Growing Universally Against His Reappearance

Los Angeles, Jan. 10.

Whatever may be the opinions of the world outside California, this edge of the country appears to be going in wholly for the sport of wallowing Fatty Arbuckle.

Ministers and clubwomen are having the publicity time of their lives over it, most of them spending their leisure in inditing vitriolic wires.

FOREIGN TEN-REELER

Chicago, Jan. 10.

"Fabiola," a foreign historical film of ten reels length, comes to the Auditorium, following the season of grand opera. The picture opens Jan. 21 on a rental basis. It will remain two weeks and has an option on two weeks more.

LYNCH PURCHASE BY FAMOUS CLEARS PARAMOUNT FRANCHISES

Deal Said to Involve \$5,500,000—Famous Takes Exchanges and Theatre Enterprises—Lynch Engages to Stay Out of Pictures

The purchase of the S. A. Lynch Southern Enterprises and its subsidiaries generated a lot of lurid gossip in the picture trade during the week, but the best information was that the transaction was a nominal one and represented a deal by which Famous Players takes back the old Paramount franchise for the south which has remained vested in Lynch since the early days of the Zukor concern.

It is a repetition of the deal by which A. H. Blank was eliminated from the Zukor regime by the purchase of his rights to Famous Players releases in the middle west and Alfred S. Black was bought out from his New England interests. The Lynch deal gives Famous Players for the first time exclusive exchange control over its product over the entire United States.

S. A. Lynch is understood to have entered into an agreement with Famous Players not to re-enter the picture business. He is occupied with important financial interests in Atlanta and other southern cities and is reported to hold a majority control of a widely advertised tonic proprietary preparation. The statement he is a big element in the Coca Cola Co., of Atlanta, is in error.

Lynch's connection with the picture business began in a small way as a local distributor around Atlanta and an exhibitor as well. He acquired a certain territorial right in Famous Players product at first and later held the territorial distribution franchise for the South in the same way "Lucky" and Goldwyn held it for the far west

and Blank for the middle west, centering in Des Moines, Ia.

Subsequently Lynch acquired other territorial franchises for additional screen brands, including Metro. He became associated with Hulsey who had extensive territorial rights and exhibitor interests south of the Lynch zone and including Texas. While Paramount product was being distributed through these territorial franchises the Government suit came up and Famous Players gradually took up the franchises outstanding. It is this territory, the last, which has just been taken back.

It was just preceding and during Lynch's association with Hulsey that he went into the acquisition of theatre properties on a large scale and his holdings have been described as large. The understanding is that these properties also come under the control of Famous and will be handled by Harold Franklin as the Black deal in New England was. Adding to the bare statement from the Famous Players home office, Atlanta reports are to the effect that Frederick C. Lee, associated with the Irving National Bank, lately made chairman of the Famous Players finance committee, will become president of the Southern Enterprises, functioning in New York through a representative in the Southern territory.

Kent will operate the exchanges in connection with the rest of the story. The terms of the deal were not made public, but it is understood that it involves royalty payments over a term of years. Lynch is reported a large holder of Famous Players stock.

MICH. HOUSE REPORTED BOOKING "ROBIN HOOD"

Break in Theatre Owners' Ban—Abrams in Detroit on Peace Mission

Chicago, Jan. 10.

The policy of penalizing the United Artists because Douglas Fairbanks booked "Robin Hood" in the Orpheum in Detroit without submitting the picture to the three first-run theatres in that city is to be continued by the Motion Picture Theatre Owners' Association of Michigan, it was decided at the last meeting of the board of directors on which occasion the United Artists came in for a general "panning."

The "drive" against the United Artists is claimed to have cost the company \$15,000 already in one part of the city of Detroit. Hiram Abrams was in Detroit, personally trying to adjust the differences and when he departed left a Mr. Hodgkinson in his stead to try to pacify exhibitors.

It is pointed out with some pleasure by the picture exhibitors that the Orpheum, which played "Robin Hood" in Detroit, abandons its picture policy this week and is playing "Plantation Days," a colored show, for a return date.

There is a rumor heard that Herbert Weil, of the Desmond at Port Huron, has broken away from other Michigan managers and contracted for "Robin Hood," which, if true, breaks the theatre owners' front.

Plenty of smoke and fire at the monthly meeting of the Michigan Motion Picture Theatre Owners. The chief topic was the boycott against the United Artists. After much discussion pro and con the members decided to continue the boycott "until such time as the producers will say they will not sell the outsider pictures before first offering them to the exhibitor."

Already four of the directors are showing United Artists productions and have booked them since the boycott was put into effect. These directors were "panned" for their actions.

United Artists have not sold second run on "Robin Hood," although offers have made both John H. Kunskey and Phil Gleichman. The price United Artists is asking for the second run is \$12,000.

CHEAP ROBBER

Reforms for Suit and \$10 in Cash—Baxter the Reformer

Los Angeles, Jan. 10.

Warner Baxter caught a cheap robber in his home and threatens unless the union raises the reform scale he will quit housekeeping.

The burglar was about to get away with portable valuables when Mr. Baxter entered the room. He told the robber the mistake he was making and explained how they got money in picture making without taking chances of being arrested.

Becoming interested and hearing a great deal Will H. Hays hasn't yet found out about pictures, the burglar offered to reform for a price. The screen star said he would waive the pinch, but the burglar asserted he was hungry and needed another suit of clothes.

They finally compromised, with Baxter giving the prowler a suit and \$10 in cash in return for his promise to reform. A condition of the agreement was that if the robber changes his mind, he will let Baxter's house alone.

MUST CLEAR SNOW OFF ROOF

Springfield, Mass., Jan. 10.

Theatre managers in Massachusetts have received a notice that performances must not be given until the roofs of theatres have been cleared of ice and snow. The order says that similar action must be taken on fire escapes and exterior exits leading from the theatre, especially those at the foot of fire escapes.

The order has been sent by Robert T. Hurley, superintendent of the State Police.

WALLY REID'S M. D. ARRESTED

Los Angeles, Jan. 10.

Dr. John Scott Barker of Oakland, former physician of Wally Reid, was arrested by state officers for alleged trafficking in narcotics. Dr. Barker was arrested while acting as host to a number of Bay district social and workers who were present at a fight the drug evil.

PICTURE HOUSES TAKING ON VAUDEVILLE BILLS

Sun Agency Receives Added Bookings—Buys Adjoining Property

The New York exchange of the Gus Sun office will take over two additional houses. It will supply the James, a 3,000-seater at Columbus, O., which has been playing pictures for the past two years and which will have a new policy of six acts and feature film, full week stand starting Jan. 14. The house was not equipped with a stage and adjoining property was purchased and the addition made.

The Palace at Jamestown, N. Y., will also open with vaudeville Sunday, using a similar policy of six acts and feature, but with a split week policy. The house, which has just been completed, is under the management of Peterson & Woods, who also have the Winter Garden, a picture house in Jamestown.

The Strand, Niagara Falls, N. Y., switches from pictures to vaudeville, starting Sunday also. The house was built only for films, the stage having but 14 feet in depth and bookings will be made to comply with the space. The Cateract in Niagara, which has been playing vaudeville, will go into stock. Both houses are managed by A. C. H. man.

Eugene Jerge is now in charge of the Sun Buffalo office, having succeeded Lou Snyder, Jerge was formerly a professional and is a cousin of Gus Pay. He will supply about six houses in the section.

STARS ARE REALTY DRAW

The drawing power of motion picture stars in conjunction with the exploitation of virgin real estate has been tested by Robert Urban, local realty operator. Urban for several weeks has advertised the appearance of film personages at his tracts and it has been necessary to call the police to handle the crowds. The advertised celebs do nothing to draw a smile at the throngs, but the idea originated by Urban is so big a business getter that the other real estate men hereabouts are envious.

MISSOURI CENSORING BILL

St. Louis, Jan. 10.

The Committee of Fifty of St. Louis have commenced action relative to the presentation of a picture censor bill before the present session of the state legislature.

DAY BY DAY

IN EVERY WAY I'M GETTING BETTER AND BETTER

SENSATION OF TWO CONTINENTS!

ARTIST COPY

Day By Day

In Every Way I'm Getting Better And Better

by
Russell C. Goldberg
and L. L. Voorburg

Modo

Vamp

Voice

There's a silver lin- ing hid behind the mist, find it bind it, keep out pain,
Man- y kinds of peo- ple keep on dream- ing dreams, know the secret, so it seems,

ev- en should it rain- teems. For rain is but the kiss of love and hap- pi- ness,
en tho' it seems. Once more you'll see sun- beams to help your lit- tle schemes.

Refrain

mf Day by day in ev- ry way I'm get- ting
bet- ter and bet- ter, Tho' Joy sneaks a- round the
cor- - ner, I al- ways get her, for I'm a lucky bet- tor. The song
heard from the gay blue- bird dis- clos- es
beau- ti- ful ros- es, Any place and an- y time I en- joy the bright sun-
shine, Makes me hap- py as a lark, cheer- ly chirp- ing in a park; Now I've
learned that mirth's re- turned each day
by day. Day by day.

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VARIETY

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56 PAGES

VAUDEVILLE AGENTS' WAYS

SAMUEL SHIPMAN'S DELIQUENCE WITH BOND DELAYS PRODUCTION

"Give and Take," Louis Mann Show, Held Over—
Playwright Tardy on Posting \$10,000 to Insure
Mann's "Agreeability" in Production

The postponement of "Give and Take," at the 49th St., from Monday until last (Thursday) night, when it was due to take its metropolitan bow, was said to have been through Sam Shipman having been delinquent in posting the bond for \$10,000 he volunteered as a guarantee for the playing of Louis Mann in the principal role.

Another reason advanced for the adjournment was that Mr. Mann required more time to become familiar with the script, having been greatly aided by the prompter piece "broke in" at Stamford, Conn. (Continued on page 45)

EXPENSIVE CANARY

Careless Hotel Clerk Brings Anguish to Cabaret Dancer

Los Angeles, Jan. 17. A dead canary and a \$900 damage suit are the aftermath of New Year's Eve at the Hotel Blackstone. Fern De Leon, a dancer in the cabarets, asserts in her complaint against the hotel for the amount that its clerk rented her room during her absence that evening to two young men. They smoked so much her pet canary was asphyxiated, she says. The transient guests read all of her private correspondence, swears the plaintiff, and damaged some of her wardrobe.

CENSOR SETS SCENARIO

Detroit, Jan. 17. Royal A. Baker, police censor of pictures, has sold a story "When a Woman Reaches 40" to Preferred Pictures for \$1,000. The picture will be made under the title of "Fervority." Baker has submitted another story to several leading producers under the title "The Griddle."

\$3,000 Asked for Ex-Champion

Jess Willard was being offered in the independent vaudeville offices this week as an act for \$3,000 weekly. The pugilist was not considered a buy at that figure by the independent bookers.

BARRYMORE LEAVING "HAMLET" NEXT MONTH

February 17 Set as the Final
Date—Star Will Soon
Go Abroad

That "Hamlet," with John Barrymore, will wind up its engagement at the Sam H. Harris in another month is virtually certain, despite denials last week. No tickets are being sold at the theatre for a later date than Feb. 17.

Tickets for later dates are on hand, but the sale was ordered not (Continued on page 45)

CARLTON'S ATTITUDE AGAINST PAT SOMERSET

Intimations that the proceedings against Pat Somerset for his deportation on charges of "moral turpitude" will eventually be abandoned is gleaned through the English actor being again examined by Ellis Island officials Tuesday, this time to determine if there is any danger of his becoming a "public charge." In view of his past contract as co-star with Edith Day in "Orange Blossoms," such a possibility seems ludicrously remote.

The papers and testimony of the previous examinations two months ago were recalled from Washington, D. C., authorities to secure an insight on this new query.

Miss Day's husband, Carle E. Carlton, who has a divorce suit pending against his wife, who was mentioned in connection with Margaret Bannerman's divorce suit against Somerset in England, has altered his attitude. Carlton has expressed himself willing to facilitate the marriage of Miss Day and Somerset as soon as a divorce decree is awarded him. He was said to have been the instigator of the charges against Somerset.

ELUSIVE GRAFTERS HELP TO RUIN BOOKERS

Small Time Vaudeville
Worst Sufferer at Pres-
ent—"Side Money" Scale.
Growing Brazen Over
"Splitting"—V. M. P. A.
Wants to Know "Gyping
Agents"—Will Protect
Acts—Not Over 5% Com-
mission for Any Reason

The first aggressive step to protect vaudeville from its crooked agents and booking men, following the recent editorial denunciation of the grafters who represent and route acts, was the announcement this week by the Vaudeville Managers' Protective Association, inviting all or any artist in vaudeville mulcted out of over five per cent. commission by their agent or "held up" by a booking man to present the facts to the association.

The V. M. P. A. statement is to the effect it wants complaints of (Continued on page 21)

SEVEN "FOOLS"

There will be seven companies of "The Fool" for next season. All are expected to reach the boards by Sept. 15 and casting for all companies is to be completed by April. It had been planned to send two companies to the road this season in addition to the original at the Times Square. The Selwyns and Channing Pollock, however, decided to send only one company out. It will open at Springfield, Feb. 8, going into the Selwyn, Boston, Feb. 12.

The planned company for Chicago has been postponed until early next season. Both the manager and author expect the play to run a year there and it was believed before a special company could be readied now the season would be too far advanced.

The management considered the selection of players too important to hastily select a cast and that a better opportunity for the most desirable support could be attained by securing players now for next season's appearances.

EQUITY TRYING PUBLICITY TO GAIN MORE DUE PAYERS

Giving Out Stories Connecting Will H. Hays' Name
Without Hays Hearing About It—Gilmore
Apologized to Film Head

MOTHER-IN-LAW GETS HOME COSTING \$125,000

Mrs. Farber, Mother of Farber
Sisters, Beneficiary—Con-
stance Soon to Wed

The wedding ceremony of Constance Farber to Herbert deBower will occur this week. It will mark the retirement of Miss Farber from the stage. Her husband is a business man rated worth over \$10,000,000.

Previous to the marriage Mr. deBower presented Mrs. Farber, mother of the Farber sisters, a completely furnished home just (Continued on page 45)

ROGERS' 5C. ROYALTY FOR DISK RECORDS

Will Rogers has signed a five years' contract with the Victor Talking Machine Co., probably the biggest disk manufacturers in the world, to make original recordings of his monologs. The comedian will receive a royalty of 5 cents per record, said to equal that paid to the late Enrico Caruso.

Any record of fair popular appeal sells 100,000 at least. This would net Rogers \$5,000 per record, at least once a month, or a \$60,000 minimum on the year. The five years' contract should net a minimum of \$300,000 gross for the comedian.

Charles Chaplin was reported to have signed with the Brunswick people to make one record, whereon the screen star could do anything he pleased—sing, talk or play the violin, on which he is quite expert. Chaplin was reported receiving \$10,000 for his services for the one record. The New York office of the Brunswick company denied any knowledge of such proposal.

To date it seems the grand hurrah which the Equity heads, John Emerson and Frank Gillmore, have been making over a forty-eight-hour a week contract for picture players is newspaper talk. In the printed accounts, which were evidently given to the papers either by the Equity heads or by some one in their New York office authorized to do so, the fact that the contract had been taken up with Will H. Hays was dwelt upon at length.

Mr. Hays denies Equity presented a contract to him or talked with him regarding the matter, other (Continued on page 49)

HIGH SCHOOL FILMS

DeWitt Clinton Votes to Record for Preservation

The first instance of record of a public high school essaying picture production is that of the DeWitt Clinton High School, one of the largest public prep schools in the metropolis.

The student general organization, which supports athletic activities, etc., has voted to set aside \$1,000 to be expended in "shooting" the school's activities for permanent preservation. All the participants are high school students.

FAVORED PRESS AGENTS

Chicago, Jan. 17. Favored press agents are the only ones that can get a good break in Chicago newspapers and New York managers are said to be learning this, with the result that the favored few advance men return here time after time.

The matter has caused more or less complaint on the part of those agents who are not in the clique.

COSTUMES

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ENGLISH VARIETY BUSINESS PARALYZED; 33 VAUDEVILLE HALLS OPEN THIS WEEK

Other 98 Variety Houses Have Revues or Pantos — Few Bookings — Programs Crammed with Conflicting Turns Holding Play or Pay Contracts—Stoll Circuit Only Booking and Slashing Salaries—Dismal Outlook

London, Jan. 17.

The only variety bookings now being made in England are by the Stoll circuit, which is slashing acts' salaries in consequence.

This week there are 33 of the variety halls playing a vaudeville show; the other 98 vaudeville houses hold either revues or pantomimes.

The variety bills are crammed full of conflicting acts that must be played through holding play or pay contracts with the circuits. These acts hold their agreements for the entire time and must be placed in the bills irrespective of how they blend for the whole show.

For this week Moss Empires have vaudeville bills in ten of their 31 variety theatres; Stoll has six similar bills out of its 11 theatres; Gulliver six out of 16; Variety Controlling Company, one out of 10; Broadhead circuit, one out of 11; Bostock, two out of 8; Syndicate Halls has 10 halls; MacNaughten circuit, nine; Kennedy circuit, none out of four; miscellaneous houses, seven out of 21.

By spring it is anticipated the public will be surfeited with the current shows and there will be keen competition for vaudeville novelties, as by that time most of the old contracts will have been played out, but meantime the fear is held by managements their variety-going clientele will have been destroyed.

While the books will be clear for bookings by the spring, the danger remains, say the managers, that it will become necessary to rebuild the vaudeville patronage.

The pantos are doing well in the larger provincial cities, with the majority of them in the smaller towns doing poorly.

MATS GOOD; NIGHTS POOR

London, Jan. 17.

Legit business in London continued divided last week with the matinees well attended through school vacations, but the night business remained light.

African Company Behind Tempest

London, Jan. 17.

"Goodness Gracious Annabelle," backed by the African Trust Theatre, will open Feb. 19 at the Duke of York's Theatre.

The star, Marie Tempest, and company are playing on percentage.

50

GOOD

CIGARETTES

10¢



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17TH CENTURY COMEDY

"Deux Belles de Cadix," with Music, Opens Fairly

Paris, Jan. 17.

The management of the Theatre Mogador, over which Jay Gould presides, presented "Deux Belles de Cadix" Jan. 13. It is a versical comedy authored by Maurice Magre with Andre Gaihard having done the music.

The plot concerns Cadix, during the 17th century, when the Moors prevailed over Spain, although vanquished. It tells of Inez, wife of a Spanish grandee and a favorite of the king, in love with Gazul, the son of a sultan of Tripoli, betrothed to Zoraida, Moorish maiden.

Saref, a sultan of Algiers, who, disguised as a beggar, is conspiring with the Moors to regain their power in Spain, warns Gazul against Inez. She becomes jealous and goes to Zoraida's home. It results in the women fighting a duel. Saref interferes, takes a liking to Inez and proposes taking her to his home in Algiers. She accepts the proposal but, when the ship is manned for the voyage, elopes with a seafaring man.

The piece met with a fair reception, but the opinion is its prolonged success is doubtful.

The roles are held by Joubé (retired from the Comedie Francaise) as Saref, Lagrenée as Gazul, Alcover as the Grandee, Mlle. Carlier as Inez, and Suzanne Paris as Zoraida. All recite the verse extremely well.

The production has been splendidly mounted by Gabriel Dubois, the producer, with the orchestra under the direction of Letombe.

PRESS WORK OR EXPERIMENT?

London, Jan. 17.

The announcement is made that "The Gay Lord Quex" is to be revived with George Grossmith and Gertie Lawrence in the principal roles.

As the players are musical comedy stars, the announcement is looked upon as a possible press stunt, although if serious the experiment is regarded as dangerous for success.

"LONDON" IN LONDON APRIL 9

London, Jan. 17.

The Charles B. Cochran production of the George M. Cohan comedy "So This Is London!" will be locally made April 9 at the Prince of Wales' theatre.

Cochran is negotiating with Allan Aynesworth to head the cast.

DEATHS ABROAD

Paris, Jan. 2.

Francis Chassaingne, French composer, at the age of 75.

Jules Alexandre, chief ticket inspector at the Theatre de la Porte St. Martin, father of M. Alexandre, of the Comedie Francaise, and Gabrielle Robinne, French actress.

Eugene Pitou, Paris journalist, aged 74.

Mrs. Albert Fumey, of New York, died last Sunday week at Chateau Monquet, near Orléans. She was formerly Jeanne Putz and lived for some time in the United States with her husband, who was associated with the Gaumont company there, and afterward with the French line in New York. Her sister is Mrs. Joseph Porter Battles, of Boston.

Albert Dieudonne, French comedian, aged 91, died at a Paris hospital, Dec. 30, following an operation. The deceased had been an inmate at the French Actors' Home at Pon aux Dames for some years.

M. Saint Raymond, sporting journalist, in Paris.

Armand Goupil, Paris journalist, aged 68.

Alphonse Humbert, French journalist and critic.

Mme. Carbone, wife of the stage manager of the Opera Comique, Paris.

Arthur Dioso, English author, died at Nice, France, Jan. 1.

EXHIBITORS IN ENGLAND THREATENING BOYCOTT

Don't Want Super-Pictures in Theatres, Only in Cinemas. Griffith Aimed At

London, Jan. 17.

English exhibitors, through their association, are organizing for a strong protest against the practice of showing super-pictures over here in any but picture houses. The object of the protest is the regular theatre showing the specials and indirectly it appears to be aimed at the American film producer, Griffith, as the maker of big pictures who most frequently utilizes the theatre.

The protest carries a threat of a boycott with it against super-films first shown elsewhere than in the cinemas.

It is unlikely any action taken by the Exhibitors' Association will affect the plans of any theatre manager.

While the Griffith pictures have been more often exhibited in the English legit houses, other American picture distributors have shown their superiors similarly in London, among them Metro, United Artists (other than Griffith), Fox and Universal.

VAUDEVILLE IN PARIS

Paris, Jan. 5.

Alhambra. — Gallipaux, French comedian, in sketch "Octave"; Fred Brezin, Chino and Kaufman, Goode Sisters, Roby Fairy, Wm. Utteridge's equestrian posing act, "The Act Beautiful"; Charles Formes, Miller and Canning, Weyland, Three Lottos, Ouvrard, Clay Modellers, The Five Belgian Anserous, Marcel's Four Royal Tigers, Carli's Boxing Kangaroo.

Olympia. — Lord Ain, Severus Scheffer, Josephine Reeve, Athos, Arnos's Monkeys, Howard's Marionettes, Douglas and Jones, Bernos, Five Kohlers, Millions Troupe, The Albertini, Julot et Pierrot, Max Roger, Valles.

EVETT MADE GAILETY WINNER

London, Jan. 17.

Since Robert Evett assumed control of the Gailety with "The Last Waltz," his first production, that house has been a financial success.

Previous to Evett's direction and for the year ending June 30 the Gailety's statement showed it lost £4,000.

"ARLEQUIN" CLOSING

London, Jan. 17.

The massive production of "Arlequin" by Albert de Courville at the Empire will shortly close.

AMERICANS ABROAD

Paris, Jan. 2.

Clifton Webb, in the London run of "Phi-Phi," passed through Paris on his way to Switzerland with a party including Mrs. Mabelle Webb and Maxine Elliott.

Gertrude Courtney, a prize winner at the American conservatory of music at Fontainebleau last summer, appeared at a Christmas concert in Paris with the Francis Casadesus orchestra.

Marie Kennard, soprano, daughter of Frank Bigelow Kennard, of New York, is singing in Milan.

Constance Lounsbury, playwright, is in Normandy, expecting to return to Paris by end of January.

Pearl White, also Miss S. Bowles Murphy, were in Paris last week.

Enid Hudson (who is Miss E. Alexander when at home in Virginia), is solo dancing with a virtuoso jazz in the Revue du Canard Enchaîné at the Theatre des Boulevards, Paris, which debuted Xmas Eve and still running nicely.

Jerome Uhl (of Chicago Opera) and family are spending the winter in Switzerland, now being at Caux.



FRANK VAN HOVEN

B. F. Keith's Royal and New York for five weeks: Albany, Troy, White Plains, Proctor's 125th St., Proctor's 23d St., Palace, Murray's Roman Gardens, care of Jos. Susskind, are all in New York. Frank Van Hoven works 98 weeks out of 104, sometimes two houses.

FRANK VAN HOVEN

Direction EDWARD S. KELLER. P. S.—Booked for seven years.

DIVIDED PROGRAM OF OLD AND NEW VARIETY

Palladium, London, Contrasted Bill for Next Week—First Part Old

London, Jan. 17.

The vaudeville bill at the Palladium for next week will be divided for contrast.

The first half of it, to be provided by Albert de Courville, will be a replica of a vaudeville bill of twenty years ago. The contrast will be in the second half, composed of modern turns.

"ADVERTISING APRIL"

London, Jan. 17.

"Advertising April," a comedy by Herbert Farjeon and Horace Hornell, recently played for a fortnight at the Birmingham Repertory theatre by the stock company, has been put into rehearsal at the Chiltern, London, scheduled for production before the close of the month.

Sybil Thorndyke is being negotiated for to play the role of April, a film star, who is kept on the crest of popularity through the publicity stunts of a press agent husband, and Robert Lorraine has been approached to play the husband. If he accepts it will mean the closing of "The Happy Ending" at the New theatre, in which Lorraine has the principal part.

Cyril Maude in "The Dippers" is now running at the Criterion.

The American rights to the piece have been disposed of by Lady Wyndham.

ARTHUR COLLINS STRICKEN

London, Jan. 17.

Arthur Collins is seriously ill, stricken when returning from Berlin, where he had gone to see the "Johannes Kreisler" play. It is to be produced here at the Drury Lane, of which Collins is the director.

ELSON-ELVEY MARRIAGE

London, Jan. 17.

Isobel Elson and Maurice Elvey have married. The bride is a legit and picture actress, the groom principal producer for Stoll and the divorced husband of Elizabeth Risdon.

ROSTAND'S "PHOENIX" IS NOT IMPRESSIVE

Poetical 3-Act Play of Mythical Country—Yonnel and Grettillat, Leads

Paris, Jan. 17.

Maurice Rostand's three-act poetical play, "Phoenix," was produced at the Theatre Porte Saint Martin last week. It did not impress favorably. The average playgoer will be indifferent. A short run is the general prediction.

It relates of a prince of an imaginary European country turning revolutionist and plotting to overthrow kings as responsible for all wars and the world's miseries.

Silvere, the fanatic, heir to the crown, conspires to destroy his father's castle during a special theatrical performance for which numerous royal guests will be present.

Speres, supposedly the greatest national actor, is engaged for the royal performance but becomes ill prior to his appearance. However, he accomplishes his task and after bidding farewell to his companions begs to see the only woman he ever loved before dying. She arrives, velled, but the prince recognizes her as the empress, his mother, and overhears the ensuing conversation to learn the actor is the true father of the princess whom he loves.

Meanwhile, the conspirators have fired the castle and the princess is killed along with the others. The despondent prince then enters the flaming structure to be burned like Phoenix, but not resuscitated.

Yonnel is splendid as Prince Silvere and Grettillat gives a superb performance as the dying actor, Speres. The remaining members of the company are adequate.

COHAN RETURNING

Wrote New Musical Play on Riviera Titled "Rosie Reilly"

London, Jan. 17.

George M. Cohan and family, who arrived here from the south of France Sunday, will sail for New York Saturday on the "Berenaria." That disposes of reports he might appear here in "The Tavern," although it is probable he will return to London in the spring.

The American author-manager completed arrangements with C. B. Cochran for the presentation here at the Prince of Wales of "So This Is London!" due to open April 5. "Little Nellie Kelly" will be staged at the Oxford two weeks later, succeeding "Battling Butler."

Cohan, while on the Riviera, completed the book, lyrics and score of a new musical play to be called "The Rise of Rosie O'Reilly." It will be his first production next season in America, being due to open in Boston during the summer.

It is understood here Cohan will return to England in the spring to direct the rehearsal for "London" and "Kelly," after which Cohan will personally appear in "The Tavern" if a local theatre is then available.

LEONIDOFF BALLETS

Paris, Jan. 5.

The series of ballets presented at the Theatre des Champs Elysees last week by Mme. Ileana Leonidoff seems to have made good. The company recruited by this clever lady is composed mainly of Russians residing in Italy, and the first performances of the troupe were given at the Costanzi theatre, Rome.

The dancers would like to tour America.

OTHER FOREIGN NEWS ON PAGE 10

RHINESTONES THE LITTLE JOHNS

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BOTH N. Y. PARTIES IMPATIENT FOR CENSOR AND DRY CHANGES

**Senator Walker Introduces Resolution Calling for
Modified Prohibition—Pressure from Public to
Hasten Action**

Albany, N. Y., Jan. 17. Party leaders are experiencing difficulty in keeping members of the legislature under the leash as regards the Mullan-Gage act, a referendum to the people on light wines and beer and the repeal of the motion picture censor law and an outbreak may come at any moment when these measures will be passed. Members of both political parties are extremely impatient and hundreds of letters are coming into the capitol daily demanding immediate action on these matters.

Following the recommendations made by Governor Alfred E. Smith in his message to the state legislature on Jan. 3, a concurrent resolution, intended to memorialize Congress to modify the Volstead act so as to permit traffic in light wines and beer, was introduced in both Houses by Democratic leaders when the lawmakers reconvened here on Monday night. Senator James J. Walker of Manhattan, majority leader of the Senate, and Charles D. Donohue, minority leader of the Assembly, presented the resolution in their respective Houses.

In the Senate the resolution was referred to the Finance committee, the most powerful in the Upper House. It is sure to be reported out on the floor of this committee, political observers at the capitol say. The chairman of the committee is Senator Bernard Downing of Manhattan, one of the war horses of Tammany, who himself made the original fight to have the Democratic party go on record for wines and beer at the state Democratic convention in Albany in February, 1920.

The concurrent resolution did not fare so well in the Assembly on Monday night, action on it being deferred when Simon L. Adler of Rochester, Republican floor leader, raised an objection.

The submission of the resolution followed a day replete with conferences among leaders of both the Democratic and Republican parties. During the afternoon definite preparations were made for a bi-party movement for the repeal of the Mullan-Gage state prohibition enforcement law. While the political leaders were conferring, William H. Anderson, state superintendent of the New York Anti-saloon League, made his first appearance of the new year at the capitol, and announced that he "accepts joyfully the challenge of the wet bi-partisan alliance." At the same time, Mr. Anderson announced the consolidation of the Anti-saloon League with the "Allied Citizens of America," another dry outfit, in a fight against "wet" legislation.

The text of the concurrent reso-

lution introduced by Democratic Leaders Walker and Donohue follows:

"Whereas, The interpretation of the Eighteenth Amendment to the Federal Constitution expressed in the Volstead act has resulted in widespread contempt, and violation of the law, in illegal traffic in liquors and in official corruption; and,

"Whereas, The Governor in his annual message has correctly set forth that 'the history of our own state does not indicate that a majority of the people are in sympathy with the existing Volstead act,' and that Congress alone can amend that legislation;

"Therefore, be it resolved, That the Legislature of the State of New York do hereby memorialize the Congress of the United States to enact such modification of the Volstead act as shall legalize, subject to the approval by the people of the state, the use of beer and light wines under such careful restrictions as were imposed by the law passed in New York in 1920;

"Be it further resolved, That a copy of this resolution be transmitted to the clerk of the United States Senate and to the clerk of the House of Representatives and to each senator and representative in Congress from this state."

Immediately preceding the presentation of the resolution in the Senate by Majority Leader Walker, Senator John J. Dunnigan, Democrat, of the Bronx, reintroduced his bills designated to repeal the Mullan-Gage state dry statutes.

On top of the concurrent resolution came two bills sponsored by Assemblyman Peter A. Leininger, Democrat, of Queens, dealing with the dry situation. The first of the Leininger measures seeks to amend the penal code of the state to provide a ten-year sentence for any person "selling, giving away or attempting to give away liquor for beverage purposes which contains ether, wood alcohol or denatured alcohol."

In the second Leininger bill provision is made to remove the power of enforcing the Mullan-Gage law from police officers of municipalities which voted against prohibition at the time of local option on the question or did not vote at all.

The resolution to modify the Volstead act to permit the sale of light wine and beer is slated for discussion next week, probably Monday night.

BONDS FOR CHECKERS

Measure in Albany to License and Bond Proprietors of Check Rooms

Albany, Jan. 17. A rather unique measure was introduced in the New York Assembly this week by Mr. Kahan amending the general business law by providing for the licensing and bonding of persons, firms or corporations conducting a checking room in any public place where wearing apparel, baggage or packages are checked. This measure will apply especially to the conductors of checking parlors in connection with the cabarets along Broadway.

"SUNDAY" BILL IN TENN.

Memphis, Jan. 17. Bills have been introduced into the Tennessee Legislature now in session to close the theatres on Sunday, and prevent baseball also on There is a chance of the bills passing, since the rural members of the Legislature are against anything the cities want in the way of amusements on the Sabbath.

Ozab Summoned to London

Alex. D. McFarlane, connected with the Moss-Empire, England, has summoned Frederick J. Ozab, an American stage director, to London for the purpose of putting on a number of revues for the British vaudeville circuit. Ozab sails tomorrow (Saturday) on the "Olympic."

PASSPART LAWYER LATE, WINS BY DEFAULT

**Counter Claim Allowed by
Court Against Agent in
Addition**

Because of a legal technicality Martin Beck won the first point in the double-header suit for \$300,000 damages each for breach of contract instituted by William L. Passpart against the president of the Orpheum circuit. Justice Lehman in Trial Term, Part XIII of the New York Supreme Court late last week dismissed Passpart's complaint against Beck, individually and at the same time awarded a directed verdict in favor of Beck for \$6,478.30. This represents \$5,269.34 plus interest for which the defendant counterclaimed on the ground he had overpaid that amount to Passpart for commissions.

The technicality arose through the non-appearance punctually of William J. Fallon (Fallon & McGee), trial counsel for Passpart. Fallon claimed he had another action pending in the Court of General Sessions before Judge Rosalsky, accounting for the temporary delay. Charles H. Studin, attorney for Beck, alleged Fallon was not just then concerned in the criminal court. Justice Lehman peremptorily ended the suit with a default verdict in favor of the defendant.

Robert C. Moore, of counsel for Passpart, states that he will make a motion today (Friday) in Special Term, Part I of the Supreme Court to open the default which he expects to be readily granted. If the suit is reopened it may necessitate Beck's postponement of his trip to Europe. He is booked to sail tomorrow (Saturday).

Passpart's other suit against the Orpheum Theatre & Realty Co., Inc., also for \$300,000 damages and for similar causes is still pending and will not be reached for six or eight months according to Mr. Studin. The latter suit was filed about that many months after this action against Beck individually although it is the intention of Passpart's counsel to move for a consolidation of both suits at trial. In both Passpart alleges the defendants employed him as foreign representative to book European acts on a 5 per cent. basis of all acts' salaries.

Passpart estimated his income at \$15,000 annually. He was European agent for the Orpheum circuit from 1905 to 1914 when he alleged unjust dismissal.

Ota Gygi's \$150,000 suit for slander against Martin Beck was also dismissed by default in the New York Supreme Court before Justice Wasservogel. The action, filed in December, 1919, alleged that Beck had threatened to cancel Gygi's Orpheum bookings and had done so. Since the filing of the suit Gygi is said to have played the Orpheum Circuit, the legal action notwithstanding. The default was the non-appearance of the plaintiff's counsel.

INDIANA CENSOR BILL

Indianapolis, Jan. 17. Movie censorship is before the Indiana State Legislature, following introduction of a bill providing for it in the Senate Jan. 12.

The bill, introduced by Senator Claude S. Steel of Knox, is identical with one defeated in the Senate two years ago. It would create a censorship board of three members, the chairman to receive \$3,000 a year and the other two members \$2,500. They would be required to license all films shown in the state and would be empowered to make such changes or remove such parts as they saw fit. A fee of \$2 for the first reel and \$1 for each additional reel would be charged.

The bill's language makes it seek to prohibit the showing in Indiana of all films that are "obscene, indecent, immoral, sacrilegious, inhuman or that show bull fights or prize fights."

Forces for and against the bill immediately began to get ready for the fight, but the line-up has not taken any very definite form as yet.

At least two of the three Indianapolis daily newspapers are expected to fight censorship. Several weeks ago the Indianapolis "Star" delivered a long harangue against it while the Indianapolis "Times," the day the censorship bill was introduced quoted at length the articles against movie restriction appearing in Collier's weekly in the leading editorial.

JOYS AND GLOOMS OF B'WAY

The culmination of the Loew-Coogan deal, whereby the former gives Jackie a half million advance, and a 60-40 split on the pictures, is real life romance.

About six or eight years ago a standard act on the Loew time was Coogan and Cox, a pair of hoofers getting about \$80 to \$100 a week. It was a favorite act of the Loew bookers, and Joe Schenck, in charge of the sheets, always favored the team. It was this same Joe Schenck, now a film producer, who induced Jack Coogan, once the song and dance man, father of Jackie Coogan, to sign with Loew (Metro).

When Jackie Coogan came east about two years ago he was besieged by requests for his time and services. He was booked for every minute of the day. Over the telephone wire came a request from the Loew office to Jackie's father, asking him to bring the boy over to see Marcus Loew. The entire day was booked, but the elder Coogan promptly brought the boy to Loew, where camera man photographed the two, Jackie sitting on the window sill of Loew's office, with his arm around the magnate, and asking him if he owned all of New York.

Under the surface, and without the public knowing anything about it, there is silent, though unusual, suffering in the ranks of chorus girls now in New York. The collapse of Shubert units, suddenly throwing girls into New York, and the comparative dearth of musical shows, is responsible. Very few chorus girls ever save money, and their lot is a hard one at best, with long lay-offs and rehearsals, but this year it is worse than ever.

It isn't only among the ranks of the chorus girls that suffering is acute. In a stock company in Brooklyn a few weeks ago six extra players were needed. They were secured from an agency for a total of \$310 for the week. Among them was one star actor, getting \$50 for his week's work. Two seasons ago he got \$500 in a Broadway production. He borrowed \$5 from the manager his first day at rehearsals to eat with.

Many of the players and chorus girls turn to the films. Fortunately, there is a great deal of production now going on around New York. Extra (Continued on page 10)

DANCE RULES

Canon Chase and His Ideas Are Out Again

Albany, N. Y., Jan. 17.

Canon William Sheafe Chase of Brooklyn, lobbyist for the International Reform Movement of Washington, D. C., will again ask the State Legislature to enact his dancing bills into laws at the present session, it is learned.

The bills were introduced for the first time last year by Assemblyman Duke and were the subject of state-wide comment because of the fact that illustrations of certain steps which Canon deemed proper were included in the bills, it being the first time such a novelty had come before the attention of the legislators. The bills, of course, died a natural death.

Among the things which the good Canon hopes would be made into law are:

Persons in dances shall at all times keep their bodies and faces free from each other.

Anything bordering on immodesty or suggestive motion is forbidden.

An unmarried person under the age of seventeen is not to be permitted out after 9 o'clock at night unless accompanied by a guardian.

Jazz dancing, shaking the upper part of the body (better known as the "shimmy"), cheek to cheek dancing and half-strangle hold would be barred if Canon Chase has his way.

BLUE LAW WORKERS

Measure Has Been Introduced in Indiana Legislature

Indianapolis, Jan. 17.

Blue law agitators are working overtime here. In addition to the movie censorship bill, they have introduced a measure in the state legislature which seeks to prohibit the advertising of tobacco or tobacco products.

Another bill would put a stop to every form of commercial sport on Memorial day and is aimed particularly at the Indianapolis Motor Speedway Race, which drew 125,000 people last year. The bill has the backing of the patriotic societies, while the hotel and Speedway interests are opposed to it.

AGAINST MISREPRESENTATION

Albany, N. Y., Jan. 17.

Assemblyman Joseph Steinberg, Republican of New York, is slated to be elected to a conspicuous place in the Hall of Fame by members of the theatrical profession as a result of his announcement that he has a bill which would make it a misdemeanor for persons to represent themselves as actors or actresses if they are not actually identified with some theatrical organization.

Assemblyman Steinberg told Variety's correspondent today. "My bill would put an end to this sort of misrepresentation. Actresses and actors are members of a profession which is as honorable as any other and the members have been too frequently stigmatized by impostors."

COLLEGIATE CIRCUIT FOR VAUDEVILLE

**Colleges Will Form Program—
Annual Event—Profits for
Unfortunate Students**

Plans have been formulated and are reported to be under way to establish a nine-act inter-collegiate vaudeville performance, to be held as an annual event throughout the larger cities of the east and possibly in the middlewest.

It is not a money-making proposition and the main idea is to keep alive the interest in the dramatic societies of the universities which has revealed a tendency to fluctuate during the past few years. For that purpose, it is proposed to have the colleges compete for positions on the program with circulars, stating just exactly what is wanted—such as an opening act, closing act, sketch, song and dance team, etc., to that effect being sent to the various university dramatic clubs. The final selections to be reached through a process of elimination.

Those behind the project are reported to have interested George Cohan before he went abroad, and E. F. Abbee in the undertaking, and with their supervision it is planned to whip the show into shape for presentation.

Whatever receipts should be gathered, over and above the expenses involved, would revert to the colleges taking part in the performance in the form of emergency scholarships for boys who are working their way through the institutions, but who are taken ill and forced to drop out because of possessing no means with which to continue.

It is hoped to have the initial performance readied by the holidays of next winter and thereafter to become a yearly event.

25 P. C. OFF R. R. RATES

I. C. C. Decision Expected This Month

Intimation that the reduction of the mileage rate would soon be forthcoming has been received in New York by the National Council of Traveling Salesmen's Association from people in touch with the Interstate Commerce Commission in Washington. The I. C. C. is expected to finally report by the end of this month. Briefs which have been submitted by the salesmen's attorneys are now being formally considered.

It is the belief from "inside" sources that the I. C. C. will order the railroads to issue mileage books of 500 to 1,000 miles as each, at a 25 per cent discount per mile.

The saving to the traveling professional per year is obvious, although the commercial salesmen have been the sole instigators of the bill from its inception.



111 cigarettes

TURKISH VIRGINIA BURLEY

15 for 10¢

The AMERICAN TOBACCO CO.

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WHAT SPIEGEL DID WITH MONEY AIM OF LEGAL INVESTIGATION

Search by Counsel for Receiver in Bankruptcy—Over \$300,000 Secured on Fraudulent Stock Certificates, It Is Said

The question long patent in the minds of show people interested in the tangled affairs of Max Spiegel, bankrupt theatrical promoter, may shortly be solved. It revolves itself about what Spiegel could have done with the money that has passed through his hands but has not been accounted for since his failure for over \$1,000,000.

It came to light before Judge John C. Knox in the U. S. District Court Friday when Leo Oppenheimer, counsel for Edward Hymes, the receiver, asked for an order, granted by Judge Knox, directing Mrs. Mitchell H. Mark to produce seven letters, written by Spiegel to his wife. Mrs. Mark is the bankrupt's mother-in-law. The letters are alleged by the receiver to contain information which would throw light on the disposal of the bankrupt's property and other assets.

Attorney Oppenheimer also directly charged Spiegel is not insane but is in an asylum in a Stamford, Conn. sanitarium as refuge from prosecution. The court's attention was called to the fact Spiegel had secured loans from banks of sums exceeding \$320,000 on bogus certificates in the Mitchell H. Mark Realty Corporation.

This is the first intimation "on the record" of suspicions and rumors on Broadway since Spiegel's affairs were precipitated into bankruptcy. There is little doubting of the legality of Spiegel's commitment. Drs. Graeme Hammond and Carlos F. Macdonald, two alienists, signed the commitment papers although it is pointed out that there may be an "out", technically and legally, whereby the commitment may be set aside. Certain contributory elements figure in such proceedings if they become necessary.

Last week Walter Hays, Spiegel's business associate, testified in detail the bankrupt was vice president of the Mitchell H. Mark Realty Corp., at a salary of \$17,500 a year. Under direct examination of Mr. Oppenheimer in the hearings before Referee Harold P. Coffin, Hays testified Spiegel's duties were to investigate realty propositions involving theatres but stated Spiegel had no control over the actual operation of the company's circuit of theatres.

The important problem was what Spiegel could and might have done with the \$327,000 he is charged with having obtained from bankers. Hays confessed ignorance thereof. He testified that he and Mrs. Mark found two books containing duplicate bogus certificates in Spiegel's drawer at one time.

It developed that the Gotham National Bank loaned Spiegel money on certificates Nos. 218 and 235, each of 100 shares common stock. Hays stating the signatures of Eugene Falk, Moe Mark and his own were forged to accomplish the loan.

Spiegel's interest in the Mark-Spiegel Realty Corp. was set forth in detail as being concerned with the 100-year lease on the Fitzgerald building, 1482 Broadway, New York. Including the George M. Cohan theatre. Moe Mark was president of that corporation; Spiegel, vice-president; Joe Leblang, secretary, and Hays treasurer. The corporation was capitalized at \$500,000 preferred stock and 20,000 shares of common at no par value. Hays testified that the Mitchell H. Mark company had the controlling interest in the Mark-Spiegel corporation but Hays did not know what Spiegel did with his stock in the latter company. He opined it was probably all hypothecated for loans.

The further examination of Hays was adjourned until Jan. 22 at 2:30 before Coffin.

Harry Kolbe, president of the Motor-Mercantile and Commercial Corp., Bronx, N. Y., testified he loaned Spiegel \$25,000.

LILLIAN LORRAINE HAS TIME

Lillian Lorraine is to play a few weeks of metropolitan Keith time, according to report. Miss Lorraine was to have followed Fannie Brice into the Palace this week, but was given such short notice she didn't have an act or wardrobe ready.

CAPITAL OFFICIALDOM SEES SOCIETY QUEEN

Mrs. C. C. Calhoun Appears in Shubert Unit Under Charity Auspices

Washington, Jan. 17. One of Washington's society leaders, Mrs. Clarence Crittenden Calhoun, is appearing in the two-day here at the Belasco theatre as one of the programmed acts of the Shubert vaudeville bill for the current week. Mrs. Calhoun has written a number of plays, her most recent one, "A Marriageable Mother," having been presented locally last summer at the Garrick with her husband and herself appearing in the leads and the members of the stock company then appearing at the house making up the supporting cast.

This appearance of the society leader is under the auspices of "The Women's Universal Alliance," of which she is the founder. Her "act" runs ten minutes, appearing after intermission. The engagement of Mrs. Calhoun was arranged by Ira LaMotte, local manager for the Shuberts, and Harold Burg, until recently publicity director of the Affiliated Theatres Corporation and whose contract has been taken over by the Shuberts.

Mrs. Calhoun's opening Sunday marked a 100 per cent. increase in the receipts yesterday and Monday night's audience included Secretary Christian, representing President Harding; the majority of the members of the United States Supreme Court, Vice-President Coolidge and Attorney General Dougherty. This array of Washington official life was augmented by a large number of Washington's society, this house being completely sold out.

COSTLY KIDDING

George McKay Swears Off on the Coast

San Francisco, Jan. 17. George McKay (McKay and Ardine), appearing at the Golden Gate, likes to kid, but now he's off that stuff, for a hotel clerk took George seriously last week.

McKay in restaurants and about hotels had a habit of saying, "See that I get treated pretty good; I'm the headliner on the bill." When he reached San Francisco and registered at the hotel he pulled his favorite line on the clerk.

At the end of the week McKay discovered that the clerk had charged him \$8 a day for a room that his associates were charged only \$3. He yelled about it, and the clerk blandly and with much surprise remarked:

"Well, you said you were the headliner and wanted something good, so I gave it to you."

"You sure did," said McKay, "and good, too. I'm off that headliner stuff from now on. You clerks have no sense of humor."

DUFFY AND SWEENEY PART

Duffy and Sweeney have dissolved partnership. Duffy will do a new act with the Callahan Bros. Sweeney has teamed with Sonny Burnett.

The Duffy and Sweeney turn split, following an engagement at the Keith house in Toronto about four weeks ago. The act had a Keith route with about eighteen weeks to go when the dissolution occurred.

IRENE BORDONI AS TURN

Irene Bordoni is due to appear around New York in vaudeville, starting Jan. 29, booked by M. S. Bentham.

Through her manager and husband, Ray Goetz, Miss Bordoni gave a concert Tuesday afternoon at the Lyceum, New York.



HARRISON MOSS

in "THE PUBLIC MUST BE SERVED"

BILLY HARRISON DICK MOSS
Enjoying Loew Circuit, thanks to J. H. LUBIN, CHAS. FREEMAN and LAWRENCE PUCK.

RESENTMENT AROUSED VS. AMATEUR ACTS

Professionals See Neighborhood "Follies" Displacing Them

The neighborhood amateur "follies" acts now enjoying some vogue in the neighborhood vaudeville houses and some of the small big timers as well, are unofficially unpopular with the professionals who come in contact with them.

With bookings congested and five regular acts clamoring for booking where only one is in demand, the amateur turns further minimize the chances for employment. Running between 30 minutes and one full hour, the amateur revues have proved inexpensive business getters for the managers, but have also displaced two to four acts on each bill because of their length.

BUSY BANDS WEST

Chicago, Jan. 17. Art Kahn's orchestra, which has had a long engagement at the Senate, Lubliner & Trintz west side house, will conclude its engagement there Feb. 17 and is being offered for picture house dates in Chicago at \$1,500 weekly.

Earl Fuller's jazz band, playing Pantages time, is at the Chateau the "last half" of this week.

Ben Bernie and his band, now at the Palace, is being offered to Chicago picture houses for dates in June and July.

Yvette and her band, extra feature at McVicker's this week.

Paul Whiteman's "Romance of Rhythm" had this week open between Dayton and Toronto (Loew) and filled the first four days at the Capitol at Jackson, Mich.

Paul Sternberg's "Amplified Syncope" is at the Pantheon (picture house) this week.

BIGAMY OUT

Lois Josephine Withdraws Charge—Received \$25,000 and Lots

The argument of Lois Josephine Cross' divorce suit against Duke Wellington Cross before Justice Erlanger in the New York Supreme Court brought to light that Miss Josephine has abandoned her charges of bigamy against her husband, and is merely pressing her prayer for a divorce decree.

A settlement some months ago enriched the plaintiff to the extent of approximately \$25,000 and several lots in Beechhurst, Long Island, according to Harry H. Oshrin, her attorney.

In the bill of complaint Kate Greer, Cross' present wife, is named co-respondent. Miss Josephine alleged that Cross secured a divorce decree in Chicago on charges of desertion, but had never served her with the complaint. A Chicago divorce is invalid in this State.

The interlocutory decree may be granted by the end of this week.

HELEN WALKER LOCATED

San Francisco, Jan. 17. Helen Walker is at San Diego according to a wire received by her mother in this city. The girl, who is a cabaretier, was thought to have been the woman found in Mexico City, shot.

LACK OF HARMONY IN WEST NO LONGER "GUARDED SECRET"

After Several Friendly Years Misunderstandings Appear Imminent Between Association and Keith's Chicago Office

BIG PAYING SALARY CAFE CLOSES IN NEW ORLEANS

Oriental Cafe in Hands of Receiver—Failed to Pay a Whiteman Band

New Orleans, Jan. 17. The Oriental Cafe, operated by a Chinaman, is in the hands of a receiver. It paid and paid and paid—mostly "feature acts," giving them big salaries, until it couldn't pay any more—not even a Paul Whiteman orchestra it finally engaged at \$300 a night. Whiteman is suing to recover and may get a napkin or a bent fork out of it.

Salaries paid by the restaurant attracted theatrical attention; Frisco got \$1,750 there; Anna Chandler was paid \$1,250, and Harry Rose \$750.

The cafe went overboard after its expenditures had been running thousands weekly, ahead of its receipts.

BRADFORD SENTENCED

Colored Songwriter Gets Four Months

Perry Bradford, colored songwriter and music publisher, was sentenced to four months in the Essex County Penitentiary by Judge Knox in the U. S. District Court Monday. Bradford was convicted of subornation of perjury arising from a song, "He May Be Your Man But He Comes to See Me Sometimes," authored by Lemuel Fowler, also a colored songsmith.

Spencer Williams and Fowler, who were believed would earn their immunity because of their testimony against Bradford for the government, were let off with lighter sentences. Both pleaded guilty to testifying falsely at Bradford's direction in a copyright suit in equity. Williams received a week in jail and Fowler a month in the penitentiary.

The convictions resulted from a suit which the Ted Browne Music Co. of Chicago began in the local district federal court against Bradford alleging a previous claim and contract for the song in question. Fowler had come to New York from Chicago and placed the same song with Bradford for publication. The latter publisher, induced Williams, also a colored songwriter, to swear that Fowler's contract with Bradford antedated the Browne agreement. The perjury was shown up at the trial.

Miss McNevin Sent Away

Lynn, Mass., Jan. 17. Bernice Waldron McNevin, former chorus girl and toe dancer, was held by police here after she had charged that she had been thrown from an automobile into a snow drift and then was assaulted in a room where two men had taken her after picking her out of the snow.

Her charges were proved untrue and she was placed in the State Women's Reformatory, as she was found to have been a drug user and had been in trouble in Boston on a number of occasions.

Ferrari Separation Suit Off

Natalie Ferrari (Sascha Platov and Natalie, vaudeville), who served a summons in a suit for separation on Martin Ferrari, has had the summons dismissed through failure to file a complaint. Eli Johnson, acting for Ferrari, made the motion to dismiss last week.

Simultaneously, Sascha Platov filed a general denial to the \$100,000 suit which Ferrari has begun alleging Platov alienated Mrs. Ferrari's (Natalie's) affections.

New House in Morristown, N. J.

The Cohen Brothers will erect a 1,500 seat house in Morristown, N. J., as part of a 100-room hotel. It will play vaude and pictures.

Chicago, Jan. 17. For the first time since the western Keith office took on any considerable importance there is a lack of harmony between that branch of the Keith activities and the Western Vaudeville Managers' Association, serious in its effect upon vaudeville conditions in the mid-west not only from the standpoint of circuit activities and interests of house managers but of the vaudeville player.

The harmony existing for several years between the two interests which has permitted concerted action regarding the booking of acts, the elimination of undesirable acts from consideration and the extending of the privileges of booking from the floor to artists' representatives has given way to chaos which has Chicago vaudeville folks guessing as to the outcome.

The western Keith office books eight or ten very desirable weeks coming from the east to Chicago as the line which divides the Keith and Western Vaudeville and Junior Orpheum territory runs north and south through Chicago, while the Association time formidable in past years is at present "shot to pieces"—to use a term of a big vaudeville man who should know conditions. The Keith office has no try-out house in Chicago and relies on eastern reports and on the viewing of acts by its bookers when east for the material booked in cities which lead out towards Chicago. The Association and the Junior Orpheum refuses to accept eastern reports as a basis for salary and discredit the judgment of the bookers of the Chicago Keith office, which is the most important situation growing out of the present break.

A second factor is the "cut salary" houses found on Association time, for which there is no equivalent in the Keith western time. Houses which will not pay Keith salaries are turned over to other booking agencies friendly to Keith. The Association has houses which are given a 20 per cent cut. This permits acts familiar with conditions or having expert advice to receive \$25 more weekly on the Keith time than on the W. V. M. A. time which adjusts it.

A third contributing factor to the present situation was the barring of an agent from the Association floor without the same action being taken by the Keith office. When an effort was made to have the bars put up against this agent in the Keith offices as well as the Association booking space, it was declared the barring of the agent was an injustice and that it was due to the enmity of one booker, growing out of business connected with a deal put over eight or nine years ago. This developed the lack of harmony in dealing with agents which existed in years past.

The recent ousting of Burt Cortelyou from the Association list of agents on the ground that he failed to attend to business; signed contracts without authority, and did not go on the floor to offer his acts properly, has further muddled the situation and has led to the conditions now existing here being brought to the attention of Martin Beck, president of the Orpheum circuit; Marcus Helman, first vice president; also E. F. Albee and John J. Murdoch in the east.

The heads of the interests now working here without the harmony which existed in past years are C. S. Humphreys for the Keith circuit and C. E. Bray, general manager of the Association and Junior Orpheum.

The present shortage of acts, especially of comedy turns, and the inability of those at the head of the movement to weed out "tax and creating agents" to make proper headway is attributed to the "lack of harmony" between the two interests. It is now recognized as a matter that is public knowledge instead of being any longer a "guarded secret."

Montgomery on Loew Time
Marshall Montgomery, the ventriloquist, has been routed by the Loew circuit.

OKLAHOMA'S NEW GOVERNOR'S FREE SHOW AT INAUGURATION

Everything Wide Open and Gratis—100,000 Visitors
Receive Amusement and Food Without Charge,
Including 300 Head of Cattle Barbecue

Oklahoma City, Jan. 17.

For the first time in the history of the show business every theatre in Oklahoma City was free to the public Jan. 10, with the regular and usual performance being given.

It was the inauguration of the Hon. J. (Jack) C. Walton as governor of Oklahoma.

The governor ordered open house for everything. Over 100,000 people were at the ceremonials. They were given the freedom of the city, including a barbecue that required over 300 head of cattle. Coffee for it was cooked in the four largest coffee pots ever constructed.

Besides the steers, buffalo, deer, rabbits, possum and chicken were in the barbecue, along with all else that goes up to make the squarest meal Oklahoma ever heard of.

Open air vaudeville, carnivals, shows, dances, old time fiddlers and a grand ball, all free, went toward proclaiming the Hon. Jack as a popular governor, with his friends predicting he will be the U. S. senator from Oklahoma four years hence.

HITCHEY'S UNIT

"Spice of Life" Goes Out as Road Show

"Spice of Life" the Jones & Green Shubert vaudeville unit will leave the circuit following the current engagement at the Englewood, Chicago, and open a tour of the one nighters at Kalamazoo, Mich., with Raymond Hitchcock featured.

The name of the unit will be changed to "Hitchy Koo" of 1923 for the road bookings which will probably terminate with a run on the coast.

It is understood that the producers will produce an annual "Hitchy Koo" starring Hitchcock each season following the precedent established by George White's "Scandals."

WOOLF WRITING IT

Will Prepare Vaudeville Sketch for Valeska Suratt

It has been decided that Edgar Allan Woolf will write out the scenario of "Silks and Satins; Rags and Calico," that Pat Rooney is reported to have suggested to Valeska Suratt for her next vaudeville medium.

It was reported Miss Suratt would reappear in the twice daily with a Lewis & Gordon sketch, but the entire plan appears to have been lately changed regarding Miss Suratt's vaudeville plunge with Woolf picking the royalty end.

CAMILLE DARVILLE ON TRIAL

It has been arranged by the Keith's office for Camille Darville, the operatic star, to star in vaudeville for a couple of weeks in April, playing the Riverside April 2 and the Palace, New York, April 9.

It is some years since Miss Darville has graced the stage. She resides on the Pacific Coast. The April engagements are in the nature of a trial to determine Miss Darville's next season's vaudeville route.

RAJAH'S AILMENT FROM ACT

Princess Rajah is convalescing in the French Hospital, New York, after a serious operation for intestinal trouble performed several weeks ago.

According to the diagnosis of the hospital physicians Rajah's stomach trouble arose directly from the teeth chair-lifting trick done by her for years in vaudeville as part of her Oriental dancing turn.

ARRESTED THROUGH DRUGS

Newark, N. J., Jan. 17. Charles Robinson and Frank Le Favour, members of an acrobatic team, were arrested here Friday night on the charge of having drugs in their possession.

Le Favour was so badly under the influence of the drugs he had to be removed to the City Hospital.

JOE WEBER ILL

Action to Recover Salary Started Against Fields

The Weber and Fields Shubert unit show "Reunited," closed last week in Worcester, Mass., ending its career on the Shubert unit time. Immediately upon Joe Weber reaching New York he repaired to his home and bed, where he still remained early this week, suffering from a feverish condition. No alarm was expressed.

Neither Mr. Weber nor Lew Fields has immediate plans. The many weeks by both comedians playing a full performance twice daily had somewhat wearied them and each is desirous of a rest. Had "Reunited" continued on the Shubert vaudeville circuit it would have had to play return dates without the principals having much faith in them.

Just before the closing Shadow and McNeil served a complaint upon Lew Fields alleging a balance owing on a play or pay contract at \$100 weekly. Their contract was with Fields for his "Ritz Girls" production.

Worcester, Mass., Jan. 17.

The Shubert unit "Reunited" headed by Weber and Fields which played at the Worcester last week ran into excitement on the closing night when efforts were made to place attachments on the scenery and wound up with a trustee process being served on the box office. The appearance of a constable back stage caused some excitement among the chorus. To guard against trouble the constable summoned a police officer.

There were several versions of the difficulties given to the press but whatever they were the constable was acting for Lew Christy and Rossa and Cello, three of the principals. Arrangements were made so that there would be no interference with the performance and Manager Dave Lewis filed in a part to help out. The audience did not sense the difficulty.

The principals involved in the attachment proceedings said they had money coming to them. Manager Lewis said the trouble started when one of the actors was fined.

Difficulties were ironed out to the satisfaction of all finally and the unit, closing its season, started back to New York.

PHIL COOK CLAIMS HARD SHOE RIBBON

Won Championship in 1908
and Has Medal—Must Dance
Him for Final Decision

The announcement of the proposed hard shoe or buck and wing championship dancing contest between Mabel Ford and George White for Madison Square Garden on the evening of Jan. 30 is protested as a championship contest by Phil Cook.

Mr. Cook, who is now doing a single act (and this last half at Proctor's Fifty-eighth Street showing his new turn) was formerly of Cook and Sylvia (Mrs. Cook), for many years a two-act in vaudeville. Mrs. Cook substantiates her husband's statement as to his claim of the championship. Mr. Cook holds a "Police Gazette" medal of the contest he won in 1908 at Tammany Hall, New York, some years subsequent to the contest won in the same place by Max Ford, brother of Mabel. Among the eight or ten contestants in the buck and wing contest won by Cook were Charles Wilkins and George Bandy.

Cook avers the only championship contest that may now be legitimately held to decide who is the best American buck and wing dancer must hold him as one of the contestants with his opponents and challengers.



CHARLES ALTHOFF
THE ATLANTA GEORGIAN

Tuesday, January 9, 1923.
SILVER THREADS AMONG THE GOLD
CHARMS AUDIENCE WITH
ANCIENT MELODY

By LEONARD ROAN

Whoever thought an old-time song like "Silver Threads Among the Gold" could be so thoroughly appreciated by a lyric audience?

Those who went to one of the first performances of the week at the Lyric Monday, heard Chas. Althoff, "A Yankee Farm Belle," play it on a violin and liked it immensely, according to the volume of applause.

If it wasn't for his splendid work with the violin, Althoff has humor enough in his act and enough genuineness in his interpretation of an old "hick" to put him into first place on the bill anyway.

Representatives:

WILLIAM MORRIS, England.
EDW. S. KELLER, America.

THURSTON ALLEGES MAGIC PIRACY

George Agreed to Drop Thurston's Routine—Injunction Applied For

Richmond, Va., Jan. 17.

Alleging that practically all of the feature tricks and illusions performed by George the Magician (in private life Grover Cleveland George of Zanesville, O.) are reproductions of tricks and illusions patented by Howard Thurston or purchased by Thurston from the estate of Kellar, Thurston has applied to Judge Beverly T. Crump, of the Law and Equity Court, for an injunction restraining George from further presentation of these features of his performance.

Judge Crump has set Jan. 19 as the date for hearing argument on the application for the restraining order. Both of the magicians will appear in court.

Attached to the bill of complaint filed by Thurston is what purports to be a written acknowledgment signed by George and dated Nov. 28, 1922. In this acknowledgment George admits that he has been using in his routine "The Vampire," "The Vanishing Lady," "The Levitation of Carnac," "The Lion" and other illusions presented by Thurston or Kellar and agreed to abandon such features.

George explains that he did not live up to his signed promise because he discovered after signing the agreement drawn by Thurston that the illusions and tricks claimed by Thurston ante-date both Thurston and Kellar. He submits that while the effects produced in each trick and illusion are the same produced by Thurston, his process of producing these effects is in every instance different from the original.

Thurston says George employed several assistants formerly in his (Thurston's) employ and that these men, being familiar with his performance, were able to instruct George in the manner of presenting the exhibition.

Thurston avers that George has stolen practically his whole exhibition. The latter magician closed a week's engagement at the Academy of Music last Saturday.

MCGLYNN AS LINCOLN

Aif Wilton Secures Legit Star for Talking Act

Frank McGlynn, creator of the role of Abraham Lincoln, will enter vaudeville via the Keith circuit, booked by Aif Wilton.

Mr. McGlynn is preparing a humorous talking act in "one" and will finish by making up for the character of Lincoln in view of the audience.

Another legitimate leading man, Thorpe Bates, the baritone, late of "The Yankee Princess," will enter vaudeville in a singing turn with Gordon Laidlow at the piano, also secured by Wilton.

ORPHEUM CIRCUIT'S CONTEST FOR CONTROL OF STOCK

Western Group Buys \$1,000,000 of Beck's Holdings
—Eastern Faction Reported Disputing Control—
Beck Sailing, with Heiman in Charge, Report

Orpheum circle's vaudeville circles were agitated during the week over the settlement of the question as to who holds the controlling interest in Orpheum's stock.

It was said that the western group of Orpheum directors, although the purchase from Martin Beck of \$1,000,000 of his Orpheum's holdings had taken over the reins, but this appears to have been disputed by the eastern faction that includes the banking men.

Another point seemed to be as to which faction Sanford E. Sachs of San Francisco is trailing with. The western crowd claims him through an alleged proxy to vote his Orpheum stock passed to one of them, while an easterner connected with the Orpheum is reported to have stated he holds an option on the Sachs' Orpheum stock, running until March 15 and could vote it himself meanwhile. Sachs is about the only large holder of Orpheum stock left on the coast.

While rumors were whirling about it did become known that Martin Beck is sailing from New York Saturday (tomorrow), to be gone for five or six months. While away he will travel over Continental Europe, and in his absence, according to the Chicago group, Marcus Heiman will assume Beck's duties.

The western crowd held a meeting in Chicago within the week, but it is stated that it was an unofficial meeting, without easterners being invited, although the easterners appeared to feel a slight had been imposed upon them through that neglect.

Those in the know along Broadway say it may require a meeting of Orpheum stockholders to reach a show-down on the mooted control point. On the other hand, it is claimed the western crowd would not have taken the steps it did in meeting without being fully aware whether or not it held the control.

Chicago, Jan. 17.

Unless something unforeseen crops up Martin Beck will leave for Europe within a week. His place in the direction of the Orpheum Circuit will be assumed during Beck's absence by Marcus Heiman without official title.

Beck's going virtually will place him on the retired list as president. Upon his return, in possibly five or six months, Beck may become chairman of a board of some description especially created by the Orpheum's directors. If that eventuates the resignation of Beck as Orpheum's president will thereupon become a reality and in the natural course Heiman may succeed him in the president's chair.

This result has been brought about, it is said, after a fervid contest for control of the Orpheum Circuit, through its stock ownership, indulged in by the eastern and western ends. The western group is composed of Finn and Heiman (former firm), Mrs. C. E. Kohl, Herman Fehr, B. B. Kahane, Tate & Cella, Mort Singer, and also takes in Sanford E. Sachs of San Francisco. In the east those standing together, according to the account, are the banking men along with some New York holders, including several stockholders right in the Orpheum's New York headquarters.

The western crowd got the control, it is claimed, when they purchased \$1,000,000 of stock held by Beck, which leaves Beck with still \$600,000 of Orpheum stock in his possession.

At a meeting of the directors held in Chicago last Friday a plan was outlined for Orpheum in the future that places the operation of the circuit on the strictest theatrical lines from a business standpoint, although not contemplating an entirely commercial direction, through its stage adjunct.

The western contingent was in accord that the circuit should be conducted along lines permitting rebuilding, replacements and eliminations among its theatres. In circles where the "too many theatres" condition exists manipulation will be attempted to reduce the hazard and work out a route.

will be an improvement for the circuit and the artist.

It is said that the Chicago end is so thoroughly in earnest that their own intention is to make the Orpheum Circuit a paying theatrical business investment without resorting to stock promotion or maneuverings of any nature.

In the west the selection of one of its group as the head of the Orpheum has long since been looked upon as inevitable. That Heiman should have been the logical choice was also accepted. He's young, of ideas, knows the Orpheum thoroughly and has a splendid business record. Heiman's former partner, Jos. E. Finn, along with Sam Kahl, the booker for the Finn & Heiman circuit when it was coming along against odds, also contributed to the success that made the Finn & Heiman circuit one of the important links in the amalgamation of the Orpheum at its reorganization, and it also gave to those three men sufficient Orpheum stock in exchange for their theatres to make them a power among the stockholders.

For a while Heiman dropped out of Orpheum's activities, taking a trip abroad. It was reported at the time Heiman found the western idea of running a vaudeville circuit seemed to be clashing with the eastern scheme, but upon his return to this country, after the Orpheum had passed a couple of dividends, his western group asked him to again take up an active interest.

A story from New York reaching here of the attempts to swing an underling and one of the eastern crowd into the Beck place found no credence at first as the report was laughed at when the man's name was mentioned, but it has since developed the story was true. How his name crept into consideration is a vaudeville mystery that probably never will be solved.

ACTOR RECEIVED \$9 OF \$50 SALARY

An illustration of what acts playing for some of the smaller fry agents are up against is disclosed in a complaint filed with the Vaudeville Managers' Protective Association by William Richmond of the former Richmond Brothers' turn, against Dave Raphael, an artists' representative with an office in the Times Square section.

Some time prior to Nov. 22, according to Richmond, the Richmond Brothers' act was booked for a break-in week at an indoor circus held in Cartaret, N. J., under the auspices of a fraternal organization. The act was to receive \$50 for the week in view of the "break-in." On the day the engagement was to be started, Nov. 22, William Ferrante, partner of William Richmond, and forming the team with Richmond as the other "brother," dropped dead.

Richmond claims he went to Raphael's office, informed Raphael of the death of his partner, and asked the date be cancelled, in view of the unusual circumstances. Raphael, so Richmond says, prevailed upon him (Richmond) to play the date, and, according to Richmond, Raphael agreed to pay him (Richmond) the full amount of the salary the team was to have received, \$50. Richmond agreed to do this for Raphael.

The day following the expiration of the engagement, Richmond claims he received \$5 from Raphael on account. Richmond says he received from Raphael \$4 in all, in two \$2 installments, since the payment of the first \$5, making a total to Jan. 6 of \$9 on the \$50 engagement. "The \$4 was paid to Richmond for he had made a complaint to the V. M. P. A., and Raphael had died at the V. M. P. A. offices in response to a request to explain the reason why the \$15 balance was due."

PANTAGES OPTION CLAUSE PASSED ON BY V. M. P. A.

Not Effective Unless Exercised for Entire Pan Circuit
—Ass'n Does Not Recognize "Two Weeks"
Stamped Clause

A decision by the Vaudeville Managers' Protective Association, in the matter of the two weeks' option clause stamped on the Pantages' Chicago office contracts, and tying up acts for two weeks, although calling for one-day engagements in houses in and around Chicago, instead of being an option on the act's services for the entire Pantages circuit, says the V. M. P. A., does not recognize the two weeks' stamp clause, unless the option is for the entire Pan circuit, and in that event the longest option to be extended the Pan office by acts is ten days.

The ruling followed a complaint filed with the V. M. P. A. last week against the Chicago Pan office. Johnson and McIntosh signed a contract with Sidney Weisman, booking manager of the Loew Chicago office, for a couple of weeks. They had previously signed for a couple of days' engagements with Pan, the Pan contracts containing the trick ten-day clause. The Pan office, when hearing of the act's two weeks' Loew engagement, informed it one of the Loew weeks, Miller's Milwaukee, conflicted with a Pan house in Milwaukee, and the date, in accordance with the week's option clause, could not be played. Cancellation of the two Loew weeks followed by the act, with a complaint to the V. M. P. A. and the above decision.

The clause in dispute banned by the V. M. P. A. unless the whole Pan circuit is included in the option is as follows: "In their consideration of their contract, party of the second part gives party of the first part two weeks' option on their services."

The clause worked out as preventing acts playing Chicago small timers booked in opposition to Chicago one and two day houses booked by Pantages' Chicago office, with no time guaranteed by the Pan Chicago office, other than one or two days, if the Pan Chicago office felt so inclined to tie up the act.

KEITH'S, COLUMBUS, SOLD

Local Institution Closes Perpetual Lease—Keith 3 Years Longer

Columbus, O., Jan. 17. The Keith circuit will probably be compelled to build a new theatre or lease one of the larger picture houses as a result of the property now occupied by their local house having been bought by the Buckeye State Building and Loan Co., which the officials of that organization state, will be used as their headquarters. The Keith lease has three years to run. The purchase was on a 99-year lease, renewable in perpetuity, and provides that within 10 years the lessee must either remodel the present building or erect a new structure on the site. The tract has a frontage of 94 feet with a depth of 187.

At present there is no site available for leasing purposes in the business district. Current rumors state that the Keith officials may transfer their programs to the old Colonial. It is also reported Keith's control a major portion of the stock in that company, which also owns the Southern theatre and operate out of Cincinnati.

Several technicalities, on various occasions, have prevented the Keith people from building in this city when they have attempted to purchase downtown property.

The James theatre inaugurated its vaudeville and picture policy Sunday, which gives four shows daily. This house has a seating capacity of 3,000.

NORTH COUNTRY CIRCUIT

Syracuse, N. Y., Jan. 17.

Plans for a new North Country vaudeville circuit, of one night stands, are practically completed. The circuit is due to open Jan. 29 with the bill at the Carthage opera house. Six or seven acts will form each program and 10 films will be shown.

SUPPER SHOW ORCH. ENRICHES THEATRE

Knickerbocker, Philadelphia, Increases Supper Show Business

Philadelphia, Jan. 17. The experiment of playing the regular orchestra during the supper show has been thoroughly tested by the Knickerbocker theatre at Market and 40th streets. It is pronounced a money maker for the house.

Whereas previously the second show attendance was woefully light, since the musicians remained during that performance, business has shown a consistent increase of from \$90 to \$100 a performance. While this gives the theatre an unlooked-for profit, it also tends to keep the theatre lively all of the performing time without the dreary stretch the usual "supper show" gives. To relieve the regular orchestra of eight men from continued strain, extra players are called in to finish the third show.

The Knickerbocker is a Fay pop vaudeville theatre.

MENLO MOORE'S MAKE-UP

Makes Picturesque Re-entry Onto Broadway

Menlo Moore stopped off in New York on his way from the Maine woods to Lake Placid early this week. He was garbed in the Sunday best costume of a lumber jack, which caught the eye of Broadway, a mackinaw of scarlet, corduroy suit and the peculiar high moccasins that go with snow shoes, besides two flannel shirts, one a checked affair.

The producer came out from a lumber camp last week, sledding it twenty-six miles through thirty inches of snow. It was necessary to throw off his baggage on the trail because of the grade and his trunk was delayed in arriving in New York.

Moore recently recovered from a stomach operation. His trip to Maine was beneficial, in spite of temperatures averaging 25 below zero. The intense cold of the cabins forced him to elect Lake Placid to complete his recovery, the climate at the lake being about the same, but with living comforts attainable.

NOT THE SAME GORDON

The report that the Gordon New England interests had purchased the Waldorf and Central Square (2) houses in Waltham, Mass., is in error due to the similarity in names.

The purchasers were Isaac Gordon and James Doyle, who bought the properties from the Lebowich Bros. The latter had been operating the houses with a straight picture policy.

The Waltham will play pop vaudeville and picture split week policy booked through the Boston Keith office.

MIXED MISTREL SHOW

Proctor's Fifth Avenue is to have a mixed amateur and professional minstrel tour for a full week beginning Jan. 22, with Jack Wilson as one of the end men and Eddie Nelson the other.

Next week will be "opportunity week," during which the amateurs that will make up the circle of the minstrel show will be selected by a process of elimination, with the audience picking out the successful candidates. The minstrels will number 20.

2,500-Seater in Coney Island

A theatre seating 2,500, is to be erected on the site of the Culver line terminal of the Brooklyn Rapid Transit in Coney Island.

The property has been leased by the railroad interests for a term of years to a realty corporation.



JANET IS BLAMED

Here is how a Grand Rapids newspaper explains it:

"The Tribune's star reporter couldn't be pried loose from the Empress yesterday, and he was found clamped to the stage door after both performances. When the boss finally did get him, he couldn't write, but kept repeating, over and over: 'Ah, oul, oul, Cherie! Ooo, la la!'"

"Therefore, the cause of the below-Standard Tribune of yesterday can all be blamed upon the audacious Janet of France, who is driving 'em wild with her 'Little Touch of Paris' over at the Empress."

'HARLEM FOLLIES' PLAYS LOEW'S N. Y. HOUSES

Name Changed—\$15 and \$25 Weekly Salaries for Amateurs

The "Harlem Follies," a local talent revue produced by Joe Ward at Loew's Victoria, New York, last week has been booked for a full week in all of the local Loew vaudeville houses under the title of Joe Ward's "Sparkles." The act, carrying 40 people, will start its regular vaudeville bookings at the Metropolitan, Brooklyn, Jan. 27, coming into the State, New York, Feb. 5. The act is comprised almost entirely of amateurs, with a few professionals having been engaged by Ward to insure smoothness. The amateurs who appeared in the act last week secured \$15 for the week for chorus work and \$25 for those selected as principals. For the regular vaudeville engagements their salaries will be increased.

BARRY-WOLFORD'S RETURN

Reappearing this week at the Fifty-eighth Street "to show" were Barry and Wolfords, with the Barrys and the Wolfords as the title of the turn. It includes, besides, Harry and Flo Wolford and George Barry Wolford, Jr.

It is five years since George W. Barry and Maude Wolford, then a standard act, retired from vaudeville. Mr. Barry took up vaudeville producing, but was lately persuaded to return with an act, and induced his wife, Miss Maude Wolford, to join him in the present turn.

"GAJETIES" NEW UNIT'S TITLE

The newest of the Shubert units produced by the Shuberts to replace one of the closed attractions will be at the Central, New York, next week, Jan. 22.

The unit has been retitled "Gajeties of 1923," from "The Mimic World." The last minute change was ordered to avoid conflict with the Columbia burlesque attraction of same name.

Strand, White Plains, Switches

The Strand, White Plains, N. Y., discontinued the Keith pop bills Saturday and will play straight pictures.

The house held a franchise for the Keith pop bills, but the acquisition of the Lynn, White Plains, by the Keith people and the subsequent strengthening of the bills, coupled with the Keith name, proved too strong an opposition for W. G. Roosevelt, Jr., who decided to play pictures instead.

The Roosevelt, White Plains, named after the owner, plays traveling attractions and stock.

A deal is now reported as pending which will bring the Strand into the Keith office permanently.

WAR ON UNLICENSED AGENTS STARTED IN KANSAS CITY

State Labor Commissioner Has Two Cases Before Him—Licensed Agents Behind Agitation—Two Causes Will Be Tried This Week as Test Case

TENANT OUSTING TRIED; INJUNCTION BLOCKED

Emery Co. Want Shuberts Out of Providence Majestic—Rent \$25,000

Providence, R. I., Jan. 17.

Attempts by the Emery Amusement Co. to eject the Shuberts from the Majestic were halted Monday when Judge Barrows, in the Providence Superior Court, granted a preliminary injunction restraining the Emerys from ousting either the Shuberts or Col. Felix R. Wendelschaefer and from leasing the premises to anyone else until the issue involved has been heard.

Some time ago differences arose between the owners of the theatre and the Shuberts and Col. Wendelschaefer, lessees. The Emerys announced that when the five-year lease held by the Shuberts expired, Dec. 31 last, it would not be renewed. One bone of contention was said to be the desire to add the Majestic to the Shubert vaudeville circuit, and the lease, which Monday became part of the proceedings, was shown to contain a clause forbidding the lessees from playing vaudeville in the house.

The lease also indicated that the Shuberts have been paying an annual rental of \$25,000 for the Majestic, plus one-third of all the net profits derived from operating the house. It was stipulated that the Shuberts had the privilege of renewing the lease at its expiration for another five-year term, provided they gave a notice a year before the expiration of their intention to do so.

The Shuberts maintain that such notice was given, but the Emerys contend that the notice was not forthcoming as provided.

NAYS FOR PANTAGES

Independent Agents Vote Against Reinstatement

Chicago, Jan. 17.

The Independent Agents' Association had its regular weekly meeting and a vote was taken on the question of seeking reinstatement in the Chicago Pantages office. It resulted in a vote of 18 nays and three ayes.

The situation remains the same: the independent agents' taboo the Chicago Pantages office and patrol the North American building to see that none of the members forgets loyalty to the general cause.

PALACE BILL INTACT

Show Moving from New York to Providence Announced

Providence, R. I., Jan. 17.

The Albee, Providence, will receive the shows intact from the Palace, New York, hereafter, according to a letter recently sent to Manager Crull by Mr. Albee.

No other city in the east will receive the shows intact from the Palace, it was stated.

LOEW VAUDEVILLE IN JERSEY

The three Haring & Blumenthal houses, Lincoln, Union Hill, Roosevelt, West Hoboken, and Central, Jersey City, acquired by the Loew circuit last week, will start with Loew vaudeville bookings Jan. 29.

The three Jersey houses have been securing their vaudeville bills through the Fally Markins office.

Each of the trio plays six acts and pictures, and will continue with the same policy under the Loew regime.

Pop Vaudeville in Grand Rapids

Grand Rapids, Mich., Jan. 17.

The Regent, a new theatre, will open inside of six months and a policy is expected to be pop vaudeville.

William M. Wurzburg financed the proposition. The house will have a seating capacity of 2,000.

Kansas City, Jan. 17.

The State Labor Commissioner has commenced a war on unlicensed and wild cat theatrical booking agents. Several arrests have been made here. The state law provides for a license of \$50 and a bond of \$500, while the city license is \$75, but with no bond. It is claimed that a number of agents, who have been extremely industrious in placing acts for clubs and social affairs, have never gone to the trouble of taking out license of any kind. Last week the Consolidated Amusement Co., the Ed Pe'st Booking Exchange, the Kansas City Vaudeville Agency and the Commerce Reference Co., claiming to be the only bookers paying a state license, appealed to the State Labor Commissioner for protection against the unlicensed agents.

It is the claim of the licensed agents that several of those active in booking acts are connected with popular orchestras and music stores here, and that with no office expenses or overhead of any kind are able to furnish many acts, which otherwise would be booked through the regular offices, at a lower price than could be done if there was a regular commission to be paid.

It is counter claimed by some of those agents against whom complaints have been made that they do not charge any commission to the acts, but furnish acts together with an orchestra for a stated sum. The licensed agents to off-set this claim have accumulated considerable evidence and will attempt to prove that this is merely an evasion and that furnishing the acts comes under the provisions of the state law covering the matter. Two of the cases are set for trial this week, at which time the complainants hope to get a definite ruling on the question.

AMERICAN ROAD SHOW

Artists Bound for England to Travel As a Unit

A unit of American artists are en route for London to appear under the management of Charles Lewis there in a traveling road show he is sponsoring.

The company sailed last week, including Lillian Sieger, Agnes Baker, Doris Richman, S. W. Clayton, Armento Brothers, Mr. and Mrs. Lehrberger, Mr. and Mrs. George Mitchell, Mr. and Mrs. Frank W. Dewey.

NEW CHARLESTON HOUSE

Charleston, W. Va., Jan. 10.

The new Kearse theatre here will open with Keith pop vaudeville March 15. The house is booked by William Delaney of the Keith forces and will play five acts on a split week policy.

The Kearse is leased to J. Kearse and is a modern theatre and office building combined. It was built by local capitalists. Mr. Kearse also operates the Strand and Hippodrome, motion houses in Charleston.

FIRST UNIT HELD OVER

The Shubert unit, "Oh, What a Girl," is holding over this week at the Majestic, Boston. It is the first time this season a unit has been held over in one house for two weeks.

The unit will lay off next week, resuming the following week at Worcester, Mass.

Frisco Jumping to Frisco

Frisco, the jazz dancer, with his company jumped to San Francisco this week, where he will open Sunday at the Orpheum to play three weeks on the coast. The booking was made through Harry Webster. Further time for Frisco on the Orpheum Circuit may be arranged after the engagement.

"Oh, Chetney," Reproduced

The former Bobby Higgins sketch, "Oh, Chetney," is being reproduced by Mr. Higgins, with H.G. and Frances in the principal roles.

FATHER OF McLAREN FAMILY OBJECTED TO MARIAN'S SUITOR

Engagement Ring Twice Returned, Says Mother of Young Van Alstine—Dramatic Killing of Marian McLaren in Eighth Avenue Cafeteria

When the smoke had cleared away from as tragically dramatic a scene as ever devised for the most lurid of melodramas Friday night of last week in the Autodine cafeteria, 461 Eighth avenue, New York, Marian McLaren lay dead, shot through the heart by Harold Van Alstine. Her brother, Hugh McLaren, was found to have suffered a slight flesh wound in his left arm, and Van Alstine was a prisoner in the prison ward of Bellevue hospital, following an abortive attempt at suicide.

Van Alstine is of the hand balancing team of Van and Emerson, using the prefix of his family name for stage purposes, his full name being Harold Blake Van Alstine.

Miss McLaren, the dead girl, together with her brother, Hugh, the latter's wife, and her two sisters, Catherine and Phemie, composed a musical turn known as the Musical McLarens. Both acts were well known locally, having played the neighborhood houses frequently in and around New York during the past year or so.

Miss McLaren was 30 years old; Van Alstine was 24. Nothing developed since the tragedy would indicate anything other than an intense infatuation by Van Alstine for Miss McLaren that prompted the killing.

Van Alstine first met Miss McLaren in Roanoke, Va., while both acts were playing the southern time booked by the Keith office. That was 18 months ago. A short time after they became engaged and he gave her an engagement ring, but in Buffalo about a year ago Miss McLaren returned the ring, saying the engagement was broken.

The ring was returned to Miss McLaren by Van Alstine in the mail some weeks after, and last September Van Alstine journeyed to the home of the McLarens in Philadelphia, he says, where, his story states, Miss McLaren's father took a hand in the affairs of the couple and informed Van Alstine he (the father) objected to his daughter marrying him. The difference in ages, Miss McLaren being 30, and Van Alstine 24, was pointed out by the father as one of the objections. That the proposed marriage would break up the Musical McLarens' turn was another objection said to have been advanced by the father, and still another, according to Van Alstine's mother, was the father told the boy he would not allow his daughter to marry.

Van Alstine, according to the account, stood on the doorstep of the McLaren home while this conversation was going on. He told the father he had returned the engagement ring to his daughter and she had retained it; he would not accept the father's statement the engagement was broken but would have to be assured of that by the daughter in person. Whereupon, said Van Alstine's mother, Mrs. Thomas, of Omaha, who came to New York this week and retained Frederick E. Goldsmith to defend her son, McLaren, the father, returned inside the house, reappearing with the ring and his daughter beside him. Van Alstine appealed to the girl for a decision, but she remained mute and Van Alstine left with the ring.

Last Friday night, determining to see Miss McLaren, Van Alstine went to the Grand opera house, Eighth avenue and 23d street, a small time vaudeville house, where the McLarens were playing the last half, inquiring her at the stage door and word was sent to Miss McLaren, who refused to see Van Alstine. Following the refusal, Van Alstine sent a note back to Miss McLaren, but it was returned. This was about 9 p. m.

It appears that Van Alstine followed the four McLarens, three sisters and a brother, from the stage door of the Grand after they had finished their night show. The four were en route to Philadelphia, but stopped at the Autodine cafeteria, while awaiting their train. Walking into the restaurant, Van Alstine saw them at a table, walked up quietly, pulled out the pistol and started shooting.

Van Alstine's own wound was

thought to be serious, he having shot himself through the right lung. By the middle of the week it was said he was out of danger.

Mrs. Thomas held several conferences this week with Mr. Goldsmith. She was accompanied from Omaha by Van Alstine's brother, while Van Alstine is the acrobat's family name, his mother has again married. Mr. Goldsmith stated Van Alstine could not be arraigned until physically able to appear in court. The counsellor would not admit he had outlined any defense for the boy.

Mr. Goldsmith said there was nothing in the reports of the dead girl having become engaged to anyone else or that jealousy prompted Van Alstine to the deed.

UNIT GROSSES

State, Cleveland, Was High with \$10,600

The estimated receipts for the Shubert unit attractions last week showed the State, Cleveland, with "The Spice of Life" leading with \$10,600.

Next high was the Englewood, Chicago, \$9,400, with a straight vaudeville bill. Other grosses were Detroit, "Frolics of 1922," \$6,500; Keeney's, Newark, "Midnight Rounders," \$6,300; Cincinnati, "Blushing Bride," \$5,900; Philadelphia, "20th Century Revue," \$5,600; Pittsburgh (vaudeville), \$5,400; Boston, "Oh, What a Girl," \$5,100, and the lowest gross at Washington, "Midnight Revels," \$3,500.

ILL AND INJURED

Mr. and Mrs. Eddie Dunigan, injured in an automobile accident near Tulsa, Okla., are recovering and expect to resume playing shortly. The couple were riding in a taxi which collided with another machine.

Princess Rajah is at the French Hospital, West 34th street, New York, recovering from an operation.

Frank and Teddie Sabini forced to cancel their bookings, due to the former fracturing his ankle while dancing on the stage at the Alhambra three weeks ago, were able to reopen Monday at the Jefferson with the dancing eliminated from the act. Sabini will be forced to work with his foot in a plaster cast for some time.

Mrs. Samuel Nathans was operated upon Jan. 15 in the Mt. Sinai Hospital, New York, for appendicitis.

Marguerite Courtot was operated upon last Thursday for appendicitis at St. Michael's Hospital, Newark, N. J. She is convalescing satisfactorily.

Earl Carroll has been confined to his home for the last 10 days with grip.

Jack Welch, general manager for the Selwyns, was confined to his home early this week, suffering with a nervous complaint.

F. Ziegfeld, Jr., has gone to Florida to recuperate from his recent illness.

W. A. Brady was kept indoors for a week with a heavy cold. He recovered from injuries sustained in an auto accident.

Henry Miller was forced to bed by doctors upon his return from the road last week and is suffering from grip.

Mrs. Winchell Smith is reported recovering from a major operation performed at the Charter Oak hospital, Hartford, Conn.

Dr. B. B. Marco, member of the Friars and well known to professionals, was injured in a peculiar manner, being kicked by a patient to whom he was administering ether. He is confined in a hospital, his condition being painful, but not dangerous.

Mildred King ("Rose Revue," vaudeville) has returned to New York and rejoined the act after passing through a most serious illness.

SAILINGS

Jan. 20 (New York to London) Frederick J. Ozab (Olympic).

MARINELLI'S HAREM

International Agent Still Working on Sultan's Girl Act

The H. B. Marinelli office is still going ahead toward securing the dismantled ladies of the Sultan's harem for a girl act in American vaudeville.

It is claimed that Spadoni, the former juggler, acting for Marinelli, at present in Berlin, has so far successfully negotiated for 10 of the former inhabitants of the coop. There are 25 yet to be captured.

Marinelli doesn't know what this lot can do, but years ago he performed before the Sultan by request and has a good recollection of what the girls did then. If he can get enough of the originals, H. B. will duplicate the goings on in the harem; otherwise he depends upon Spadoni to juggle enough near-lookers to make the whole seem real, with possibly 35 foreign cooch dancers as the finish.

Anyway Marinelli thinks so much of the scheme he is running up a cable bill in order not to forget his quest.

BIAL, OF KOSTER & BIAL, NOW MUSIC ARRANGER

Former Music Hall Manager Works to Top—Also Has Patent Medicine

Ernst Bial, of the old Koster & Bial music hall firm, has been a music arranger the past few years. In addition to dabbling with a patent medicine of his own concoction which he is personally marketing. It is a much touted rheumatism cure-all.

With his music arranging Bial is proving a current surprise. For a number of years he was an average score manipulator. Last year he decided to "lay off" voluntarily, to give himself a fresh opportunity.

Bial is now back and is said to be turning out some snappy dance arrangements with all the desired "tricks" that has placed him up alongside with the few leading arrangers. He is now connected with Remick's.

ENGAGEMENTS

Craig Neslo, with Edna Parks Players, San Antonio, Texas.

Mr. and Mrs. Willard Kent, with "In Wrong" (vaudeville).

Noa Morgan, George Henry Trader, George Stillwell, for Julia Arthur's "Hamlet" (vaudeville).

Miss Mabel Colcord has joined the Arlington Players at the Auditorium, Lynn, Mass.

Sam Sidman for "Humoresque," Laurette Taylor.

Frederick Perry for "Dagmar," Julia Dean for "The Wasp."

Dorothy Francis for "Rita Coventry."

Mary McCloud, Leroy de Saullies for "Maty the 1d."

Charles Halton, Selena Royle for "Peer Gynt."

Tom Wise, Juliette Day for "Old Man Smith."

Estelle Winwood, Roland Young for "Anything Might Happen."

Edith Day, Charles Judels, Olin Howard, James Doyle, Esther Howard, Evelyn Cavanagh for "The Wildflower."

NEW ACTS

Eddie O'Brien, in pictures for the past several months, and Jack Coyne (Swor and Coyne), in two-act vaudeville.

Lane and Moran, reunited.

The Bert Hughes Polo Team, an English turn playing a polo game on the stage on bicycles, has been booked over by the Marinelli office April 27 at the Maryland, Baltimore, with a Keith tour to follow.

Madja St. Claire, a Polish comic opera star, will make her local debut in vaudeville shortly. Andy Rice is writing her vehicle.

"Dolly of the Follies," featuring Dolly Lewis.

Billy Dunn (formerly with Bessie Clayton) and Dancers.

MARRIAGES

Mr. and Mrs. James E. McDaniel announce the marriage Jan. 24 at their home in Des Moines of their daughter Josephine to Alfonso Geills.

Grace Nelson to Hugh J. McTermin, non-professional, at Kansas City Jan. 17. Miss Nelson has been playing vaudeville for the past four years, but will retire from the stage.

"Happy Ending" Ended

London, Jan. 17. "The Happy Ending" closed Saturday at the St. James.

"ROUNDERS" DROPS

"VAUDEVILLE" BILLING

Shuberts' Own Unit Billed as "Cameo Revue" at Central, N. Y.

The Shuberts' own unit "Midnight Rounders" now playing the Central, New York, has dropped the "vaudeville" name from the billing and programs, merely classifying the unit as a revue.

This is an innovation and may mean that the Shuberts are going to duck the vaudeville comparison with the Keith Circuit, which the unit producers tried to induce the Shuberts to do early this season. The unit producers wanted a fresh deal and did not attach much importance to the value of the "Shubert Vaudeville" billing for the units, claiming it confused the public on account of the straight vaudeville bills last season.

The billing for "Midnight Rounders," one of the Shuberts' own units calls it a "Cameo Revue." Now that the units are beginning to play repeat engagements on the Affiliated Circuit, the vaudeville name being dropped and the "revue" featured, takes on added significance.

EXPLODES GAS BOMB

Ithaca, N. Y., Jan. 17.

Cornell undergraduates, identity unknown, exploded a gas bomb last night on the main floor of the Strand as the first act of the vaudeville program was being played. When the fumes circulated the theatre patrons fled into the streets, using every house exit as a means.

A reward was offered by the manager for information and members of the audience have volunteered data. With the aid of the local police a university authorities it is expected the jokers will be caught.

The last episode, along similar lines, to happen in Ithaca involved the son of Supreme Court Justice Michael Kiley, of Cazanovia, N. Y., who was escorted from the Star theatre, then the leading vaudeville house in the city, by the police for throwing paper at actresses.

CHICAGO JOURNAL ADDS DANCING DEPARTMENT

Chicago, Jan. 17.

Dancing is enjoying such favor in Chicago at this time that the Chicago "Journal" now has three distinct amusement departments in its Saturday issue—theatrical, pictures and dancing. The latter department includes ballrooms, cabaret gardens and cafes.

An innovation at the Trionon, the largest dancing palace, is "waltz night," which will be a regular Friday night feature.

"WALKED OUT" ON NO. 2

Allman and Harvey left the bill at the Orpheum, Brooklyn, Monday objecting to the No. 2 spot. Up to Wednesday of this week the Keith office hadn't taken any official action in the matter.

Allman and Harvey have been playing the Keith time unrouted bookings from week to week, mostly in the metropolitan houses. It is a two-man comedy combination in "one."

Covent Garden's £450 at Pop Scale London, Jan. 17.

The Stoll revue, with American players, is to open at Covent Garden Jan. 24 at a pop scale, which can give the Garden £450 a performance.

BIRTHS

Mr. and Mrs. Jack Birman, at Buffalo, N. Y., Jan. 8, son. The father is a booking manager in Buffalo.

Mr. and Mrs. Harry Fox, at San Francisco, Jan. 10, son. The parents were in vaudeville together. The mother is professionally Beatrice Curtis, daughter of Jack Curtis (Rose and Curtis) and Anna Chandler (vaudeville), who have been separated for some years.

Mr. and Mrs. Rekoma, a boy, at Seattle, Wash., on Jan. 12.

Mr. and Mrs. Jack Dempsey, Jan. 16, son. Mr. Dempsey is the Keith booker.

IN AND OUT

Dooley and Morton reported hoarseness for Keith's Boston this week and Murray and Oakland substituted.

DIVORCE TOO EASY

Rhode Island Now Becoming More Strict—Measures Introduced

Providence, R. I., Jan. 17.

A local newspaper is agitating that the divorce laws of Rhode Island be revised while emphasizing this state is the easiest in the union in which to secure a divorce.

Two bills are being drafted to be presented at the State House this week. The measure provides legislation to eliminate some of the 10 causes upon which actions may be brought at the present time and will be introduced by Senator F. B. Cole of Warren in the upper branch and by Representative F. E. Ballou of Providence in the lower body.

In its articles the publication has stated that less than three years ago a number of prominent movie stars figured in fraudulent divorce proceedings in this state.

It named Pearl White, Crane Wilbur and Wallace McCutcheon as instances. Lowell Sherman's name was also an addition to the story.

CHARGE HOTEL SPECIAL BEAT UP DICK HIMBER

Aunt Files Complaint Against House Detective Following Rumpus Over Laundry

Memphis, Jan. 17.

Alleging that A. D. King, house detective of the Hotel Chisca, was unnecessarily rough when placing Dick Humber under arrest here Jan. 6, a complaint was filed against King with Capt. Mike Kehoe of the Memphis police department by Mrs. T. H. White, following the incident. Mrs. White is Humber's aunt. Humber is of the vaudeville team of Counne and Humber. The team was playing the Orpheum here during the week.

It seems Humber, who is 18 years old, had some discussion at the Chisca hotel over the matter of a laundry bill, the discussion growing into an argument that resulted in King placing Humber under arrest and charging him with disorderly conduct.

It was claimed by Mrs. White that Humber was beaten by King following the arrest.

When Humber's case was called in the city court Monday, Jan. 8, Humber had left Memphis, his contract calling for his appearance at the Orpheum, New Orleans, on that date. As a result, the \$25 posted by Humber for his appearance in court was forfeited.

A. D. King, the special officer charged by Mrs. White with beating Humber, has an appeal pending before the Supreme Court on a sentence of from two to ten years given him on the charge of killing Ed. Onley, a taxi driver, in front of the Hotel Chisca, several months ago.

LOEW'S CHI OFFICE LETTING OUT AGENTS

Sidney Weisman, in Charge, Calls Meeting—Santley First to Go

Chicago, Jan. 17.

A special meeting of the independent agents' association was held at the office of Sidney Weisman, booker for the Loew office in Chicago, at noon Tuesday, called by Mr. Weisman, and only semi-official in its nature.

The purpose was to weed out some of the agents booking with that office for the Rialto, Chicago, and the Miller, Milwaukee.

The eliminating process is being carried out by discarding the agents who "do not attend to business."

Harry Santley got the sack on this count this week.

COMPLAINT WITHDRAWN

The complaint filed by Max Hoffman for Gertrude Hoffman, with the National Vaudeville Artists' complaint bureau against M. Golden relative to a "movie masques" number, was withdrawn last week by Hoffman. An investigation by the N. V. A. disclosed Golden had an act with a "movie masques" number in it before it was used by the Hoffman turn.

"The Young Idea" at Savoy

London, Jan. 17. "The Young Idea" will be presented at the Savoy Feb. 13 by Robert Courtneidge.

"CLEAN UP CARNIVALS" KEYNOTE OF VIRGINIA FAIR CONVENTION

**Hundred Per cent. of State Membership in Meeting—
Secretaries Agree on More Emphasis on Educa-
tional Features—Want Fairs on Business Basis**

Richmond, Va., Jan. 17.

The Virginia Fair Association assembled Monday at Murphy's hotel, leading the line of State associations that runs from now until March. Preliminary announcement of the Virginia meeting made it appear that the discussion of carnival regulation, which was checked at the Toronto convention, probably would be renewed. The Richmond session lasted two days, and was attended by most of the fair agents.

About 100 secretaries of fair associations attended, representing 100 per cent. of the State membership. The question of carnivals occupied the center of the stage during the sessions, but the debate was calm and rather placid. The fair men, however, didn't plunge into a row over the carnival situation, because attractions are an important item of business to them, and the carnival apparently can't be eliminated for the present.

But they all expressed the determination that the carnivals must clean up their objectionable features. The convention resolved itself into an agreement that the carnivals must clean up, which declaration of principle became the keynote of the gathering which was made up of the chief officers of all the fair associations in the State with the exception of Roanoke.

In point of attendance and accomplishment the convention, the sixth annual event, was the most successful since the formation of the association. This is the declaration of William Juddkins Hewitt, official historian of the United States and Canadian Fair Association.

The Virginia men went on record for "cleaner outdoor amusements for fairs, more and better educational features, the highest possible moral tone for State and county events, and the establishment in all departments principles of strictest business integrity."

These new officers were elected: President, H. B. Watkins, of Danville; vice-president, Thomas B. McCabe, Covington; second vice-president, V. P. G. R. Howard, of Fredericksburg; third vice-president, McClung, of Lexington; fourth vice-president, Lem P. Jordan, of Suffolk, and secretary, C. B. Ralston, of Staunton. The next convention will be held in Richmond at a date to be announced by a committee.

The meeting of the New York State secretaries was set for Albany yesterday (Thursday). The carnival situation over much of the Northern and Western portions of the Empire State is in a tangled state, owing to municipal regulations barring the carnival men, except in connection with a county fair, and in some cases even that circumstance does not insure admittance. For this reason a full attendance was looked for and it looked certain that the subject would be a leading one in the proceedings.

The Maine gathering will be called together in Lewiston Jan. 26-27, and the Massachusetts convention at the Copley Plaza, Boston, Jan. 30.

The chain of Western Canada events, which are hooked in a chain of five weeks, will be booked during the meeting of the secretaries Jan. 24. Attractions for this string went to Wirth-Bloemfeld last year, the first time an Eastern agent had bid successfully for the time. This time it is promised all the Chicago and many of the Eastern men will be on hand.

Pennsylvania business will be divided, the Eastern group meeting in Philadelphia and the Western men in Pittsburgh. These dates are in February.

With fair conventions dotted all over the map, Jack Driscoll is taking to the road. He has bought out the interest of Harry Allen's widow and is operating the business. Driscoll was, for ten years, a singer at the Fourteenth Street theatre, New York. Between seasons he sang in outdoor affairs.

FAIR AND CARNIVAL MEETINGS IN CHICAGO

**Carnival Men Will Gather with
Fair Secretaries—Carnival
Conduct Discussed**

Chicago, Jan. 17.

A meeting of carnival men will be held in Chicago Feb. 20-22, the dates set for the gathering of state fair secretaries.

There will be a discussion of the conduct of carnivals on "still" dates, which are points visited where the carnival is not under the auspices of a fair.

It is said that most of the "graft," of which there has been wide complaint in recent years, is in "still" dates. The reason claimed for this is that the carnivals go into a town or city under auspices and when business does not start off well Monday, Tuesday and Wednesday the local managers of the affair begin to investigate why business is off. When told that a lot of money can be made by "cutting loose," such a course is often adopted.

Chicago, Jan. 17.

Willie Brothers must pay the Western Vaudeville Managers' Association the amount of one week's salary, according to an award made by the Vaudeville Managers' Protective Association. Willie Brothers cancelled Minneapolis and explained that they could not play the date because the wife of one of the acrobats was sick. It was learned later that the act had the Pantages circuit booked and did not wish to play Minneapolis for this reason. When the facts were before the V. M. P. A. the award was made to the association.

SIOUX FALLS CIRCUS

**Shriners Playing Agee's Show in
March**

Sioux Falls, S. D., Jan. 17.

El Raid Temple, Nobles of the Mystic Shrine, Sioux Falls, have signed a contract with Herbert S. Maddy, representing John R. Agee's circus, and March 1-3 will show it at the city's coliseum, transformed into a replica of a circus tent.

The circus is exhibiting for a number of Shrine organizations this season, according to Mr. Maddy, and plays Sioux Falls after Fargo, Minneapolis, Duluth and Milwaukee. The circus will play for Tanager Temple of the Shrine in Omaha after concluding its visit here.

In the announced list of attractions are the Clarkonians, All Ben Hassan Arabians, Agee's elephants, Capt. Huling's seals, Curtis' animals, Jack Harris and mule, Ricc, Bell and Baldwin, "Upside-Down Dooley," the Powells, Gene and Rigley, Golden Whirl, "King Woodword" (dancing horse), Royal Brothers, Lillian Kincaid, The Albertas and half a dozen clowns.

CIRCUS PEOPLE IDLING

The heavy circus news of the week was the story that John and Charles Ringling had just bought an island off the Florida coast, together with a tract of 7,000 acres, facing it on the mainland.

Whatever their occupation, none of the agents have been able to talk business by wire for the coming season and nothing of the new show has been discussed.

Ed Ballard is in Florida, too, but not in the Ringling party. Ballard's on a shooting trip in the Everglades.

Of the rest of the circus showmen, Bert Bowers is on the road with the Hagenbeck-Wallace winter circus. This outfit started with sixteen weeks' booking, which would take it into March. Jerry Muggivan is in charge at the Peru (Ind.) winter quarters, where the John Robinson and the Seils-Floto properties are laid up.



WILL MAHONEY

Broadway, New York, This Week
Will Mahoney is now playing his sixteenth consecutive week in New York City for the Keith office. The Broadway this week is a return date there within a month.

There are two more weeks to go of his New York time—the Fordham and Regent next week, and the 81st Street Theatre week of January 29.

**DIRECTION
RALPH G. FARNUM
(EDW. S. KELLER OFFICE)**

SCRAMBLE FOR LATIN AMERICA AS FIRM QUILTS

**Shipp & Feltus Reported Retir-
ing—Promoters Offering
60-40 Terms**

A report was abroad among foreign open air bookers that at the end of its present tour in Kingston, Jamaica, the firm of Edward Shipp & Roy Feltus would retire from the circus touring business in South and Central America. They have taken a company out regularly for the last ten or twelve years. Shipp was formerly equestrian director for the Ringlings in the United States, while Feltus belonged to the administrative staff.

The report got around when a score or so South American show promoters of good standing rushed into the field with offers to handle tours of American acts. The proposals took a new form in many cases. The promoters in the south proposed that they provide equipment, do the routing, sponsor the show and pay transportation once the show got on the first lot, and in return take 40 per cent. of the gross. The New York agent would be called upon to finance the operation entirely to the opening stand. Thereafter he would receive 60 per cent., out of which he would have to pay salaries.

American agents were disposed to favor the proposition, although they laid down one strict rule that all transactions in cash (aside from admissions which would necessarily be in native currency) should be in "dollars or equivalent." This stipulation has become important since South American operators have turned the tangled exchange situation to their own account, attempting to pay in francs (as was the old custom) and quoting francs in native terms, which are below New York banker bill quotations.

The Shipp & Feltus outfit made long tours and stopped for long engagements such as the three-month stay in Lima, Peru. Their tours have been known to last two years and they have covered the territory pretty completely. With this organization out, the way would be opened for a considerable number of shows and it is toward these the promoters are looking for immediate capitalization.

Most of the other troupes are one-ring organizations, confining their operations to the West Indian Islands, such as the Santos & Dorigas in Cuba, with an occasional venture into Mexico and the neighboring islands.

TROY'S INDOOR CIRCUS

Troy, N. Y., Jan. 17.

An indoor circus is being staged at the State armory here this week under the auspices of the Shriners.

There are 24 acts in the show, with the feature the Robinson elephants. Other acts are the Three Lenores, Hodgkin Troupe, Rose Russell, Arnold and Evans, Aerial Young, Terrible Terry, Jack Moore Trio, Flying Valenti Bros., Mangane Troupe, Fisher Sisters, Frank Stout, Torelli's Animals, Jespersen's Circus Band, Clown Brass Band.

INTER-FAIR TROTTING EVENTS NEXT SEASON'S FAIR FEATURES

**Proposal Fair Associations Shall Own Trotters—New
England Secretaries Talking It Over—Tried Last
Season with Success**

F. BERNSTEIN FLEES; WARRANT NOT SERVED

**Carnival Promoter Believed in
England—Left "Dirty
Track"**

Freeman Bernstein, who wired local friends he was en route from Boston to Halifax, Canada, is believed to be in England. He has thus escaped the aftermath of his carnival dealings in Santo Domingo. Louis Candee, one of his duped investors, secured a warrant for Bernstein, but never served it because of his absence.

An intimation the federal authorities are also interested in the elusive showman is gleaned from a letter dated Dec. 30, written by Joseph T. Moran, American vice consul in charge at the American Consular Service, Santo Domingo City, Dominican Republic, to Robert Morgan McGauley, New York attorney, which says in part: "I would appreciate hearing from you concerning the action you took to apprehend Bernstein or any other data you may be able to furnish concerning that suave gentleman. Bernstein left a dirty track through Santo Domingo and his victims include many Americans, as well as unfortunate Dominicans who were thrown in with him."

Bernstein had a carnival show down there which was reported stranded. He interested a number of investors on the representation the venture was sponsored by the U. S. Marine service. His investors suffered financially.

John T. Lynn, major general commandant of the U. S. Marine Corps, repudiates Bernstein's authorization under Marine auspices in this excerpt from a letter to Mr. McGauley: "So far as Headquarters Marine Corps is concerned, Bernstein received no concession of any kind in connection with his activities in Haiti and San Domingo, and his enterprise was entirely in the nature of a private venture."

Further action is threatened by Bernstein's former associates in New York if he returns.

N. Y. FAIR MEETING

**State's Appropriation Split Up, in
Albany**

Albany, N. Y., Jan. 17.

Two meetings will be held here tomorrow (Thursday) at which fair secretaries of New York county fairs and others will attend.

The important one will be in the morning, when the state appropriation for county fairs is to be distributed by the State Agricultural Board. It has about \$1,000,000 to divide. The Board will have to sift from the applications for coin those of the fellows who own one trotter and say they are going to have a "meet," with the signatures of 40 "prominent citizens" endorsing their application, from those of the legitimate affairs.

The "ringer" often gets away with a thousand or so however.

In the afternoon the secretaries will have their own meeting. Several carnival men and agents are expected to attend.

OUTDOOR ITEMS

The big exposition in Rio Janeiro is said to have been something of a fliv. Construction is still going on on some of the exposition buildings. The grounds have been turned into a park, available for all sorts of events, and they are building a bull ring to hold 20,000 people.

The Keith Exchange in New York is reported making no active bid for fair business next fall. Collins, from the Boston end, keeps in touch with the secretaries and still holds the big Brockton (Mass.) show.

New England, particularly Maine, county fair secretaries are discussing a scheme to frame a series of inter-fair trotting events, the idea being that each fair association shall own its own harness horse and enter it in the big free-for-all at home and in the other county fairs of the state.

Caribou, Me., tried the plan last year with its own animal, Caribou, 3:10. The horse made a good showing in a number of events and the local fanciers, who follow the grand circuit dope like a New York messenger boy does the past performances, evinced immense interest. When it ran at the home track in the fair events it was a gala day for the gate.

The purpose is to build up inter-county rivalries that will grow into partisanship like those of a baseball circuit and then capitalize the local interest in matches.

A lot of class is coming into the county fair trotting game down east. Sweet, the Haverhill shoe man, has a harness string and drives them himself in Grand Circuit events as well as county fairs. So does Kelly, who runs the Cumberland Inn, outside of Worcester. One of Kelly's string is Hum D, whose entry is always good publicity. Another horse event that still is sure-fire is "The Guideless Pacer," which goes without a driver and stops docilely at the bell. He goes against time as an exhibition, never in competitions.

LEAGUE SETTLES

**New York Civic League Also Issues
Financial Statement**

Albany, N. Y., Jan. 17.

Two momentous occurrences happened in the New York Civic League, with headquarters here. The league issued a financial statement and settled the libel action started against George H. West, its superintendent, by Charles Pecue of Granville, N. Y. It is reported the settlement to the libel action involved a "substantial sum."

West, as superintendent of the Law and Order league, had charged in a letter, to the district attorney of Washington county that Pecue was conducting a disorderly house. State troopers sent to Granville to investigate found no evidence to warrant the charge, whereupon Pecue commended his action. The case finally reached the Court of Appeals and was sent back for retrial. West refused to answer questions propounded by counsel for Pecue and the latter's attorneys applied for an order to show cause why West should not be punished for contempt.

In the financial statement of the league, appearing in the "Reform Bulletin," dated Jan. 12, and for the year ending June 30 last, it shows the total income for the league for its fiscal year was \$38,510.79. Disbursements reached \$38,511.98, and of this amount \$11,511.98 was listed for salaries, \$4,951.24 was for traveling expenses and \$4,530.21 for "legal expenses—investigations." "Rent, janitor and electricity" were charged up in bulk for \$1,027.60.

The liabilities of the league were totaled at \$3,639.17. The subscribing auditor stated in a footnote it is not the practice of the league to render a statement of assets, but that the assets amounted to several thousand dollars.

On another page of "The Bulletin" was a kind invitation with the form given to "Remember the New York Civic League in Your Will."

MOTORCYCLE WEEK

The week of Feb. 5 at the 71st Regiment Armory on East 34th street, New York, there will be a motorcycle-riding series of races, with entertainment, also music.

The show will be furnished through Keith's office, while a Whiteman orchestra will supply continuous music.

On the night of Feb. 3 the New York Police Benevolent Fund will hold a benefit affair at Madison Square Garden.

COL. M'GILL AND "SUNSHINE" GET FILM BERTH FOR LIFE

Fox Picture Concern Buys Animal and Engages Colonel for \$100 Weekly to Look After It—Will Use Both in Coast-Made Pictures

The unique engagement was entered this week through Frank Wirth of the Wirth-Blumenthal agency with William Fox, of the circus horse, "Sunshine" and its handler, Col. Jack McGill, the latter an elderly showman from the Buffalo Bill days of the wild west. Col. McGill looks greatly like the famous plainsman with whom he was intimately friendly.

The terms of the sale of the animal include a contract with Fox for McGill guaranteeing the Colonel \$100 weekly for the next five years, and the same amount weekly during the life of the horse.

Col. Jack and "Sunshine" left New York Wednesday for Hollywood, where they will take part in Fox moving pictures as needed. The Colonel looked after "Sunshine" in New York while it was at Barney Demarest's stables. Mr. Demarest owned "Sunshine."

The Fox people contemplate the production of three or four large films on the coast for each of which a horse will be required. A white animal was called for and the Fox office in New York was instructed to secure it. Calling up Mr. Wirth he recommended "Sunshine," now about eight years old and the deal was completed, also the Colonel's contract, in William Fox's office.

While no price has been mentioned for the horse, it is said Fox paid about \$2,000 for it.

CUBA IMPROVING

Santos & Artigas and Publiones Shows in Interior—New Acts

Business is reported improved, with a general commercial revival from the turn of the year. The two native circuses are in the interior. With the beginning of the business improvement Santos & Artigas enlarged their outfit.

Charles Sasse last week sent down a group of new acts for the show, Pickard's Seals, Boston Brothers, Jupita Brothers and Young and Lattelle, who have changed their team name to Poodles and Dottie.

Mrs. Publiones did not manage the show herself this season, but leased the name for the engagement at the National, Havana. Since it started its travels, Dec. 15, however, the veteran showman's widow is reported back in the management.

DYCKMAN TURNED BACK

The Dyckman, 207th street near Broadway, under lease to B. S. Moss for the last two years, and part of the Keltch-Moss picture chain, was turned back to its owners, Jacobs & Jermon, Sunday last, the latter firm now operating it.

Ed Sachs, manager while the house was under the Moss management, is running the house for Jacobs & Jermon.

It will continue with straight pictures, as formerly, for a couple of weeks at least. Should the picture policy fall down, it is likely vaudeville will be added. Jacobs & Jermon have four Columbia wheel shows, and their interests are generally in the direction of burlesque.

\$11,000 AT COLUMBIA

The Columbia, New York, with Barney Gerard's "Polles of the Day," did slightly less than \$11,000 last week.

It was one of the best weeks with-out a holiday the Columbia has had this season.

Cain Managing Yorkville

Maurice Cain, of the Hurdig & Searson home office executive staff, has been appointed resident manager of the Yorkville on 85th street.

The house started with the "Record Breakers."

"Chusles" Going to Australia

"Chusles," on the Columbia wheel, may be sent either to Australia following the close of the burlesque season. If the troupe makes the trip to the Antipodes it may play under the Miner Estate management rather than on a general basis from an Australian firm.

FAIR'S FREE SHOW

State Meeting at Syracuse Going in for More Acts

The New York State Fair to be held in September at Syracuse will offer an extended free vaudeville show this season. The change of policy was decided on this week and a contract calling for 14 acts was given out. Last season there was virtually no show, save for two free exhibitions. The fair commissioners voted on measures to popularize the fair, but with the show agreed on as one of the best methods.

Some additions are to be made to the Syracuse fair grounds, with special provision made for the show. The acts may be presented in the colonnade used in the past for pageants. It is proposed, however, to install a platform stage along the lines of the Reading fair. The latter's plant has the best equipment for out-door shows in the east. It was built last season at a cost of \$37,000, being of concrete construction. There is provision for an orchestra, footlights and special dressing rooms equipped with shower baths.

EJYPSIE ARABS WITH R.-B.-B.

The Eypsie Troupe of 11 Arabs will make their first American appearance with the Ringling-Barnum-Bailey show when the circuit opens at the Garden in March next.

"FAIRYLAND" ALL YEAR

New Park in K. C. Has Fine Program Laid Out

Kansas City, Jan. 17. An attempt will be made to give this city an all-year amusement park with the completion of "Fairylard," backed by local interests under the management of Sam Benjamin.

During the fall and winter it is the intention to feature dancing, roller skating, ice skating, tobogganing, pictures and other amusements while for the regular park season the promoters contemplate a bathing beach along with rides and other concessions. A Tower of Jewels will be the electrical feature. It is estimated that \$1,000,000 will be spent.

CARDONNAS COMING OVER

The Flying Cardonnas (3), a Portuguese act and reputed the world's best in its line, have been engaged to appear over here for the first time next season with the Walter Main Circus.

CLIFTON WEBB RETURNING

London, Jan. 17. Clifton Webb, the dancer, and his mother sailed from here a week ago on the "Olympic," with Webb engaged for the new J. Murray Anderson production in New York. The Anderson show is due to open around Feb. 20.

BURLESQUE

FOLLY UNDER BOND

Hon. Nickel Consents to Federal Injunction

Baltimore, Jan. 17.

With the consent of John Henry (Hon.) Nickel, proprietor of the Folly theatre, Folly hotel and Folly cabaret, at Baltimore and Front streets, a decree was signed yesterday by Judge John C. Rose in the United States District Court enjoining Nickel from storing, selling, manufacturing or giving away any intoxicating liquor on the premises or permitting anyone else to do so. The order also required the immediate abatement of the alleged nuisance under the national prohibition act. The decree also provided that the premises shall not be occupied for one year, but permission was granted Nickel to use the building for lawful purposes upon giving bond for \$1,000 to guarantee that no intoxicating liquor would be sold, manufactured or kept on the premises.

The Folly theatre and its adjuncts have been under fire for several years, with every reformer in town taking a crack at it. Now its case is settled as far as liquor is concerned, but a case is pending in court charging Nickel with running an obscene show in his theatre, which plays Mutual Burlesque.

Alan C. Johnstone, Jr., director of the Maryland Crime Commission, has been waging a crusade on the Folly, charging often that the cabaret was a meeting place for ladies of doubtful reputations.

WOMAN REFEREE

Ann Hyatt in Ring With Husband and Opponent

Springfield, Mass., Jan. 17. Ann Hyatt, who claims title to the world's championship for physical perfection, refereed a bout between her husband, Leo Hyatt, and "Bill" Ordman at the Plaza the other night. The bout was an added attraction to the "Jazz Babies," Mutual burlesque show.

Miss Hyatt, while here, said she had been offered \$5,000 as a settlement for her suit against the "perfect figure" judges at the event under the auspices of a publishing concern in Madison Square Garden, New York, a few weeks ago. She said she had notified her attorneys in New York to accept no less than \$10,000.

In her suit she demanded \$100,000 because of the failure of the judges to award her first prize in the contest.

MUTUAL'S LARGER QUARTERS

The Mutual Burlesque Association has taken over a new suite of offices in the same building and on the same floor as now occupied. The new quarters will provide about double the space of the old, and gives the M. B. A. a street frontage. The present quarters, being in the rear do not provide this.

The M. B. A. moves into its new home Feb. 1.

MIMIC WORLD

(Columbia Wheel)

Principal Helen Booth
Prima Donna Estelle Powell
Soloists Babe Clark
Impresario Marie Evans
Dancer Kitty Carmen
Dancer Edna Howard
Straight Harry Peterson
Character Howard Paden
Juvenile Milton Ironson
Second Comedian Harry Morris
Principal Comedian Jamie Coughlin

Maurice Cain and Danny Davenport are the producers of "The Mimic World" at the Columbia, New York, this week. They are a new combination for the Columbia wheel and have assembled a corksing show that will work into one of the best on the circuit.

The weakness discernible now is due to overambition on the part of the producers resulting in too much show in act one. The second act is a laughing triumph from beginning to end, ranking with anything on the circuit from a comedy and production standpoint. The laughs are interrupted just often enough by the numbers and not overdone.

"The Mimic World" starts off in revue fashion and takes about 25 minutes to get out of the rut. Specialty follows specialty with never a laugh until Harry Morris entrances for a comedy scene, "The Mayor's Reception," which needs Coughlin badly. Coughlin and Morris are a strong combo, but the latter should never be on the stage alone in this show.

Another mystery was the precipitation of Harry Peterson all through one act in a straight role, with which he did but fairly, while the show harbors a corksing straight in Howard Paden, who is hid under character until act two, when he appears as a customs inspector, feeding both comics forcefully and immediately bolstering up their comedy roles by his aid.

One of the best dancing and singing choruses of the season is among the assets. The girls, 22 in number, have been dressed becomingly and lavishly. The changes seemed to follow one after the other in bewildering fashion, due to the breaking up of the ensemble, really working as two choruses in one. Some one deserves a whole lot of credit for the staging of the dances and the training of the voices. The opening act, an operatic melody, uncovered a splendid set of voices and showed careful training.

Babe Clark, a cute bob-haired soubrette with cute figure, sang and danced gracefully, looked immense in her pretty costume and showed the way among the girls. Estelle Powell, a deep-toned jazz singer with a "hot" delivery; Mazie Evans, a full-toned ingenue and dancer, and Helen Booth, another good number leader, rounded out a strong cast of principals.

The comedy scenes, some new and others familiar, in which Coughlin worked with Morris, were real wows. A triumph for Coughlin was "a trying to get arrested" bit in "Joe." This is a burlesque standard, but none of the comics got more out of it than this unctuous comedian who started the season with Arthur Pearson's "Zig Zag," one of the late Schubert units.

He and Morris piled up laugh number laugh in "The Mandarin's Garden," act two, a full stage set of oriental flavor. A nervous pick-pocket, unprepared, and resembling Paden, also gets brackets. Coughlin had to evade his dancing specialty here on account of a bad ankle, but Morris, no mean hoover

CLUB'S "CIRCUS"

Burlesque Sick Fund Will Benefit Feb. 21

The Burlesque Club will hold an indoor circus Wednesday night, Feb. 21, for the sick and death fund of the club. The circus will be staged at the clubhouse.

The club has been holding weekly Bohemian nights every Sunday at 8 p. m., at which burlesque artists have been appearing. The entertainments are gratis.

The lease of the club property at 161 West 44th street expires in June. It is reported that new quarters will be sought. A fund of \$54,000 restricted to the building or acquiring of a new club house is in the treasury and if a suitable site can be obtained or a building suitable for renovation secured, the present quarters will be abandoned.

The next Bohemian Night entertainment next Sunday night (Jan. 21) will feature Gus Fay in a travesty on "Ten Nights in a Bar Room."

EQUITY-MADE CHANGE

Haymarket, Chicago, Annoyed—Now Pictures

Chicago, Jan. 17. Efforts to Equitize the Haymarket, Chicago, have resulted in a change of policy from stock burlesque to pictures.

The house is operated by Irons & Clamage, who have operated stock burlesque very successfully, but recently there has been an Equity drive which aggravated the management to such an extent it will offer "movies" instead.

DUQUESNE'S HABIT

The Academy, Fall River, Mass., becomes a week stand on the Mutual wheel next week, following Howard, Boston.

The addition leaves the Mutual circuit with the same number of weeks as formerly, 23, the Duquesne, Pittsburgh, dropping out Saturday.

This makes the second time since the Mutual started the Duquesne has played the shows and dropped out.

himself, buck and winged himself to several encores. The scene finishes with the "clothes hold up," the comedian making a girl disrobe at each crack of his gun and running out of bullets just as she gets down to lingerie.

Kitty Carmen and Edna Howard soloed as "Rag Doll" and "Scarecrow." In a neat dancing specialty, the Misses Evans, Clarke and Booth a "next singing specialty of pop songs in sweet harmony and Milton Ironson danced smoothly on several occasions in addition to playing bits.

The scenery and costuming are of big league caliber, and when the first act has been pruned a bit with another comedy punch inserted "The Mimic World" will be there or thereabouts when the best show on the circuit is picked. It's real entertainment led by one of the best comedians in burlesque. Con.

150 INDOOR CIRCUS

DATES THIS SEASON

Reported Good Business Attending Events—Combination Show

According to an account, there will be around 150 indoor circus dates played this winter, none for less than one week.

The same report says the indoor events have so far proven quite lucrative for their promoters, more so than in previous years, when not so extensive.

Under auspices is the usual plan for the indoor shows, with the promoter hardly assuming any risk, other than that of promoting it. Even the merchandise for the wheels, it is said, is virtually consigned, with nightly settlement made by the outfit for goods disposed of.

It is also stated that there has been no objectionable feature connected with any indoor circus, although it is a combination show, partly circus through the acts engaged and partly carnival through its concessions. The indoor events are said to be strictly on the level and while no complaint has been heard to date, if one should crop up, showmen claim, it would be an isolated case and not involving the direct management.

The Hagenbeck-Wallace Circus has been playing indoors under that title since closing its summer season. The H.-W. show is now in New York state, this week at Syracuse and next week at Rochester.

Another report states the Ringlings have been giving some attention to the indoor thing, mostly through the acts playing in them, with the Ringlings taking the position an act playing indoors under circus billing throughout the winter is apt to lose its value as a circus attraction in summer to the Ringling show. The Ringlings, however, have made no public announcement of any attitude on the indoor proposition.

CARNIVAL MEASURES PROPOSED IN 2 STATES

Ohio and Minnesota Legislatures to Receive Bills—Aimed at Outdoor Shows

The Ohio Fair Boys, an association composed of representatives of county and fair boards of the state of Ohio, will call upon the legislature of this state to enact a law licensing concessionaires. The purpose of the law, it is explained, will be the elimination of gambling devices and immoral exhibitions which are so numerous at many fairs. This law, if passed by the legislature, will affect carnivals and outdoor outfits.

The annual conference of the Ohio Fair Boys was held last week and plans perfected to introduce this bill to the Ohio lawmakers, now in session, at the first opportunity.

The bill will be introduced by H. D. Silver, Eaton, while J. E. Bragg, of Castalia, will foster it in the Senate.

Minneapolis, Jan. 17. A bill is being prepared here for introduction into the legislature and aimed against carnivals. The probable object of the measure is to prevent traveling carnivals from appearing in the state.

The Big Sister Department of the Woman's Co-operative Alliance is fostering the measure. It is accumulating data in connection with carnivals to promote the bill and push it through.

COLUMBIA'S TWO OPEN WEEKS

The Columbia now has two open weeks, one between Kansas City and Omaha and the other between Cincinnati and St. Louis.

The addition of the Yorkville, New York, closed up an open week in the East heretofore existing.

The open week between K. C. and Omaha is necessitated because of the distance between the two stands making it impossible to make the jump overnight, both towns playing Sunday shows.

**BURLESQUE ROUTES
WILL BE FOUND ON PAGE
Forty-two in This Issue**

MEXICAN JOY KILLERS ARE RIGHT AFTER THE BORDER

Aim to Close Only Bright Spots Left in Mexico—Del Rio, Typical Border City, 42 Business Places, 41 of Them Saloons, Other One, Post Office

Mexico City, Jan. 12.

Bright spots in the life of the average American tourist who runs over the border occasionally, where they never heard of Mr. Volstead, soon may be a thing of the past if a new law proposed by the Mexican Government goes on the books.

The government seeks to make all points within 35 miles of the border practically bone dry, and is considering a statute placing such heavy restriction on cabarets and saloons as to make their operation highly unprofitable. From a reliable government source it is understood that the proposed licenses are:—Cantinas of the first class, 5,000 pesos a month license; second class, 1,000 pesos a month; third class, 500; fourth and last class, 100. Translated into American dollars, simply subtract half.

This will hit hard the cabaret men of Tia Juana, Juarez, V. Acuña, Piedras Negras, Nuevo Laredo and Matamoros, situated respectively in the order named as follows:—Southern California, and opposite, El Paso, Del Rio, Eagle Pass, Laredo and Brownsville.

Cabaret men in Tia Juana and Juarez especially are viewing with alarm the proposed new regulations. Many of these cabaretiers are direct from New York, and, naturally, their profit must come from the "cantina" (saloon) which is part and parcel of such establishments.

There was woe indeed in Juarez during a recent trip there made by Variety's correspondent. Added to the other restrictive laws recently imposed upon owners of cantinas and cabarets, there is much talk about hitting the trail back to the States.

Juarez is a town of approximately 20,000 opposite El Paso, a border point through which thousands of Americans pass weekly. There are about 220 saloons there, or were until a government order reduced their number somewhat.

El Comercio street, the main business thoroughfare of the town, has a cantina every other door, and a score or more of cabarets, the Oasis, Central, Black Cat, etc. Recently a law was passed requiring the cabaretiers to employ as many Mexican women as they did cabaret girls. The effect of this was to clutter up many establishments with Mexican "buss" girls who performed trifling services for the American visitors, but who seemingly can't get on to the American jazz style of dancing, always a requisite for feminine habitués of such places, and, necessarily, flutters in so far as money making for the proprietors is concerned.

Whiskey is from 20 cents to 50 cents a drink, depending upon whether you patronize the native or American cantinas, while cocktails, served only in the American bars, retail generally at 40 or 50 cents, gold. Patrons of the cabarets where, incidentally, elaborate shows are put on by American talent, are required to "feed the kitty" after each dance, and the show ones are prodded by loud "meows" from the orchestra men. Incidentally, New Yorkers with acquired bootleg palates will shiver with delight when it is mentioned that one cabaret has a bar creature in its cantina who can mix any drink known to Broadway in the old days, and who did not fall down when a Creole from "New Awleens" called for a Ramos gin fizz.

More recently the Mexican authorities clamped down on the proprietor of the smartest cabaret in town, with a request that the young American women employed there wear a little more. He promptly took the matter to court, said they were wearing much more than in the Broadway cabarets. The gentlemen promptly informed him that so far as they were concerned, Broadway didn't mean a thing to them in the parlor, and it was either more clothes or the cabarets.

V. Acuña, Mexico, is a little town to which you have to travel four or five miles south of Del Rio before crossing the Rio Grande. It has one

central postoffice and there are forty-two business establishments, forty-one of which are saloons. Army blackjacks, with American gamblers at the deck, and the sky the limit, was the chief attraction here until legislated out. Piedras Negras is a much more pretentious city, opposite Eagle Pass. American cabaret financiers have steered clear of this spot, but local Mexicans attempt a pitiful imitation of the real thing. One tourist recently asked the waiter if it wasn't Chopin's "Funeral March" the orchestra was playing, whereas she was informed it was the Mexican version of the now played to death "Tomorrow."

Then, too, it was a pitiful sight at the Grande Corral, as they call the tenebrous district across the border. Before one is admitted to the sacred precincts of the Grande Corral in Piedras Negras one is searched for weapons, and upon entering the lone cantina, in the center of a round inclosure within forbidding walls, he is permitted to spend 50 cents, gold, a bottle for Mexican beer that never made Milwaukee jealous, as a sign on the wall claimed. The one-step is the latest here in dancing and the chief attraction during a visit of Variety's correspondent was a Mexican lady from one of the small houses (or cribs) who doubtless remembered when Porfirio Diaz first was elected president on a reform ticket.

Sportive Americans, particularly those of the racing fraternity, know Tia Juana and what the new regulations will do to that spot, while as for Nuevo Laredo and Matamoros, about the only thrill left in either of the last two named towns will be the bull fights on Sundays and fiesta days.

They're also agitating prohibition for all of Mexico! Eminent Mexican saloons have declared that bull fighting was cruel; that bull fighting must go.

TANGO AGAIN!

London Preparing for Return of Argentine Dance

London, Jan. 17.

The return of the tango as a popular dance is strongly predicted locally. The Frisco Syncopators, an American orchestra controlled by Paul Specht, has been commissioned by the Columbia Graphophone Co. of England to record four tango dance numbers in anticipation of the demand.

The Dancing Association which met in convention in New York recently predicted the return of the tango locally in the near future.

TRIX GIRLS' OWN

Helen and Josephine's Parisian "Blue Room"

Paris, Jan. 17.

The Trix sisters, Helen and Josephine, who expect to remain here for six months, will shortly open the Trix Sisters' Blue Room, which will adjoin the Abbey Thelme cabaret in the Montmartre district.

It is a personal enterprise of the sisters and alterations, supplemented with special interior decorating, are now being made.

"VIA CRUCIS" AT GARRICK

London, Jan. 17.

"Biffy" at the Garrick, will be succeeded Feb. 5 by Martin Harvey in "Via Crucis," with that play to be followed Feb. 26 with the Charles B. Cochran production of the American comedy Partners Again.

The five principal players for the London presentation of "Partners Again" are to be Americans. They are Robert Leonard, Phil White, Mrs. L. Sibert, Bertram Harrison and Lillian Leonard. They will sail Jan. 30 on the Berengaria.

C. B. Cochran will present the comedy in England in association with the Selwyns and A. H. Woods.

PAINTED CHORUS HEADS WITH PHONOGRAPH AID

Grotesque Mounting for Greek Tragedy at New Atelier, Paris

Paris, Jan. 5.

M. Dullin was formerly associated with Jacques Copeau's Vieux Colombier troupe and played during the war at the Greenwich Village theatre, New York. He has now taken the Theatre de Montmartre, a drama house converted into a movie, and organized an art school which is designated the Atelier (or studio).

Last week he revealed to a local audience the Italian author, Pirandello by producing "La Volupte de l'Honneur," translated by Mme. Camille Mallarmé, which tells of a fellow of bad character being prevailed on to marry a wronged woman and to recognize her child in order to save appearances.

Having assumed the position of father, he turns over a new leaf and poses as the monument of honor. He lives up to his high standard in spite of many pitfalls dug by intriguing acquaintances, finally winning the esteem of the woman he has married.

Dullin holds the role of the reformed man.

The program includes a French version by the cubist author, J. Cocteau of Sophocles' "Antigone," with scenery by the Spanish cubist painter, Picasso, and music by Honegger.

The chorus is formed of heads painted on the back cloth and speaking by the means of a phonograph. In spite of this grotesque mounting the Greek tragedy retains much of its original interest.

The Atelier company is talking about a visit to New York next season. The present show in French, however, is not of a class that will attract in the States.

PLAY'S SMART DIALOG

New Parisian Comedy Written Around Former Demimondain

Paris, Jan. 17.

The new three-act comedy of Robert de Flers and Francis de Croisset, "Les Vignes du Seigneur," at the Theatre due Gymnase last night is successfully entertaining and replete with smart dialog.

The book is written around Madame Bourgeois, a former demimondain, who has two daughters, Giselle and Yvonne. Giselle lives with Count Martin while Yvonne is educated in England. The latter is ignorant of her illegitimate birth. The mother schemes to marry Yvonne to an aristocratic friend of Martin's, named Henri, known as a hard drinker.

Yvonne returns to Paris with a platonic English friend, the same day as Henri declares he's cured of the drink habit. Henri tells Giselle she was the cause of his becoming a drunkard two years previously, when becoming the mistress of his friend. She then confesses she reciprocates Martin's love.

The second act has all the characters sojourning at a country villa near a lake. Yvonne refuses the English boy's proposal of marriage and he nobly undertakes to reconcile her and Henri.

While going secretly, to meet Giselle Henri falls into the lake, and, when rescued, is influenced to take a drink. He becomes drunk and unconsciously informs Martin he is Giselle's lover. Martin is furious, but the mother smooths matters to the extent he finally marries Giselle. But the English youth goes one step further and announces the marriage of Henri and Yvonne, which concludes happily ending for all the characters but himself.

Victor Boucher, recently released from "Ta Bouche," plays Henri admirably and Lefevre is amusing as Count Martin. The Mesdames Cheirel, Betty Dausmond and Blanche Montel do nicely with their respective roles of Madame Bourgeois, Giselle and Yvonne. Ellen Andree was prone to exaggerate her role.

"Les Vignes du Seigneur" (The Lord's Vines) is polite slang for indicating a person drunk.

"AIGLON" REVIVAL

Paris, Jan. 17.

Edmond Rostand's poetical drama "Aiglon" is to be revived at the Sarah Bernhardt theatre, and is now in rehearsal.

BROADWAY GLOOMS AND JOYS

(Continued from page 3)

people are usually paid \$7.50 to \$10 daily. When supplied by an agent they give up one tenth of this. There are plenty of applicants willing to work for anything, and good material among the men, but the finest class of girls will not go to agent's offices. For this reason two of the big casting directors pay \$15 a day for extras, but get them outside, usually through friends. Many people are willing to go into pictures for the novelty of the thing. On one set in a recent Elsie Ferguson picture at the Famous Players studio was a society girl from Brooklyn; the leading dancer in a Broadway cafe, who had won a beauty contest as the prettiest girl in Los Angeles; the ingenue comedienne of a current Broadway musical comedy hit, and a leading lady in a stock company. They all went in looking for "a chance."

The producer of a recent local amateur show in the Times square district learned in a forcible manner of the hardship in the ranks of chorus girls when a call for amateurs was issued. Despite the girls were to be paid only a few dollars a week, he was flooded with professional's, living in boarding houses in the vicinity, anxious for the week's work. The producer had a hard time weeding out the professionals and getting only the amateurs.

The "Local Frolics" idea is a huge money winner for the circuits using it. It's down to a regular business now, and one circuit in particular has four producers working steadily putting on shows. An amazing amount of talent has been discovered, and many of the amateurs have shown remarkable ability, so much so that acts are being framed for them for the professional stage. Big time broke into the ranks this week, with the announcement of the Keith's Colonial "Follies." Loew's Lincoln, a few blocks away, is announcing one for next week.

It has been found that the best talent comes from the Jewish neighborhoods. Four hundred girls and 300 boys showed up at the first call at Loew's Avenue B theatre. Out of this amazingly clever company was picked. Many of the youngsters had been trained, for their parents had sent them to dancing or singing school, unusual in other neighborhoods. Even in Brownsville, in the lower end of Brooklyn, the girls are nice "lookers" and very clever. The producers putting on the shows claim the chorus girls learn faster and work better than professionals, and most of them are unusually pretty. This opens up food for thought for the producers, who may find among them a new field for fresh talent for musical shows. The claim is made that from among eight shows produced by one circuit, enough good material has been secured to put on a two-hour show.

It is understood that the marriage of Doris Eaton, sister of Mary Eaton, and Pearl Eaton, of the "Follies," caused consternation among her family here. Doris, also, was in the "Follies" last year, is known as a sweet, adorable little girl who had always stuck close to the family fire-side, and rarely went anywhere without her mother. She was engaged to dance in a revue at the Ambassador, Los Angeles, and suddenly married the owner of the show, Jos. Gorman. It came as a complete surprise to her sisters, and the wires burned with telegrams, especially when Gorman was arrested at the wedding breakfast. Doris was a great favorite with her entire family and it is understood they are trying to induce her to come east.

Broadway film circles have known for some time that a screen star, now playing the lead in a big dramatic hit in New York, was very much in love with another little star who had been in one of his pictures. The man had recently obtained a divorce from his wife, also in New York. She claimed the divorce was obtained by fraud, as she was induced to go back to live with him after they had separated. The case was to have come up in California some weeks ago, but the wife, almost destitute in New York, could not raise railroad fare to go there. Now the little picture star is down south, on location, and the little wife, seemingly happy, is hinting that she is engaged to marry her husband all over again.

Some idea of the hardships resulting from the collapse of the unit system in Shubert vaudeville may be obtained from the story of a German girl, a dancer. She was signed in Berlin by one of the unit producers for \$200 a week, played 11 weeks with a unit, and closed. She could get no satisfaction on her contract. Speaking practically no English, she was unable to handle her own affairs, and, in order to barely live, worked in a Brooklyn cabaret for \$10 a night, finding herself out of work on New Year's Eve. Her mother became ill through worry, and the girl started selling what small pieces of jewelry she had, to keep alive. She agreed to go into a burlesque show, but fortunately met a friend who obtained employment for her in a cabaret in Philadelphia.

"Apartment parties" are getting to be quite the rage, and are cutting in somewhat on the cabaret business. There are various kinds, some social others conducted as a business. There's a certain apartment at 72nd street, near Broadway, conducted by two popular young men on Broadway; which is always "open house" for their friends. Both have independent means, and like to have friends around. They are genial hosts and free with their liquor. It finally got so that neither could get any sleep, for their pals would blow in as late as five or six in the morning, looking for a free drink. Another apartment owner in the same building finally found out about this and opened his own "joint," not as a genial host with his friends around, but to sell liquor. He's still getting away with it, collecting \$1 a drink. One night a clown comedian, noted for his ability to make his friends laugh, rolled into the apartment house with a glorious bun on. Instead of landing in the "open house" apartment he was headed for, wound up in the "pay" apartment. He quickly adapted himself to the changed conditions, realized he didn't have a dollar, and introduced himself as a western lumberman. Few theatrical people were in the party, and he was apparently unknown. He signed slips for drinks all evening and rolled out of there about 6 o'clock, plastered, and no one in the apartment yet knows who he is.

IN LONDON

London, Jan. 5.

Sir Charles Hawtrey will reprise Somerset Maugham's "Jack Straw" at the Criterion, March 27. Meanwhile he will go holiday-making and at the same time complete a new play for Thomas Dignall, which he is adapting from a novel by Richard Marsh.

The Courthedge production of "The Little Duchess" has struck oil in Glasgow and the producer has promised that city another musical show, a Shakespearean production, and a play adapted from Sir Walter Scott.

The play with which Sir Gerald du Maurier will follow his revival of "Bulldog Drummond" at Wyndham's is temporarily titled "The Dancers." A large number of small part and walking on people will be employed in the first act. Although the author

is announced as Hubert Parsons it is understood Viola Tree has collaborated.

The choice of the name "The Playbox" by Basil Dean for his new matinee production theatre is unfortunate as it has already been seized by an unimportant semi-amateur production society in the suburbs. Dean will probably find a new name for his enterprise as the other will scarcely act as an advertisement for him.

"So This is London" is likely to be the next production at the Pavilion instead of the original revue. C. B. Cochran promised us.

The Henry Oscar and Edward Stirling Shakespearean company has terminated an extremely successful

(Continued on page 37)

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NOTES

Barney Fagan celebrated his 73d birthday at the Orpheum, Vancouver, B. C., Jan. 12. A dinner was tendered the veteran by the other acts on the bill.

The Linden, Linden, N. J., management of Sam Suchman, has vaudeville two days a week booked by Harry Lorraine of the F. W. Markus office.

The Grand, South Bethlehem, Pa., booked through the Amalgamated Agency, discontinues vaudeville this week. Straight pictures will be played, commencing Monday.

The Alpha, Belleville, N. J., is playing vaudeville five days a week, with a different bill of four acts each day.

The Interstate circuit (vaudeville) in the south has announced that Ed Renton will be the circuit's general representative in Houston, with John Galvin as manager of the circuit's new Majestic in that city and W. H. Rodolph manager of the present Majestic. W. L. Sachtleben has been given charge of the advertising for both houses. He has been with the Interstate for 12 years.

The Goldstein Bros.' Amusement Co. of Springfield, Mass., assumed control of the Majestic, Pittsfield, Mass., now called the New Palace, Jan. 15. The Goldsteins acquired the theatre property, which includes a three-story office and stores building, at a sum reported to be \$317,500. Five acts of Keith vaudeville and a feature picture will be the policy. Edward A. Cuddy, formerly in Lawrence, Mass., is resident manager. Calvin H. Ford, Pittsfield banker, sold the Majestic to the Goldsteins. He operates the New Capitol, Pittsfield. Ford acquired the Majestic from John L. Sullivan, veteran Massachusetts theatrical operator, May 1, 1920.

Commencing Jan. 2: Loew's Yonge Street, Toronto, will play six acts for a full week in place of five.

The Opera house, New Brunswick, N. J., started vaudeville Thursday, playing five acts, split week.

Coughlin & Shannon have taken over the active management of the Majestic, Perth Amboy, N. J., which they formerly leased to the Reeder Bros., operating the Crescent in the same town. The owners have installed split week vaudeville.

The Amphion, Brooklyn, has been sold. Interests who contemplate installing Yiddish stock. The house has been dark for several months, and formerly played pop vaudeville. The new owners will renovate the building prior to opening with the new policy.

Charles L. Marsh has retired from the stage and is engaged with a watch concern at St. Louis. Professionally he was a juvenile, having appeared in vaudeville and musical comedy.

Jack Stebbins has succeeded Fred Weiss as manager of the Warfield, San Francisco. Weiss will become associated with a Loew theatre in the east.

Ed Lake has succeeded Robert Wayne as manager of the Hippodrome, Baltimore.

Fiske O'Hara stopped off in Chicago recently with the intention of adopting a baby boy found in the Olympic during his engagement there early this season. When the child was discovered he was sent to St. Vincent's orphanage and given the name of Fiske O'Hara, but in the meantime the actor discovered that someone ahead of him had adopted the child. Mr. and Mrs. O'Hara now have an adopted daughter 14 years of age, and they expect to adopt two more children.

INSIDE STUFF

ON VAUDEVILLE

The great Schoellkopf jewel robbery has simmered down as far as the daily papers are concerned, but it is still far from dead as a story. During the week the principal development was the report that a firm of Indianapolis lawyers had through a New York firm of attorneys offered to return the missing jewels, wrested from the person of Mrs. Schoellkopf on New Year's Eve in the apartment under that of Frank Barrett Carman at 64 West 52nd street, where she had been attending a party. The district attorney's office stated it had not been informed any such offer had been made and that even if the jewels were returned it would not stop them from continuing with the investigation and Grand Jury proceedings which they believed would finally result in the arrest of the three men known as Marshall, McGowan and Lewis, the real identity of whom the office of the D. A. says it knows.

Be that as it may, Broadway is all a-tingle with the aftermath of the excitement. Barry Carman was turned out of the "convent" where he was secluded by the police for about a week without bail after the robbery. His attorneys, according to him, hold a mortgage on his apartment furnishings and automobile for \$6,000 for six months, and Carman is hoping that he will be able to make payment in that time.

Carman says that his only hope of getting the money to redeem his car and furnishings is through the offers that several newspaper syndicates have made him to write his life story. He is reported to have been in negotiation with one of the biggest syndicates and it is a question whether they would be able to use the "inside stuff" Carman would be able to furnish them with. He insists that if he is finally signed to write a chapter story of his life, a large part of it will be devoted to "a lot of people in the theatrical world, particularly those of his own set in vaudeville and connected with vaudeville." His revelations in this direction would be brought about through a desire to be revenged for the reference made to him as "a mediocre actor."

Carman also insists that he is going to bring suits against daily papers for having stated he was the one and same Carmine arrested some years ago in connection with a jewel robbery that occurred at the Claridge hotel where some young man accompanied another man to his rooms and left during the night, after relieving his host of some jewels.

During the past two weeks Carman has been receiving mail from every corner of the country, from men and women sympathizing with him and tendering him offers of a home with a life of ease and luxury if he should care to leave New York. Some of these letters he is reported to have turned over to Chief Inspector Coughlin.

While Carman does not profess to be an angel and does not deny that he gave "parties," he does insist he was a sufficiently wise host not to permit the various elements and strata of the sets he was identified with to mix. In this manner he insists that he has kept his record clean.

"Do you think for a minute that I would let any of 'that mob' from the booking office mix with my real friends? I should say not, and listen, if I should ever turn loose on some of them, well you know just what would happen. I think I may at that, for I've had a hard enough time fighting off some of them who were trying to tie themselves around me," said Carman the other day. At the time he made objection to the fact that his "parties" were referred to as "drags."

In speaking of the reference to "drags," he said: "I don't care anything about the rest of the world, but people in the show business know what 'drags' are." So if Carman says his parties weren't "drags" that is all that there is to it.

Mr. Schoellkopf has gone to Mexico, Mrs. Schoellkopf to Buffalo and Barry Carman is back in his flat on West 52nd street, where he says he is trying so hard to find someone who would like to rent a perfectly little furnished flat, someone to whom it won't make any difference that it was the scenes of the great jewel robbery.

Martin Beck and a member of his New York booking staff are said to have indulged in a heated argument Tuesday afternoon in Beck's office in the Orpheum suite of the Palace Theatre building. Beck was reported to have accused the booking man of attempting to undermine him as president of the Orpheum circuit. During the red hot "bawling out" Beck is said to have delivered to the subordinate, Beck mentioned he held a contract as the Orpheum's president for twenty-one years.

Rumors have been around from time to time that the booking man has had secret ambitions to displace his chief and was relying upon certain vaudeville influences with eastern Orpheum interests. At one time, according to the account, the booking man felt assured his plans would mature, but they appeared to snap off at an inopportune moment, at the same time leaving the booking man without the most influential support he had depended upon.

It was understood in New York that when the western directors left last week for Chicago they carried with them an option on the Beck Orpheum stock that they exercised shortly after reaching home.

Dr. Emile Coue, the French suggester, is one of the best marks for the show business who has sprung anything in a long while. His "day by day" is being inserted all over and getting the laughs, while any press agent with an idea who hasn't tried to work Coue into it in some way has been loafing on the job.

Dr. Coue may be no slouch of a showman in his way either. One might judge that from the attending circumstances and surroundings. He's down to lecture in Orchestra Hall, Chicago, February 7, at \$2.50 top. Out there they think they have a better line on the Frenchman than New Yorkers. The wise old-timers say he sold auto-suggestion books in Rochester, N. Y., thirty years ago and was then known as X. Lamont Sauge. While the different name may be in doubt, it's true about Coue having been in Rochester (he claims at an institution there), but it is also claimed he was born in Nancy, France.

Along with Coue will come another sooner or later, Dr. Abrams of San Francisco, not very well known east as yet, but gaining prestige around the coast and many disciples all over the country. Dr. Abrams' methods, if they are that, are more scientific, however, and subject to scientific survey which he appears to sidestep. However, Charlie Chaplin wouldn't be called a chump by anyone who knew him and Chaplin took the Abrams cure, saying it greatly benefited his run down condition. Dr. Abrams says he can take a drop of anyone's blood absorbed into a blotter and tell what is the matter with him or her, what the nature is, etc. That's a tough one to choke down. "Blood will tell," on many a screen title, but there's an awful lot of stuff that can be held out on it.

In Nellie Revell's column this week she mentions Dr. Coue having called on her at the hospital, but that he found her "negative." It sounds like the old bunk, the stuff on the stage when some layman in the "committee" eased the plant out of his next position.

Costumers, clothiers, haberdashers and scenic men around Times Square are waiting over their Shubert unit losses. One costumer is reported having been obliged to give up his business through being unable to collect most of his bills against the unit productions. A clothier says he will lose \$12,000 through supplying the units, and other accessory firms allege losses from \$10,000 to \$25,000.

Saranoff, the "Volstead," was "pinched" the other evening at the Club Gallant in Greenwich Village, for having liquor on the hip. They marched the fiddler to the boozegrog where he phoned the Friars Club for bail. Bill Halligan got the gang together and reached the station with all the coin from the poker games in their possession, but Sam Salvin had beaten them to it with Saranoff at liberty, due to appear before the Commissioner and explain whose liquor it was, which Salvin can do with more grace than he loses a big pot. Halligan's interest was further excited by recalling that once upon a time when he started to whip three cops, the coppers landed him in the 47th street police station. He sent out a

call for his friends but the police lieutenant at the desk wanted real estate for bail. For fighting cops they were trying to make it as hard as possible for Halligan. Among the friends around Bill at the police station was Bob O'Donnell. Robert was then manager of the Harlem opera house. He told it to the lieutenant and said the Harlem opera house was none too good to get Bill Halligan out of limbo, if the police weren't ashamed to accept it. The cops weren't, so Bob gave the Opera house as bail for Bill.

"Our Nell" which closed Saturday in Brooklyn, due at the storehouse the same evening, hooked some vaudevillians. Principally were Davidow & Le Maire, the agents, who invested. It seems the show had two sides, one represented by the firm which held 50 per cent. of the fated piece and the other by the author and his coterie. Between them they split a loss of around \$40,000. The first week out the show stopped at Stamford, Conn., for a couple of days and somebody forgot to book the remainder of the week. That cost around \$5,000, for salaries were piling up, nevertheless. Then the show hit a couple of burgs before reaching the Bayes Roof in New York. While up there if the debt account was under \$1,700 any week, the co-partners thought they were making money. The "road try" was Brooklyn, and the dead borough endorsed the other opinions.

This is strictly inside stuff and should be read with the right hand while the left hand reaches out. For it's about Canada. According to a statistical survey more Americans have suffered in Canada with colds this season than ever before. Also the percentage of good performances in Canadian territory as against those given in the States is reported one in 900. In Canada there is liquor around; in the States there is nothing but a weakened Constitution, and that can Constitution goes with a capital C. As the Americans sharpen up their smellers approaching the boundary, they commence to cough. If Montreal is the next stop the cough is a cold and a cold is usually followed in Canada by a brief vacation, but back in the States it's all right again.

Some of the jovial vaudevillians around the Palace theatre building the past week could not resist sending Anna Chandler congratulatory wires when it became known Miss Chandler was a grandmother, her daughter Beatrice (Mrs. Harry Fox) becoming the mother to a son last week in San Francisco. The same expression made to Jack Curtis, the grandfather, was met with a glad grin.

"The International Follies," a tab, lately stranded at St. John, N. B. A benefit was given for the company at Acker's theatre, Halifax, by "The Powder Puff Revue," another tab.

The two-for-one system of ticket selling at the State, Cleveland, for the Shubert unit shows, started last week with Davidow & LeMaire's "Troubles of 1922." It is claimed over 40,000 people visited the theatre during the week by the double ticket system and that the gross for the "Troubles" unit took the record of the house since the units opened there. It did \$16,800. The two-for-one system is to be continued at the State and in effect during the week excepting Saturday and Sunday. With the week-day top at \$1.10, the two-for-one reduces the night admission actually to 55 cents.

Mollie Fuller will have her future provided for through instructions issued by E. P. Albee for the Keith office to take care of a portion of Miss Fuller's salary in the "Twilight" sketch by Blanche Merrill to be used for Miss Fuller's comfort when needed, such as during the summer vacation periods, with Miss Fuller to receive sufficient weekly to meet her needs. Another Albee order on the same subject said that the Fuller act was to be given consecutive booking from season to season as long as Miss Fuller is physically able to appear in it, equivalent to a booking for life.

A member of a professional staff in a New York musical publishing house lately presented himself before the head of the firm and said: "I either am going to have a raise of salary or respect." He got the raise.

Laurence Axman, of Epstein & Axman, attorneys, was in Washington Monday, to plead for a preference on the Max Hart appeal in the big time vaudeville action, on the calendar before the U. S. Supreme Court. If the preference is granted the appeal will be heard in about three months, otherwise it will be a year or longer. The Hart case under the Sherman Act in the U. S. Court for the Southern District of New York, when reached for trial, was dismissed on the ground vaudeville was not interstate commerce and the Sherman Act could not be applied to it. On the appeal Judge Epstein and Martin Littleton, associate counsel, will argue for a reversal of the lower court's opinion.

Jack Clifford's Adirondack camp on Upper Chateaugay Lake is taking its place among the foremost New York State mountain resorts. The Clifford camp is unique as a health resort, as it develops the necessary results without the irksome routine work and gruesome surroundings generally associated with health establishments. The average day's layout consists of breakfast at 7, plenty of outdoor exercise until noon, when dinner is served, with more of the outdoors in the afternoon and supper at 6. The activities include hunting, fishing and all other outdoor sports that the lake and woods can offer. Nine o'clock finds the entire household ready for bed.

The camp is located two miles from the nearest village (Merrill, N. Y.) and can be reached only by boat, giving it a privacy rarely securable in any part of the Adirondacks. The main building is of large dimensions with eleven rooms around the veranda a mile. The main living room is of such a size as to be able to have the average camp building or bungalow placed within it.

Clifford, prior to going upon the stage, was a physical director, and is continuing this work at the camp. No set rules are made as to what the guests are to do in the way of exercising, and they take on the routine without feeling that they are being forced into it.

A male single who has found bookings difficult for several months found himself on the verge of financial collapse last week. With his last \$40 in his pocket he entered a crap game which included several monied men. The single worked the \$40 up to \$16,000 during the night, returning home with that amount. Upon his arrival home he received a phone message from his agent, stating a route had just been secured.

Mrs. Leslie Carter and Doris Keene, two front rank stars of the legit, are listed as vaudeville possibilities. Mrs. Carter is on tour with "The Circle," and, if entering vaudeville, would not come in until the end of the current season or during the summer. A condensed version of "Du Barry" would probably be Mrs. Carter's vehicle. Miss Keene's vaudeville entry, negotiations for which are now under way for an early appearance, will be marked by her playing the central role of a condensation of "The Czarina." Miss Keene appeared in a legitimate acting version of the play early this season at the Empire, New York.

With the report from Chicago that Ber Cortigloy, an agent had been barred from the booking floor of the Western Vaudeville Managers' Association, without mentioning that Keith's Chicago office had also ruled off Cortigloy, it makes the second instance of the kind in that city and between the two offices. Lew Goldberg is booking with the Keith office without having been reinstated by the association.

The association and Keith offices in the State-Lake building, Chicago, adjoin each other on the same floor, as do the Keith and Orpheum headquarters on the sixth floor of the Palace building, New York. A similar condition has been in evidence in New York from time to time, when the Keith office has ordered off an agent with that agent continuing to do business with the Orpheum bookers, each headquarters apparently gauging agents independently of one another. That situation, though, has been the exception rather than the rule in both New York and Chicago. Usually one booking office has followed the other in action toward agents, whether for franchises, suspension or expulsion.

SCENERY GIVEN AWAY; TYLER ANNOUNCES IT

**Producer's Capacity Storehouse Problem Solved—
Too Expensive to Haul and Stow Away—Scenery
To Be Left Where Show Closes Hereafter**

One of the perplexing problems of a producer—what to do with scenery besides storing it—has been solved by George C. Tyler in the simplest manner. He is giving it away.

There are no strings to the offer and any one who will bring a wagon to his storehouse can take his pick and fill.

An advertisement has been inserted in the current issue of Variety to that effect and the manager is paying for the announcement.

No estimate of the original cost of the scenery, which fills Tyler's storehouse to capacity, is ventured, but Walton Bradford, Tyler's general manager and who is in charge of making gifts of one time famous productions, said that \$200,000 would not begin to cover the outlay. He also stated that forty loads of scenery would hardly make a dent in the vast store, which fills all three floors of a building 100 feet square.

The manager stated most of the settings are new or not used before and all in perfect condition. His explanation for giving the scenery away is that, the costs of storage and hauling are prohibitive. Tyler declared he had paid storage on the productions "as long as he wanted—longer."

Tyler has started another innovation so far as managerial custom is concerned. Hereafter when he is through with a play the scenery will be left at the final stand, there to be disposed of without cost by the local management. Only the electrical effects of any production will be shipped back to New York.

The new procedure will become effective at the close of this season and will apply to Tyler's shows "Dulcy" and "To the Ladies." His programme is to store nothing hereafter, except props of value and electrical equipment.

The Tyler storehouse holds the accumulation of his productions for the past ten years. The majority of scenes and "sides" are flat pieces ranging from 14 to 20 feet in height and can be made over or repainted. All drops are equipped with battens and all scenes are of canvas.

The manager, whose office is located in the New Amsterdam Theatre building, is anxious to empty his storehouse as quickly as possible.

REINHARDT'S CO. COMING

German Players in Repertoire Due in Spring

Max Reinhardt's Germany company from the Kammerspiel, Berlin (Little theatre), is reported due in New York in the spring for a season of German plays. Reinhardt's players to Berlin are synonymous with the Moscow Art Theatre players which Morris Gest imported.

Reinhardt's repertoire will consist of plays by Frank Wedekind, Hauptmann and Toller, the revolutionary playwright now in prison for his Communistic beliefs. There have been a number of demonstrations abroad for Toller's freedom.

The metropolitan impresario is undisclosed. He is said to be a man closely interested in the show business, but not actively allied.

LANG PLAYING "MONSTER"

Howard Lang is playing the lead in "The Monster," which Joseph Galtes has on tour, replacing Emmett Corrigan Christmas Day. The latter left the show in the usual manner, not desiring to appear out of town.

Lang has been with A. H. Woods' productions for several years, and was last in "East of Suez," becoming available when that show was suddenly withdrawn.

HITCHCOCK SHOW DELAYED

The proposed Raymond Hitchcock show to be produced for the road by Morris Green and Al Jones will be temporarily but indefinitely postponed. Hitchcock meanwhile will return to vaudeville, playing at least six to eight weeks.

GERALDINE FARRAR DAMNS REPORTERS

**Flowers Bearing Tellegen's
Card Handed to Singer—
Father with Her**

Lynn, Mass., Jan. 17.

Reconciliation between Geraldine Farrar, America's home-grown prima donna, and Lou Tellegen, whom she has been seeking to divorce, was hinted here when Miss Farrar, appearing at a local concert sparked through the entire performance carrying a bouquet of roses, which, bearing Lou's card, was handed to her, over the footlights as she made her initial appearance on the stage.

A fine demonstration of her versatile temperament took place when, after smiling cryptically at the flowers all afternoon, she showed her displeasure at a group of reporters when they attempted to ask her about the reconciliation as she left the theatre after the concert.

"I've no use for damned newspapermen" was her reply to their first words. "They've never done me any good anyhow."

The reporters, who had seen the name of a New York florist on the box, and Tellegen's card, with an affectionate greeting, as an usher took them to the stage, surrounded the Farrar limousine near the stage door and endeavored to obtain from the singer a denial of a rumor that a secret divorce had been granted and confirmation of persistent reports that the "most artistic couple" in America had patched up their differences and again were to live together.

In the limousine with Miss Farrar was her father, Sid Farrar, veteran baseball player, whom she was visiting at his home in Melrose, Mass.

One of the newspapermen requested of Miss Farrar a more explicit definition of her attitude against "damned newspapermen."

By this time the elder Farrar obviously was uncomfortable, but Miss Farrar lost her temper and called a policeman, who pushed the questioners away and, at her suggestion, threatened them with arrest. Meanwhile a crowd of passersby appeared, mostly women, and began directing a stream of feminine jests, first at the officer and then at Miss Farrar.

The reporters persisted in their questions as to the status of Miss Farrar's divorce suit; what was the meaning of Lou's floral token, and was a reconciliation really about to be effected?

The policeman had forgotten the singer and turned to the hecklers, who, by this time, were inquiring how old was Miss Farrar and was the cop an Irish baritone?

Then at this point, Sid Farrar eased the limousine through the crowd, with the roses gleaming from the rear seat.

San Francisco, Jan. 17.

Lou Tellegen at the Orpheum this week with his sketch, "Blind Youth," declares he did not send any message of greeting in any form to his wife back east.

SEABURY-IRVING OUT

William Seabury and Margaret Irving let the new "Music Box Revue" last Saturday. They were not replaced, Hal Shelman assuming Seabury's dancing bits and Lella Ricard doing Miss Irving's role, in addition to her own.

The couple, who were recently married and are aimed for vaudeville, are reported having been late for the performances, which led to differences causing their withdrawal. The Rath Brothers left the "Music Box" several weeks ago. They were on but two or three minutes in the performance.

PLUCK OF AUTHORESS MADE "IRISH ROSE"

**Feud Between Baltimore Stock
Houses Leads to False
Report—"Able" Safe**

A little feud between stock managers in Baltimore appears to be back of the report last week that "Able's Irish Rose" had not caught on at the Academy of Music in that city. That Duffy & Smith, who are running the Anna Nichols comedy to record stock success at the President, Washington, have exercised their option for six weeks in addition to six arranged for the Academy, Baltimore, indicates "Able" did catch on there. There was no advance rent paid for the Academy, taken on a week-to-week basis.

George Marshall, who operates the stock at the Lyceum, Baltimore, is alleged to have been responsible for the refusal of the Hotel, Belvedere to sell tickets for "Able" at its lobby stand.

"Able" is now in its fourth week in Baltimore and the average takings have been nearly \$3,000 weekly. The management claims a profit on the first week and increasing business since then. Duffy & Smith intimated Marshall believed he should be "in" on the Baltimore stock run of "Able" because having been in the field there first. The reports of business being off after the opening may also be based on the exceptional size of the Academy, which can hold a \$1,000 house and still look empty.

The Baltimore and Washington engagements will be the only stock showings of "Able." The reason for the arrangements in those cities was Henry Duffy, who is Miss Nichols' husband. The Washington run is now in its eighth week, the longest stock run prior to "Able's" entrance being "Ladies' Night," which ran three weeks. At \$1 top and \$1.50 Saturdays the business in Washington has been over \$13,000 for the past two weeks. It is said the lowest week there was \$12,900.

The comedy's record on Broadway, where it is still running at the Republic, is even more exceptional. Business for the past three weeks has been almost \$15,000 weekly, and is one of the biggest money makers in New York.

The gameness of Miss Nichols counts a good deal in the success of "Able," which started quite ordinarily at the Fulton, New York, early in the summer. For its third week the gross was \$2,900, but the author-manageress decided to stick it out. She ran behind \$53,000 before the show started turning a profit. It looks safe for a year's stay.

The plot of "Able's Irish Rose" was taken from an actual occurrence, and Miss Nichols credits that factor to its popularity. The boy in the case was a lieutenant in the A. E. F. with the name of Berg.

"BARNUM" OFF

**Werba's Show Taken Off 20 Times
—Reopens Feb. 4 at Philly.**

"Barnum Was Right," the comedy produced by Louis F. Werba, has again been delayed off temporarily for the purposes of rewriting. The play was written by Phillip Bartholmae, and after several weeks of try-out it was taken off, and John Meehan partially rewrote it.

"Barnum's" second showing was made at Washington three weeks ago, but was rushed because of an open date to be filled there. Last week it played the Montauk, Brooklyn, going off Saturday, but due to reopen at the Broad St., Philadelphia, Feb. 4.

"SUN SHOWERS" IN BOSTON

The Cantor-Delf production of "Sun Showers," musical comedy, is rehearsing preparatory to reopening Feb. 5 at the Shubert, Boston. It was offered the Longacre, New York, for next week, but could not be readied. The show came off last Saturday.

The new leads for the piece will be Douglas Stevenson and Allyn King.

Duncan Sisters' Show Postponed

The musical show planned as a starring vehicle for the Duncan Sisters under the management of Sam H. Harris has been indefinitely postponed.

The piece, written by Guy Bolton, was to have included several acts from vaudeville, in addition to the sister team.

STOCK WHEEL

**Walter S. Baldwin Proposes It for
South**

New Orleans, Jan. 17.

Southern Stock Enterprises has been launched by Walter S. Baldwin, the company having been organized to place a stock company in the principal cities below the Mason-Dixon line.

Walter S. Baldwin, managing director of the new concern, already has stocks playing in Atlanta and New Orleans, while two other cities are signifying a willingness for a franchise.

Southern Stock Enterprises is the biggest thing in a stock way launched in the south.

PAULINE FREDERICK'S NERVE STOPPED REFUND

**Fainted on Adelphi Stage, But
Continued Performance—3
Good Weeks in Philly.**

Pauline Frederick displayed unusual nerve for a star towards the close of the Philadelphia engagement of "The Gully One" last week. Fifteen minutes after the curtain rose at the Adelphi Thursday night she fainted and the curtain was dropped.

The house management was ready to refund on all tickets, but Miss Frederick insisted the play go on and started the piece all over again. A. H. Woods telegraphed her it would be best if she laid off for the balance of the week and in that way conserve her strength for the booking in Boston which started Monday. The star wired in reply her thanks for the manager's consideration, but that she would "have to disobey" him.

"The Gully One" had an excellent three weeks in the Quaker stand. It grossed \$16,000 the first week, \$14,000 the second, and concluded with \$12,000. Through errors the figures for the second week were quoted in Variety considerably under the mark.

Woods sent Miss Frederick to Boston in order to secure a house for his new musical comedy, "Naughty Diana," which bowed into the Adelphi Monday, and which was first called, "Diana Comes to Town," being musicalized from "Lonely Wives."

A. J. SMALL'S WILL

**Mrs. Small, Sole Beneficiary, Will
Present It for Probate**

Montreal, Jan. 17.

Mrs. Ambrose J. Small, wife of the missing theatrical man, will enter the will of her husband for probate in the Surrogate Court next week, says a dispatch from Toronto. The proceedings for the proving of the will include a petition to declare Ambrose J. Small dead. Small has been missing since Dec. 2, 1919.

The will which will be entered for probate consists of one sheet of paper, and is witnessed by Mrs. Small's two sisters. By this will the whole estate is left to Mrs. Small, who is sole executrix.

For the past few weeks the "succession duties branch" of the provincial treasury has been going over the assets of the estate, and have arrived at what is believed to be a satisfactory arrangement. It was said tonight that the levy was practically 12 per cent., or from \$200,000 to \$250,000.

The total value of the estate is around \$2,000,000. A considerable part of the estate is in cash and government bonds.

Papers in connection with the filing of the will for probate and the petition to declare Ambrose J. Small dead will record in detail the disappearance of the theatrical man and the world-wide search carried on since he was last seen at the Grand Opera House, now more than three years ago.

STONE'S NEW PARTNER

Kansas City, Jan. 17.

Fred Stone, at the Shubert this week, has confirmed the story that he will have his daughter, Dorothy Stone, as his partner as soon as the young woman has finished her schooling. Following the death of his partner, Dave Montgomery, Mr. Stone announced he would never take another partner.

It is reported Miss Stone will be seen in a regular part in the next play to be produced by her father at the conclusion of the tour of the present production.

BOSTON'S NEW BLOCK WILL CLOSE WILBUR

**Robert Beck's Company Building
Hotel and Theatre
Costing \$8,000,000**

Boston, Jan. 17.

Announcement has been made here of a hotel and theatre structure to be erected on the entire block now holding the Wilbur theatre. The project means an investment of \$8,000,000. It has been successfully promoted by Robert Beck, president of the Longacre Engineering and Construction Co. of New York.

The theatre will seat 4,000 and has been leased to the Olympia Theatres Co. (Nathan H. Gordon). A policy for the theatre is mentioned in the announcement as pictures. The hotel will be the largest in the city.

Connected with the deal is the purchase of the Wilbur theatre lease, now held by the Shuberts and playing legit attractions, "The Bat" is now there, on a run, and has been averaging \$14,000 weekly in receipts.

In the block taken for the site are 55,000 square feet. It is bounded by Tremont, Hollis, Dillaway and Dore streets.

First mortgage real estate bonds bearing interest at 6½ per cent annually and secured by the property will be offered to the public through the American Bond and Mortgage Company of New York and Chicago.

Robert Beck is widely known among the large theatre owners. His company has built some of the biggest and latest of theatre buildings, including the Woods theatre and office building, Chicago; State-Lake theatre and office building, Chicago; Capitol theatre and office building, Detroit; the Twin theatres (Selwyn-Harris), Chicago; Music Box theatre, New York, and the James theatre and office building, Columbus.

The Beck company is now erecting the Chatham (apartment) hotel, Boston, at a cost of \$4,600,000; Walker hotel, Washington, that involves \$7,000,000, and the Cosmopolitan theatre and office building, Washington.

CASEY ON TIGHTS

**Boston's Censors Orders 'Em Back
on "Passing Show" Girls**

Boston, Jan. 17.

City Censor John Casey sat in at the opening performance of "The Passing Show" at the Shubert Monday night and indulged in a few gasps of astonishment when he saw how a ruling he had made against bare legs in the chorus has been disregarded. Casey claimed the management had been advised he would not allow the ban on bare legs to be lifted, but despite this the chorus appeared sans tights in every number. Casey gave it as his opinion that the tights would be worn on Tuesday night—and every night the show stayed here after then—or something would happen.

Ordinarily Casey's dictates are obeyed by the shows playing here and he gives them as fair a run as they get in any city. It was considered rather a mystery why his instructions were disregarded on this occasion and was blamed on the negligence of somebody connected with the show.

There have been times when shows have come into town and got away with an opening performance without tights, on their claim they could not supply them in time for the performance. This is the only alibi that could be seen by those cognizant with the situation for Monday's occurrence.

PREVIN DIRECTING OPERA CO.

Charles Previn, musical director, for the Erlanger attractions and one of the best liked conductors on Broadway, abroad for some months visiting Continental musical circles, will return to New York next month.

In April he will assume the directorship of the St. Louis Municipal Opera.

Previn's new post is an important one. He will be one of the youngest operatic conductors given such an assignment.

Previn's sense of humor and ready smile have sent any number of musical shows off to a good natured audience. For some attractions the spotlight was thrown on him at overture because of his personality.

SENSATIONAL RUSSIANS' \$46,000 GROSS MAY STAND AS RECORD FOR GENERATION

Highest Week's Receipts Ever Known for Dramatic Production—Comstock & Gest Now Have Three Broadway Hits—"Awful Truth" Suddenly Leaving—Others Going Out

Starting this week is a period that will test a number of Broadway shows. The season was given a series of lifts starting early in November when a group of successes topped the entire list. The holidays attendant big business held over into January and up and through last week when the automobile show was credited with the excellent theatrical trade.

Between now and Washington's Birthday but one holiday intervenes (Lincoln's Birthday) and the normal business of those attractions which have been in doubt will be divulged. Dependent on the pace they attain, will be determined the run.

The outstanding dramatic event of the season was staged last week when the Moscow Art Theatre slid into position at Johnson's, after six months of expert preparation. The imported attraction established a high gross mark that smashed all previous figures and which may stand for a generation as the record gross for a non-musical show, the takings being \$46,000 for the first week. That is over capacity for the house at a \$5.50 top scale, but was accomplished by the additional receipts of the premiere performance, topped at \$11.

It is claimed the show had an advance sale of over \$80,000 and with the second week starting out similar to the first (standees in for all

performances), there can be no doubt as to the success of the venture, which had been figured a big gamble because the players use a foreign language. The sensational engagement of the Moscow Art gives Comstock & Gest a pair of Russian hits, as their "Chauve-Souris" continues to clean up at the Century, where it will celebrate a year's Broadway run Feb. 4. On top of that the firm also came through with an indicated success at the Little, where "Polly Preferred" opened late last week.

Business along the rialto last week was exceptional and most of the leaders established the highest gross for a normal week of eight performances. The auto crowd played the musical shows as first choices and Ziegfeld's "Follies" moved upward a notch for a \$36,300 total. Attractions which reached new figures for normal going were topped by the "Music Box Revue," which went to \$29.70; "Little Nellie Kelly," at the Liberty, scored \$23,500; "The Gingham Girl," which leads the \$2.50 musicals, bettered \$18,000 at the Carroll, and "The Clinging Vine" beat \$17,000 at the Knickerbocker. In agency demand "Kelly," "Follies" and "Music Box Revue" lead the musicals.

"Hamlet" showed a slight drop last week, getting a bit over \$18,000. (Continued on page 20)

PUBLISHERS LICENSED FOR MUSIC EXPLOITING

Attorney Recommending Plan for P. M. A. Producers to Obtain Their Share

William Klein, attorney, who is acting for the Producing Managers' Association in its claim against the American Society of Composers, Authors and Publishers to declare in on the music license taxes collected, revised the matter which had been in abeyance over the holidays with the statement that in the future all Winter Garden shows and Shubert productions will have their music copyrights vested in the producer. He will urge similar action on the other musical comedy producer-members of the M. P. A. for the retention of all copyright powers and merely licensing the publisher's physical distribution of the sheet music.

The attorney propounds that plan to parallel the usual producers' arrangements with authors. When a manager accepts a play he agrees to share, in the stock, repertoire, picture and other rights on a percentage basis following the first run of the original production. Similarly, the music rights will be shared in by the managers, if Mr. Klein's proposal is formally accepted. It has not been acted on as yet.

J. C. Rosenthal, executive secretary of the American Society, states Mr. Klein's proposal to retain the full copyright privileges for the benefit of the producers will prove impractical, since no publisher will agree to exploit the sheet music. A five years' agreement with the A. S. C. A. P. from 1921 vests all performing rights with the society. Any subsequent agreement between producer and publisher would be invalid. The alternative for the musical comedy producer is to turn publisher.

The society appointed a committee of six to confer with the managers who have not acknowledged the music men's request for a bill of particulars. William Klein, the attorney, has been appointed to act for the P. M. A. members. The society refuses to confer with a legal representative of the managers' organization nor will Nathan Burkan, their attorney, do so. The matter is solely up to the committee of six.

"ORANGE BLOSSOMS" CLOSING

"Orange Blossoms" will close at the Detroit Saturday. The show cut one week from its Chicago run, staying but two weeks. It ran 13 weeks on Broadway and about six weeks on tour.

"Blossoms" got off to a bad start in Chicago with newspaper stories detailing the withdrawal of Edith Day from the cast counting against it. Business on tour in other stands was also off.

"Orange Blossoms" was a musical version of "The Marriage of Kitty." It started promisingly in New York with a class draw, but business dwindled after the first six weeks.

MUSICAL "NOT SO LONG AGO"

The comedy, "Not So Long Ago," produced by Comstock & Gest, will be revived by the firm in musical form, with Harry Tierney and Joe McCarthy looking after the tunes, while Guy Bolton will revise the book.

Dealing with a period around 1876, the comedy will be partially derived from the facts of that time, when shoes were \$3 a pair and other pertinent living particulars will be brought to contrast with present day conditions.

MISS BARRYMORE'S "LADY"

Ethel Barrymore has started rehearsals in Alfred Sutro's "The Laughing Lady." Arthur Hopkins is sponsoring the new production, as he did the Shakespearean revival.

It goes into the Longacre after an out-of-town break-in.

"The Laughing Lady" was first introduced in London by Marie Lohr. "The Trojan Woman" will follow "The Laughing Lady."

"KISS ME" SALARIES SPLIT THREE WAYS

Equity Decides Curtis and Whiting Pay 40 Per Cent Each of Amount Due

At a meeting in the Equity's offices last week the producers of "Kiss Me," the Jack Lait play abandoned in rehearsals, were informed an Equity investigation had brought the conclusion that the incorporators of the Virginia Producing Co., the operator of "Kiss Me," should each be assessed a percentage of the claimed two weeks' salary due by members of the company, amounting to about \$4,500.

The incorporators were Jack Curtis (Rose & Curtis, vaudeville agents), George Whiting (Whiting and Hart, vaudeville) and Nat Phillips, who also was to have managed the show. The equity assessments were 40 per cent. each of the moneys owed by Curtis and Whiting and 20 per cent. for Phillips.

Curtis assumed his share, having previously advised Equity he would be responsible for one-half of any amounts found due the actors. Whiting had disputed he actually held a financial interest in the piece. When informed by Equity at the meeting he had been assessed 40 per cent., Whiting is reported to have stated he would not pay. Phillips is said to have taken the same position. Both declare Curtis responsible. Curtis made the first cash advances and undertook to locate additional capital. Suddenly leaving for Cuba on the day payments were due on behalf of the show, his associates found themselves in a complicated condition, from which they were unable to extricate themselves before the rehearsal limit of the piece under Equity regulations expired.

It is a rule when an "all-Equity" show is rehearsing that if rehearsals are continued beyond 10 days without the show giving a public performance, there shall be two weeks' salary due players.

2 MIKES' "MELON"

\$10,000 Dividend Declared on "Last Warning"

The "ships came home" last week to the flock of interested persons who invested with Mindlin and Goldreyer (the "two Mikes") in the production of "The Last Warning." A melon was cut and a 50 per cent. dividend, amounting to \$10,000, was paid.

The earnings were made in the first 11 weeks of the show's run at the Klaw, where it is still going strong.

That did not absorb all the profits, as the dividend was declared after the cost of production for a No. 2 company was taken care of. The second company will open at Chicago Feb. 4. Counting the surplus on hand the show has already made more than its total cost.

The young producers who skillfully steered "The Last Warning" into place as the leading mystery play of the season put the show on Broadway at a total cost of \$20,000. It is said the actual outlay was not over \$19,000 and the extra "grand" was for emergencies. It is their first production as a team, and the success of the venture is predicted to lay the way open for unlimited backing for other ventures. The "two Mikes," however, expect to progress entirely on their own. They hold 50 per cent. of the show between them.

One investor had 1 per cent. of the venture, for which he put in \$1,000. During the early weeks he asked as high as \$15,000 for his stock, but recently sold it for \$3,500, not thinking a dividend would be declared so soon. He turned his money over three and a half times, while the new investors got 30 per cent. of their money back within two weeks.

PEGGY MARRYING VIOLINIST

According to rumor, Peggy Hopkins Joyce and Ducl de Kerejarto, the Armenian violinist, now playing the Keith time, are engaged to be married.

Miss Joyce has been seen with the musician on various occasions and last week witnessed his performance from the first entrance of the Palace, New York.

Gloss friends of the couple say that Miss Joyce was first attracted to the musician after hearing him play the violin.

MRS. H. R. JACOBS, DESTITUTE, MISSING

Could Not Find Employment—Married Former Famed Manager

Syracuse, N. Y., Jan. 17.

Down and out, her funds exhausted, practically friendless, unable to secure even the most humble employment, and with the children of her husband by his first wife reluctant to help her, she says, Mrs. H. R. Jacobs, widow of H. R. Jacobs, once a millionaire power in the theatrical world, is in this city, on the verge of despair.

According to her own words, death seems to her to be the single way out. She has mysteriously disappeared from the Yates hotel, where her trunk and a few personal effects remain.

"I have thought of chucking myself into the canal," Mrs. Jacobs confided to one of the few who have befriended her here, just before she dropped out of sight.

"Here I am willing to work, but people won't have me. But just because I am trying to get a place to earn an honest living, everybody turns me down."

Once the mistress of a fortune, Mrs. Jacobs, her small fortune nearly exhausted, came here about a year ago, explaining that she was at work upon a biography of her husband, a famous showman and vaudeville king in the early days of variety.

Mrs. Jacobs married the erstwhile theatrical magnate some four or five years before his death, which occurred a few years ago. It was a late-in-life romance for the aged showman, his second bride being some years his junior.

The firm of Jacobs & Proctor (F. F.), with its theatrical holdings from Chicago to eastern points, almost dominated the popular play field at one time. The old Grand opera house here was so christened by Jacobs, after the firm had taken it over as the Barton opera house in 1884.

When Proctor went with the Keith interests, the holdings of Jacobs dropped in number. Finally the Syracuse theatrical promoter was, while still extremely wealthy, down to one theatre, managing the Hermaus-Bleeker Hall in Albany. The first Mrs. Jacobs had died some years before. While at the Capitol City, Jacobs met the woman who became his second wife. The marriage came somewhat as a surprise to Jacobs' old friends; details of the late-in-life romance of the theatrical magnate, then at least 60, it is said, are lacking.

Giving up the Albany theatre, Jacobs was in Cohoes when his death finally cut short his career. It was Jacobs who was intimately connected with the theatrical career of Corinne, queen of the light opera and musical comedy stage in the old days.

"I was too much of a spend-thrift," is the bitter philosophy of Mrs. Jacobs. "I tossed thousands right and left. Today, when I know better, it is too late."

PHILA. MONEY IN SHOW

Philadelphia, Jan. 17.

A new managerial enterprise will get under way Jan. 29 when C. C. Wanamaker, manager of the Walnut street theatre, will present a melodrama by Myron Fagan, also a Philadelphian, entitled "Thumbs Down," at the Playhouse in Wilmington.

It is understood that James P. Beury, owner of the Walnut, and Mr. Wanamaker are both putting up the money for the production, which is now in rehearsal in New York.

This is the play formerly known as "The Undesirable Element," which Fagan was reported to have had accepted by Wagnalls & Kemper. His last play, "The Romance of Youth," was presented at the Walnut last summer, and, while mildly praised, was not a success.

The cast in "Thumbs Down" will include Fred Tiden, late of "The Charlatan"; Frank Sheridan, Sue MacManamy, Marion Barney, Edwin Mordant, John Daly Murphy, Paul Kelly, Dudley Hawley and John Kearney.

"Sea Woman" Going to Chi.

Chicago, Jan. 17.

Margaret Anglin in "The Sea Woman" will be in Chicago shortly, it is reported.

Ina Claire playing "The Awful Truth" is scheduled to come to Powers about the middle of next month.

"TIGER LILY" OFF-

Play With Jap Film Star Cost \$20,000

Atlantic City, Jan. 17. "Tiger Lily" starring Sessie Hayakawa will close Saturday. It opened three weeks ago, having been produced by Sanger & Jordan in association with the Shuberts.

It is said the managers spent \$20,000 on the production. There is some doubt whether it will again reach the boards. Hayakawa is a Jap who has starred in films.

"Lily" was booked for the Majestic, Brooklyn, next week. Upon its cancellation the Shuberts new operetta "Caroline" was substituted. The latter show opened under the title of "Virginia" and was also called "Carolina."

POLLOCK OUT OF "LIGHTNIN'"

Boston, Jan. 17.

Percy Pollock has been out of "Lightnin'" for two weeks, John O'Hara having taken his place in the lead as "Lightnin' Bill Jones." When the play opened here Pollock was suffering from a heavy cold, but his withdrawal was reported caused by a nervous collapse possibly due to worry and excitement attendant to assuming the lead. He has attracted attention in "The Spite Corner" after the closing of which he was assigned to "Lightnin'." Pollock is resting at Pinehurst, N. C., and it is claimed will rejoin the show next month.

O'Hara played the lead in the Australian production of "Lightnin'" where the show ran two years. Upon the death of Frank Bacon in Chicago, he stepped into the lead for the several weeks concluding the run there.

"NELL'S" SALARIES HELD UP

"Our Nell," which, following a run of five weeks at the Bayes, was the attraction at Teller's Shubert last week, closed Saturday. The cast was not paid off until Monday because of differences between the show management and the house. The chorus and stage crew with the show were taken care of Saturday as usual, there being sufficient funds for that portion of the payroll.

The dispute was over terms, the show claiming a larger percentage, but the house produced the sharing contract upholding its contention.

Lee Shubert, who is said to have had an interest in "Our Nell," advised the attraction manager not to accept settlement. The house management agreed to the terms and an "impasse" was avoided.

FLO'S TWO "FOLLIES"

Produce in Palm Beach—"Peaches" May Land at Empire

As the result of his "Follies" record showing at the New Amsterdam, Flo Ziegfeld, Jr., may keep his annual revues on Broadway all season, and starting next season will have two "Follies" show going, one on tour.

The present show is expected to remain here until Easter or later, and only a few stands out of town will be attempted this season.

There is a possibility of the current "Follies" being used for a summer stay in Chicago, and virtually certain of touring next season. It will be the first time for Ziegfeld to attempt two "Follies," although other revues, notably the Winter Garden shows, have frequently toured one of a series, while a fresh production was at the Garden. That applies to most "Passing-Shows."

Although "Peaches" has been mentioned as the next attraction for the New Amsterdam, plans called for the new Fannie Brice show to follow in. The latter show, called "Rebecca," tentatively, is now listed for the Empire for spring. It may be held up for a few weeks pending Ziegfeld's return to New York. He is at Palm Beach recuperating from the illness which confined him to bed early in the month.

In a statement sent out by the manager he stated the present "Follies" cost a quarter of a million, and that he "would not attempt a similar production." The reason given was that his season's limit is 46 weeks, insufficient to get his investment back, plus a commensurate profit. He is expected to change his mind if forthcoming "Follies" are to be used two seasons.

RUSSIAN COUPLES MARRY

Buffalo, N. Y., Jan. 17.

Two couples, members of the Russian Grand opera at the Teck last week, were married by municipal authorities. One couple were Nikolas Tuersky, 36, tenor, and Louise Buhman, 28, ballet dancer.

The other couple, Valia Valentynova and Valdimir Danikoff, presented a peculiar problem for the city legal department inasmuch as the groom had been previously divorced in Russia, but could not prove it. Affidavits by other members of the company proved satisfactory and the license was granted.

INSIDE STUFF

ON LEGIT

A story of a tryout with a little too much interference is the reason for the Sam H. Harris office reading "Joe Bound," by Owen Davis, at this time. Originally, another Davis play entitled "The Nervous Wreck" was to have been produced by the office. "The Nervous Wreck" was tried out on the coast, looked like a hit, was brought east and tried again at Atlantic City. In the eastern production the coast impresario, who was interested, started giving orders as to what should be done to and with the play, so his eastern associates simply declared it wasn't in the cards for this one to win and they closed it. It may be sold to a firm of vaudeville producers and possibly a part of it find its way into the vaudeville houses, with just another possibility that later it may again be done as a regular play.

"Tangerine" played the Wieting opera house, Syracuse, N. Y., last week and got \$6,000. That was the best gross for the first half of the week got in the stand, on the say so of bookers. Nick Holdie, formerly company manager of "Tangerine" and manager of the Wieting some years ago, estimated the receipts would be \$2,250 and no more. The attraction's business has an explanation, none other than clever press work engineered by Carl Helm. There had been some discussion about skipping Syracuse because the show was booked there from Buffalo and then returned to Schenectady. Helm succeeded in "steaming up" the populace via letters written to the Syracuse dramatic editors and printed on the question of whether the town was theatrically dead or not and calling attention to Carl Carlton's opinion that it wasn't, as shown by his sending "Tangerine" there after all. The contention was that the support of playgoers could be secured by presenting the right attractions with New York costs. In Rochester for the last three days the show got around \$10,000.

"Elsie," a comedy with music, which debuted in the middle west early in December and is aimed for Chicago, opened Christmas Eve in Cincinnati with a new leading lady lifted out of the chorus. She is Irma Marwick, and her chance came suddenly when Carol Mayo, who was in the lead, though Ada Meade is featured, fell ill. The chorister readied for the part in twenty-four hours. Miss Marwick was picked out of the chorus by the reviewers in four stands in Ohio and the comment in every case was that she would make good in a part. Playing the lead in Cincinnati, she culled the best of the notices there. "Elsie" was produced by John J. Scholl. The book is by Charles W. Bell, the score being by Carlo and Sanders and Sissle and Blake. The latter are the colored composers who did "Shuffle Along," in which Scholl was interested. In the cast also are Luella Gear (wife of Byron Chandler, "the millionaire kid"), Maude Turner Gordon, Frederick Burt and John Arthur.

One of the biggest agencies on Broadway admitted it accepted 25 cents a ticket to push certain attractions at the request of the managers. The fact was stated at the last meeting of the Producing Managers' Association anent the Central ticket agency plan, which has dropped from the limelight in the last two weeks. The agency in question, however, makes it a rule to give all such extra commissions to its employees, a fact that was not brought out in the managers' meeting. The point is that the brokers cared less for the inducement than to accommodate the managers. It is known that within the last two weeks the agency refused to push a show on the same basis and it is a known fact that the employees there divided \$1,800, taken in by pushing three or four shows.

"Will Shakespeare" counts as one of the season's biggest dramatic disappointments. Its second week at the National, New York, was hardly better than the first and the takings but a little over \$5,000 for either week. Winthrop Ames had put \$34,000 into the production of Clemence Dane's play before the curtain rose. The gross is not a lot more than the weekly guarantee of \$4,500, so that the additional loss will equal the production outlay unless business takes a miraculous turn for the better. The company is an expensive one. "Will" will leave in another week, according to present signs and the estimated loss of \$60,000 is considered conservative.

There is a law in New Jersey against the gyping of theatre tickets, particularly pertaining to street selling. It was invoked some years ago in Newark when David Warfield played there at the Empire in "The Music Master." At the time a flock of gypers operated, but were stopped by the police, and since then there has been no repetition. The constitutionality of the law has never been tested, and as there is but one legitimate house in Newark, there is little danger of the statute getting into the court. In other Jersey towns, particularly Atlantic City, ticket speculation in theatre lobbies for big shows in the summer has been noted a number of times.

The Broad Street, Newark, N. J., had the biggest December in the seven years it has been managed by Morris Schlessinger. For the four weeks the total gross was \$50,000. The quartet of attractions were "Partners Again," "Captain Applejack," White's "Scandals" and "Make It Snappy" (Eddie Cantor). It is the house custom to charge \$2 top for drama and \$2.50 for musicals. "Partners" held to the scale being played early in the month, but "Applejack," as a holiday card, was priced at \$2.50 top. "Scandals" and the Cantor show were \$3.

Despite a story that William Harris, Jr., and Sam Wallach "had words" over the moving of the latter's "It's the Law" out of the Ritz, which is Harris' house, both declare there is nothing to it. Wallach, though now a producer on his own hook, says he worked for Harris for fifteen years and is liable to return to his office at any time. Harris did tell Wallach of the offer of a guarantee of \$4,000 weekly for "The Humming Bird" at the Ritz, and stated if Wallach would guarantee him against loss during the "Law's" run, he would reject the offer. Wallach advised taking the guarantee, as it meant sure money for the house. It has been noted for years that those in the Harris office are on cordial terms with the manager, and they have been invited to come in on attractions which were regarded as having a good chance to make money. One such was "Abraham Lincoln."

Channing Pollock has cancelled passage for Europe three times recently because of the special exploitation work, including public speaking he has been engrossed in, popularizing his "The Fool," produced by the Selwyns. He planned a trip overseas to write in on a phase only touched on in the play and his itinerary would have taken him to Algiers. Early this week he had undertaken the job of answering 1,700 letters written voluntarily by persons who, as the playwright expressed it, "opened their hearts" in commending "The Fool," which is one of the biggest dramatic hits in years. "The Fool" was given in total at Sing Sing Sunday night, and it evoked a remarkable demonstration. The prisoners were inclined to jeer at the capitalistic stuff in the play. The applause at the conclusion of each act was given to a man. Warden Lewis stated the effect of "The Fool" on the prisoners would be such that there would likely be no demerits for a week.

The stopping of "Abraham Lincoln" in Boston two weeks ago was something of a surprise in show circles. It had been booked far in advance, the reports last summer being that time had been laid out for it for ninety-four weeks. It was found, however, that "Lincoln," while big in virgin territory, could not play repeats. William Harris, Jr., who produced it, concluded it was too soon to attempt repeats and ordered off the show. "Lincoln" played throughout the country, except the South, which was figured dangerous bookings. Plans now call for sending the show out again in about three years. "Lincoln" played three years and a

month, having opened in December, 1919. It carried forty-five persons, which was one factor causing its withdrawal.

The star dressing room at the Empire, New York, has been decorated exactly in the same fashion that prevailed when Billie Burke made her debut at the house in 1907 under the direction of Charles Frohman. Miss Burke's first appearance there was in "My Wife" with John Drew. At the time she was given the star room as a courtesy by Drew. She decorated it in pink and gold. Her current appearance as the star in "Rose Briar" led to the desire that the room be made a replica of fifteen years ago.

At a performance of "Polly Preferred" at the Little theatre, New York, the other day, a mis-cued scene was covered up so well no one in the audience noticed it and the accidental error at the same time fitted so perfectly into the story it may have become a part of it after that performance. William Harrigan as a promoter is desperately endeavoring after exposed for "planting" to enlist capital of \$50,000 from a group of men who are more intent upon the attractiveness of the proposed film star, Genevieve Tobin, than the future. D. W. Griffith actually made a test of Miss Tobin. It is supposed to be shown the group of investors. At this performance there was a hitch and the camera couldn't work. Mr. Harrigan when finding it would not flash, said, "Well, to tell you the truth this was a part of the bunk also, but look at her, you don't need a test, can't you see for yourself."

That "Listening In" has been making a little profit for the past two weeks has encouraged its backers and author, who now feel the show is in a fair way to have a run and season. The piece opened Dec. 4 to under \$6,000 at the Bijou, New York, and had to breast the before-Xmas period with low grosses, but nicely recovered with Xmas week, going to nearly \$7,000 and reaching that figure New Year's week, while beating it with \$7,200 last week, with one less performance than the week before. Carlyle Moore, who wrote "Listening In" is the author of the first "mystery play," "The Unknown Purple" that was suddenly taken off after it had started on a run at the Lyric some seasons ago. The "Purple" play may be revived with Joe Schenck again interested. He was with its original producer, Roland West. The "Purple" piece was recently withdrawn from stock where it had been getting a royalty of \$500 a week. It is also understood Schenck has secured the picture rights to it.

"Polly Preferred" was an instantaneous over-night comedy hit for Comstock & Gest in the Little theatre, New York. F. Ray Comstock attended to "Polly" while his partner, Morris Gest, at the same time was planting the Moscow Art Theatre. The Little theatre since its remodeling has 600 seats and can do nearly \$11,000 weekly at "Polly's" scale, which is \$2.50 week nights and \$3 top Saturdays.

"The Humming Bird" which came into the Ritz, New York, this week, has had a varied career. The piece was originally produced in Oakland, Cal., at the Liberty, and was brought east for a tryout by Oliver Morosco. He opened it in Boston but withdrew it and would not bring the play into New York. Later Maude Fulton, its author, went to the coast with the play and Frank Egan played it at the Little theatre, Los Angeles, where it ran for 21 weeks. Egan has always wanted to invade New York and make his mark as a producer on Broadway. He thought after the 21 weeks at his Little theatre that here was a piece of property it would be safe for him to venture east with. So much faith had Egan in the ultimate success of "The Humming Bird" that when he was offered the Ritz for four weeks under a guarantee he insisted that he get the house for 10 weeks instead. The price that Egan is guaranteeing the house is \$4,000 a week and the indications from the notices the play received and the generally expressed opinion along Broadway was that the producer would have been better off had he been satisfied with taking the house for four weeks.

It looks as though George White is working out a "come back" as far as his bank balance is concerned with the road business that his "Scandals" is doing. A peculiar thing is that all along the line the show does not get a big advance sale, but after the first performance the notices pull business. By the insiders this is all to the fact that last season the White "Scandals" was looked on as a bad show, and this year the out of towners wait to be shown before spending their money. Due to this the advance sale before the opening in Washington was only \$1,500, but nevertheless the show grossed over \$23,000 on the week. In Pittsburgh where the show opened Monday for two weeks it is predicted the gross business for the fortnight will range somewhere between \$65,000 and \$68,000, the advance sale last Saturday before opening having been \$9,500.

The selection of "Roger Bloomer" as the succeeding Equity play at the 48th street is reported to have provoked a warm discussion among the executive committee of the Equity Players this week when choice was made. The committee decided for the play by John Howard Lawson by a slight margin. Following "Why Not" at the 48th street, "Roger Bloomer" if playing strictly according to its script ought to be made able to make the class reached by "The God of Vengeance" now being played by the Provincetown Players in the stable on McDougal street, now called a theatre.

"Roger Bloomer" will be cast this week and rehearsals shortly started. It tells the story of an innocent lad in the country, brought to the city and sent through enough sinful scenes, vividly to be played and more vividly spoken, until he winds up alongside the bier of a young girl, beside which then appears to him for the finale a woman of the streets who had followed him through the scenes and the plot.

Al Jones and Joe Leblang deny the report of last week that they have become financially interested in the stock burlesque venture of the Minsky Brothers at the Park music hall. They explained they are interested in the lease of the house and the Minskys have the house on a sub-lease. Suggestions have been made to the brothers, but there has been no financial investment. John Cort is also concerned in the Park lease.

A New York daily early this week was out for a story on Isadora Duncan and her Russian husband, believing there had been either a temporary or permanent separation between the couple. The husband had registered alone late in the morning at a hotel in the 50's and it was with this as the foundation the story was being sought. The last time the Duncan dancer appeared in the dailies was when she danced at the Academy of music, Brooklyn, without accompaniment. Her pianist who had played for her first number did not appear for the second, with Miss Duncan essaying it without music but finally abandoning the attempt, bringing the concert to an abrupt close with the consequent publicity. Miss Duncan has been in the prints much since first coming over here for this tour. It appeared to be mutually displeasing to the dancer and her audiences while she was on the road and Miss Duncan was not backward in chiding those in front, usually concluding her remarks with comment the press termed "radical," likening it to a Bolshevik belief.

Augustus Thomas in advance of formulated plans to be shortly announced anent the American National theatre which he is fathering, spoke on the topic via radiophone at the Newark, N. J., broadcasting station, Tuesday night. He was informed his period was 15 minutes and looking for an "out" to end his talk, told all those listening in that he saw a beautiful girl singer who was to succeed him standing in the doorway and he would have to conclude. It happened that jazz singer followed him on the program. Wednesday morning he received a carbon copy of a letter sent by a Brooklyn man to the Newark station demanding to know why so important a man as Thomas be interrupted in his address in order that a jazz singer get into action. Thomas's first announcement on the proposed American National theatre was in the form of an article in the "Saturday Evening Post" some weeks ago. Since then he has interested a number of prominent persons in the project.

LITTLE THEATRES

Andre Ferrier and his French company opened a new season, in San Francisco last week, presenting "Sophie Arnould" and the farce "Le Cuvier."

The Sequoia, San Francisco, operated by Ruth Brenner, who also directs the little plays, presented a comedy program last week, including a gem by Dunsany and three other acts on the bill.

The Players of Providence, scored last week in Grundy's gripping drama, "Sowing the Wind," in the Talma theatre. The cast headed by Prof. Thomas Crosby, included Henry A. Barker, William J. Story, W. Richmond Wing, W. Stanley Holt, Stephen Waterman, Joseph W. Spranger, Arthur C. Sisson, Mrs. Sarah M. Barker, Mrs. Hazel B. Goodwin, Dorothy D. Dunlop, Maude Farnum.

Application for a charter for the Kansas City theatre, the local guild organization, has been made in the circuit court and will undoubtedly be granted. The organization now has a membership of 825. The powers of the organization, under the charter, will cover the leasing, erecting or acceptance of theatres as gifts, and the administration of endowments. The formal organization retains the executive officers who have carried the guild through the preliminary work, which included the presentation of "The Truth" and "The Yellow Jacket." The next, "John Ferguson," will be given Jan. 31-Feb. 2.

LEGIT ITEMS

Louise Heald Prichard has resigned as press agent of Town Hall.

Zelda Sears will be the principal speaker at the Playwrights' Club meeting tonight (Friday) at the Hotel McAlpin, New York.

"Thumbs Down," a new melodrama by Myron C. Fagan, will open at Wilmington, Del., Jan. 23.

Anfa Spencer, Inc., theatrical costumers, has filed its schedules in bankruptcy. Liabilities total \$23,318; assets, \$2,430, consisting of fixtures, stock on hand and accounts receivable.

Ernest Glendenning returned to the cast of "Listening In" at the Bijou Wednesday night, after having been confined to his home for three days with an injured foot. His return marked the twentieth anniversary of his stage career, his debut having been made Jan. 17, 1903, with the Annie Russell Co. in "Mice and Men" at the Garrick. His mother and father were members of the Russell company at the time. With the exception of the three performances missed during the current week, Glendenning has never missed a performance during the 20-year period.

The Joe Payton company of "Twin Beds" closes Saturday in Saugerties, N. Y. The piece has been playing one-night stands in New York state for four weeks.

Florence Reed in "Hall and Farewell," under the management of Joe Shea, opens Feb. 5 in Wilmington, Del. The piece is a French costume play written by William Hurlbut. Title may be changed before brought into New York.

Clyde Mallory is now ahead of the Neil O'Brien minstrels.

William Smalley, operating a chain of one-night stand theatres in New York state, has purchased the Fort Plain theatre, Fort Plain, N. Y., from Saxton and Rickard. The house will play pop vaudeville and road attractions under the new ownership.

"Cinders," a new musical show by Eddie Clark, has been accepted for production by Edward Rojce, with rehearsals to begin next week.

BOSTON OPERA HOUSE DATES

Boston, Jan. 17. The Shuberts claim to have a big advance sale registered for the single performance of Ruth St. Denis and Ted Shawn are to give at the Boston opera house Wednesday of this week.

The Boston opera house will be taken over for a couple of weeks, starting next Monday, by the Chicago Opera Company, with the house scaled from \$1.50 to \$6. The scale for Ruth St. Denis ran from \$1.10 to \$2.75, with the boxes priced at \$5.50.

MORRIS GEST BECOMES STAR OF COMPANY WITHOUT STAR

Achieves Pinnacle of Fame as Producing Manager By Courage in Bringing Moscow Art Theatre to New York

Morris Gest has become the star of a company without a star. In recognition of his courage and daring and ambition in bringing to New York the Moscow Art Theatre, the most serious as well as the most famous and ablest acting company in the world today, speaking their own language—the most foreign of all foreign tongues—the critics and editorial writers of the American press have paid him the tribute he so justly deserves and have placed his carefully planned and shrewdly executed achievement on a par with the amazing ensemble of Stanislavsky and his unstarred company.

The breadth and unanimity of this tribute override all the petty jealousies and the cold reserve which is a too frequent characteristic of relationships in the world of the theatre.

On every hand, there is frank and outspoken praise not only for Mr. Gest's fortitude in risking a venture so seemingly hazardous, but also for the keen foresight and patience with which he laid out and carried out his campaign for acquainting the American public with the aims and methods and standards of these artists from far-away Moscow. And finally, there is praise for his temerity in holding strictly to his announced eight o'clock curtain and in keeping late-comers standing in the lobby even though their word would be law in every restaurant, bank, club and street corner in New York.

The proportions of the risk Mr. Gest took in inviting the Moscow Art Theatre to come to this country last summer are all too easily lost sight of in the triumphant success scored at the Jolson Theatre in 59th Street. Staggering sums—enough to make several costly productions on Broadway—were advanced to provide transportation from Moscow to Berlin and Paris and finally across the Atlantic, not to mention the footing of deficits in Europe en route. Still other enormous amounts were spent in preparing and publishing English translations of the plays and a souvenir in full colors. And all this before a single dollar was in sight by mail order or otherwise. All, too, in spite of the fact Mr. Gest was still a quarter of a million dollars in debt from his losses on "Mecca" and "Aphrodite"—losses which had been cut in two since February thanks to the phenomenal success of Balieff's "Chauve-Souris," the other Russian foster-child of the daring Gest.

It was from this same Nikita Balieff that Mr. Gest got his inspiration to bring the Moscow Art Theatre to America. He had seen Balieff and his "Chauve-Souris" in Paris. But he had never seen Stanislavsky and his company. So he took Balieff's word for them. He heard, too, from Balieff how the Moscow Art Theatre sometimes rehearsed a play for a year—for two years—before they showed it to the public. Not to be outdone by them, Mr. Gest began at once to prepare the ground for their coming. Just as they devoted months to producing a play, so he would devote months to acquainting the public—and particularly the dramatic critics—with them. From July onward, he flooded the dramatic desks with every conceivable bit of information, in type or in picture, on which he could lay his hands.

The range of the appreciation of these services on Mr. Gest's part may be seen from the following quotations:

Arthur Brisbane in New York "American"—"Morris Gest renders a service to the United States in bringing here the players of the Moscow Theatre. The poor geese that objected to the coming of those players, because their talent might constitute Bolshevik propaganda, have acted in a manner more completely good-like than usual.

"The Russian players, showing Tolstol's son of Ivan the Terrible, actually put history and real ancient life before you. Here is a school of acting that every American actor and every other intelligent citizen should attend as regularly as possible."

Alexander Woolcott in the New York "Herald"—"It must be on the morning of the fifth of March in certain years that a man walking slowly in the White House—a man who has grown up in this country and been, in turn, just another Penrod, just another Willie Baxter and, perhaps, even another Peter Sterling, savors for the first time the reality of what has happened to him. 'Gee,' he whispers to himself as his eyes open wide, 'I'm President of the United States. Gee!' Something of the same sense of fulfillment, the same sense of having reached the top of a mountain or come to the end of a road, must have sat in the heart of Morris Gest last Monday night, when, under his name and as a result of his boundless energy, the Moscow Art Theatre began its first American engagement in New York. The fame of Stanislavsky's company had spread round the world, but it remained for a boy who had run away from Odessa when he was eight years old and shipped to America in the steerage to send back later and have brought to his new country for the first time the most beautiful work that had survived the toppling ruin of the old."

Heywood Brown in the New York "World"—"Among those concerned in the evening, special mention should be made of Morris Gest, who brought the company here. Also it should be recorded to his eternal credit that, having said the play would start at eight, he rang his curtain up at that time, leaving in the outer darkness of the lobby a crowd of distinguished New Yorkers who had been trained to believe that no theatrical manager ever meant quite what he said."

Charles Darnton in "The Evening World"—"At the end of the performance there were cheers and wreaths and flowers for Stanislavsky and his celebrated players, and at the door more than one handshake for Morris Gest, who made possible a rare and fine experience in the American theatre. It must be written into the history of our stage as a great triumph."

Percy Hammond in the New York "Tribune"—"Our plumed hat sweeps the ground to Mr. Gest as the most earnest, the most intrepid, the most efficacious and the happiest of the American impresarios."

Jefferson Macomber, cartoonist of the "Tribune," drew Morris Gest as the "Tsar of Russian Art" with Nikita Balieff of the Chauve-Souris as "Court Jester."

S. Jay Kaufman in the New York "Globe"—"The success of the Moscow Art Theatre has brought about a comparing of Morris Gest and Barnum. There seems to us to be some striking differences much in favor of Gest. 1. Gest is dealing with artists, not freaks. 2. Barnum had little or no competition. There are some sixty theatres in the Broadway district today. 3. Gest brought a company which does not act in our language. 4. Barnum's interest on grew and was scarcely a risk. Gest's was all gamble. 5. Barnum had a building into which he could house his "theatrons." Gest rented the Jolson theatre. 6. If one of Barnum's "productions" failed he could find others. If the Moscow Art Theatre failed, what could Morris Gest have done?"

SOCIAL ITEMS

All About Palm Beach—By Showman Now Wintering There

Palm Beach, Jan. 15.

Among the recent additions to our cottage colony are the Le Bousky Sisters of Maskovitch, Russia. They are the first to introduce the new Siberian fad of having landscapes painted on their big toe nail.

One of the well known society debutantes, a constant attendant at the Tuesday night prize fights, is Miss Minerva McGoin of Minneapolis, whose father was at one time the middleweight champion of the Middle West. She has inherited her father's cauliflower ear—and now that ears are being shown, it is starting a new fashion among the younger set.

Mrs. Dwight Wheeler Roscoe of Quogue, L. I., who occupies one of the antique Maisonnets, known as the "Cheesery," on Sea Smelt avenue, arranged for a rather elaborate bridge party for Tuesday afternoon, but owing to the absence of one of the guests it was impossible to fill the table, so it was changed to a discussion party. Many of the neighbors' affairs were kindly mentioned.

Mrs. Imogene Smith of one of the leading colored families of West Palm Beach, whose uncle, George Lafayette Smith, was perhaps the most popular bootlegger in Lockahatchie, Ga., gave a rather unique bathing party on Saturday night. She put both of her young sons in the same tub—ivory soap was enjoyed by all.

Miss Patricia O'Dowd, the famous screen star, who, in private life, is Mrs. Ignatz Schomulski, is expected to arrive next week, accompanied by her director and cameraman to take for the first time a picture of the "Dans de la Mer." She will put on a canton flannel minuet, assisted by the maids in the bathing casino.

DIED LEAVING NO WILL

Frances Cecelia Gale, authoress and former actress, who, as Franklyn Gale, made her last appearance on the stage about five years ago with Ethel Barrymore in "The Spendthrift," left an estate not exceeding \$1,000 in personality and no will when she died on Dec. 31, according to her son, Frank A. Gale, of 119 Grace Church street, Rye, N. Y., in his application for letters of administration upon the property, which was granted to him by the Surrogate's Court, New York, last week.

Mrs. Gale, the widow of Captain Frank A. Gale, Company H, Ninth Infantry, N. G. S. N. Y., was the authoress of a number of short stories. In addition to her son, who is 34 years old, she is survived by a daughter, Gwendolyn Gale, 21 years old, of 350 West 55th street, New York, the latter known professionally as Gwendolyn Piers. Both children, because of her failure to leave a will, are entitle to share equally in the estate.

BROADWAY SITE SOLD

The plot of ground occupying the full block bounded by Broadway, Seventh avenue, 52d and 53d streets has been leased for a term of 62 years to realty operators who have drawn plans to erect a building which will include a theatre. The greater portion of the proposed building is to be given over to offices and stores with the theatre to be of the music hall style.

The property at present is occupied by several buildings of minor importance, including what was formerly Ieland and now called the Bluebird dance hall.

"FOLLIES" NEW MONOLOG

Andrew Tombes was given an added assignment in the "Follies" this week, stepping into "one" for a monologue called "Filmless Film." The new contribution was written by Franklin P. Adams, the metropolitan columnist. The Tombes monolog takes a spot provided by the elimination of the baseball bit, the latter material being considered out of season.

The Grand opera house, Wilkes

barre, Pa., of which Ed. Rosenbaum, Jr., is manager, has issued a "Booster's Courtesy" pass. Mr. Rosenbaum says on it in a box at the bottom: "This courtesy is extended with the understanding that provided you like the entertainment you will call up some friends and boost. Thank you."

THOMASHEFSKY OUT

Agrees to Pay Alimony—Leaves New Jersey

Harry Thomashefsky has been liberated from his exile in New Jersey through agreeing to settle his alimony arrears with his wife, Ida. The son of the Yiddish actor-manager has been 10 months in arrears as a result of a divorce decree with alimony of \$100 a month. In addition to settling the back alimony Thomashefsky will probably settle a lump sum for a general release of further alimony payments.

He has since remarried. His alimony default necessitated his removal to another state to escape the "alimony club," Sunday the only day he could enter New York, being then immune from the law.

MRS. COUTHOU BENEFITTED

Chicago, Jan. 17.

Mrs. Florence Couthou, the Chicago scalper, is benefitted by the new order of things in regard to the sale of tickets for theatres and is doing better than she did before the change in policy of dealing with outside ticket agencies.

The new order has stopped all of her direct buys and that was what has caused her greatest losses under the old regime. She is said to be getting the tickets she needs now and to employ her tremendous power and influence to have the choicest seats. All tickets are sold now at a 50-cent premium above the box office prices.

Mrs. Couthou is said to have arranged, however, for a 300-seats-a-night buy for "The Last Warning" when it opens here. The buy is at the box office price, and to be sold at 50-cent advance.

WILKES JOINS P. M. A.

Thomas W. Wilkes, the coast stock producer, is now a member of the Producing Managers' Association, having joined the special membership for stock managers.

The P. M. A.'s stock division has one other member, Jessie Bonstelle.

It is a class of membership brought about through the closed shop for stocks edict of Equity, which claims control of that field. The contention was countered by the P. M. A. and it was agreed the matter should go to arbitration, but for some reason has never been settled. Wilmer & Vincent joined the stock division of P. M. A., but having branched out in other productions now hold regular membership.

HERNDON'S "JILTS"

Richard Herndon will start rehearsals next week for "The Jilts," a Harvard prize play written by Phillip Barry. The author is a Yale graduate, but also attended Professor Baker's 47 Workshop at Harvard. The committee selecting "The Jilts" as the winner was made up of Dr. Baker, Walter Pritchard Eaton and Herndon.

Robert Milton will stage the play. One of the leads will be Lucille Watson.

NEW EQUITY ASSESSMENT

Ten Per Cent. Asked of Subscribers—To Finance new "Roger Bloomer"

The guarantors who subscribed \$140,000 to the organization's plan for the producing of plays were called on last week for another assessment of 10 per cent. of their guarantees to finance the next play, "Roger Bloomer." This brings the call to date to 50 per cent. of the total. The first assessment was for 20 per cent., followed by an additional 10 and still another for 10. On the last 10 it is reported that return from subscribers was but 50 per cent. of the amount the assessment called for.

It is understood the guarantors were somewhat surprised they were called on for an assessment after the first one, as they had been given to understand there was small likelihood of being called beyond the initial amount invested. They also cannot understand why it is that the current attraction, "Why Not?" isn't playing to sufficient money to make a demand for another assessment unnecessary. That production being acclaimed a hit at its opening by Equity they felt certain it would prove the means of pulling the organization out of the hole that it went into when the first two productions made became financial failures.

Speaking of "Why Not?" one theatrical manager stated that it was simply the fault of the manner in which the business end of the venture was being conducted. In a regular manager's hands it is stated that the attraction would have been vying with the big hits of the street for business. Instead since the second week it has been selling its seats at cut rates.

Another angle on which dissatisfaction is based is that when the 45th Street theatre was taken over they were informed that \$70,000 a year would be the rental and there was nothing said regarding taxes, insurance and other expense features, which practically brings the cost of the house to \$93,000.

LEDERER'S 40TH

"Peaches," the new musical comedy being produced by George Lederer, will open at the Garrick, Philadelphia, next Monday. As a publicity stunt the opening will be made the occasion of the manager's 40th anniversary as a producer, he having opened "Florine" there.

The show will be out three weeks before coming into New York. Its Broadway berth has not been decided on.

CATLETT "ILL" AND OUT

Chicago, Jan. 17.

Walter Catlett is back in the cast of "Sally" at the Colonial after missing performances of the play on Saturday and Sunday.

It was given out Sunday Catlett had disappeared and that the police had been asked to look for him but this story was remodelled later and it was explained that he had been "ill."



SOL BLOOM

Nominee for Congress on the Democratic ticket in the 19th Congressional District of Manhattan, to be voted for at the special election ordered for Tuesday, January 30. The special election, at which previously enrolled citizens may again vote without further registration, was caused through the death of Congressman-elect Samuel Marx.

Mr. Bloom is 53 years old, born in Pekin, Ill. He came to New York 20 years ago, engaging in the tailoring business. He has been interested in the politics of the city since 1894, when he and Sam H. Harris theatres among others in New York. He is in theatrical productions. The 19th District is composed of the area between 14th street, Fifth avenue and 54th street.

CHICAGO LAST WEEK HUMMED WITH ZIEGFELD AND CANTOR

"Sally" Opened at Colonial to \$40,000—Cantor Show at \$2.50 Top in Apollo Did \$30,000—Ziegfeld Keeps "Sally" Tickets Away From Agencies

Chicago, Jan. 17. While Ziegfeld's tremendous money winner, "Sally," was soaring to record heights at the Colonial on its premiere week and giving every positive assurance of continuing the same way for many weeks, the accomplishments of Eddie Cantor at the Apollo were not overlooked.

On a percentage basis, and considering "Sally" stiffer opposition than "The Music Box Revue," Cantor's opening week outdid for at least the passing moment the Johnson speed at the Apollo.

Making allowance of the difference in prices and several other incidents, Cantor's \$30,000 gross must be considered a wonder item of the week. "Sally's" big capacity week was looked for; Cantor's wasn't. It was reckoned that Cantor would hold his own to a profitable extent, but nothing like the demand that was made for the Cantor show was predicted. With two musical shows getting \$70,000 within a stone's throw of each other, Chicago cannot be deprived of its right to be classed as a good theatre-going community when the offerings are something that the playgoers really want and know about beforehand.

Whoever made the scale of prices for "Make It Snappy" tossed ultra-popularity in Cantor's path. Against the \$4.40 top for "Sally" the Cantor show is asking \$2.50 for the main floor for all nights except Saturday, when the usual boost is made. The Wednesday matinee is featured at \$1.50, with the Saturday matinee calling for \$2. The Apollo has the capacity for these prices, and if ever a scale of prices had anything to do with the success of a musical play the present system at the Apollo is asserting itself.

Despite what honors Cantor's big week brought this comedian, "Sally" was the outstanding feature of the week. Seldom do society folks cause a stampede entering a theatre, but this actually happened Monday at the Colonial. There were a lot of society folks who wanted to be present who weren't because they couldn't get their seats at the hotel stands. It was harvest time for messenger boys, who lined up in front of the Colonial box office and purchased seats for social leaders who are strangers in this town at the box office windows. The Coltrout stands were left out in the cold for the Ziegfeld tickets. By "digging" some of the independents got what they wanted, but the Colonial put over the idea of the tickets all being sold at the box office window—at least to a satisfactory conviction.

As brilliant as was the opening audience, greater was "Sally" as an entertainment. Ziegfeld did it right again. Just that touch which features all of Ziegfeld's productions for Chicago—that expensive touch which adds chorus girls who only work in New York, but who come to Chicago because "Flo asked us personally." Activities behind the scenes indicated Ziegfeld had ordered a lot of things especially for Chicago, proving he is one New York manager who takes Chicago seriously.

Jack Pickford made it a point to be in the audience for the "big night." He was there despite his escaped notice from both newspapers and the curious ones. The night after the premiere Jack left for California to start work on a new picture. Marilyn Miller's ovation was terrific.

It remained for the critics (united) to give Leon Errol the finest compliments any Ziegfeld comedian ever received here. It was quite noticeable in Errol's work that he was caring for the whole premiere on Ziegfeld's orders inasmuch as illness kept the producer away. The insiders who know Errol's career claimed the comedian never worked so hard as he did at this premiere.

It was a great Ziegfeld night. Staunch loyalists of "The Follies" had to admit "Sally" surpassed the best of "The Follies" nights here in the past. The advance sale continues but with curiosity expressed whether or not the \$4.40 top can hold the big hit here until June 1. If this happens, Chicago will close the present season with a record all its own.

Three other premieres featured the week. "Captain Applejack" starring Wallace Edinger and Mary Nash, drew all the critics Sunday night and nothing better could have been given the show in what the critics wrote in their respective columns. If newspaper reviews count, "Captain Applejack"

should run for some time. The premiere week, however, didn't bring a response from the newspaper praise. There was no indication of a demand for this show until Friday night, when close to capacity prevailed. There is a tendency for the Harris show being a good matinee draw. Those who like dramatic construction rave over "Applejack," but it is a question if popular demand will hold the piece here longer than six or eight weeks. The newspaper campaign is apt to swing the Harris piece into an established winning gait, but just now the situation is erratic.

"Zeno" is going to be battled at the Great Northern. Doc Hall came out with a line that "Zeno" has the best cast ever seen in a mystery play. This inspired the backer and author (Joseph F. Zinn) and, from the size of the newspaper advertisements and the campaign to bill the show, the elastic is off the bank-roll. Every succeeding performance last week showed a jump in the gross, and three weeks have now been picked to learn just what the value of the play is.

Elsie Ferguson had a winning premiere at the Blackstone and with Frances Starr's exit Saturday will have the local field to herself for the solitary feminine dramatic star in town. Everything is in Miss Ferguson's favor to chalk up winning weeks as long as she wishes to remain at the Blackstone, where society really likes to go. When society does go it has a good carter in Guy Hardy, the recognized social-manager director in town.

The exits were as predicted. "Demi-Virgin" departs Saturday. "Why Certainly" made no ceremony about leaving suddenly last Saturday. Al Woods is now probably convinced Chicago is in real earnest about not wanting alleged risqué plays. His losses with "Ladies' Night" and now with "Demi-Virgin" will give this producer plenty of opportunity to realize the local playgoers actually are sincere in saying they will not be tempted with temptation, such as it is, press-agented with play titles.

The situation for "The First Year" entered into another precarious stage, giving the biggest surprise of the year here. Just what is the matter with the Craven engagement is hard to ferret. If the sudden switch of the surprise nature wasn't made at the Cort for "Thank-U" the bettors who were laying 2 to 1 some four weeks ago that "Thank-U" would outlive "The First Year," those who spotted the situation and made the bets would have won. There is an inside story to the effect that Mrs. Elsie gets the Cort for her new play under the Frazee management because of some satisfactory agreement between Frazee and the Golden offices whereby "Thank-U" leaves ahead of time on the promise that next season the Cort will get Golden's "Seventh Heaven" as an opening attraction.

"The First Year" is far from being finished in Chicago. A more intimate house than the Woods would be the protector for Craven's piece and within the next fortnight there is apt to be proceedings that will cause a switch for the good of all concerned. This all depends on whether or not "The First Year" rallies to the increased billing now being done around town. With "Thank-U" leaving, it is probably imagined "The First Year" will get

the whole clientele for small town plays.

"Orange Blossoms" met a fate of brevity in its stay at the Illinois. It was one of those offerings that brought satisfaction only from its music and costumes. The cast—ah! that was another story as far as Chicago was concerned. Some mighty small audiences made it a quick exit. The Illinois remains dark this week, opening next Sunday night for "Elsie," which will draw attention because of its music and lyrics having been cared for by Sisile and Blake, of the "Shuffle Along" company, in co-operation with Carlo and Siders.

The Selwyns ought to be happy magnets back in New York over the way "Partners Again" is running at their local theatre. Only the limited seating capacity is preventing higher figures on the week. The Selwyns are not after a record run for Bernard and Carr, having been tipped off that the days of long runs in Chicago are a thing of the past because of the expansion of the theatre area. With this knowledge on tap, the Selwyns will be satisfied with from 15 to 20 weeks with the present smash hit. A coast tour opening at Milwaukee the first week in May is now in the making for Bernard and Carr.

It's going to be a great situation at the Twin Theatres when one of the theatres houses a smash hit and the other holds a play of the uncertain type. The overflow goes into the theatre needing it. This was quite visible several nights the past week when the turn-away from the Selwyn helped "Captain Applejack."

All the other shows in town not mentioned in this report felt the depression after the holidays with only one suspicion that any particular play must be watched. That play is "Cat and Canary," which is apt to receive severe competition in "Zeno" from the seekers of mystery plays. "Zeno," at this writing, promises much. "The Last Warning" is headed this way, too—another competitive play for the Princess piece, which for the first time on last week indicated it must renew the campaign to hold its lofty position among the estimates.

Last week's estimates: "Sally" (Colonial, 1st week). Can be considered Ziegfeld's greatest loop hit, popularity of "The Follies" notwithstanding. Will hold around \$40,000 for at least next five weeks due to the tremendous advance sale. Company principals renting apartments with view of show sticking until June 1. Reviews phenomenal for superlatives, with Charles Collins ("Post") outshining all. "Captain Applejack" (Harris, 1st week). Pulled around \$2,100 for the premiere, doing spotty trade during the week, yet reaching \$13,800 on week. Strong newspaper campaign by Col. Bill Roche, but still a big question whether or not this one can stick for more than eight weeks. This week will tell.

"Zeno" (Great Northern, 1st week). This mystery play slipped in without notice, opening for little over \$300 but with house heavily papered; developed attention via word-of-mouth. Newspaper notices encouraged backer, reported to be wealthy producer owner in New York, to order big advertising campaign despite already having sunk some \$30,000. Went around \$8,000. Indications for \$11,000 or better.

"Wheel of Life" (Blackstone, 1st week). Elsie Ferguson drew elite of Chicago's playgoers with play that will do well here because of nationalism. Should hold business of \$12,000 as an average for six weeks.

"Make It Snappy" (Apollo, 1st week). "Sally's" big demand didn't cut into Eddie Cantor's popularity, which raced to heights of \$30,000 as week's gross, at \$2.50 top. De-

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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 (35th week). Excellent business during holidays and afterwards places this comedy among Broadway's exceptional attractions. Business of around \$15,000 gives rating with non-musical leaders. Very small allotment in cut rates.

"Better Times," Hippodrome (20th week). During holiday week pace of approximately \$75,000. Under expectations and big house's takings are not up to former form when \$2.50 top was charged. Last week gross at \$60,000.

"Blossom Time," Century (64th week). Shuberts' operetta success longest run of current shows (barring five weeks layoff during summer) still making money, but figures to leave at end of month. Between \$13,000 and \$14,000.

"Bunch and Judy," Globe (8th week). Birmingham musical will leave for road Saturday, opening Monday at Colonial Boston. Short stay here, but attraction, while not losing money, could not gain pace management set for it. "Lady But-terfly" succeeds next week.

"Chauve-Souris," Century Roof (51st week). Broadway's most successful novelty. Imported Russian company in fourth program again cleaning up and still charging \$5 top. Comstock & Gest have it, also recently arrived Moscow Art Theatre.

"Follies," New Amsterdam (33d week). Automobile show crowd played Ziegfeld revue strong, other musicals also participating in visitors' patronage. Broadway's leader (barring Moscow Art Theatre) went to \$36,300 last week.

"Glory," Vanderbilt (4th week). A bright, tuneful musical comedy which arrived with Christmas regiment of new ones. Doing good business, but can stand improvement. Real test will come this week. Between \$12,500 and \$13,000.

"Greenwich Village Follies," Shubert (19th week). Like "Follies," pulled strongly with auto crowd and business was \$1,500 better than previous week. One of four big musicals running. Last week \$27,500; best eight performance week.

"Give and Take," 48th Street (1st week). New Hoffman comedy first done at coast with Kell and Dill; produced here by Max Martin, with Louis Mann and George Sidney. Premiere postponed from Monday to Thursday.

"Hamlet," Sam Harris (10th week). Success of this presentation with John Barrymore by Arthur Hopkins one of outstanding hits this season. Business last week saw first sign of drop from better than \$19,000 weekly since opened. Picture about \$8,000.

"It Is the Law," Bayes (8th week). Moved over Monday from Ritz, which now has "The Humming Bird" under guarantee arrangement. Mystery play accorded excellent drama of its class, but somewhat hurt by competition. Little under \$7,500 last week.

"Jitta's Atonement," Comedy (1st week). Much interest over this premiere with Bertha Kalich starring. Play of foreign origin, having been adapted by G. Bernard Shaw. Shuberts confident of its chances, noted in parking it in this house. Premiere Wednesday.

"Johannes Kreisler," Apollo (5th week). Steady box office business continues to give Selwyns' novelty importation strong chance to land for run. Takings last week went to nearly \$16,000, considered very good for this attraction.

"Kiki," Belasco (60th week). Dramatic leader in point of run and, with about \$15,000 weekly, classes with leading non-musical in pace. Aimed for completion of second season, and last season's sensation ought to turn trick.

"Lady in Ermine," Ambassador (16th week). Being readied for moving to Century at end of month. There it will be cut rates, similar to "Blossom Time." "Virginia," new operetta, aimed to succeed. "Lady" got between \$15,000 and \$16,000 last week.

"Last Warning," Klaw (13th week). Still holds place as most successful mystery play this season. To date has returned producers full amount invested. Business last week around \$12,000.

"Listening In," Bijou (7th week). Competition may explain moderate pace of this mystery play. Came in at bad time and holidays were acceptable, though not big. Last week under \$7,000.

or more. Little publicity given it and boosting might promote better trade. Face is money making.

"Loyalties," Gaiety (17th week). The English success, which has been getting capacity since opening, reported slightly off in agencies last week. Figures to run through season, however. Takings better than \$13,000.

"Merchant of Venice," Lyceum (5th week). Belasco presentation of Warfield's Shylock provokes considerable discussion, pro and con arguments in Sunday press doubtless helping. Show priced at \$4 top.

"Merton of the Movies," Cort (10th week). Bear of comedy that is smash draw and getting class audiences as well. Business \$16,500 all performances, being capacity (except gallery, which rarely goes out for 'anything on Broadway these days).

"Mike Angelo," Morosco (2d week). New Morosco production off to poor start and cut rates called for to aid immediately. First week draw about \$7,500, but Emily Stevens listed to succeed in "The Sporting Thing to Do."

Moscow Art Theatre, Johnson's 59th St. (2d week). New York's new fad. Russian dramatic organization, piloted by Morris Gest, opened sensationally last week and drew remarkable commendation from press and extraordinary business. First week's takings over \$16,000.

"Music Box Revue," Music Box (13th week). Excellent trade since opening. Never under \$28,000, and last week auto crowd aided, sending business to \$29,700, best figure for eight performances here this season.

"Passions for Men," Belmont (7th week). Changed in title from "Fashions for Men" last week; moved over from National three weeks ago. Business moderate, though notices indicated hit. Quoted little under \$6,000.

"Rain," Maxine Elliott (11th week). Peer of dramatic attractions. Some of non-musicals getting more money, but call here is strongest and show getting all house will hold. Standees for all performances and normal pace as last week, over \$15,000.

"Romeo and Juliet," Longacre (4th week). Stops this week. Takings between \$5,500 and \$6,000, and distinct failure for show with star in lead (Ethel Barrymore). She is reading "The Laughing Lady," new Suro play recently opened in London. Hopkins has it.

"Rose Briar," Empire (4th week). Good business for five or six weeks anticipated by showmen for Billie Burke play, and that has held true thus far. Last week takings \$14,400.

"R. U. R.," Frazee (15th week). Theatre Guild's best try this season, and since moving up from Garrick has made nice profit. Last week takings were \$9,000, with trade after Wednesday strong.

"Sally, Irene and Mary," Casino (20th week). Visitors in town last week for auto show gave this one good play and indicated again that on tour in the Dowling musical the Shuberts have property of value. Between \$15,000 and \$15,500 last week.

"Secrets," Fulton (4th week). Increase in business over opening week has interested showmen particularly because of some difference of opinion and play's London success. Last week little under \$14,000.

"Seventh Heaven," Booth (12th week). John Golden has sure winner in drama that took month to get into real stride. Is one of best money-getters in town now. Last week \$14,700 with one extra performance. Virtual capacity all performances.

"Six Characters in Search of an Author," Princess (12th week). One of novelty dramas of foreign origin. Cannot get big money because of Princess' small capacity. Around \$5,000, which affords some profit.

"So This Is London," Hudson (21st week). George M. Cohan's comedy winner planned for season. Business good at start, and after third week jumped to lead, which mark has maintained in its division. Grossed \$17,500 last week, highest figured for eight performances.

"The Awful Truth," Henry Miller (18th week). Final week for one of season's smartest comedies. Routing out is surprise along Broadway. Went under \$10,000 only once (week before Christmas). Last week got over \$11,000 and better this week. Jane Cowl as Juliet succeeds next week.

"The Clinging Vine," Knickerbocker (4th week). Rates as one of finest musicals offered at \$2.50 that have been put on in years. Popular sea and box office sale adding in

"VARIETY" FOR PUBLICITY

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(Continued on page 17)

BOSTON SLOWLY PULLING OUT OF BAD WEATHER STREAK

Storm After Storm Last Week—\$6,000 Drops for Legits—Recovery Looked For This Week—“Lightnin” Drops from \$24,000 to \$18,000

Another week when storm followed storm in quick succession put a crimp into the theatre business at the legitimate houses in this city. For years conditions have not been worse than they are at this time. Railroad transportation is so uncertain few are brave enough to attempt to come into the city from any distance outside. Business is being confined to the residents of the city proper and the immediate suburbs, supplied by electric car lines.

The beginning of this week found it just a bit better, for a storm that started Monday forenoon had petered out before the end of the afternoon and yesterday was perfect, with the possibility of a few more this week. All agree there is a big call for the shows here and all that is needed is a 50-50 break in the week.

Even “Lightnin” felt the break of the weather last week, the gross dropping from over \$24,000 to \$18,000. The \$24,000 gross was rather above normal, due to the fact that the show played an extra performance on New Year’s and got what is considered the cream of the business for the season, but still the drop of \$6,000 could be explained only by the weather. There is hardly any blame to be placed on the substitution of John O’Hara for Percy Pollock in the cast for the drop, because this substitution was only touched on lightly in the daily papers and the announcement was so timed and dressed up that its effect was light.

One of the surprises in the manner in which “The Bat” is holding up. Just before Christmas it took a natural drop, but since the holidays business has been building up and last week, 20th here, did about \$12,000. This is exceptionally good business, everything considered, and would indicate that it has not felt any effect from the coming into town of “Lightnin” and that it is good for a few weeks more. It can be kept here while doing \$10,000 or better and will then be sent to Australia, according to the present dope.

“Good Morning Dearie” at the Colonial is another show that felt the effect of the drop doing \$6,000 less than it did the previous week. In fact, the musical shows suffered considerably, as “Springtime of Youth,” on the final week at the Shubert, grossed about \$9,000, off \$4,000 from the preceding week.

“Molly Darling,” in which Jack Donahue is starred, picked up \$16,000 worth of business last week at the Tremont. While the show can do considerably more than this under the capacity conditions, that business is entirely satisfactory to all concerned. Donahue is getting plenty of publicity and the following he already has here is being built up in this manner. At the Monday night performance this week Mayor Curley presented him with the keys of the city, placing him in the notable class, and a loving cup was presented to him by 250 of his Charlestown friends who attended the show in a body. Donahue, a local boy, is upsetting the saying that a prophet is not with-out honor except in his own country. His show is due to stay two weeks longer after this one and will probably better the gross of last week this week, and on the final week should play to capacity.

There were three openings in town this week. Pauline Frederick in “The Guilty One,” at the Selwyn, a whale of a first night, and Vivian Martin and Lynne Overman starred in “Just Married,” that opened at the Plymouth. This last show got a good break in the business. “The Passing Show” opened at the Shubert Monday night to a house that was packed, the tip being around that lots of things would be seen the opening night that might be deleted after that. City Censor Casey attended the opening and got a shock when he discovered his edict against the chorus appearing without tights had been disregarded.

This is the final week of “Good Morning Dearie” at the Colonial. “The Bunch and Judy” will come in for a stay. It comes to a house that always gives a musical show the best break possible.

Hampden on his final week at the Opera house got away with \$11,000. It is reported he expected the business to be heavier than this and counted on doing at least \$14,000 for the wind-up. In the opinion of many he did very well to gross \$11,000 under the conditions.

Estimates for last week: “Lightnin” (Hollis, 4th week). Business dropped to \$18,000 last week from \$24,500 preceding week. Those with show have no fear about

it being here for substantial and money-making run.

“Good Morning Dearie” (Colonial, 4th week). Due to leave this week. Last week \$18,000, off \$6,000 from week before.

“The Guilty One” (Selwyn, 1st week). Opened strong and expected to do real business for four weeks’ stay. Final week “The Rear Car” did \$5,200.

“The Passing Show” (Shubert, 1st week). Had big opening with usual crowd that attends girls show right on job. Final week “Springtime of Youth” did \$9,000.

“Molly Darling” (Tremont, 2d week). Grossed \$10,000 for first week and would have done much more if receiving weather break. Gross figured to go higher this week. Altogether show should be very fair money maker here.

“The Bat” (Wilbur, 20th week). Last week \$12,000. Shown most unusual strength and looks good for several weeks more.

“Just Married” (Plymouth, 1st week). Final week “The Goldfish,” which played this house two weeks, did \$10,000.

The Boston Opera house for Wednesday night has Ruth St. Denis and Ted Shawn, one show. Good advance sale. House at the beginning of next week will be taken over by the Chicago Opera Co. for a couple of weeks.

SHOWS IN CHICAGO

(Continued from page 16)

mand for Cantor indicated with \$3,200 house Tuesday night. Saturday matinee turned out \$2,800 gross. Following the Jolson business, Cantor’s gross is remarkable break for Apollo.

“Why Certainly” (Central, 3d and final week). Allan Pollock forced to close Saturday. Critics remained loyal to the Pollock idea to last ditch, sending him away with huge bouquets of complimentary adjectives for what he tried to do. Experience proved terrific financial loss for English soldier, with final gross not hitting \$4,500.

“Shore Leave” (Powers, 3d week). Finishes limited engagement this Saturday, with “The Torch-Bearers” underlined for limited stay of four weeks. Outside of Frances Starr’s personal following “seagoin” comedy failed to draw trade that would push gross safely over \$10,000 mark.

“The First Year” (Woods, 10th week). Keeps on tumbling down, and just how long house will keep it under present lack of “draw” is guesswork. Averaged \$772 for Monday and Tuesday nights and had hard work reaching \$10,700 on week. Easily biggest disappointment of season here.

“Orange Blossoms” (Illinois, 2d and final week). What chance this musical play had was spoiled by cast changes—some necessarily made due to illness, others planned ahead. Terrific loss on gross of \$9,300. “Elsie” due at this house Jan. 21.

“Partners Again” (Selwyn, 3d week). Sold out by 6 p. m. for night performance (gross \$2,149 at \$2.50), and with raise to \$3 for Saturday night and fair matinee business, hit off gross of \$17,500—this only around \$1,000 short of capacity for all performances. Mail orders now indicate capacity houses for auto week long before sale opens. First real solid dramatic “smash” of year.

“He Who Gets Slapped” (Plymouth, 6th week). Announced last two weeks, regretful to those who have followed campaign thought would turn situation into sensational inner. Will be followed by Grace George’s play, “To Love,” opening Jan. 29. “He” reported around \$7,500.

“Cat and Canary” (Princes, 26th week). Slipped from pace it has been doing, but satisfactory profits on \$12,000 any time. Kilbourn Goddon paid cast visit on week-end, and before he departs will be decided just how long play will be kept. Good reason to believe “Zeno” will cut into “Canary.”

“Shuffle Along” (Olympic, 9th week). Whirlwind edge now off colored show, but should circle around \$13,500, which it landed last week, if advance sale returns. Will make try to stick until Washington’s Birthday.

“So This Is London!” (Cohan’s Grand, 5th week). Week-end business always yanks Cohan hit into \$11,000 class. Eddie Plohn, general manager for Cohan offices, here past week.

“Thank-U” (Cort, 20th week). Went little better than top class of \$10,000 and could stay much longer than Jan. 29 if desired. Routed out of Cort for principal one-nighters hereabouts and then the usual week-stand stops. Mrs. Fiske in “The Dice of the Gods” opens Jan. 29. “For All of Us” (Studebaker, 2d

week). Big inside campaign still being conducted with winning results, as gross of \$14,000 would indicate. Wednesday matinee popularized at \$1.50. As campaigner William Hodge gains blue ribbon for Chicago season.

“Demi-Virgin” (La Salle, 3d week). Picked right at height of holiday season for early exit. Goes out Saturday with “The Twist” opening Sunday. Woods play reported around \$3,300.

SHOWS IN NEW YORK

(Continued from page 16)

making show favorite. Takings \$17,000.

“The Fool,” Times Square (13th week). Dramatic wonder a month in climbing to its level. Since then developed into one of strongest of Broadway’s possessions. Led street during holidays with daily matinee. Last week, with one extra performance, \$18,000.

“The Gingham Girl,” Earl Carroll 21st week. Played to best eight performance receipts last week, when \$18,200 drawn. As good as week previous, when extra matinee played New Year’s Day.

“The Egotist,” 39th St. (4th week). Good matinee draw. Business has been best of attractions presented in house this season. Last week showed normal gait of \$8,000.

“The Humming Bird,” Ritz (1st week). Play first done at coast several years ago, with Maude Fulton, who wrote it, and bowed in here Monday. House under guarantee arrangement for five weeks.

“The Old Soak,” Plymouth (22d week). Drew corking business last week, indications being reputation of comedy has spread, as visitors played it strongly. Got \$14,700.

“The Love Child,” Cohan (10th week). Pace of this adaptation from French is much over average and show should run until Easter. Takings last week close to \$12,000, which made money for both house and show.

“The Masked Woman,” Eltinge (5th week). Pulling strongly, and chances of this Woods production look good. Went to better than \$12,000 last week. Ought to build.

“The World We Live In,” 45th Street (12th week). W. A. Brady’s production started off, and in new berth, having moved down from Jolson’s last week. Takings were \$10,500, climb of \$1,503 over previous week. Further improvement sure downtown.

“Tidings Brought to Mary,” Garrick (4th week). Last week for Guild’s production of curious but impressive French work of religious atmosphere. “Peer Gynt,” aimed as Guild’s most ambitious production this season due Feb. 4. House dark on production.

“U. S. A. Goes,” Playhouse (11th week). Musical version of “Too Many Cooks” standing up well and credited with being bright entertainment. Between \$10,000 and \$11,000 last week and made money.

“Whispering Wires,” Broadhurst (23d week). Moved here Monday from 49th Street. Routed out and billed on subway circuit, but business continued to show a profit. Took \$7,000 last week.

“Will Shakespeare,” National (3d week). Keen disappointment. English drama criticized by reviewers as being woman’s product, but acting accorded extraordinary praise. Average for first two weeks hardly better than \$5,000, and successor likely soon.

FUND GETS \$3,248

Ernest Wibel, of 116 Nassau street, New York, as executor of the estate left by Philip Findler, was this week, by Surrogate Foley, directed to pay to the Actors’ Fund of America, one of the legatees of the estate, \$3,248.72.

The action of the surrogate was in the signing of the decree in accounting proceedings settling the affairs of the American property left by Mr. Findler, who died in Germany Feb. 11, 1917, leaving an estate of about \$32,550 yet to be accounted for by the executor.

Mr. Findler, in partnership with Mr. Wibel in the stationery business at 115 Nassau street, left an estate in this country amounting to \$237,017. Shortly after his death his will, executed April 24, 1911, dividing the greater share of his property to institutions of every rationality and description, was filed for probate in Germany and after a Supreme Court action here in 1921 an exemplified copy of the document was filed for probate in New York.

The Actors’ Fund of America was one of the three contestants in the accounting proceedings.

SCENIC ARTISTS’ CHAMBER

The metropolitan scenic artists are contemplating the formation of a Chamber of Commerce or clearing house whereby estimates for productions can be obtained from one central location.

The producer or whoever is seeking the estimates is at liberty to assign the job to whomsoever he chooses.

FIVE REPEATS AND TWO TRYOUTS LINED UP IN PHILADELPHIA

Unique Layout for Big City in Mid-Season—Partial Business Comeback Last Week—“The Monster” Close to Capacity at \$2 Top

A slow and partial comeback from the previous business depression was discernible last week. Grosses ranged from exceedingly good to fair, with no houses definitely on the underside of the ledger.

Ed Wynn’s “Perfect Fool” started a bit doubtfully, but shot into high after a couple of performances, and capacity ruled the last part of the week. A very weak matinee Wednesday was the only thing which prevented the gross from soaring more than it did. It was understood that “The Perfect Fool” was in for three weeks, but at present there are no bookings mentioned for this house until February, which may or may not mean four or five weeks.

“The Monster” continued its astonishing career of real money at the Walnut. The \$2 top scale of prices limits the weekly grosses, but last week was close to capacity at this figure, and the advance sale is big. It is understood that there has been serious talk of keeping this thriller in for two additional to the four originally planned, but a failure to agree on terms prevented this being carried through. With the exception of “Blossom Time,” this show is undoubtedly the surprise of the season here, and, of course, in the case of “Blossom Time,” some real business was looked for. Everybody is interested now in seeing what effect the crowded house at “The Cat and Canary,” which comes to the Adelphi Jan. 29.

“The Passing Show” held up, exceedingly well at the Shubert in its final week, coming back a couple of thousand with the general rise in business. This revue did not meet with a concerted approval from the critics and many objected to its vulgarity, but the Howard and Sunday columns being laudatory. It’s the general opinion that both “To the Ladies” and “The Torch Bearers” successive bookings at the Garrick suffered by two-week bookings, as business for the former was just in sight when it left, and the same seems to apply to the George Kelly comedy.

Bookings at the Garrick have been in a rather chaotic state. Until Friday no underline was on hand for “The Torch Bearers,” and there was some talk of advancing bookings to bring “Six Cylinder Love” in two weeks in advance of its scheduled time. It is also understood that “Molly Darling,” which considering that it played just before Christmas, showed great possibilities and built steadily throughout its run, was anxious for a return date.

Finally, however, “Peaches,” a new George Lederer musical comedy, was announced for the two-week period Jan. 22-Feb. 3. Ada Mae Weeks, who heads the cast, has been getting a lot of publicity in the dailies here this week on her engagement to a well-known society man. “Captain Applejack,” which has been announced several times this season, is also mentioned as a possibility for February at the Garrick.

“Sherlock Holmes,” in the first of its two weeks at the Broad, drew many theatre parties and a distinctly society trade, but in its downstairs business never went much beyond half houses. Given as much space by most of the papers as if it had been a new show, and generally enthusiastically treated, it is likely to boost its business by a couple of thousand dollars this week.

“Blossom Time” fell off, but in turning in gross that reached within a few hundred dollars of \$16,000, it gave indication of having much reserve strength. This opera, now in its 13th week, is figured to stick a couple of weeks longer. Special ceremonies were held Monday night—the occasion of its 100th performance.

This week’s openings were two in number, both in the doubtful class as to local success. The new Woods musical, “The Naughty Lady,” changed to “The Naughty Lady,” opened at the Adelphi for a two-week run, where it will be followed by “The Cat and the Canary.” “In Springtime of Youth,” at the Shubert, is in for three weeks only, to be followed by “Maxime” (third time here) for two weeks and “Bel Pepper” (second time here) for a single week. These two bookings are new, caused by a sudden shift

It will be the first time a regular show (outside of shows like Harry Lauder) has had less than two weeks’ bookings here in a long time. Next Monday will also be two bookings; one is “The French Doll,” with Irene Bordoni, at the Broad for two weeks, and the other is “Peaches.” The following week, in addition to “The Cat and the Canary,” the Walnut will have a new attraction in “Kempy,” which is in for only two weeks, and will be followed by a return of “The Green Goddess,” with George Arliss. This melodrama opened the Walnut two seasons ago after the house was entirely remodeled.

Feb. 5 will find “Shore Leave,” with Frances Starr, at the Broad, and it is understood that she will be followed by Otis Skinner in “Mr. Antonio” (second time here).

All of which means that coming and present bookings include five repeats and two try-outs, an unusual record for midseason in Philly. A bright spot is the expected arrival of “The Music Box Revue” at the Forrest in February.

Estimates for last week:

“Sherlock Holmes” (Broad, 2d week). Attracted high class trade, but business only middling. Claim it did slightly over \$9,000 last week. “French Doll” Monday.

“In Springtime of Youth” (Shubert, 1st week). No big advance sale and success in some doubt, though reception of “Blossom Time” here is held by many as good omen for this opera. “Passing Show” did \$23,650 in its last week, surprisingly good figure for final week.

“The Perfect Fool” (Forrest, 2d week). Business started in some doubt, but hit stride shortly and gross of \$25,000 claimed, with capacity towards end of week.

“The Torch Bearers” (Garrick, 2d week). Won remarkable notices and showed signs of building towards end of week. Gross over \$10,000 with good chance of building. “Peaches” Monday.

“The Monster” (Walnut, 2d week). Thriller has had remarkable success. Got start in holiday rush and held on. Business last week \$12,700, which bettered New Year’s week but several hundred.

“Blossom Time” (Lyric, 13th week). Took dip, but profit still claimed at \$15,600. Length of run now undecided.

“The Naughty Diana” (Adelphi, 1st week). New one comes in for two-week run. Pauline Frederick, in last week with “The Guilty One,” missed \$12,000 by a few dollars, with real strength developing in the balcony.

SPIEGEL HOUSE MESS

New Theatre in Albany May Go Into New Hands

Albany, N. Y., Jan. 17. According to a statement made to a Variety representative by William W. Farley, former chairman of the Democratic State Committee; and now president of the Lodge Street Theatre Co., Albany’s new theatre will not be operated by the Shuberts, although they (Shuberts) now hold the lease on the property.

The house, remodelled from a church, was scheduled to be completed Jan. 1 at a cost of \$100,000, but because of the mental and financial collapse of Max Spiegel, interested in the project with the Shuberts, the construction company could not obtain payments for the work, which was two-thirds finished. The builders then filed liens against the Spiegel corporation and the work was halted.

Mr. Farley said that the necessary legal steps had been taken to eliminate the Shubert-Spiegel interests. A New York theatrical attorney had communicated with him with a view of obtaining the lease for a client. It is thought the client may possibly be the Robbins-Eckel corporation, which controls theatres up-state and for some time has been seeking a house in Albany.

According to Mr. Farley, it will take a month or unravel the legal tangles caused by the Spiegel collapse and another month to complete the actual work.

OUT OF TOWN REVIEWS

THE SEA WOMAN

Pearl.....Rea Martin
 Engineer.....Joseph Sweeney
 The Wills.....Richard Van Siclen
 Mollie Hansen.....Miss Anglin
 Rodney.....Harry Minton
 Johnny Hickey.....Claude Cooper

Washington, Jan. 17.

Anything that Margaret Anglin does is worthy and does demand attention, but intense emotionalism even when combined with a series of splendid performances by a very capable cast cannot make a play. This latest vehicle utilized by Miss Anglin creates the thought that possibly the appeal of the "star" role was such as to gaze over the numerous shortcomings of the play. The part is that of a woman, no longer young, who sacrifices a love she has waited for so very long to keep a promise to a dying man who had rescued her from the sea, to stand by his daughter.

The part does give Miss Anglin opportunities, which she fully realizes. She is a daughter of the sea, one that loves to believe the Vikings were her ancestors. Miss Anglin plays with a distinct dialect which is never lost, and it is a particularly appealing dialect. She is the tender of a lighthouse on Washington's own Chesapeake Bay, wears men's clothes throughout the action of the story, and with her bobbed hair and brown skin presents a daughter of the sea completely. All womanly charm, except her heart, is beaten down, and for this Miss Anglin must be accorded the fullest measure of sincere praise.

The play is by Willard Robertson, an actor, known locally, having appeared here some few years ago with the Columbian Players. This is a second endeavor from his pen and although the shortcomings are blatant in this, his latest, it is so far superior to the first (name not recalled) it is apparent something worth while may come from him in the future. In this play he has fully realized the value of intensity, has drawn his characters in a well-defined manner and got together a group of human beings each entirely different but true to the surroundings. The chief faults are in the story, not in the construction. His second act actually gripped, but the creation of suspense is lacking, a curtain falls and no wonderment is left as to what is to follow.

A daughter of a seaman loves a man; they are to be married, when the father's boat is wrecked and destroyed. The daughter is the only one saved, and she only after the keeper of a lighthouse had rowed to her through a sea of fire caused by burning chemicals which made up the cargo of the ship. In making the rescue the man was badly burned a few days later he died. On his deathbed he exacts the promise from the rescued woman that she will watch over his daughter.

The daughter, to put it bluntly, is no good. An engineer working at the lighthouse for the government tries to point out the mistake she is making, only to be slapped in the face. During the past few weeks the girl has carried on a love affair with a roughneck bootlegger of one of the near-by towns, and a baby is expected. He threatens her with abandonment if she tells the woman, whose lover has just found her after a two-year separation after one of the many letters she had written had reached him at some distant port. A letter comes to the woman in the midst of the meeting, and the preparations start for the wedding on board the man's boat. She sends the man away to stave the girl, who refuses to divulge the man's name, finally, when cornered, stating it is the government engineer who had just left.

The woman would force the engineer to marry the girl. When he attempts to leave after the girl had falsely sworn on the Bible that it was he the woman shoots him. The truth is finally brought out when a friend of the guilty youth tells the man away from the boy two weeks ago. The girl then goes into the tower of the lighthouse, following the boy there, and turns on the gas wells used for the light and blows up the lighthouse, which conflagration brings the lover back with his boat and the reuniting of the woman and her man after the guilty boy and the girl are both dead.

To return to the second act, the three-cornered scene of the false confession by the girl is a remarkably well-written bit and as remarkably well played. Rea Martin as the girl dominates and gives a performance that speaks extremely well for future work from this apparently youthful girl. Joseph Sweeney, who rather bored in the first act, retrieved himself here, and naturally Miss Anglin was splendid. Claude Cooper as Johnny Hickey, the only comedy relief, gave an excellent performance, while Harry Minton as the returned lover did well in the few moments allotted him.

The Shuberts have adequately mounted the piece, the breakaway set proving an excellent bit of stage business following the explosion. Red stage management was very much in evidence opening night, many little props, particularly im-

portant, were not in their place. It is something that has never happened at an opening here before. The direction of George Foster Platt was capable. Meakin.

ICEBOUND

Baltimore, Jan. 17.

Play in three acts by Owen Davis. Produced by Sam H. Harris at Ford's, Baltimore, Monday, Jan. 15 week.
 Emma Jordan.....Lotta Linticum
 Henry Jordan.....John Westley
 Nettie Jordan.....Boots Woster
 Ella Jordan.....Geraldine O'Brien
 Sadie Fellows.....Eva Condon
 Orin Fellows.....Andrew J. Lawlor, Jr.
 Dr. Curtis.....Lawrence Eddinger
 Jane Crosby.....Phyllis Povah
 Judge Bradford.....Willard Robertson
 Ben Jordan.....Robert Ames
 Hannah.....Edna May Oliver
 Jim Jay.....Charles Henderson

It isn't so important that Sam Harris has chafed up another success, but it is important to know that in "Icebound" Owen Davis has repeated the artistic success attained by "The Detour." Not only has he repeated himself by writing a play which is grimly realistic, but he has written of realism without writing of disgustingly sordid things. He has done much more than that in writing a finely moving play which has all told but one dramatic situation and which is written with a view to limning with truth certain moral arguments. In doing this he has not thrown epigrams right and left nor has he scattered sugary sentimentalities throughout the play.

He has little to speak of, being a relentless study of how people of the same family, living in close proximity most of their life, grate upon each other. It shows their petty shortcomings and what mean, double-riveted sonuvaguns people are when they exist in small communities. Religion isn't made a part of the play, but the characters are Christians who are afraid to be anything else in name.

The story concerns an old woman, Jordan by name, and a member of a prominent family in Veasey, Mass. She dies, and her fortune is left to Jane Crosby, an adopted poor relation, who has been the slave of the household for years. In the family is a son, Henry, played excellently by John Westley, who is the leader, and there are also two daughters. There is also an outcast son, Ben Jordan, who stands indicted before the local town on a charge of arson. Ben is a good-for-nothing, and is painted as being thoroughly bad. The girl, Jane Crosby, sends him money to return to his mother's deathbed, and the outcast, hated by the rest of the family, returns. To save himself from being thrown into jail he works on the farm during the winter, released on bail bond furnished by Jane.

The rest of the story shows the fathering of a son on the member who has money and Jane in a determined effort to reform Ben. He is unregenerate—nearly. Then it is revealed that the old woman who died wanted the money left to her son, but was afraid that he would squander it, so she left it to the girl to care for, and also left her the task of reforming the boy. Heartbreaks that seem to be genuine and only the slightest touch of sentimentality is shown throughout the second act, which ends in a tragedy when Jane, the faithful, sees the unregenerate Ben feasting on the red lips of a little cousin. Finally, when she thinks Ben has at least been taught to work and when she has managed to have the arson charge removed, she calls the grasping family together and tells them that she has drawn a deed of gift. They are happy, they feel that she is going to turn the family money back to them. But she doesn't. She turns it over to Ben and tells them that she is going away, as poor as when she came. Ben wants her to stay, but only as a prop to him. The crash comes, however, when the greedy female relatives go to her room and take a few bits of silk and other clothes which she has bought to divide it among themselves. She interrupts, and for once asserts herself. Then Ben comes around and calls them by the term which their own mother called them—"crow buzzards." But Ben says it stronger than that. The curtain goes down with the audience assured that Ben and Jane will make a try at life together. But it isn't a happy ending, for Jane has consented to marry him, knowing and telling him that it is doubtful whether any good will ever come of it.

Evie Roberts and Ames and Phyllis Povah in the central roles it can be said that they are doing the finest work of their respective careers. Miss Povah's work here is something that was well nigh perfect. As the drudge, with stooped shoulders and meek face, she was perfect. Ames as the unregenerate son has an unsympathetic role and one which must stand on its merits alone for approval. Both of these young actors received volumes of applause for their work and both deserved it. The settings are interiors of a country home and are Belasco in their infinite detail. The rest of the cast is excellent and the staging by Sam Forrest is well done. But outstanding from everything else is the fact that Davis has written what seems to be a great play. Risk.

ZENO

Chicago, Jan. 17.

At Great Northern, Chicago, Jan. 8. A melodrama in three acts by Joseph F. Rinn. Produced by Charles J. Rinn.
 Odor Burke.....Charles J. Rinn
 James O'Brien.....Hugh O'Connell
 William Donegan.....Kenneth Gratton
 Chief Inspector Parker.....George Nash
 William King.....James Crane
 James Cartier.....Ned A. Sparks
 Marie.....Helen Gill
 Mrs. Hampton.....Edna Shannon
 Grace Hampton.....Coraline Lewis
 Mr. Hampton.....John M. Sullivan
 Prof. Dodge.....Leigh Lovell
 Williams.....William L. Brown
 Charles Baker.....Paul Byron
 Dr. Moore.....George Probert
 Detective Dillon.....Donald McCelland
 Policemen, crooks, etc.

It has long been felt that the time allotted a vaudeville act was too short for a magician to appear to his best advantage. This situation left a rich field for the development of the mystery melodrama with an illusion as its basic feature. "The Thirteenth Chair" may have suggested the idea to playwright-magician combinations. "The Bat" brought out the possibility of modification as mentioned in "The Cat and the Canary" trod the same lines with success. Leonard Praskins and Ernest Pascal took a step toward the goal of magicians and illusionists when they set an illusion right into the heart of "The Charlatan." And now Joseph F. Zinn, a former president of the American Society of Magicians, has written "Zeno," which is a curiously fascinating combination of spiritualism, its exposure, magic and illusion, well exposed, and melodrama which even goes so far as to be Ku Klux Klanish. "Zeno" is presented by a fine cast and began its life under circumstances which are highly favorable.

"Zeno" starts off better than "The Charlatan," but a balance is reached since the expose of spiritualistic tricks late in the performance brings just a suggestion of dullness late in the play instead of early. "Zeno" is unlike "The Bat" and "The Cat and the Canary," inasmuch as there is little comedy by-play.

The story concerns a gang of crooks, led by the mysterious Zeno. The audience is not certain who Zeno is until the very last. In its development there is reason to suspect nearly every member of the cast, excepting the mother of a dead boy, who resorts to a spiritualistic seance in her own home to ascertain who had murdered her son, killed by the gang when he caught them in some of their work in connection with the installation of the apparatus necessary for the tricks which are to convince the mother the spirits are about her.

The big illusion is a disappearance of the "medium," who vanishes before the eyes in such a way as to bring credit to half a dozen presidents of a world society of magicians. Chairs are rocked, tables rise in the air, t'ee leaves of books turn, faces are seen in the darkness, low rattle of drums and tappings are heard and later the tricks by which all of these are done are made plain, and while this portion of the performance will be meat for those who assail spiritualism, it is the most tedious part of the show.

Effie Shannon as mother of the murdered boy and believer in spiritualism contributes much toward the effectiveness of the offering. George Nash as a police lieutenant measures up to every requirement. George Probert as the "medium" stands out as a remarkable histrionic accomplishment. Ned A. Sparks' impersonation of a detective contributes some comedy and is a relief, inasmuch as the character has an unusual tinge. The cast in its entirety is good.

When the house is darkened for the spiritualistic manifestation, there is danger of some cutting-up on the part of kidders. At the Great Northern there were disturbances which it would be a safe bet to charge to prohibition.

MME. ANGOT'S DAUGHTER

Montreal, Jan. 17.

With the vim and abandon typical of the Gallic temperament, the French Opera company, composed of artists from the Opera Comique, Trianon Lyrique and other Parisian playhouses, made their debut on this continent in "Mme. Angot's Daughter" in the St. Denis. Lecoq's melodious comic opera, now a classic like "Corneville" or Offenbach's "Orpheus," was given a most pleasing interpretation, and the company was well rewarded.

"La Fille de Mme. Angot" is an old favorite in Montreal. It would serve no purpose to describe the operetta, but it is doubtful if ever it has been so well presented as by the talented members of the company heard Monday night. It was a refreshing couple of hours of the pleasantly familiar melodies, and some clever stage work of the type in which the Parisians excel in particular.

Mlle. Bachelet took the part of Clairette and played it admirably, rewarded by an unusual favor. After a duet with M. Delaquerrie in the first act a student of the University of Montreal, wearing the velvet bow-tie and carrying a large bouquet of roses, calmly mounted the stage and handed his tribute to the blushing actress, announcing with excellent composure that the flowers were

BROADWAY REVIEWS

POLLY PREFERRED

Comedy in three acts and six scenes, presented at Little Theatre, New York, Jan. 11. Produced by F. Ray Comstock and Morris Gest. Written by Guy Bolton and directed in production by Winchell Smith. Genevieve Tobin featured.
 Jimmie (a chorus girl).....Beatrice Nichols
 Walter at Automat.....David Burns
 Polly Brown.....Genevieve Tobin
 Rutherford (a broker).....Thomas W. Ross
 Bob Cooley.....William H. Rouse
 Page Boy at the Billmore.....Gosta E. Richter
 Guest at the Billmore.....Arline Tucker
 Mr. X (a millionaire).....George Spavin
 Mr. Y (a visitor).....Augustus Collette
 Owen Kennedy.....Charles Laite
 Pierre Jones (artist).....William N. Bailey
 Mr. A. (friend of Jones).....Arthur H. Hays
 Miss C. (X's friend).....Virginia Lee Moore
 Miss D. (a guest).....Edna Rivers
 Sophie (Joe's wife).....Marjorie Eggleston
 Page Boy at the Billmore.....George Deener
 Harold Nathan.....Richard Malchen
 Mr. B. (his clerk).....Dorance N. Hubbie
 Morris (an office boy).....Harold Waldridge
 Crawford Howell (a director).....Edward Van-Sloan
 Doorman.....William Betts
 Stenographer.....Ada Waters
 Colored Maid.....Betty Fromen
 Baker (a reporter).....John Wray
 Pareilly (a lawyer).....Briggs French
 Kito (a butler).....T. Kamamoto
 (Waiters, hotel guests, movie extras, etc.)

"Polly Preferred" is one of the most legitimate and amusing straight comedies New York has seen in seasons. Opening at the Little Theatre Thursday night last week, the second night (Friday) was a sell out and another sell out Saturday matinee, with Saturday night, of course, capacity.

Strong, heavy laughter and the centered interest in a continued story that abounds with freshness of idea and dialog are the reasons for this fast and hard hit. There are laughter making lines that shoot over the footlights like bullets, aimed right for the risibles and never failing for the bull's-eyes.

Mr. Comstock had a flash at his judgment a couple of months ago when "Polly" was put on for a week by the McLaughlin Metropolitan stock at Cleveland with Patricia Collins specially engaged to play the title role. The Met stock did quite well with it, so well, in fact, that two players of that group were engaged for the Broadway run and are now the comedy hits of the performance.

from the student body of the university.

The little incident happened in the middle of the act, but was so well timed that the action gained rather than suffered, and was enthusiastically applauded, not least by the students who filled "the gods."

Mlle. Bachelet, who showed very convincingly that she can both act and sing, is one of the young stars of the Opera Comique, and takes many of the leading parts in the repertoire which is to be played while the company is on the North American tour. Mlle. Leo Demoulin, as Lange, was admirably fitted, and her mezzo-soprano is a delight. The famous "Tres Holle" song, probably the most popular of all in "Mme. Angot," was sung by Rita Diamond and evoked storms of applause. M. Delaquerrie was the ideal Ange Pitou, handsome, debonaire, and possessed of a charming tenor. His singing was superior and never forced.

The most striking achievement, however, proved to be the remarkable blending of voices in the duets, trios, quartets and quintets. Encores after nearly every song.

The hairdresser, Pomponnet, was in good hands, played by M. Leroux. M. Roland was funny as the scheming Lariavaudiere, and one of the best studies of the evening, though the part was only a bit of that of M. Arling, the police officer.

The chorus was excellent as far as the singing went, but drilling, which no doubt will be tried out, would not do any harm. The orchestra, led by Maurice Jacquet, was at all times well modulated and restrained. Gardiner.

THE INVISIBLE GUEST

Buffalo, Jan. 17.

When the final entries for the current season's bad play championship are eventually compiled, it is doubtful whether the nearest runner-up will be within miles of "The Invisible Guest," the "new thrilling comedy of laughter" by Victor Lambert which Whitney McGregor offered to local publicists for inspection. "The Invisible Guest" is a most pleasing interpretation, and the company was well rewarded.

"La Fille de Mme. Angot" is an old favorite in Montreal. It would serve no purpose to describe the operetta, but it is doubtful if ever it has been so well presented as by the talented members of the company heard Monday night. It was a refreshing couple of hours of the pleasantly familiar melodies, and some clever stage work of the type in which the Parisians excel in particular.

They are Edward Van-Sloan as the picture director and Harold Waldridge as Morris, the office boy. In the final casting Genevieve Tobin was selected for the Polly part and is featured on the billing.

Following the Cleveland week Messrs. Bolton and Smith went over the script. Mr. Smith (Winchell) attending to the staging for New York. He must have had considerable to do in the revision, for there are certain Smith touches, especially in the humor as evolved from dialog and situation, that are recognizable as his handiwork. Other changes were in arrangement of scenes. Rearrangement was still moving onward up to Saturday's matinee, when the first of the three scenes in the second act was blended into the second scene, giving that act but two, with the first and third scenes and the third and final act one scene.

It is curious to see the difference in a revision and a New York production from the original script, and such makeshift setting as may be supplied by a suburban stock like the Metropolitan. While it isn't by any means another play that came forth, the snapping up, the finish of the Broadway showing and the more suitable surroundings of the rather intimate Little Theatre all tend to give "Polly" what it is entitled to—success.

The splendid direction of Miss Tobin in the leading role is marked, for it must be partially due at least to direction, although to Miss Tobin's sole credit is the fact that she conveys over the footlights the requisite thing on which the story hangs—charm. Looks could be added, along with a niche of the dressmaking art, but as Polly is everything else, Miss Tobin never misses, doesn't waste a gesture or a glance, and is just as sweetly irresistible as the lonely and fired character in the first scene as she is later as a pseudo Southern girl with a drawl or the ravishing coquette of the midnight "party" in a bungalow or the star of the movies, in the final scene.

The casting will be commented (Continued from page 18)

mood is changed to one of flippancy and the characters are made to behave like farceurs. At this point, there can be only one justification for the affront or for sitting the play out—to see what it is all about. The result scarcely justifies the effort.

At the outset, the play appeared to have a chance for it looked as though it was to be a rather biting satire on the mystery drama. By the end of the first act it had become so confused that the satiric vein was lost entirely. George Condon might have made another "Tavern" of the idea—the signs all pointed to that sort of treatment—but as it stands the play is a meaningless hodge-podge with the players apparently quite as bewildered as the audience.

Burton.

SHERLOCK HOLMES

Philadelphia, Jan. 17.

William Gillette's latest revival of "Sherlock Holmes" at the Broad is in all ways up to the standard of the earlier presentations of this thriller.

Gillette himself, older but otherwise unchanged, has varied little in his characterization of the famous Conan Doyle detective. The cast with which he is surrounded is exceedingly good. El J. Ratcliffe plays Larrabee with as much distinction as that unpleasant character has ever been played. A gem of a portrayal is given by Little William Podmore (who will later play his familiar role of Lob in Gillette's revival of "Dear Brutus") in the part of the Cockney, Sidney Prince. He made this role stand out as never before.

Gillette's leading woman is Norah Swinburne, who has just returned to this country from London, where she played the leading role during the long run of "The Bat." She is capable and charming and will shine to even greater advantage in the role of the daughter in "Dear Brutus."

There have been more malignant and outstanding characterizations of Professor Moriarty, but Leslie Stowe's is always adequate, and a splendid bit is furnished by Raphaela Ottoline as Terese, the maid. Ada Stuchlik is efficient as Madge Larrabee. Harold West satisfactory as Forman and Edward Fielding agreeable as Dr. Watson.

Taste and care are shown in the staging, though nothing is especially elaborate or new. The lighting is an excellent feature. For some undiscovered reason the play runs extremely long. On the opening night it let out at 11:45, and even after things got running and the curtain rose at 8 o'clock sharp, 11:25 was the regular closing time.

Of the play itself it may be said to possess much of its old power. Thrills are furnished here by a little of wit and by human cleverness and ingenuity, not mechanical or skeleton devices run from back stage. It seems a bit tatty at times and the construction is occasionally old fashioned, but, thanks to the splendid acting, it retains its old ability to grip and fascinate.

POLLY PREFERRED

(Continued on page 19)

upon for its thoroughness. William Harrigan as Bob Cooley, the young promoter, "makes" the role stand up because he is Bob Cooley and not a make-believe idol, a fellow who is a hustler and not a stage lover. Mr. Harrigan gets that over, and in this particular part he has it's not the easiest portion to do. Right to the finish Mr. Harrigan plays it, and along with him is Thomas W. Ross, one of the "chasing" gang, with Mr. Ross the Wall Street man trying to walk out on his wife and also trying to make every pretty girl he sees. How Polly crossed him is one of the high lights.

Beatrice Nichols as a film actress who formerly was a waitress, the other chaser (Charles Laite, William N. Bailey and Richard Malcom) and Marjorie Eggleston as Mrs. Joseph Rutherford, the spurned wife, were equally true to their roles. And John Wray, who plays a sane reporter as a reporter should be played, also the same for Briggs French as a lawyer, while even William Betts as a doorman turned off a brogue with his few brief and short lines that got a giggle with each one.

The P. Dodd Ackerman settings just fitted, especially the office set that looked like a gold brick sanctum, while the Rutherford bungalow with the looking out was a thing of beauty to live in.

But perhaps it was Mr. Bolton, after all, with his story, builded upon what is better known along Broadway possibly than anywhere else—the power of the skirt. That "skirt stuff" starts this play and carries it along. It takes the chasers with it, and Bob Cooley takes the chasers because they are chasing.

If "Merton of the Movies" was adapted from a story, as it was, then "Polly Preferred" should be written from a story, as it is, for it would be just as delightful reading as it is playing.

Polly, with one line in the chorus, is fired, and airs her wares in an automaton, where comes Bob Cooley, another fired person. They meet and talk. Cooley knows something, and it seems to be women and Johns. He has only one thing more than Polly—an idea—and tells it to her. He will "sell" her to moneyed men as a picture star. It's salesmanship, he says. She dubiously agrees. He borrows clothes for her, takes unto himself the "Fashion Row" at the Baltimore, with the chasing young and old men hanging around, sends Polly through her paces along the corridor and gathers in the Johns one by one as they want to meet her.

The Polly Pictures is incorporated, with the six men receiving one share each in the girl, who binds herself to the corporation for five years at \$200 a week for the first and \$500 weekly for the next four years. But this happens only after Rutherford uncovered the plot. But with the persuasive power of Cooley and the assistance of Van-Sloan as the director who wanted to know why there shouldn't be as much talent around the Gowanus Canal in Brooklyn as in Charleston, South Carolina, the deal was resurrected after it seemed cold.

Within the lapse of a year between the first and second acts Polly went to Hollywood, and the company turned out "Jane of Arkansas," that Bob claimed "did \$66,000 in two weeks at the 'Palto' New York." Also to the coast went the chasers, and the waitress, office boy and others are now engaged in the picture business behind Polly.

Endeavoring to trim Cooley of his one share and the love, awakening between Polly and Bob, with Polly framing to give Mrs. Rutherford an edge on her walking hubby, also to save Bob his interest, Polly escapes all of the chasers, led by Rutherford, who is discomfited in the entertaining bungalow bit, closing the play with a picture fadeout and a snapper tag line.

For sheer laughs Mr. Van-Sloan has no superior on Broadway this season. He made his effeminate directing role stand up and also made his Broadway hit against his inclination. Essaying the part in the Cleveland stock just to fill in the try-out, he balked at coming to New York in such a role, but the Comstock management induced him against his will, telling him it would make him a star, and he has, even though Mr. Van-Sloan, who never previously played a similar role and still doesn't like it, remains disgusted with his Crawford Boswell director, as fine a piece of character work as he does it as may be done with that type. Mr. Walbridge also deftly handles the office boy, although his portion has been cut down somewhat from the original as in Cleveland, when he virtually "reed a" of the laughs. It is in this balancing and in other ways that the revision, whether by Mr. Bolton or Mr. Smith, is the fore, and the reason for "Polly Preferred" being among the season's hits of New York.

There's a bit of business and a line that must be told for the show people, but with "the hope, of course, that no one sees it. It is in the office of Polly Pictures. The star is fighting against a scene the director insists upon. They decide to allow the executive of the concern to judge so play it in the office without the camera but in pants. It's of the wife's being in on the husband and his affinity with the director

giving the instructions. When he says to the wife, "Show her your wedding ring," meaning to show it to the affiant, Miss Nichols who is playing the wife in this scene—she moves her hand under the eyes of Miss Tobin, speaks out: "You see, I haven't my wedding ring. I had to loan it to a friend who wanted to rent a bungalow." Sime.

NAUGHTY DIANA

Musical farce in two acts by Martin Brown, adapted from the German of Miller and Urban. Score by Will O'Connell; lyrics by Cyrus D. Wood. Musical numbers staged by John J. Hughes. A. H. Woods produced. Charles Ruggles is featured of the cast in the lobby posters but not on program. Opened in Philadelphia this week.

Mrs. Mantle.....Marion Ballou
Andrews.....Joseph Allen
Abella Smith.....Betty Pierce
Charles Ruggles.....Charles Ruggles
Musette.....Katherine Duffin
Myrtle.....Mildred Kent
Violet.....Florence Moore
Diana.....Bertie Halley
Dr. Harry Gordon.....Jack Squire
Diana.....Lily Marvengia
Fergus O'Dare.....Patricia O'Connell
Gigi.....Alvina Zola
Frances Brown, Mildred Kent, Marion Ross, Leonora Darcy, Claire de Land, Dawie Water, Bery, Halley, Florence Moore, Bonnie Dancy, Etie Emery, Ann Ross.

Charles Ruggles, that bedroom farce veteran, fairly scintillates in this newest Al H. Woods opera bedroom, which, for all of its lack of an actual boudoir or Turkish bath setting, is spicier and kickier by far than the "first" or anything else Ruggles has since appeared in.

Adapted from Miller and Urban's libretto (probably German), Martin Brown has Anglicized the lines tellingly to such good purpose the reviewer for the nonce had his hopes raised in believing that here finally was a candid translation of not a German but a French farce into English. The sole distinction between French and American farce comedy is that the latter proceeds in action toward adultery and the French recedes from that. In the action here the first act climax finds the hero's wife and her husband's personator ascending the stairs to their boudoir, enter and close the door behind, further padlocked by a meddling mother-in-law, who locks the twin in for the night and thus hopes to realize her yearning for a grandchild.

In the second act the audience is on edge when the personator (who has obviously explained that whenever he yodels it is a sure sign he is feeling good) is reported having been heard yodeling intermittently in the course of that period from the witching hour to dawn. That about establishes the tone of the farce.

The action transpires throughout both acts in one set—the home of Richard Smith (Mr. Ruggles), a brilliant attorney with a neurotic obsession for adopting young girls of the highly eligible "chicken" age for daughters and insisting they call him "papa." Dick Smith seemingly is a successful daddy, judging from his dozen children (chorus) which, his mother-in-law fears, presents the danger of her becoming a great-grandmother. Smith has announced the adoption of a thirteenth "child," wherefore the title "Diana Comes to Town," since changed to "Naughty Diana." The title role is ably handled by Lily Marvengia, a pleasant little prima with a delightful little foreign accent.

Smith in a sense is a Jekyll and Hyde. Up to 8 o'clock he is all business, arrogant to his stenog, and brusque in general demeanor. Comes the stroke of 8 and Smith doffs his owlish goggles, spruces up with a gardenia and becomes more solicitous as to the welfare of his amanuensis and more gentle to his stenog. This neurotic strain accounts for the residential presence of his physician, Dr. Harry Gordon. The young but learned medic cannot solve the "strange bachelor compulsion" which overcomes his friend and patient after 8 o'clock, and, with the assistance of Diana, they decide to cure him through psychoanalytic applications.

The plot is embellished by the entrance of Zero (Charles Laite), a vaudeville personator who, strangely, is laying off this week, but booked for "the Palace" the next. Zero requests permission to impersonate Dick Smith as the leading local personage in the limelight, made so because of the barrister's telling and successful plea in court earlier that day in behalf of a murder defendant. Zero makes up on the stage and looks Smith's twin. The rest is obvious. One of Smith's bachelor companions (Mr. Bolton) dates for the Palais Royal that night, and Smith now sees a way to elude his eagle-eyed mother-in-law. He commissions Zero to personate him for the evening, promising a \$250 bonus in addition, with the inducement he may retain him permanently if tonight proves a success. Exit the real Smith, and Zero-Smith has an inning for garnering a fair flock of laughs. This is topped off with the obviously unexpected return of the attorney's wife from an extended trip to the mountains. Such interludes by Mrs. Smith as "you ought to see that new negligee I bought on my trip" and others pitch the action for a wow of a first act climax.

The real Smith returns the morning after the night before with the picture actress who has all but "made" him. After consulting him professionally that she has a husband who stays away from her most

every night but that she cannot depend on him to stay away every night, they repair to the Palais Royal. She is really the wife of Zero, the vaudeville impersonator. The curse is taken off it all for the finish with Mrs. Smith's explanation that she knew Zero was not really her husband and that they were perfectly proper, but conspired to give the real Smith a scare and a cure, which is finally accomplished.

The entrance of both Smiths in similar dressing gowns in the second act is played up for some whooping laughs, with the butler as the comedy puppet. The butler (Joseph Allen) has acquired somewhat of a "load" of his own despite the early morning hour, and his ludicrous befuddled mugging went for all it was worth.

With the break-in period really beginning, the play is surprisingly smooth and needs but little whipping into shape. Johnny Hughes has done well by the musical number staging.

As regards the O'Connell music it is a surprising sight and a long score with "Hart Is Playing Yours" (Diana and Harry) and "I Have Found Love at Last" (same) as the outstanding compositions. Ruggles has a comedy song in each act which he handles well. With a doctor role well in the fore a Coue song is natural, this being the usual "Every Day in Every Way I'm Getting Better and Better" lyric frame-up. (That makes the "steenth" scuttled song now on the market.) A window washer's number, led by Miss Marvengia (Diana), took a half-dozen encores, thanks to that plump end pony who stood out despite the ensemble and principal in her "tough" characterization and the Bowers walk that accompanied it.

If laughs mean anything its entertainment should enjoy popular vogue for some months.

This Woods play was first known as "LW's" later changed to "Lonesome Wives" and played in Brooklyn under the title of "Diana Comes to Town," opening at the Adelphi, Philadelphia, as "Naughty Diana." Abcl.

MOSCOW ART THEATRE

(Second Program)

Mikhail.....Giorgi Burdzhnolov
Vasilisa.....Elina Shevchenko
Nastasha.....Yarva Bulgakova
Mikhail.....Vladimir Grunin
Vaska Poppel.....Peter Bakshelov
Anna.....Alexei Gendeliev
Nastya.....Maria Gendeliev
Vasilisa.....Maria Nikolova
The Baron.....Vasily Katschlov
Saline.....Constantin Stanislavsky
The Actor.....Nikolai Alexandrov
Lola.....Ivan Morozov
Alyosha.....Ivan Bulgakov
Tartar.....Alexander Vishnevsky
Krivosy Zob.....Alexander Grizunoff

Morris Gest's imported theatrical caviare (liberally decked with spinach) opened its second course to an audience quite different and larger than that which greeted its gala premiere last week. In place of the social flower of the town, this audience looked like a solid front of the prosperous Russians, together with the complete catalog of curiosity seekers, novelty hunters and the intelligent.

There were not so many dress clothes this time, but there were fully as many paid admissions. After all a millionaire's \$5 isn't any heavier than a school teacher's. And Monday night the populace was massed to eight and ten rows deep standing behind the last row at the Jolson, which is a quarter of a mile from the stage. Every seat was filled.

Profiting by the experience of last week (or the publicity growing out of it), the mob was on hand promptly this time. The curtain was billed to rise at 8. At 7:55 there was a jam in the lobby like the main gate at the Demsey-Carpena debate. The curtain was held this time. It may be feasible to start a performance and keep some hundreds of people out in the cold, but having three times as many within and running the ushers panic-stricken all at once is another problem.

This bill is Maxim Gorky's "The Lower Depths," a four-act under-world melodrama of Russian city life. Beside it "Oliver Twist" is a dramatic comedy. Gorky, never a cheerful bird, certainly made good his title in this charcoal sketch of low existence among the riffraff of Russia. Pickpockets, hobos, prostitutes, consumptives, murderers—every grade and type of human scum—foregather in the "flop" which is the scene of the action.

Rags, lice, death, intrigue, philosophy, larceny, brutality, grief, sex, religion, treachery, insanity, misadventure, misdeeds, saintliness, miscarried love—all play their parts in this pesthouse of savage sordidness amid the besotted dregs of the miserable tatterdemalions of a ville dive. The passions are of the lowest and most abysmal, though the characters are diversified even in that circumscribed sphere and portray various phases of the personal equation still surviving under the dirt and the poverty and the moral leprosy of degraded degeneration.

The Russians can act—in their way. Ivan Moskine, who plays the outstanding role in this drama—an aged Pollyanna with whiskers, who is almost Christy in his forbearance and psycho-therapeutics, despite the stifling atmosphere—is a star whose words need not be understood to convey a complete comprehension of his art and his personality. His hands and features are incredibly eloquent. Without a recognizable flaw, the

company is excellent. Of course, the technique of the Russians is broad, elocutionary, violent and vivid; but that is their school, not their fault. America would scarcely stand for the same methods in an English-speaking book. But according to their standards these are powerful players; so much so that they can get their emotions across to audiences of which probably not 10 per cent. understand a word they are uttering. They are palpable pantomimists. All Russians gesticulate with their hands, eyes, heads, shoulders and whatever other curve or wrinkle of the human contour can be employed to emphasize or transmit thought; and these, being picked and trained Russians, professionals at it, can tell you funny stories or break your heart as long as there are lights.

As entertainment this reviewer frankly regards it in the light of the bunk. The same plays by native companies would get the razz, and if one in the same vociferous and callithumpian way would get the small time. As foreigners they have a certain educational and research—if not inquisitorial—interest, and should be seen once by a student of the theatre. So should everything else on the stage.

Russians, who are born to enjoying explosive actors in scarlet and drab tragedies, may eat this up. Hearing their native tongue spoken and seeing pictures of their native surroundings and conditions staged should give them a thrilling reaction. But in these United States there isn't much inherent interest in Russia or anything Russian, and the Russian attack is so far from our own that it can get a ripple only as a novelty.

And Morris Gest is a master at selling Russian commonplaces for American novelties. He has probably the most pronounced sense of showmanship, the most outrageous courage and the most unbelievable energy in the whole directory of theatrical sportsmen. He invests his foreign offerings with importance, atmosphere, and almost aura.

If this company played on the East Side at 50 cents it would draw the Russian-speaking pabulum for a week or two and go barnstorming on its way, leaving behind a smack such as Corse Payton might in a few days "forget" or "forget" to remember. At \$5 per seat, however, it is a different proposition. It is a theatre off the noisy track of popular amusement—voilà! It is an event.

And it is entirely an event of Gest's making, which is probably more worth discussing than if the impoverished elite of theatredom in any European country managed otherwise to beg or borrow steerage fare and get over here to glean a few dollars. This troupe came over first class, was met at the docks and photographed and interviewed like plenipotentiaries, advertised most stunningly ahead, waited for!

The more one sees of Gest's shows the more one takes off the hat to Morris, the greatest press agent and salesman in the business—who can make Russian onions taste like Olympian pomegranates and peddle like Coney Island hot dogs at the price of Palm Beach champagne.

Luit

THE HUMMING BIRD

Tonnette.....Maude Fulton
Henriette Fish.....Hilda Spang
Lila Latham.....Mona Kingsley
Mme. Burque.....Flavia Arcaro
A Guest.....Valerie Valaire
Philip Carey.....Robert Ober
Brutus J. Finn.....Andrew Mack
Gen. Jules Leferrier.....Frederic de Belleville
Charlotte.....Walter Willis

The Ritz presented a new attraction Monday (Jan. 15) in "The Humming Bird," starred in by Maude Fulton and written by her. It was of coast genesis, produced in Oakland, Cal., in May, 1920, so that it has been two and a half years in making Broadway. At the Little Theatre, Los Angeles, Miss Fulton's play ran 21 weeks, and it was shown in other western stands. Oliver Morosco was interested in it for a time, but later turned it over to Frank Egan, who is presenting it at the New York. It is understood Morosco considered "The Humming Bird" needed fixing before coming east, and there has been considerable re-writing, according to those who saw the original. Miss Fulton's story is away from routine and it has more interest as a story than weight as a play.

The players in "The Humming Bird" from a professional angle, are also interesting. Miss Fulton, formerly the dancing partner of the late William Leck, played a name Victor herself with the best in vaudeville and also in musical productions on the coast. Several seasons ago she retired to write, then reappeared with "The Humming Bird." That a bit of dancing should be worked into the play is but natural, but it is made somewhat plausible.

The surprise appearance in the cast was Andrew Mack, one time a star in musical comedy and for a number of seasons past a vaudeville comedian. His role in Miss Fulton's comedy is of fair size, but his characterization of Brutus J. Finn, ex-writer at the Ritz, was one of the best things of the evening. Whether from association or a badrol, Finn essays to be Ritz, affecting an English accent except when "billed" out of it. Once that was done by Mme. Burque herself an Irish gal, affecting a French accent for the good of her modest shop. Finn fags for her

then admits he paid "a grand" for the diamond wedding ring, the dough coming for winning on a 30-to-1 shot—"Right on the nose." A third player from vaudeville played Mme. Burque, it being Flavia Arcaro who was effusive.

Miss Fulton probably took a bit of Parisian history, as the play was a background for her play. It was the daring fighting of a body of apaches who enlisted. They were men of a class that stopped at nothing, but though most had prison records they fought gloriously and were credited with having sealed a breach in the French line at a precarious moment. The apaches were inspired into forming a company by "The Humming Bird," a wily little girl sneak-thief. Grief over the failure of her friends to come back and act out the "Bird"—"raised as the weeds in the street"—to turn straight, and she fled to New York.

Here as Tonnette she earned her living in the shop of Mme. Burque, has as friends a cub reporter and an artist, and is happy. The reporter, seeking to make a scoop, learns a French officer is in the country seeking "The Humming Bird," with whom he has fallen in love—his Tonnette. The officer meets the girl and, convinced she has forsaken her old life, leaves with the message the highest military honors await her in her own country.

Frederic de Belleville as the French officer is impressive, but somehow the role is incongruous in the surroundings. Robert Ober, who in private life is Miss Fulton's husband, plays the reporter. It's not particularly advantageous. Violet Dale has been given some of the most recently advanced ideas. Among them was one in answer to the query as to where she got her liquor, he saying: "Day by day, in every way, it's getting wetter and wetter." Hilda Spang played the rich aunt of the reporter. Mona Kingsley as her niece is pretty, but a bit with Miss Fulton near the close, when they speculate on the children they might have been, seemed out of the picture.

Miss Fulton by far outshone the field. Her ready smile and chic made her size up as a bright and amusing comedienne. Her speech was crisp and given charm by an excellent dialect. Whether "The Humming Bird" is to land or not, Miss Fulton has achieved a lot in displaying again her lively stage personality.

The Ritz was obtained under a guarantee arrangement calling for a minimum of five weeks.

Ibec.

GOD OF VENGEANCE

The Players' Co., Inc., the current season's producing organization occupying the Provincetown theatre in Greenleaf Village, presents Rudolph Schildkraut in "The God of Vengeance," by Sholem Asch. The piece is an adaptation, having been produced by Max Reinhardt at the Deutsche theatre, Berlin, in 1900, and since that time in 10 different languages. Its initial presentation locally was in Yiddish at the Jewish Art theatre, where it served for a full season for that company in 1916. The version presented at the Provincetown marks the initial appearance of Schildkraut on the English speaking stage, he having also appeared in the Yiddish piece.

The Asch play is a drama in three acts with themes of a delicate nature, far removed from the American stage. The Provincetown theatre is patronized by subscribers, and that may suffice for it, as the "story" presents no educational or entertaining value for the general run of Americans.

Asch brings to the fore in his tale the Continental prostitute and the men who gain their livelihood by the earnings of these women. The scenes are laid in a house of ill-fame, the lower floor of which is given over to the money-gaining devices of the proprietor while the upper floor serves as a home for his virtuous daughter. When she falls into the life of shame he loses faith in the God he thought he had bought for her with his tainted money.

In casting Schildkraut, who also staged the piece, selected players of merit. His support adds materially to the effectiveness of the star. The piece is comprised entirely of Jewish characters, the religion of that race being the foundation upon which the play is based. Schildkraut as the father gives a character of exceptional value, with Esther Stockton as the wife furnishing strong support.

Lou Sorin handles his role with finesse, with other members equally effective. The two sets are the work of Cleon Throckmorton. Both are artistically done and extremely adequate, considering the small dimensions of the stage.

"The God of Vengeance" has been playing at the Provincetown since the 29 including Sunday night performances. It has caused considerable comment and drawn many curiosity seekers. It will satisfy the desires of the most curious and those who crave something more suggestive than anything yet attempted in a dramatic production on Broadway. The small downtown house has been playing to capacity and undoubtedly do so for some time to come, as the mouth-to-mouth publicity will take them there.

Harr.

BEDSIDE CHATS

BY NELLIE REVELL

Well, I have seen the great Coue (still my back hurts). The first and only patient visited personally by our distinguished French scientist, Monsieur Emile Coue, since his arrival in America, was your humble servant. He called Saturday afternoon accompanied by his American host, Oliver Lyford; Zoe Beckley, E. A. Hart and Russell M. Crouse, the latter three of the "Evening Mail." Miss Beckley had gone to Nancy, France, to interview him for the "Mail," in which paper Coue's book on auto-suggestion appeared in serial form. The editors of the paper arranged to have him see me.

Utmost secrecy had to be maintained regarding his promised visit because he had been inundated with requests from people all over the country, willing to pay fabulous sums for private interviews, but Coue adheres absolutely to his system of clinics. He takes them in bunches. In fact he prefers them that way, as he claims he gets better results.

I had been notified in advance of his coming and was sitting up in a chair when he arrived. He is of small stature and, despite his sixty-odd years, has a pink, almost childlike face. His hair and Vandyke beard are snow white. Distinguished is the word that flashes across your mind as he enters your presence. After introductions, and as is the French custom, he kissed my hand and said, "Madame, I do not come to cure you, you do not need it; I come to congratulate you; we have heard about you in France." He gave me his experiments and tests (which, by the way, did not work because he said I was thinking negatively) and taught me how to say, *Ca passe—ca passe, ca passe, ca passe*, meaning pain ceases. Also how to repeat in rapid succession twenty times every morning and night, "Every day in every way I am getting better and better."

He is not a faker. He is an absolutely sincere, kind old gentleman possessed with the idea that if his theory is put in practice it will relieve suffering humanity. He accepts no fee for his services. Next week I hope to tell you more about his visit.

Last Tuesday when it was nice and warm I was bundled up in some of my wuzzy Christmas presents, made comfortable in a wheel chair, taken to the roof and allowed to bask in the sun for an hour. What a treat! I had not even seen it for months, excepting as it reflected on the new building across the street. The day was clear and one could see all over New York. How the tall buildings, steeples and chimneys thrilled me. After feasting the view for a while, my gaze just automatically focused Times Square. I wondered which one of those tall buildings was the Times Annex, and if George Kaufman had come in to make up his column yet. Then I remembered with shame that I had not thanked George for the beautiful poinsettia which he and Marc Connelly sent. While thirty blocks is some distance away, I fancied I could see the Longacre building where I had an office when I was "up and at 'em." I was lost in reverie, which was interrupted by the nurse announcing "Time's up." My furlough was ended. I was returned to my north exposure room, which looks out on tanks, roofs and back windows of bleak factory buildings. Of course, I was tired and glad to get back into bed and get some warm broth, which Sister had waiting.

The new apartment house across the street is complete. The doctors call it "The House That Nellie Built." I raised that house from a hole in the ground; watched it grow brick by brick, floor by floor; saw prospective tenants examining it; shared the agent's enthusiasm as he proudly piloted them from room to room. And the young bride's ecstasy as she viewed the tile kitchen and the white gas range. I could almost hear her say: "Oh, Jack, I can just cook you the darlinest meals on this stove. Let's take this apartment. It's so convenient to subways and there are so many nice restaurants and delicatessen stores in the village." The apartments are all occupied and on the site that this time last year held an old shack now stands an imposing edifice of brick and stone. I can see the cozy living rooms, the dainty lamps, the pretty curtains and sometimes much more, when shades aren't pulled down. Oh, lady, lady!

Trixie Friganza denies the rumor that she, too, is soon to attempt the role of Juliet. "After my experience with the 'Passing Show,'" she said, "where I had to jump into a tank every performance, I am for staying up," continues Trixie. And rambles on to explain she is lying awake nights figuring how to keep her act ahead of the times so she won't even get in a rut—much less a grave. Then I queried Sophie Tucker as to the possibility of her invading the rapidly filling Shakespearean field. "Why not? If I could get a good orchestration and the right musicians?" countered the jazz queen. "True, there may be some who would think that I couldn't play Juliet, but there were also some who thought I couldn't 'put it over' in London, but I did. Of course, it would depend on who played Romeo."

I might add for the benefit of the lady who telephoned the other day to inquire if all the people whose names she read in my column were personal friends of mine that they are—and have been for sometime—I hope will always be—I know they are my friends because I have borrowed money from nearly every one of them.

I should like to list my numerous Christmas cards, but if I did there would be no room left for Frank Van Hoven's ad.

Now that Christmas is over, I am having the time of my life reading my Christmas cards. I never read the verses on ready made cards? It's loads of fun and incidentally it's precautions to do so. You may send the wrong card. One Thanksgiving Dorothy Dahl purchased some Thanksgiving cards for me to send to friends. She had not read the verses. Just fancy some one receiving a card from a woman in a hospital reading, "Wish you were here," or "Come in and dine with us" or perhaps "You and your folks come and spend Thanksgiving with me and my folks."

Dorothy reads all cards now before she brings them to me, lest I might be inviting some of my friends to spend the week-end or take dinner in the hospital. I just happened to turn over and read the verse on a card that I had addressed to a large dignified elderly gentleman. It called him "little one." "Read 'em an' laugh."

The sentiments and originality of some of the cards furnish food for thought, too. Here's one that amused me because it came from one of the most sedate and pious women I ever knew.

Who writes the damthings anyway.
The Christmas Cards they sell?
They are so full of sentiment
I wonder why the hell
They can't fix up some decent one—
That let's a fellow say
How much he hopes a friend like you
Will have a happy day.

Here's another:

Ever had no Christmas,
Neither did Adam,
Didn't have socks,
Nobody had 'em.
Never got cards,
Nobody did,
Take this and have it
On Adam, old kid.

The many friends of Earle Remington of the once famous team of Hines and Remington will be sorry to learn she is ill. She is at the Hotel Tullo.

BROADWAY STORY

(Continued from page 13)

at the Harris, but other dramatic leaders bettered their established pace. "The Fool" got \$17,900 at the Times Square (nine performances); "Merton of the Movies" went to \$16,500 at the Cort; "The Merchant of Venice" was quoted at \$19,000 in the Lyceum; "Rain" beat \$15,000 at the Elliott; "Seventh Heaven" got \$14,700 at the Booth (nine performances); "Loyalties" ran between \$13,000 and \$14,000 at the Gaiety, with the demand a bit off; "Johannes Kreisler" was not far from \$16,000 at the Apollo, and "Kiki" drew an equal gross at the Belasco, being surely aimed for completion of a second season; "Rose Briar" has rated with the leading dramas, with the first three weeks going over \$15,000, and last week about \$600 less; "Able's Irish Rose" also lists with the big money-makers, and has been getting around \$15,000 at the Republic.

The guaranteeing of houses by attractions has been rather forced of late. Two of next week's new ones secured berths via that route, "Lady Butterfly" getting the Globe at \$6,000 a week for a minimum of four weeks, and "Romeo and Juliet" with Jane Cowl, winning the Henry Miller for about \$4,000 weekly.

"The Awful Truth" will go to the road Saturday, its departure being ahead of expectations. The show is going at an \$11,000 pace and its leaving is a surprise.

The Selwyns, with three theatres of their own, were not in a position to house "Juliet" and were forced to bring it in and guarantee the Miller.

One of this week's premieres, "The Humming Bird," got the Ritz by guaranteeing, and "Will Shakespeare" is doing the same thing at the National. The latter is one of the worst disappointments of the season and will depart Feb. 3.

Leaving this week also is "The Bunch and Judy" from the Globe, that show and "The Awful Truth" going on tour. Two others will stop here, "Romeo and Juliet," with Ethel Barrymore, being withdrawn from the Longacre, and "The Tidings Brought to Mary" at the Garrick. The latter house will be dark two or three weeks while prepared for "Peer Gynt." The Longacre may also be temporarily closed. Miss Barrymore has started rehearsing in "The Laughing Lady," the Sutro play now running in London.

In addition to "Butterfly" and "Juliet" next week, the Winter Garden, closed since early December and remodeled, will light up with "The Dancing Girl" (first called "Fashions of 1923") and the Selwyn, which has been showing the Television pictures, will get "Dagmar," with Nazimova.

The subway circuit flashed nothing unusual in business last week. "Naughty Diana," the new Woods musical, got a little under \$10,000 at the Majestic, Brooklyn, and nearby, at the Montauk, "Barnum Was Right" drew about \$6,000. The latter show is off temporarily for a second rewriting. Two other attractions in the outlying houses stopped Saturday, "Our Nell" at Teller's Shubert, and "Daffy-Dill" at the Broad Street, Newark, the latter doing \$10,000. "Her Temporary Husband" did not reach \$5,000 at the Bronx Opera house.

Cuts and Buy Market Placid

There is little stirring these days in either the advance price agencies or the cut rate bargain counter. The former have 20 attractions which they hold outright which at the bargain prices there are 18 shows offered. The outstanding hits as far as demand goes in the advance agencies are "Merton of the Movies" and "Rain."

There will be a buy for the incoming attraction at the Globe which opens Monday night. It is the Oliver Morosco production "Lady Butterfly" which the specs got a look at in Brooklyn at the Majestic this week and that cinched them on the buy.

The shows that they are now holding are: "Johannes Kreisler," Apollo; "Kiki," Belasco; "Seventh Heaven," Booth; "Merton of the Movies," Cort; "Rain," Elliott; "The Masked Woman," Eltinge; "Rose Briar," Empire; "Secrets," Fulton; "Loyalties," Gaiety; "The Bunch and Judy," Globe; "So This Is Lon-

Shreveport, La., and would like to have her friends communicate with her.

Four and twenty Yankers,
Very, very dry,
Journeyed up to Canada,
To get a case of rye.
When the rye was opened,
They all began to sing,
"Who in hell is Harding?
God save the King."

—Baird Leonard.

STOCKS

"The Copperhead" opened a week's engagement for the first time before a Providence, R. I., audience Monday by the Bonstelle stock at the Opera house, Corliss Giles is "Milt Shanks," with Ann Harding as Ma Shanks, and as Madeline King, the granddaughter, later.

Summer stock will be produced in Spokane this year by Albert McGovern, recently production manager of the American stock company, according to an interview. McGovern fell out with A. P. Bunt, backer of the show, last month and the house has been closed since then. The company split to go to San Francisco and Vancouver.

Denial that Albert Van Antwerp was discharged five weeks ago from the American stock because he was protecting a fellow member, Camille Purdy, in regard to an alleged salary cut, was made by McGovern. Van Antwerp filed charges with Equity against McGovern, regarding the alleged cut in Miss Purdy's salary for one week. McGovern stated emphatically that Miss Purdy received the salary in person and that the young woman signed a statement to that effect which was sent to Equity.

Guy Harrington opened as lead with the Colonial theatre stock, Pittsfield, Mass., Monday in "The Bad Man," marking the first stock production of the Holbrook Blinn play. The Union Square theatre stock, Pittsfield, Mass., closed Jan. 13 after an eleven weeks' season. Two dramatic stock companies in Pittsfield have not proved profitable projects. The Colonial is now in its eleventh season as a stock house, though the winter run is a new departure.

Corse Payton will again direct his own stock in the metropolitan district. He has made arrangements for that policy at the Strand, Newark, with Abe Fabian and is due to open late this month. Fabian and his son secured the Strand not long ago from Herman Rosenthal, whom they paid \$100,000 for the lease, which has six years to run. The Fabians took the house to cut down bidding in picture rentals. Prior to their possession, the bidding between them and Rosenthal was responsible for the payment of \$12,000 for "Dr. Jack," the Harold Lloyd comedy, which was priced at \$6,000 for Newark. Payton's arrangement for the Strand calls for the first \$1,000 going to the Fabians, the next \$3,000 to the show and all over that is to be split 70-30.

The Cosmopolitan Players, Seattle, under the direction of Juanita Wayne, who also played the leading role, opened at the Orpheum Christmas night with "Miss Lulu Bett," under the auspices of a civic organization formed for the uplift of the local dramatic art. Miss Wayne, who spent six months organizing the company and who sold the idea to the local club, remained with the players 10 days, when she was relieved of her duties, and the company reorganized under the same name by Mr. G. H. Duncan, formerly of the decorating department of the Greater Theatres Corporation.

Hudson; "The Clinging Vine," Knickerbocker; "Little Nellie Kelly," Liberty; "Polly Preferred," Little; "Romeo and Juliet," Longacre; "Merchant of Venice," Lyceum; "Music Box Revue," Music Box; "Ziegfeld Follies," Amsterdam; "The Old Soak," Plymouth, and "The Fool," Times Square.

In the cut rates the 18 shows offered were: "Johannes Kreisler," Apollo; "It Is the Law," Bayes; "Passions For Men," Belmont; "Lustful In," Bijou; "Whispering Wires," Broadhurst; Shubert Vaudeville, Central; "Blossom Time," Century; "The Love Child," Cohen; "Liza," Daly's; "Why Not?" 48th Street; "The World We Live In," 44th Street; "Romeo and Juliet," Longacre; "Mike Angelo," Morosco; "Will Shakespeare," National; "Up She Goes," Playhouse; "Able's Irish Rose," Republic; "The Humming Bird," Ritz, and "Glory," Vanderbilt.

with Mr. Wolff as assistant manager. The company now consists of the following players: Eunice Richards, Arthur Allard, Fred Sullivan, Vaughan Morgan, Blanche Douglas, Kathryn Card, Raymond Northcote, Billie Aden and Miss Marguerite Allen announced to play the feminine lead commencing Jan. 21.

Gene Lewis is recovered and has been sitting up in the Rice Hotel, Houston. He expects to reopen with his company, perhaps the coming Sunday. Mr. Lewis passed through an intense ordeal. While at El Paso, in apparently good health after a vacationing Southern trip, he was seized with pains. A surgeon said he had a bare chance of living three hours. Pleading to be taken to Dallas or Houston, the surgeon stated the one chance was an operation. After operating for three hours the surgeon almost lost hope. Mr. Lewis having been found suffering from a burst appendix and peritonitis. Hovering between life and death for hours, he finally gained and later, again at the danger of his life, insisted on being taken to Houston. Mr. Lewis wishes to acknowledge his gratefulness to the Leth-Marsh stock of El Paso, its manager, Mr. Marsh, and the theatre manager, Mr. Maxwell, for their extreme kindness in his emergency.

The Academy, Richmond, Va., through an arrangement with Jake Wells, installs dramatic stock Feb. 5 under the management of Harold Hevia. The company, recruited by Pauline Boyle, includes Alfred Swenson and Rosita Louisa Valentine as leads; Cecil Kern, William Balfour, Virginia Richmond, Louis Haynes, Florence Burroughs, William Blair, Thomas Worth. The company will be directed by Ed Brandon, with the opening bill "Civilian Clothes." Hevia has operated several Canadian stock companies and was at one time associated with the Percy G. Williams' stock theatres.

The dramatic stock at the Alhambra, Brooklyn, N. Y., has a contest for amateurs in conjunction with a Brooklyn evening newspaper. The contest is for girls only with the selected amateur permitted to appear with the company for a week. The contestants are to be judged for their dramatic ability by a committee comprised of a woman writer from the newspaper, the leading man and woman of the company and Harry Andrews, the director.

The first amateur selected will appear in "A Fool There Was" the week of Feb. 5.

The Harder-Hall dramatic stock opens Monday in Harrisburg, Pa. James Burtis has been signed as leading man.

Notice has been posted for the closing of the dramatic stock company at the Colonial, Pittsfield, Mass., Jan. 27.

The opening of the Hazel Burgess Players at the Supreme, Brooklyn, N. Y., has been indefinitely postponed.

Maude Fealy's production of "When Knighthood was in Flower" proved most elaborate and the best thing she has done in Newark, N. J. It is credited with being the finest stock production ever given in the city.

The Corse Payton's stock (Strand, Newark) opens Monday with "Turn to the Right." The scale will be 10c and 50c, with daily matinees. His company includes Henrietta Browne, Edward Farrell, Edna Buckner, Alma Bradley, Arthur Bell, William Norton, Albert Regali.

John MacFarlane and Mary Daniel opened with the Proctor Players at Harmanus Bleeker Hall, Albany, N. Y., Monday as the leads in "The Bad Man." They succeeded Mary Ann Dentler and William Shelley.

"Step Lively Hazel," a farce comedy in three acts by Bernard J. McOwen, will be produced for the first time on any stage by Alhambra Players at the Alhambra, Brooklyn, week of Jan. 29. The author is the second man of the stock organization.

The Westchester Players, Mount Vernon, N. Y., close Saturday.

AGENTS' HABITS

(Continued from page 1)

this nature. It guarantees immunity to any act disclosing the truth concerning the booking methods through which the act is made a victim by threat, extortion or outright grafting.

"There is no exception in this," said Pat Casey, speaking for the managers' association. "We want to clean up this whole thing of acts 'giving up.' It's not only dangerous to the small time, it's ruining the small time, and it's time it was stopped.

"This association invites any actor, who has been obliged to pay or has paid his agent or a booker over five per cent. of his weekly salary for booking, whether for a half week, a full week or a season's route, or has given up any money to a booking man for any engagement, to tell it to us. We will protect the actor. He need not be alarmed over threats by agents or booking men; they can not injure him. If his act is entitled to work it can and on a legitimate basis.

"There exists no reason why an act in vaudeville should be taken advantage of by an agent, or through an agent and a booking man. That is what this association is here for, to protect vaudeville and its people.

"The Vaudeville Managers' Protective Association informs every act in vaudeville not to pay over five per cent. to any representative for booking it, and if it does, to inform us, or if it is asked to pay more than five per cent. inform us. We guarantee there will be no publicity for the act in connection with the truth, and any act so informing us will be immediately placed under the protection of this association.

"We want to weed out those who ply their business under the disguise of being an 'agent' and use that name to its disrepute. The honest agent and booking men have no fear of exposure; they know there is nothing to fear if they have conducted themselves in the proper way. We all know there are some pretty good agents and booking men in vaudeville; they work earnestly and hard, deserving all they make, but they are so far out-balanced by this bad outfit, which seems to exist somehow; that the reputation given the bad ones may besmirch the standing of the good ones, if these bad ones are not cleaned up.

"But it's the acts and vaudeville itself that come first and must be considered. Vaudeville has no use for the grafter; let's get rid of him. Everybody will be better off without him."

This attitude of the V. M. P. A. will be indorsed by hundreds of vaudeville managers throughout the country, who have been helpless against the connivance of vaudeville agents and vaudeville booking men.

The small time of the U. S. is daily pointed to as the diseased spot of vaudeville. It has been weakened excepting in the large small-time circuits until the graft cutting it into its vitals has nearly changed the small-time map this side of the Mississippi.

How Grafting Agents Work

While booking men are connected with this wholesale grafting, it is the agents who bring about that effect. The crooked agent lures the act along with promises of time, insinuating as time is about to be had he can not afford to do business for five per cent. commission. Usually the agent goes into a discourse upon his expenses. Often the agent, to impress the act, tells it he must "stake" a "certain booking man" to get the contract.

Before the grafting grew so common it almost became accepted, the agent used the "stating the booking man" deception in an elusive manner, to avoid detection, but as the small time agent gradually found there were certain booking men on the small time agreeable to being "staked," he grew bolder, waived the explanation, coming out flat-footed for "side money."

"Nice People," Grafters' Code

The code of the grafting agent to indicate acts that "give up" is the term, "Nice people." One agent meets another and mentions a turn. If the other agent is acquainted with the act, he remarks, "Nice people," sufficient to inform the other agent, if also a grafter, that they may be relied upon to give up and pay. Acts that agree to pay extra for bookings but fail to do so are contrarily called, "Bad boys," another code expression understood by the grafting agent.

Married couples playing the small

time are the easiest victims of the small time agent wanting more than five per cent. The married couples want to travel together and work consecutively. They become such willing prey that the crooked agent often agrees with them he shall collect over a stipulated sum secured weekly.

It is not uncommon for agents to demand payment from acts before dates are secured, the agent figuring and relating his time is worth money, and he may not be able to book the turn. If the act is gullible and appears to have money, the agent will work further on it to secure more before entering an engagement.

Small Time "Side Money" Scale

On the small time the grafting agents are said to have reduced their "side money" to a systematic scale. The rate for a \$250 act is \$50 for the agent, leaving the act \$200, out of which he must pay five per cent. for the agent's commission besides, and five per cent. to the booking offices, giving the act actually, net, \$175.

This scale works up or down, pro rata, although it would not apply to a standard small time turn. Very few of the latter will "give up" to an agent, and for that reason the grafting agent does not want to handle high-priced small time acts. He prefers those not so much in demand, nor does the grafter among the agents care particularly about representing big time acts for the same reason; he can not secure more than 5 per cent. from them, while the grafter has figured it so thoroughly he knows one big time act may take up the money on the payroll of two small time turns he could book with the gyp or "shake on."

Agents with Few Acts

The agent with a few acts has long been a menace to proper booking conditions. Obligated to live on the revenue of the acts booked, the limited number as a matter of course forced the agent to extract more than the rightful fee. This long has been recognized by the heads of all vaudeville booking offices, although but a few have taken any real cognizance of its future danger.

Several agents booking with one of the largest small time booking offices in New York are known to have but a few acts each to represent. They depend upon acts calling at their offices for new names to their books, realizing such acts as may apply to them are hard pressed to secure bookings, and, therefore, easily victimized if dates can be secured.

Brazen Double Dealing

From a cautious manner of approaching a booking man in a small time office to "split the graft," the crooked agents have grown bolder, knowing their booking men and what they may do with them. It is stated there are bookers in the small time offices of New York at the present moment who are told by the crooked agents what they are going to book, what the "split" is to be, and the booking man knows if he books it at the price quoted what his share will be before the booking is made.

There is no secrecy about these things among the agents. Even the honest agent satisfied with his business and the regulation commission knows the crooked agents and booking men, their methods and their dishonest gains. Acts tell each other of their dealings, while both acts and agents tell outsiders. There are theatrical newspaper men in New York who know, through close association with agents and victims of the crooks, as much about the crookedness in bookings on the small time as any grafting agent or booking man. It has been known since it started and while it was widely spreading.

The brazenness of the dealings appears to have been encouraged through one booking man of a New York small time booking office becoming notorious for "holding up" agents, not for "money," but for "loans" that he never has repaid. Some small time agents have side-stepped that office under the belief that were a booking made there, within an hour after the booking man would send over for "a loan." The reputable agents say it's difficult to believe that a booker doing business in this way for so long and apparently without detection is not "standing in" with someone in the same office. It's such common knowledge that office boys are aware of it.

Office boys seem to know quite a good deal about the inner workings,

In an independent agency not wholly booking for vaudeville not so long ago an office boy was dismissed. He put on his hat and as he was about to pass through the door paused for a moment, saying to the boss of the booking agency: "Do I tell what I know or do I stick?" He stuck.

What One Agency Does

One small time and independent agency worked out a plan to eliminate the agent with grafting tendencies in a quiet way without explanation. There are two or three booking men in that agency and they knew all of the grafters among agents. The crooked agents were allowed to continue to call and submit their lists, but it was understood among the booking men no act on their lists was to be accepted, regardless of how badly it might be needed. The plan worked out, although some of the wrong agents still call there. They are as yet uninformed why they do not book.

Such things as fight, theatre and football tickets, hats, clothes, underwear and the minor or playuone graft are now overlooked as merely "presents," although some booking men, while perhaps shying off actual cash, work the other angle to the limit.

Another favorite manner of dodging the direct graft acceptance is by card games, where, if the agents win with booking men in the game, they might as well leave those small time bookers alone for a long while.

On the small time and in the independent booking field the booking men who accept money from agents are known as "the dough boys." "The dough boys" have grown to think that since the agent is a party to the graft he is equally guilty and dare not "squawk," while the booking man, once falling and feeling the "easy money," seldom reforms and never "squeals," fearing it will put him "in bad" with the other crooked bookers who know of his shortcomings. It's "crabbing the game," they say.

Producers and Bookers

"Doing" business between vaudeville and producers and vaudeville bookers narrows down to two people. It is accomplished with more safety and secrecy. Much is heard about it, but little really known. The producer-booker combination has been often reported as productive of the "side money" for the booker on the big and small time. It is mostly gauged by surrounding circumstances, as often the "sketch" playing is likewise so judged on both the big and small time.

On the big time for years it has been a matter of gossip and comment that sketches by one writer appeared to secure a preference over all others, at least for the New York time. This continued during the period when it became generally understood and reported that sketches were no longer in vaudeville demand.

It is also regularly reported and with quite some authority that a "new" name applying for or being submitted for booking to a big time booker and found to be without a "vehicle," has had it suggested this writer be consulted. It is looked upon as equivalent to an "opening" and "further time."

Albee Stopped Big Time Graft

E. F. Albee stopped grafting by agents on the big time when he issued orders some years ago that no act playing on the Kelt circuit, which also meant the Orpheum circuit, should pay more than 5 per cent. commission to its agent. While that closed up a lot of "side money" for some of the big times, those agents affected tried to fill in the void by "production booking," through which they could place their acts in legitimate productions, charging 10 per cent. of the weekly salary.

The years-old method of an act offering to bet an agent, say \$50 the agent couldn't get it "next week," with the agent winning the wager, has been abolished in these more modern times of go-out-and-get-it for the agent.

That there are small time booking men who will not book with any agents, excepting those who "split" with him, is also understood. By small time and grafters is included all grafting small time agents and booking men, wherever located. Location does not make the exception.

A small time vaudeville manager, wealthy and show-wise, said to a Variety representative the other day: "I read that editorial about the graft and it's right; I know it's right, but I never gave that thing the thought I should have. But what good would it have done me anyway? They never put that stuff over when I'm in the booking office. do they? But I can see it now, and keep after them, will you? I boil when I think it over and recall a lot of things that struck me as a little funny at the time."

It's the current opinion among ob-

servers of small time vaudeville that the present loose manner of conducting its bookings will devastate the small time field within two years unless curbed.

Some booking office heads appear to be under the impression the circuit directors are not aware of the holes in the booking system, but information is the reverse. The subject of booking, the most important single item, connected with a vaudeville theatre, is said to have been given much thought lately by some very influential circuit directors.

Booking cruelties have been practiced without limit on what is known as the independent vaudeville theatre, the one unattached and supplied through no regular circuit agency. These cruelties have been practiced by the independent agents, who also book acts for productions. Their thievery is aimed almost wholly against the theatre manager or producer, such as was evolved against the producers of Shubert units this season. That nefarious system will be dealt with in another article on crooked agents and booking men.

As excessive salaries in part pro-

moted by unscrupulous agents aided greatly in breaking down the Shubert vaudeville circuit last season and this season, so does it operate against the independent vaudeville theatre that hasn't a chance to live under the method and with the small time not so far behind as to be out of danger.

Grafters of Chicago

Chicago, Jan. 17.
"Nice People" is the code term commonly used in booking circles in Chicago for those acts which pay more than the usual 5 per cent. commission. The "gypping" has grown to be so prevalent recently that there is a disposition to abandon code terms altogether and operate without pretense of secrecy. With the laws of the state of Illinois permitting an agent to take 10 per cent., the way is made clear for many means to "graft."

Among the most popular methods of obtaining extra money above 5 per cent. are:

Offering the act at a certain figure and finding it can be set at that figure, putting the act under contract for a figure \$25 less.

(Continued on page 36)

OBITUARY

WILLIAM J. SEDER

GEORGE W. ROBBINS

William J. Seder died Jan. 11 at his home in Newark, N. J., from a general breakdown. He was 65 years old. For years he was manager of the Grand opera house, Newark, and also had been a traveling manager in this country and abroad. Twenty

IN LOVING MEMORY

of Our Departed Partner

LEON ALARCON

who passed away January 13th, 1923
He was more like a brother than a partner to us.

May his soul rest in peace.
From his partners,

HUGH, JIM and DON

OF THE CHUNG HWA FOUR

years ago he joined the staff of the State Department of Labor, which he was instrumental in building up to its present prominent position. He was a distinguished Mason.

On Friday, Jan. 12, his close friend, George W. Robbins, 50 years

IN TENDER and LOVING MEMORY

Mother and Father

ROSE SNYDER

November 21st, 1912

MATT. B. SNYDER

January 15th, 1917

Their Devoted Daughters

Alice Snyder Deyo

Georgia Snyder Herbert.

old, also died at his home of apoplexy. He was manager of the old Newark theatre for a number of years, and later held positions in New York. He left the profession a few years ago and became circulation manager of the Newark "Sunday Call."

CHERIDAH SIMPSON

Cheridah Simpson died from a complication of diseases at her home in New York Dec. 26, following a long illness. Miss Simpson was about 58 years old and had been living in retirement from stage activities for the last six or seven years. Her most recent appear-

IN LOVING MEMORY

of our dear cousin

Miss Mary McLaren

who was suddenly cut off from this life on the evening of January 12th, 1923, in New York City.

She was one who in this world never harmed a soul by either word or deed.

Her sorrowing cousin,

WILSON AUBREY TRIO

ances were in vaudeville. She was engaged in theatricals for upwards of 30 years, having entered show business when a girl in her teens. She was a well known principal in musical shows during the period extending from 1890 to 1900.

Miss Simpson was also among the

IN LOVING MEMORY

of my mother and pal

OLIVE HARRINGTON

who passed away January 11th, 1923
May her soul rest in peace

BOBBY HARRINGTON

very first women, if not actually the first, to do a pianolog, to sing

songs to her own piano accompaniment in vaudeville. She was a feature act in the vaudeville of 15 years ago. A husband survives.

PAT TOUHEY

Pat Touhey, 57, of the team of Touhey and Burke, died Jan. 11. He had been suffering from liver trouble for some time, but was able

IN REMEMBRANCE

PAUL DRESSER

Died January 30th, 1906

From his friend,

THEODORE MORSE

to be about. He was confined to his home but one day prior to his death. Mr. Touhey was noted as an Irish piper, having been born in Ireland, and coming to America at an early age. The team of Pat and May Touhey played for years in vaudeville.

GEORGIA LAWRENCE

Georgia Lawrence, 46, died Jan. 12 in Palatka, Fla., where she went for her health. She had a breakdown a year ago while playing "Sonny." Her proper name was Griffin. She and a brother named Walter adopted the name of Lawrence when they took to the stage. The deceased is survived by her husband, Jack Kendrick, and a daughter, Virginia, 10 years old.

GEORGE HAMLIN

George Hamlin, 54, operatic tenor, died at his home, 1070 Madison avenue, New York, Jan. 11 after an illness of several weeks. He made his first appearance in 1912 with Mary Garden in the original production of Victor Herbert's opera, "Natoma." Hamlin was born in Elgin, Ill., and went abroad to study music. His widow and three children survive.

CHARLES R. CROLIUS

Charles R. Crollus, aged 55, former actor, and a member of an old theatrical company, died at his home in New York, Jan. 2. He was the son of William Crollus, and at one time headed his own company. A daughter survives.

JOSEPH PERCY CLARK

Joseph Percy Clark, an actor, died Jan. 13 at his home in Chelsea, Mass., on the 50th anniversary of his wedding day. He was 82 years old. He is survived by his wife, associated with him during his stage career.

FRANK BACKES

Frank Backes, 35, died at his home in Buffalo, N. Y., Jan. 14, of heart trouble. The deceased's last legit appearance was in Alice Brady's "Drifting" company.

EDWARD ROBSON

Edward Robson, 34, actor at the Malden (Mass.) Auditorium, died at the Melrose Hospital from the effects of a hemorrhage to the stomach. He was an overseas veteran, and was married to Lillian Grimes, of New York, who survives.

LEON ALARCON

Leon Alarcon, of the Chung Wai Four, died Jan. 13 at the Sea View hospital, Staten Island, following an illness of four weeks. The deceased was 37 years of age and is survived by a widow and child.

MAE WEST and Co. (3)
Songs
30 Mins.; Two
Fifth Avenue

While in the main this is the same turn, as far as Mae West's part in it, that it was when Miss West had Harry Richman for assistance, it's far from being as good an act now with two men as it was with one man.

At present Miss West has Joseph Lertora as support, especially in the Frenchy number and for the encore. The Fifth Avenue house liked Mr. Lertora's singing and pleasant bearing. He has a pleasing singing voice and handled his share quite well, but he didn't seem vaudeville. Miss West mentioned he had been in musical comedy and operettas. At the piano was Leon Flatow, who was once so familiar around the local variety houses in uniform as the pianist of different service acts. Mr. Flatow had the hard role, that of singing the introductory number extolling Miss West and later referring to her lyrically, while he had a number by himself, and they played while Lertora sang a "Falling" song.

In between Miss West did her stuff, the vamp bit and, the Frenchy number with the two men involved. It led up to the "Gladiator" song by Lertora, then Miss West did her "shimmy" ballad, "Cry," and the attached business of impersonations. For an encore the three indulged in a long-winded bit of a Spanish thing that didn't appear to have been well rehearsed, and if it were it would still have been useless. It added seven more minutes to what would have been plenty in twenty-three.

Miss West, at the Fifth Avenue Monday evening, seemed to take this entire turn in a different key than when with Richman. She had lost the little touch of finesse that made her before and now seem just Mae West, doing the act according to her own conception.

At least it appeared that way, although those who may have seen her with Mr. Richman will note how much Mr. Richman is now missed; in fact, when it was before said Richman was really a part of the West act instead of merely the pianist, that now sounds as though it was giving Miss West all the best of it; she could trade back the two men for the one Richman and go to far better results on the big time than she will achieve with the present formation.

The turn needs more finish and less brass. *Sime.*

AUDREY MAPLE
Songs
20 Mins.; One (Special Drapes)

Audrey Maple is a beautiful blonde prima with a pleasing and telling soprano, who needs counseling as to her vaudeville frame-up in her vaudeville "come-back" attempt. She opens with "Sympathy," a musical comedy excerpt in which she vocally queries the audience if they remember her for it. She is from productions, and that is where she best belongs, although vaudeville should not pass up this stunning looker, who wears clothes regally and projects her eye-easy personality majestically.

Miss Maple does many songs—too many. What could go out to advantage is the "divorced and married" song about co-respondents and that Scotch-Irish-French cycle with the U. S. military song finish, that is out of place for the obvious descriptive reason and needless "kind applause" apple-sauce in view of her true merit.

For the rest Miss Maple handles the Victor Herbert, "Clock," "Lady of the Lake" and other selections tellingly. She makes a costume change after Joe Michael Daly's piano solo. *Abel.*

WARDE SISTERS (2) and BEN
MACCOMBER
Dances, Songs and Piano
11 Mins.; Full Stage (Special Cyclorama)
81st St.

A sister team specializing in dancing with Ben Macomber furnishing accompaniment at the piano. Upon the completion of an introductory verse the misses offer Irish steps as their initial effort, with a waltz and novelty number following. The three dance numbers are used as doubles, the girls appearing in a different costume for each, both dressed alike. Macomber fills in the time taken for the changes at the piano. The act opened the show at the 81st St. and gave it a slow start. Speed is lacking in the routine, with the turn in its general makeup below the requirements of the big two-a-day houses at the present time. *Hart.*

"DANCE CREATIONS OF 1923,"
(8)
Revue
27 Mins.; One (3); Full (24);
Special
Palace.

An act far and away one of the best of its type in vaudeville. A turn with eight people in a singing and dancing revue that holds down the third spot on the Palace bill for 27 minutes and then get two minutes applause at the finish. It is a real revue.

Earl Lindsay, the producer, has been around New York for some time producing floor shows for cabarets. This, as far as is known, is his own initial vaudeville venture. He has developed a mighty fast moving entertainment in his "Dance Creations" and if this is a fair sample of his work he should be encouraged, for vaudeville needs acts of this calibre.

The company is an all round one and every single one of the seven girls and the boy stands out individually. There is a slow spot or two, but they may seem slow in comparison to the speed of the rest.

Virginia Smith, Ryan Sisters and Walter Booth are the four featured players of the eight. The other four girls, who at times form a chorus back ground for the numbers are Alice Tyrrell, Charline Essley, Doris Vinton and Violet Larrus. The opening in "one" has an introductory number led by Miss Smith before the four girls. It is a snappy little affair that gets the act started nicely. This is followed by a full stage scene with the fade in and fade-out effect for the disclosing of the two Ryan girls in Colonial period costume for their initial number.

Then comes the first real flash. Three of the chorus girls offer a toe number with each doing solo work in it that brought all three individual applause, the house asking for more as they left the stage to Mr. Booth who made his first appearance with a soft shoe dance.

A rube number next with Miss Smith again leading and the quartet of girls backing her with a dance. Then the Ryans for a close harmony number that brought applause and laughs, after which Booth led the dance revue number which was supposed to depict styles in dance from 1860 to 1923. The first bit is a stately minuet, followed by a soft shoe plantation dance, with the third a South Sea wriggle, and finally a jazzy bit of stepping. In each of these one of the four girls of the chorus works opposite Booth.

Working toward the finale of the act Miss Smith puts over a pop number effectively though not with any extraordinary flash and paves the way for a strut which closes the act.

In costuming and scenery the act is a real flash big enough for the star spot anywhere. In fact the act is good enough to headline in the majority of the houses on the strength of the individual entertaining ability of everyone of the members. In the three numbers that "Speedy" and Kitty Ryan have, they evidenced they are developing into one of those sister combinations that will be able in time to go in and compete with the Wiltons and perhaps even the Duncans, as a sister team by themselves. One thing that they have in their favor is that they can really dance as well as handle a number. The Booth boy is a corking stepper, who has personality to burn, and that quartet of girls forming the background are there on ability to work, youth and looks, all three assets which they utilize to their fullest extent. *Fred.*

HARRY BESSEY
Singing, Dancing, Music, Comedy
12 Mins.; One

Harry Bessey probably took a peek at Joe Cook before he framed his turn. Opening with burlesque magic, he runs through a routine of specialties, which include burlesque crayon sketching, guitar playing, comedy songs, one of which introduced a bit of saxophone playing, buck dancing and club juggling. Threaded throughout the specialties is comedy patter. Comedy make-up with trick moustache is worn.

Bessey is versatile and has ability enough for a couple of acts. What he most needs now is a strengthening of comedy stuff, which isn't bad at all as it stands, but which can be made an important feature of turn by development. An easy stage presence helps. He's a little crude now, but playing will iron out the kinks.

Pleasing small time turn as it stands, with Bessey's versatility indicating strong possibilities for the future. *Bel.*

BILTMORE ORCHESTRA (10)
Instrumental
21 Mins.; Full Stage (Special)
Regent

One more band that hits the trail. This combination has been at the hotel, under whose name it sails, for a considerable period, but whether it is the actual draw to the tremendous tea room over there or if it's the central location of the Biltmore is something that's never been fully determined. Either way it remains that the orchestra has remained on the job whilst many have come and gone as it must have something.

For vaudeville that Biltmore title will help; especially in the neighborhood houses where anything with that name and over five pieces, dressed in tuxedos, probably auto-suggests New York's 400 on a frolic. They can see and listen to the melodies that make the ultra set give their girl friends a whirl. Which is possibly an angle on the out of town drawing power of a "swell hotel's" orchestra.

Did they like this band at the Regent? And how! The boys played four numbers in 12 minutes before the drop was lowered for the initial fade out. It took numerous trips during the following nine minutes which permitted of three more selections, thence an explanatory statement to the effect that it was 10 o'clock, the cover charges were calling and they must away. At the Regent it is 55 for the limit. What would be the chances of the same assemblage thinking as much of the orchestra when up against a \$1.50 or \$2 per person table tax for the privilege of sitting in?

Nothing out of the ordinary has been included in the routine this combination is offering. No flowery orchestration, though there is a brief violin solo, and it's straight pop melody selections rendered that the musicians must play two or three times a day. But the combination holds a flash drummer who is no mean showman, injects comedy in an otherwise colorless group, and constitutes half the act. He's been around for quite a while and even if there are various drummers who, for actual work, can hang it on him, it's a cinch they don't sell their stuff like this boy.

A total of 10 pieces comprise Natzy's Society Orchestra. Two cornets, two saxophones, piano, banjo, trombone, bass horn, drums, and Jacques Green with a violin, who directs, make up the instruments before black drapes with statuary sprinkled about. *Skip.*

SAM BARTON
Silent Comedy
11 Mins.; Interior
Empire, Chiswick (England)

London, Jan. 5.

Sam Barton, an American, who has been appearing principally in England for the past eight or nine years, with a break-away bicycle, is trying out something new, a variation of his old turn.

Attired as before in tramp get-up, he enters carrying the framework of an iron bedstead which he endeavors to put together. There are collapsible chairs and tables on the stage, in addition to the ludicrous and insanely silly things he does with the bedstead; there are huge trick shoes with skids in them for innumerable funny falls, and the act concludes with Barton wheeling off, seated on one section of the bedstead, pedalling furiously on a low-geared bike mechanism concealed in the prop.

The comedian might fare better with a radical departure from his former make-up. This, however, is only a suggestion and might not prove successful. There is a slight indication of repetition in the routine that should be avoided if possible, but, on the whole, the ingredients of a very funny pantomimic act are there, which, with working out, should develop into the surest kind of a comedy offering. *Jolo.*

WHITING and DUNN
Songs
13 Mins.; One

Boy and girl double number routine. Both make smart appearances, the girl reminding at times of Dode Phelps (Newhoff and Phelps) in her delivery. The published songs are enhanced by splendid delivery and patter which build the routine up into a story sequence from the middle on. A bird, number opens and starts the cycle effectively.

The team has possibilities with suitable progressiveness in selection of material. They can handle songs and chatter effectively, but double versions of pop songs will never get them beyond the deuce position on the small time. *Abel.*

BARRYS and WOLFORDS (4)
Jinging and Dancing
20 Mins.; Two (Special Drop)
Fifty-eighth Street

After an absence from the vaudeville stage of five years devoted to other enterprises, the old team of Barry and Wolford return augmented by two young members of the family and presenting their old singing and dancing specialty which is incorporated into a slight thread of a comedy plot.

At the Fifty-eighth Street they scored a large size hit, running 20 minutes and leaving the audience demanding more. The offering has the marks of experienced showmanship all over it. There is a passing comment on the comebacks of old-timers, which wins good humor in the introduction of their old act and the rest of the turn has first rate comedy values and capital dancing. This was a gala comeback for the veteran pair.

The rise of the curtain discloses a street scene in a rube town; on one side the stage entrance and on the other the theatrical boarding house run by the Barrys, retired old-timers. Mrs. Barry appears engaged in housewifely duties, neatly dressed in black house dress and apron. Pa Barry enters, leading a weird looking camel, booked on the new bill at the theatre next door, the camel being the young man and woman of the act. There is a session of comedy business with the prop beast, ending in a comedy dance of the fore and hind quarters.

Dialog between Barry and Wolford discloses their desire to get back to the old stage game, and they agree that the next time the theatre has a disappointment they will fill in. This is the cue for a rumpus back stage. A hick hooper and his flashy soubrette wife are ejected from the stage door, "closed" after the first show. There is hick slang talk here, the hooper telling of the riot they were in Lynn and a "cave-in" in Brockton. "You were an earthquake here," interposes Barry.

There is session of bright talk, the hick team do their routine, the girl returning later for a dandy bit of hardshoe stepping, and Barry and Wolford, having changed to stage clothes—Miss Barry in a handsome Russian model of black velvet and white fur trimmings, and they go into a rehearsal of their old act, which is done almost complete, the four finishing in a spirited bit of stepping, in which Mrs. Barry shakes a wicked foot of her own. *Rush.*

"A DANCER'S DREAM" (5)
Dance Revue
17 Mins.; One, Four and One
(Specials)

The production idea of "A Dancer's Dream" is appalsauce. The act is working by virtue of what the two couples do as part of the action of the dream and so the prolog and epilog could be aired to advantage. It would also result in a speeding up of proceedings.

The chap, "dreaming" in "one," is worthy production timber as a specialty hooper. The female dancer is a shapely young woman who sells her Oriental dance (in semi-undress) and other work tellingly. A female violinist and another male dancer complete the quartet. A feminine orchestra leader sat in the pit, but wielded her baton timidly and left it to the house orchestra leader to conduct. Why she is carried is something to wonder over, unless it looks important in the booking office.

A good small time dance flash. *Abel.*

THREE PHILLIS
Acrobatic
5 Mins.; Full

Short, decisive opener that has two men and a woman juggling, balancing and in hand-to-hand work. The male duo dress in white with the woman costumed in an abbreviated spangled dress.

The work is along conventional lines supplemented by a neat appearance that with the quickness in which it is despatched makes it an acceptable turn for starting any of the thrice-daily shows. *Skig.*

MANNS BROTHERS (2)
Tight Rope and Tumbling
10 Mins.; Three

The "brothers," if there is any relationship, are probably father and son. They look like foreigners. Both alternate on the tight rope balancing; the younger man also throwing in some whizzy ground tumbling. The other's balancing with pole includes some bounding work towards the finish. A balance on a chair aloft was also impressive. Satisfactory openers here and should do likewise in the pop houses. *Abel.*

PIATOV and NATALIE
Dance Revue
19 Mins.; One and Full-Stage
(Special Hangings)
Broadway

Just as for some strange reason Platov's dance production when playing this very house about a year and a half ago, according to the New Act files, was assigned the opening position, so for the same reason this act is not accorded billing in front of or inside the lobby of the house. It is strange, very strange, in view of the fact this is the sole class act on the program.

Sascha Platov and Miss Natalie boast one of vaudeville's classiest dance offerings. The duo has been abroad for some time in various European capitals, but their foreign experience has left no trace of Continental influence, the production being strictly attuned to American vaudeville tastes.

Some flashy dual whirling and spinning in idyllic Russ trappings starts off. Miss Natalie looks nice in abbreviated costume for two very good reasons, which she shows off generously. The act works before a boxed lavender hanging set that merges beautifully with the light effects. Her toe jazz was a distinguishing highlight.

In "one" Platov, to the theme strain of "What's the Use of Dreaming?" "sets" the eerie oriental atmosphere for a coke number. This is a prelude to the scene in "four," an impressionistic idea of a hop joint (including two tables and chairs) with Miss Natalie discovered on in a comatose condition. The panto work indulged in is effective, concluding with a "death dance" to rousing appreciation.

Platov pulls a speech, explaining they will attempt to remove the bad taste of the number with a ballroom dance, adding it was done more for moralizing purposes than for the dance itself—rather a naive way of putting it, as is his conclusion that the speech, too, is unnecessary, but that it allows for Natalie's change of gown.

Some effective ballroom stepping took them off big. They are set to go into the Palace tomorrow. *Abel.*

LOUIS HART
Strong Act
Full Stage (Special Set)
Fifth Avenue

As a strong man, Louis Hart no doubt ranks with the best; as a showman he requires more salesmanship for his feats than is now displayed. Carrying two cavy assistants, with Hart himself looking rather slight beside them, he handles the heavier men easily. At one time Hart holds five men in uniform on his chest as he is stretched across a bench, with his feet and head resting on the uprights at either end. It's a good trick and showy in a way, but the men mass around Hart while he is prostrate. A great deal of the effect, which means value, is lost through this mismanagement.

Opening, Hart is in evening clothes, in which he makes a human lift, then with a quick (strip) change appears for several muscular poses, after which he dons a wrap over the upper portion of his body, proceeding to the lift with the heaviest man and then bearing the five. Finishing, the strong man reappears in evening clothes.

The stage is nicely set, and Mr. Hart is presenting an interesting strong act, but it is capable of being greatly built up. It should be. *Sime.*

ED and MAC WILLIAMS
Dancing
12 Mins.; One

Regulation two-men dancing turn. Double waltz clog first, with another double, sort of an essence to slow schottische time following. One of team announces illustrations of tap dancing, past and present, with one doing single containing tapping and other an eccentric minus tapping.

The announcement sounded foolish in view of the second dance, obviously a soft shoe eccentric. If it had any tapping in it there must have been silencers on the shoes.

Double next, and single with pantomimic business relative to base-gall game for finish. A single isn't the best thing in the world to close a double dancing turn with. Team make neat appearance in Tuxes and black derby.

Both are average dancers, but seem to have difficulty in keeping time to music. That might have been blamed on orchestra on the American Roof, although it looked as if the lack of synchronization between dancers and music was about 50-50, the fault of each. No songs are used.

Basis of small time dancing turn is there, with playing necessary to develop it. *Bel.*

"BAAL BEK" (11) Russian Production 17 Mins.; One (1); Full Stage (16) 6th Ave.

Taking full advantage of the Russian prevailing fad that is held up by the elite of New York in the legit houses (as a perpetual benefit for Comstock & Gest), Mr. Golden marches forth another Russian production for vaudeville. Mr. Golden seemingly has no competitor for the condensation of these Russian things. They only need understanding by the Russians, for if they are made dense and colorful enough, the Americans accept them as "art." Golden has done both in his turn. For that reason vaudeville will likely accept it; it is a real sight production with its varied colored costumes along with the settings, while in "one" at the opening is a well-painted drop carrying an open book on which is largely inscribed in script some idea of the story.

There are dances here, of the Russian type, singly, doubles and ensembles. The girls look well, and appear to be expensively gowned in these materials of so many hues, while there is a bit performed by the featured principals, Victor Victoroff and Mile, La Torricella, that presents two unique comedy characters which could fit into a production, or make an enticing number by themselves for "Chaave-Souris." One of the solo dances was complex, a new style in hock stepping it looked, but the entire thing was a bit high for the mixed audience the 5th Avenue draws, especially on an evening when there are claqueurs in the house in addition to friends of "Opportunity Night" contestants in the upper lofts. At that, however, "Baal Bek" held them quiet and attentive.

The Golden production will probably get the big time if the price is right. It's something that vaudeville will want to present in its better houses, as an excerpt from the Russian if nothing else. And there isn't much else to it apart from the sight and color portions. *Smc.*

"LA FRIVOLITIES" (9)

Revue
16 Mins.; Full Stage (Cyclorama)
Just another revue with the stock ingredients, a six-piece jazz band, a couple of girl dancers and a girl singer. The act consists mostly of specialties by the three girls to jazz band accompaniment.

A cyclorama enveloped the stage. The specialists make each entrance through the centre. The dancers open with a double waltz awkward in spots.

The blonde singer follows, handling a pop song in jazz delivery. One of the dancers, after a change, returns for a solo dance consisting of some good kicks and acrobatic steps.

Another song with change by the singer, backed by three saxophone players in line who attempts a couple of simple walking steps. This is followed by a toe dance, well done by the other dancer. A band solo while the trio or girls are making another change for a dancing and singing finish.

The turn holds fair entertainment value for the small-time houses. It is hopeless otherwise. The production flash and the music will suffice for the intermediate houses. *Con.*

DELL and GRIMM

Songs and Talk
10 Mins.; One (Special Drop)
Man and woman, classy appearance open with double harmonizing of popular song. The woman carries a fakette obligato that makes for pleasing harmony. They work before an initiated drop.

He monologs some old stories and gags, followed by a song. A solo by her next then a duet of operatic medleys. The voices are excellent and the routine of songs nicely arranged.

A classy turn for the big small-time bills which should develop into a candidate for two-day circles. *Con.*

BESSER and IRWIN

Song and Talk
15 Mins.; One
Comedian was formerly of Besser and Golden, appearing in glib attire. Irwin was formerly with a standard two-man combination. He does straight, the routine being retained from the old Besser-Golden frame-up wherein the word "cook" earns a resounding whack on the comedian's back on repetition. "Jake and Sheik," including proper Oriental turbans, is played up for a strong get-away. They stopped the show. The duo show possibilities along comedy lines, if properly directed. *Abel.*

BLAIR and GLASGOW MAIDS (7) Songs, Dances, Bagpipes 22 Mins.; Full Stage (Special Set) 23d St.

Miss Blair is a stouthead woman, quite Scotch. Her six girls are young and nimble, and also unmistakably Scotch. The girls open in a dark scene before a badly lighted transparency attempting to be a night view before a rugged castle. This episode is entirely nil, can't be seen and offers nothing worth seeing.

After the girls show in the lights and do some inconsequential native sword hopping, Miss Blair comes forth, solo, in kilts, and does "Annie Laurie" so exasperatingly slow and "with feeling" that the old musical saw seems endless. The girls then dance one by one, a very tall and thin one getting something with a sailor's hornpipe. Miss Blair does a Lauder song and even attempts a touch of impersonation of the great comedian—to no purpose. The girls come in on the finale. A girl does a solo, another does another, Miss Blair comes forth as a drum major in white and gold and shako, and weeps a highland ditty, lyrics unintelligible. This brings on the girls in regimentals as a drum and bagpipe band.

The piping and drumming are commonplace until, suddenly, the tall girl lets loose a series of two-handed acrobatic contortions all over the bass drum she has hung at her waist that makes the giant thunderer that Lauder carried, and who was considered a marvel, look like a petrified, armless cripple. Under her thighs, across the top of the drum, behind her back and her neck and over her head this amazing girl twirls her padded hammers in syncopated staccato, every tap audible and every beat all beat up. The audience rose to its feet and cheered.

An encore got something only through the desire to pay further tribute to this girl, despite a flop effort to play "The Sheik" on the pipes. This turn runs 22 minutes. About 21 go out of the window. Miss Blair is a second-rate performer, despite her gala regalia, and the individual dances and chorus numbers are only fair. That drum finish, however, is worth a dozen of the usual small time acts and two dozen of the usual small time girl acts. *Lat.*

RAYMOND and GENEVA

Juggling
15 Mins.; Two (Special)
New as a team, but the man is a skilled worker and was of another act. The girl serves principally as a maid and is neat. Special hangings suitable either in two or three are effective.

The juggler's specialty is the manipulation of balls, but to some of the various combinations and in special bits he adds comedy, though employing no eccentric make-up either facially or in costume. Added puppets are also used, some being worked by the girl from in back. A wooden kid is made to light a cigarette. The man supports a device on his chin while a spiral "gag" flips eggs into tumblers, and he uses another chin balancing trick while tearing paper.

Best of the straight juggling feats is obtained with ivory balls, the snap of the balls as they are caught being made to sound like a trotting horse. The stunt won a good hand. For finale he fakes the Scotch bagpipes with the girl tapping a drum. The turn is a capital opener for three-a-day and good enough to close. *Abel.*

RUSSELL, LE VAN and RETE

Novelty Acrobatic
14 Mins.; One and Full Stage
American Roof

Three male ground tumblers open with the usual song and dance disguise before a drop in "one." Following an ordinary song and dance number with one of the trio in comedy make-up, the turn goes to full stage for some corking acrobatic and ground tumbling.

The athletic stuff measures up to anything seen around and is run through with zip and speed without stalling for big returns. It's a corking act of its kind for anywhere. *Con.*

THREE MARTELLS

Bicycles
9 Mins.; Full Stage
State

All vehicles used are of the single wheel type having a trio of men manipulating. Two doing straight and the other comedy. It registers as the average intermediate opener.

The routine is mostly conventional, with nothing noticeable outside of a prolonged spin which one of the boys sells to appreciation. *Skp.*

HARRINGTON and GREEN Comedy and Songs 17 Mins.; One Fifth Ave.

This is the most likely colored couple in some time, an act that looks a pipe for big time. It has Hamtree Harrington and Emma Cora Green. Hamtree was in "Strut Miss Lizzie" last summer and in the fall he joined the stock burlesque at the Park music hall, from which he recently withdrew. Miss Green was of team Dancer and Green and earlier she was in the Panama Trio, whose other two members were Florence Mills and a girl called "Bricktop."

Harrington opens the act with a single number, a poker lyric with pantomime a la Bert Williams, the song and business having been done by him before. The routine went into dialog with the entrance of Miss Green, a dusky bobbed haired peach, at her best when she smiled and showed a perfect set of teeth.

There is something to that dialog. It is all in rhyme, but never permitted to become paramount. It's really "hot" talk cleverly handled by both. She tells him he is through and that though she might trust a high yellow or a seal brown, she is all washed up with coal. That gives her an excuse for singing "I'm Nobody's Baby," her voice proving excellent for lyrical use. She admits that he "knows my stuff" and he shoots back "that goes down in history."

The team did not seem to have been on the allotted time. An encore song ought to be on hand, for it will probably be useful. Sixth time last week, the act went over surely, a score that it will repeat in two a day. *Abel.*

LYNN and THOMPSON

Songs and Dances
14 Mins.; One and Full Stage
Special Set

Miss Lynn was last partnered with Lou Lockett. She and Thompson are doing the same act. The turn is a novelty in its presentation of the different dances of Miss Lynn. Opening in "one" the pair sing of a charity bazaar. The method of producing the dances is revealed when the act goes to full stage, and different styles of dolls are on view.

Miss Lynn makes her entrances as the various dolls from a cabinet. Thompson has a pleasing, clean-cut appearance, and is an excellent acrobatic dancer himself. His kicking solo and acrobatics helped the act much. In addition, he has a fair singing voice.

The turn opened the show at the 23rd St., an unusual spot for an act of this calibre. The new combination should find booking in the early spots of the big-time bills. *Con.*

RICHARDS and CAVANAUGH

Comedy Talk, Song, Dance
13 Mins.; One

Richards, formerly of Bennett and Richards, is in this new combo. The old Bennett and Richards dark stage opening is used, and was seemingly new here and a wow, when lights up discovered the black face comics.

Following this the pair step into "one" for crossfire, hokum and dancing. The boardwalk chair dance formerly used by Bennett and Richards, with Richards playing the harmonica, is in the routine.

For an encore they duet a uke and harmonica number, playing pop medleys. They are both good step-dancers and can handle the proper kind of dialog. The material used now will keep the act off the two-a-day, but when this is remedied the boys have the nucleus of a big-time comedy turn. It's a pipe for the other time as it is. *Con.*

ETHEL ROSEMAN and CO. (1)

Sketch
15 Mins.; Three (Parlor)

A crook farce-melior that loses sight of realism completely in its attempts for surprise twists and laugh returns. Since both purposes are accomplished readily enough, it matters little if the plot is really a wild concoction of impossible situations.

Out-shining a slicker by the Irish colleen-heroine in which love letters and \$10,000 figure prominently are the plot ingredients. They have been mixed up in weird fashion, but the sum total of laughs and simple story quips and twists excuses its existence as another third hole act for the family audiences. The two people in it, man and woman, are exceedingly proficient, the man reading lines with assurance and undeniable gusto. An intelligent vehicle worthy of their efforts would be advisable. *Abel.*

CLIFF CURRAN Perch 8 Mins.; One 58th St.

A sturdy looking young man in British naval uniform is Cliff Curran. His apparatus is a flexible wooden or bamboo spar, used as a perch geyed off from the ground and being around 40 feet high and four inches in diameter. At the 58th St., which has an extremely high arch, they had to carry the borders to the top to get the acrobat into sight.

Curran climbs to the peak of the perch and there does a series of maneuvers while the pole sways through an arc that looks like eight feet or so. His feature is a handstand on an apparatus which is hoisted to him. A perch worker so high in the air and the swaying of the pole make the feats look perilous and this gives the act a special "kick."

Curran, who is the husband of Mile Laurie, who came over to do her web trapeze turn in one of the Shubert units, is well known as an outdoor attraction, especially in Germany. For the outdoor turn he does all his stuff on a bamboo pole sometimes as high as 100 feet. *Rush.*

"SPARKS OF BROADWAY" (5)

Songs and Dancing
16 Mins.; Full Stage (Special)

Principally a dancing act, but spaced by two or three vocal selections. The cast is comprised of a quartet of girls and a boy.

Succeeding the opening lyric comes an Oriental dance, Spanish number, a rendering of "Comin' Thru the Rye," ballad solo bit, an Apache duo with attempts at comedy and the finale. No individual talent stands out and some of the vocalizing could probably be eliminated to advantage.

The act failed to arouse any noticeable enthusiasm and seems to be in need of speeding up with possibly a replacement here and there. *Skp.*

WILD and ROSE

Talk and Songs
16 Mins.; One
Regent

Mixed couples offering a comedy skit that has a liquor bit late in the act as its principal means of gaining results. Previous to that the turn dragged along and became decidedly tedious. At least five minutes could be eliminated from the running time.

At the Regent this duo caused by far fair results, though they would unquestionably do better were that 16 minutes liberally reduced just for the neighborhood small houses. *Skp.*

NIHLA

Posing
13 Mins.; Full Stage
Broadway.

Nihla's posing routine is preceded by a slide heralding her as the "Titan Diana." With the lighting employed, the truth of the adjective was a dark secret to the audience. The routine is a series of dissolving stereopticon poses on the order of similar acts viewed before. Nihla, naturally, is a capable model blessed with perfect shapeliness.

The act runs a couple or three minutes too long. It is not the fault of the poser, as the camera operator does not change the slides fast enough. The act opened here and was fairly well received. *Abel.*

ED STANLEY and CO.

Singing, Musical and Dancing
16 Mins.; Full Stage

Two men, one pianist, other saxophonist and clarinetist, and girl of cute pony soul type in routine of specialties, introduced via rhymed interludes, with pianist handling the lyrical jingles. Man playing sax plays it well, also shines with clarinet, doing jazz stuff with all the modern tricks. Girl does kid song, making it stand out. She also has several attractive costume changes. Pianist is expert, but is a bit shy on delivery when singing, lacking repression. Talking lyric as much as feasible would help. *Well.*

Good small time feature turn.

BADER-LA VELLE TROUPE (4)

Cycling
13 Mins.; Full Stage

Two men and two women, the latter very shapely in abbreviated costuming. The heavy set man is the anchor of the tandem formations on the bikes. The other fellow effects eccentric whiteface make-up. The routine is interesting, if a trifle too long and makes an acceptable ice breaker. *Abel.*

PALACE

Al Herman at the Palace Monday night qualified as the winner of the blue ribbon for squawkers. Al was closing the show because of switching in the bill after the matinee. He came on the stage at 11 o'clock or a few minutes before, and did exactly 14 minutes, "beefing" all the while to the orchestra leader about his "spot." That isn't exactly according to the code in the show business; rather it is game for an act to lay down on an audience. Not that it mattered much, for there was a corking show ahead of Herman, and the audience had its money's worth without anything he might have contributed to the gaiety of the evening.

The bill had a whale of a first part from the playing and entertainment standpoint. The show was walloped after walloped in this section. Opening, the Five Avalons started, with Paul Murry and Gladys Gersich on in the second spot, offering what really amounted to a revue of the popular numbers of the musical comedy hits of two years ago. They got a very fair return for their effort.

With the third act, "Dance Creations of 1923" (New Acts), a revue with eight people, presented by Earl Lindsey, the show got its real start. This act just about smashed the audience right in the applause section and stopped proceedings. Right after them Wells, Virginia and West repeated the process, and then Ernest R. Ball with his songs was another terrific hit. He had a Harry Von Tilzer comedy number that he landed with a real punch. Ball's manner of working, his ease at the piano and the light manner of slipping a gag, almost ad libbing, got to the house, and at the finish they were loathe to let him go.

Helen Keller, the marvel, closed the first half of the bill. This is really a tremendous act. There is unusual interest in this remarkable young woman, and the audience at the Palace seemed intensely interested in learning all that they possibly could about her, as was evidenced by the questions asked her.

In the second half Aunt Lomima held down the opening position following the screen topics. Here was another real hit. However, as the act proceeded it seemed as though the singer of blues was having trouble with her voice. Flanagan and Morrison with their comedy golf lesson also scored. Morrison is a professional golfer, and his demonstrations of practical playing shots was interesting to those who follow the game and to those not devotees of the little white pill swatting art Flanagan's comedy filled in.

Next to closing the Four Camerons. This was the sole act that smacked somewhat of conflict, for with Wells, Virginia and West there was somewhat of a similarity in the manner of working, and acrobatic dance stuff offered by the comedians of both turns. However, the acts were far enough apart in the running order of the show to prevent the clash being too marked. *Fred.*

RIVERSIDE

Business Monday evening was quored as being the best initial night of the week this house has seen during the current season. The applause sounded thunderous upstairs and the lower floor was a solid sell-out. Ruth Royce topped the exterior billing and appeared next to closing. The show was reported to have run according to the office schedule, though the program had Miss Royce on fourth and Mary Haynes in the spot just this side of the finish.

Miss Royce did a sextet of numbers, two of which were encores that pleased the assembled gathering. It was stated an attempt had been made to amalgamate the singer with the California Ramblers, but the boys in the band couldn't quite see their way clear, or bowed out with words to that effect.

The idea of framing a single singer to appear with an orchestra when on the same bill gives promise of becoming a regular thing, as Rae Samuels is warbling in front of Ben Bernie's contingent out west, and it seems as if the booking men

CLAIRE and GERALD

Magic
14 Mins.; Full Stage
American Roof

Man and woman in Chinese attire with routine of academic magic. The girl does a couple of simple stunts with mechanical apparatus, confining the rest of her contribution to assisting the man and dressing the stage.

The act opens with a "levitation" gold ball against a black back drop being manipulated without visible support. The jerky progress of the ball spoiled the illusion in spots.

The "magic rings" and the familiar dice box with the box compartments opening toward the house and an interesting trick with colored cubes in which the man matches the sequence of three cubes stacked by the girl, completed a good small time opening turn. *Con.*

are after such combinations. The accompaniment should be pie for the vocal artists, especially in houses that contain none of the combinations in the pit, though the hands are few that need any one to augment their offering for a successful conclusion.

The Ramblers, closing intermission, panicked the neighborhood assemblage with their orchestrations and did very close to half an hour before the house lights were thrown on. The boys have improved considerably since first showing around this locality, besides possessing a current routine much superior to the former running order. Nine numbers totaled this 10-piece band's contribution. One of the boys continues to gain special attention through his ability to double on about four instruments. The 96th street patrons impress as being "velvet" for any musical combination that steps into the Riverside, for they eat it up and get a thrill every time a brass instrument cuts loose. All a band has to do up there is throw a hot cornet at 'em, and it's a cinch. Though this is meant to take any credit away from the Ramblers, they deservedly connected for the night's highest point getter.

Those present enjoyed Joe Roberts' short sojourn in the No. 2 spot. He was preceded by R. and W. Roberts, who for six minutes held the attention of those seated, though they evidently don't eat any too early around that district.

Miss Haynes was one ahead of the musicians with some new music, and two changes of costume. A quintet of songs took Miss Haynes across the line easily and one of her numbers unquestionably took the edge off a lyric, possessing a similarity, that was later rendered by Miss Royce. That goes both for the quality of material involved and the manner of delivery. Harrison and Dakin sailed through No. 3 for a fulfillment of their assignment.

The Mollie Fuller skit did exceedingly well in the second half, she being accorded a reception of applause recognition of her mention of the old days. Miss Fuller makes a most charming matronly appearance and as well gives a performance that holds immediate attention throughout.

Barclay and Chain opened the pause between halves that had the boys gaining most recognition with their work in the aisle. It's mostly a hap-hazard routine that has the comedian switching from a nance characterization to regular act. The couple had no trouble in amusing and concluded nicely.

Loyal's Dogs terminated pretty close to three hours of show, considerably slowed up by the demand on the Ramblers that was even shy of a news reel, so you wouldn't term it exactly a speedy evening. Numerous patrons on the way out discussed the time the program consumed, though some were heard to allow for the band's forced encores.

SKIP.

COLONIAL

And they say they never come back. But, like every other old saw, there are exceptions—the Colonial, for instance. There's a real comeback about six of the seven wonders of show business. The house had been pretty nearly unconscious for the last four or five years, with plenty of apparent reasons why it never could "awaken"—the factor of competition, Central Park on the east, with no inhabitants to draw from, and a couple of hundred other reasons why it couldn't be done. But it has been done, nevertheless, and Monday night proved it with the biggest Monday business in three years—the whole orchestra and balcony practically sold out—and think of it—standees downstairs!

This week's show was a long one, running to a mixture of variety and production, with the first section moving easily and the second a series of wows. Three of the second half turns, Irving and Jack Kaufman, the Moscons and Demarest, stopped the show, an unusual procedure for any vaudeville bill.

The Colonial stage certainly did receive an awful walloping, though. Five of the nine turns produced some form of acrobatics, from simple somersaulting or handspins to the intricate ground tumbling of Bezso Retter and the comedy falls of Demarest and Demarest and Collette. A fast tumbling rough and ready show that caught the attention of the house at the opening and held it to the final curtain.

Irving in the initial spot made the house gasp with his eccentric acrobatics. There's a reminiscent note in the table stuff of the tumbling of Hickey and Nelson and a suggestion of the school headed by Rice and Prevost for so many years. But it's all remarkably executed, with a back curving somersault that has Retter describing a quarter circle while somersaulting that is in a class by itself—acrobatically. Retter's ground tumbling incidentally has all the usual qualities that have made the show motion pictures famed. The slow motion poses don't mean a thing, however—hardly passably funny and giving the act a distinct Continental label as far as that section goes. A comedy wrestling match is so similar to that done by Billy Reeves it might be announced as an imitation. The act is much too long. With the tumbling as a basis, Retter could work out, with or without a partner,

a turn that could easily beat the opening spot.

Van and Tyson are a fine illustration of an act that does what it can do best and makes the most of its particular talent. It's a dancing team, man and woman, who waste no time with comedy attempts, imitations or talk, but dance exclusively. Buck and wing, waltz, clog, schottische, essence—all the standard styles are there—and doubled niftily in a series of soft shoe numbers that are all very well done. They landed.

Anderson and Graves were in a husband and wife quarrel skit, a novelty background giving the dialog and action an atmosphere that took it out of the beaten pathways. It all takes place in a dirigible airship with a stage setting that is a young production. While the basic quarrel theme is familiar enough, most of the talk has a new ring, and the laughs crowd each other as the skit proceeds. The act tapers off a bit at the finish, although it is admittedly hard to climax the laughs that go before. Still, it's possible.

Al Wohlman, fourth, and going in consistently until he hit the singing section of his turn. Wohlman handles his talk competently, but the talk isn't quite as funny as probably he thinks it is. The songs put him over safely, with the act gaining speed in giant strides as it developed along to the finish.

"The Sun Dodgers," a Charles B. Maddock production, closing the first half, with a bit of plot, a lot of singing and dancing and a similar amount of hoke comedy, a good mixture neatly blended. John E. Walker, in burlesque for a number of seasons past, is featured and makes the comedy behave. The radium costumes are the other feature, not programed but important.

The Kaufmans, with their straight singing turn, were another act that illustrated the advantages of doing one thing well. The team did a countless routine of songs, all marked with an individuality of delivery. That hallmark of appreciation, the union applause known as the "Colonial clap," rewarded their efforts. The same honors to Moscon Brothers and Sister and Demarest and Collette, with the latter entitled to the big credit for following the show.

For a closer Beegie and Qupee, a corking skating act that started where most of the other skating acts leave off, with the neck spin. An apparatus that has the woman of the team pivoting as well as whirling, two motions at once, for the finish. The team held nearly a houseful for the final trick.

Bell.

BROADWAY

Looks like the Broadway is aiming for a rep as an impromptu clown-carnival house with all the acts merging intermittently for comedy bits and hokum. As with the Keith Comedy Carnival some weeks ago, Will Mahoney, playing a return, was the principal jester in his antics with the Harry Stoddard orchestra, now in its seventh week as a holdover. Mahoney scintillated in his clowning with the band, Holly and Co. and other acts, with Harry J. Conley an able assistant.

Stoddard in his marathon at this house is a paradox for the box office. That he drew to some extent was evidenced by the audible acknowledgment and recognition he received on entrance. That he also closed a few was attested by the walk-ers. Viewed twice within the seven-week period, Stoddard has been doing practically the same routine, with the "Streets of New York" idea as the Kimpin number. It has also been included in some of the other weeks' routines, judging from reviews, which has probably made the musical turn fairly familiar to Broadway regulars. The forepart of pop numbers, however, shows signs of weekly nuisance.

The Broadway house orchestra is no mean band itself. They snapped into a pop number for the overture and started it off with an audible zip. Nihil (New Acts) was the ice-breaker. Conble and Nevins, youthful pop warblers, scored with a frank rathskeller routine that should place the duo up with the leaders in time. Van and Schenck will have nothing on them with a couple years' experience. Besides handling the pops with natural assurance, the boys have wisely coined a repertoire of brand-new hits from the songs from the picture-fishers' catalogs and thus command attention through an act material.

Harry J. Conley's "Rice and Old Shoes" routine, seemingly not altogether unknown to many in the audience, proved as tenacious a gripper as ever. Naomi Ray's well-poised straight showing off the comedian's tricks to best advantage. Still in his rule Sears-Robuck and the brown derby. Conley clowning through the rest of the show in open conspiracy with Will Mahoney.

Mahoney ran through his series of comedy "characters" and was rewarded with a prop bouquet consisting of a feather duster with foliage comprising one rubber boot, a cuspidor, a rat trap and cowbells among other things. The "bouquet" also figured later throughout the show. Mahoney acknowledging the cuspidor for a joving cup.

Stoddard's band, including the

Mahoney-Conley hoke, held forth over a half hour and only stemmed it by easing the piano into "one" for Holly and Co. to go on. Their routine was only a skeleton of their stuff, with a hoke trio by Miss Polly Conley and Mahoney harmonizing before an old-fashioned ill. slide titled "We're Off!" by the inmates of the Home for the Feeble-Minded as the outstanding feature of the act.

Booth and Nina, a toppy bike act with the unusual asset, for a dumb routine, of a pretty confection in the person of Miss Nina. She not only topmounes for Booth's acrobatics but also punishes a guitar to good purpose. Personality is the first visible asset, which is excellent ballast for anybody's act. Booth's showmanly work on the bike with the step ascension was perfection itself.

Business only fair Monday night. The vaudeville, starting shortly past nine, concluded after 11, which, with the concluding feature, "The Flirt," let the show out past midnight. If it isn't the vaudeville this week, the picture should do some business for the house. Reports of the merits of the Booth Tarkington story preceded the film, judging from audible comment with the flashing of the title.

Abel.

5TH AVE.

The first half program held an overdose of men, three two-man turns, one single man and another a three-person sketch that held two men; besides, there were men after the regular performance, volunteers for selection as candidates for the minstrel show next week, with the audience selecting nightly in the preliminaries the contenders to be chosen tonight (Friday) in the final of the elimination contest. The minstrel, a Bill Quaid idea, will be played all of next week at the Fifth Ave. It's another form of a local "Follies," that much talked of, a tour thing that's sweeping around the small time, with Loew having the experience in Baltimore of a amateur "Follies" breaking two records there, of the box office gross for high on the first week and for low on the second, which proved conclusively to the Loew office the "Follies" or "Frolies" is a one-week act.

Jim Travers was back at the Fifth Ave. this week, on crutches, with a broken ankle, as the result of a little formality he went through when some stickup men tried to hold up Travers and his wife on 22nd street, just west of Seventh avenue, as the Traverses were on the way home. While James handed the robbers something they will also remember, still, he's on crutches, and there's nothing funny about that.

The Fifth Ave. held about its best house of weeks Monday night, accepting the holiday attendance. The draw, at least upstairs, might have come from the "Opportunity Contest," as those West Siders have a way of inveigling friends to boost for them as amateurs. A claque, at least for one turn, seemed to be on hand with orders to force an encore.

Several new turns were present, among them Mae West, "Baal Bek" and Louis Hart (New Acts), while Hunting and Frances were showing the new turn, "The Photo Graphers," not wholly caught, and the first two acts, Paul and Pauline and Stanley and McNab, were also missed. Stanley and McNab were inserted for the night performance, the matinee having run short.

Rule and O'Brien, two of the men, were No. 4, singing songs, and they need better if not newer numbers. It's quite hard enough for two men in a piano act singing pop stuff these days. Rule and O'Brien did not, well, their Irish song for an encore getting the most.

The William Halligan "Highlow-brow" sketch was next and just suited this audience, at least it's Halligan retorts in the cross fire. Not one missed. The house liked the entire S. Jay Kaufman scheme of presentation and said so with their hands as well.

After Miss West, who sort of preceded her welcome, an "Elo-Bek," a Russian production turn, were Bryant and Stewart, two more men, with nuttisms, songs and a little dancing. They did some comedy musical instrument matter for their encore. It was a job for them to take the next to closing spot at the Fifth Ave., following the rest, when their turn as at present composed seems better suited for small time. The double nut thing might do if the material were big time. Hart closed the show.

Simc.

81ST ST.

Although not hitting capacity, business Tuesday night at the 81st Street with a local "Follies" to draw was highly satisfactory. The amateur turn under the title of "Hello 81st Street" produced by Eddie Lewis, the house manager, proved a good neighborhood draw, possessing genuine entertainment value. Fifteen people are included in the cast, with no chorus employed. Each of the principals has been selected for special work, and in most instances prove finished artists. The turn consists principally of singing and dancing, the numbers introduced in rapid order following the usual review style, with a young woman announcing each number. Notwithstanding its lack of comedy, the

"81st Follies" is real entertainment and gives full value during the thirty minutes consumed.

Wade Sisters and Macomber (New Acts) started the vaudeville in a quiet manner, making way for Josef Diskay, a tenor, with a layout of numbers better suited to the concert stage than vaudeville. The up-town audience took kindly to the vocal work, bestowing genuine applause for each of the three numbers, necessitating an encore which also gained recognition. With strong possibilities for comedy, "Right and Wrong," a sketch, made the grade nicely. The vehicle was formerly used by Crane Wilbur and Martha Mansfield. Its present players are Bert Leigh, W. H. Harward and Vivian Allen, who give the act all that is needed for the proper returns.

Continuing the comedy, Henry and Moore, No. 4, experienced little difficulty. The boy topped things off nicely with a violin work, which is sure fire. The earlier kidding with the instrument could stand clipping, with most of the real playing added. Jack W. Lord and Co., including Charles Forsythe, William Ward and Adele Ardley, added several laughs with their familiar style of comedy. The diminutive chap easily carried away the honors of the turn in the closing minutes with his dancing. The Follies followed, closing the first half, the second portion of the bill being devoted to straight pictures.

Hart.

STATE

With the thermometer mercury flirting with zero the weather drove 'em indoors to the extent of a capacity house Tuesday. A good small-time frame-up was on view strengthened by Jean Granese (all week) and Jimmy Savo. The feature film was an unknown quantity for drawing purposes, further handicapped by a title that was anything but strikingly provocative, "All the Brothers Were Valiant."

Vincent Brothers opened with a snappy triple bar routine. The act has played the big time and is an adaptable ice breaker for any show. Evelyn Cunningham twined with a song and talk routine embellished by a zippy delivery that should place her in the running with the fast entries in due time. Her exclusive song cycle is sooty. That manœuvre, catching it, it's number has unlimited possibilities, while the "You can't trust the men" lyric is developed around a rather familiar theme and sings proportionately. In the mammoth State, where many a talking act has brooded despite scientific acoustics and similar artificial aids which could not overcome the natural commotion, Miss Cunningham got every line and syllable over tellingly.

Jimmy Savo with Joan Franz, looking chic in riding habit, doing straight act up after the card was flashed for the next turn. The act is titled "slow motion," and features Savo's retarded shuffle dancing and panto work. Every move told for a laugh.

Bessie Rempel, assisted by J. M. Clayton, clicked with their Tom Barry skit. Miss Rempel is discovered atop a pyramid of packing cases preparatory to their departure for London, where her husband (Clayton) is to assume the management of an office there. It's a fast husband and wife routine and this up well for two people. Before their departure they decided to brawl out the various tradespeople who have imposed on them and do so in turn for laughs, all except the garage keeper. A phone message advises the husband of his firm's cancellation of the assignment to the British capital, but it proves a practical joke by the husband, so, for the curtain, the husband's decision to complete the job and calls the garage man for his dose of the verbal barrage. An effective body of the bill act for the intermediaries.

Jean Granese, assisted by her two brothers as audience plants, is the stellar attraction at the State. Miss Granese is a standard big time turn and delivered as was to be expected. Arthur Alexander and Co., nine people, in a song and dance revue, disclosed as a "brown seal" female impersonator was the supporting company working under cork. They open with a harmonizing number before a plantation chub and switch later to a cabaret routine in modern attire. A jazz quintet performs for Alexander's specialties single and double. A plp of a "cack" strut puts it off with a bang.

The feature picture let out past 11.

Abel.

AMERICAN

A particularly good show for the American. It has plenty of singing and dancing and good vigorous comedy values, the latter running to the old hoke, but any layout that has these three things is proof against assault. Some of the individual turns are small dmy, but they make a good consistent grade of entertainment. For good measure the feature was "East is West," a first-rate boxoffice puller. There was an uncommonly good showing for a Monday night on the roof, where the show ran off in snappy manner with only a slow spot here and there, mostly due to length of act.

Bellis Duo opened with an interesting acrobatic turn, unusual in that it has a woman doing all the slow lifts on the roman rings that are usually allotted to a man. This girl performs them with apparent ease and sings at the same time, doing a whole verse while at the top of the lift and returning to the floor while still warbling. Girl looks nice in fleeshings and black get bodice. Man does little except work neatly in a Tuxedo.

Ulla and Clark are just another man and woman song and dance pair, although the girl is a good-looking husky blonde and puts a lot of vigor into her numbers and bits of stepping. She changes to elaborated "pick" costume for an exaggerated "blues," then changes to a garish red velvet a "air" for their harmonized yodling. The man is just a straight singer. He has perhaps a better voice than his partner, but she provides what life there is to the party.

Kelso B. and Co. were offenders in the time-using trouble. There are solid laughs in their grotesque tramp material, but the talk is overdone. The vehicle is the burlesque magic. The panicles in the borrowed hat is used for endie a time. If they got off the tramp with the straight feeding for a little; got the music down to right proportions, and then worked into their dandy comedy dancing finish, they'd be a strong hoke combination.

Clara Keating and Harry Ross seem to be a new combination, although the man doesn't matter in this frame, which can do almost entirely of the diminutive. The dancing of the diminutive is so good. They do two bits that should be. Ever even more than they do. One is the old-fashioned lovmaking contrasted to modern courtship. It slipped Monday night, maybe because they overdid it in length and underdid it in tempo. The same was true of the imitation of the old and new styles of dancing. There was no comedy in the modern dance performance; it was just acrobatic knock-out.

The next turn, Billy LaVar and Co., "The Millinery Shop," looked new on the billing, but turned out to be "Jack LaVar" in "Tinkle, Toes," with the self-same support. A sprightly dancing comedy girl act delivered in dashing style. LaVar and his partner (probably the former team under the same name) do a rousing bit of stepping, two of the singing girls in pretty erinoline have an outstanding minute in a "blues" number, and the dancing finish is an applause. However, the turn has been padded to nearly 25 minutes. It could be improved by a cut to less than 20, and the place to cut is LaVar's talk. The turn has good flash with special settings downstairs, and even a first-rate counterfeit would fool a lot.

Reeder and Anderson, two piano players, are new hereabouts, although they have the appearance of experienced performers. Burns and Wilcox made their usual comedy killing with the "Physician and Nurse" frameup of talk. The girl of this pair has a natural spontaneous knack for rough fun and the sketch is a fair vehicle, but with a better line of business this pair could move ahead.

Eddie Richards and Earle Cavanaugh sound like oft-seen regulars, but in this blackface frameup, a natural bit of specialty entertaining, they have a winner (New Act). Foley and Mason, two men in a neat routine of hand-to-hand feats, smoothly handled, closed the show.

Rush.

23rd STREET

Small-time stuff. Twenty-third street is the bargain-counter shopping lane, the main drag of the seeker after remnants and joblots. Its theatre is not out of key with the other commercial institutions, if the first-half bill this week is typical. And the lights and the orchestra put on no airs, either.

There wasn't an act in which the music wasn't boisterous, mechanical and loud. And in several of the acts the music continues and continues torturing. When the closer with wheezy bagpipes and thundering drums drowned it out, the relief was terrific.

"Pot Pourri" opened. This is not to be confused with a Golden act of that title which appeared several years ago. This is, on its face, a foreign importation. It has everything an opening act can have—everything six opening acts can have, and enough gingerbread and tincl for seven more. And it is a dreary, slow, creaking succession of school-kid tricks surrounded with sideshow scenery and props. Indifferent toe-dancing opens, then piffing comedy with birds and a dog, then mail-order magic, then wearisome rag act, then amateurish double bamboo chimes, then a fanciful tableau. That sort of entertainment used to be given for pips when this reporter managed a show in a woodshed.

Halliday and Day, a presentable couple, seconded the lack of motion. He wore sport clothes against her decollete gown in a street flirtation before a house crop, and that about it; off the lowdown. They talked and laughed at one another's witticisms and broke one another up and sang harmonies. If these are specialty artists, they held back their specialties. Nothing happened. John Clark, an old-timer, who

does Crazy Rice and Prevost falls together with Bert Melrose balancing on a pile of tables (but the tables are clamped together) had the assistance of a vociferous French ingenue who giggled and fussed and took most of the bows. She continually spilled such sparklers as "You're entirely too fresh," and behaved as though someone had wised her that animation and confusion meant pep and progress. Clark's falls were great; but the support was very concert-hall.

Smith and Nash, an evening-dressed light comic and a Tuxedoed straight man (evidently having plotted to do it "neat and classy" instead of "charactering up"), also had a good time laughing at one another's nifties. The swallow-tailed one did a stew. Wife-panning, parodies very close to the line, gags about stealing one another's wives, a broad Gallagher and Sean reference at the main gateway, and a burlesque made up the routine.

Mabel Burke, a 23rd street favorite, assisted this time by Lucille Dumont, sang several songs and went to her moving picture illustrated songs for a closer in "one." The lighting of this act was ferocious. Miss Dumont wore a salmon pink gown and Miss Burke closed in an Alice blue. Behind this there was a greenish drape. And the borders spat purplish reds, which with an amber spot, made a garish an eye-murdering clash as the orchestra was dishing up ear-wrecking discords and sour notes. If ever physical felonies were committed against the chances of a rather likable turn, the main theatre senses got them in this one. The audience, however, was not hypercritical, and gave Miss Burke a pleasant send-off.

Basil and Allen acquitted themselves with aplomb in the preceding spot, and easily took what honors the bill afforded. The comedian is a sympathetic little wop-dialecter who has the appealing technique of Frank Conroy, and the big, upstanding straight man in khaki is a square-shouldered and manly feeder. This team has prospects. The laughs are almost continuous. One more good climax near the end of the routine, just before the exit, may put it past the barriers.

Baird and Glasgow Maids (New Acts) shut it. For 22 minutes it was a succession of unimportant hornpipes, flings, Scotch ballads and home-made lyeum stuff, and, in the last of the 22, redeemed itself with one punch—the best two-handed Scotch bass-drumming ever seen or heard, anywhere, sending it off to a hurrah.

Lut.

58TH ST.

A seven-act bill, the first half of which was more big than small time. Even at that it had first rate comedy and plenty of variety and from start to finish honest specialty material, well laid out to get full return. Special interest attaches to the bill, for it marks the return to the stage of Barry & Wolford, doing their old specialty, but having it incorporated in a semi-sketch with the assistance of two other people (New Acts).

Cliff Curran, probably imported perch act, with some novel points (New Acts), opened the specialty nicely. Boland and Knight, sister act, have improved immensely in style and arrangement of simple turns. They make a brisk entrance and go promptly into a good rag comedy number concerning the red-headed girl's beau having been stolen away by the brunet, and working nicely on this situation with amusing philosophy in the lyrics. Without pause and to the same or a similar melody they go into a double dance with excellent legman, being attractively dressed in chiffon frocks of pastel shades. One is off while the other starts a number about the "Sheik of Alabama." Then a fine change of pace in a sentimental number with "Mighty Lak a Rose" worked in. Plantation melodies follow and sentimental ditties. The finish is weak, both changing into boy and girl clothes for a final number. Won a great response among the Third Avenue, and Randolph have the familiar song and dance sketch, "Grooming the Groom," working better than ever. It has amusing rough low comedy, a lot of bright man and woman conversational exchanges and some capital singing. Why they burden the opening with the rambling speeches about marriage and marriages is offering a bit of good, and most of the talk can't be heard, anyway. The man's comedy song, "The Best Man," is good comedy stuff and leads into a rough-house episode with a dummy that is full of guffaws for the unsophisticated. This furnishes the filler for a change for the woman, and for the finale they use "Here Comes the Bride," as well worked up a double number as you could find in a good many split week turns.

Barry and Wolford next for a 20-minute specialty appeal to this neighborhood clientele, and then George LeMaire and Co. in the comedy smash called "The Dentist," but holding the idea and most of the material of the osteopath from the "Follies" of several seasons back. It's a whole of a low comedy turn, calculated for any grade of audience. It would be a tough bird that wouldn't get a laugh out of burly

LeMaire manhandling little Joe Phillips. There is genuine, robust humor in the whole 17 minutes, and the right kind of laughter goes with it, the kind that starts at the diaphragm and comes in explosions.

Joe Phillips came on for a moment to do a bit with Eddie Nelson, the blackface comedian, a little m-n with a big voice and a way of getting rags, "blues" and "mammy" songs over it, on whom doubtless Nelson has modeled his style. His turn is brief, with probably no more than four songs and very little talk. It took only about 11 minutes Tuesday night, but batted out a home run.

Toy Ling Foo and Co. gave the closing a good flash. The magic moves swiftly, although the routine has no special novelty. Mostly it is made up of nicely handled mechanical apparatus, such as grabbing a dozen live pigeons from various receptacles. But the dressing of the turn is picturesque and slightly, and that carries an act of this sort a long way.

Rush.

REGENT

Opportunity Night (Tuesday) permitting the local talent to try out, and the Biltmore Orchestra (New Acts) drew 'em in to the extent of standing room. The special feature is a twice-weekly affair, with the later event placed so the last-half program will benefit thereby.

The show evidently pleased in the main, with, of course, the band topping for applause honors and the Sarah Padden sketch grabbing off the runner-up position. Miss Padden, No. 3, seems to be greatly influenced by the audience. If the patrons sit quiet and give evidence that they're interested she about works her head off, but if there's any sign of 'em walking, it's the "office" for her to start nagging the house and getting through the act as fast as possible. But the Regent assemblage was all in her favor, and she showed no trouble in securing it. A new woman has been installed in the opposite feminine role.

Herbert Ashley preceded the closing turn, accompanied by a mixed team. The present vehicle is far from standard, and contains nothing outside of three or four songs which carry Ashley's mediocre parodies as a second chorus. A few of the lines reveal a tendency to lean over the border, though not gaining much thereby, with one being just outright blue. As might be expected it's the end of the act, but it won't do to Ashley's reputation. The boy in the turn possesses a fair voice, while the woman means little in value other than to be discussed as a marriageable proposition, permitting of remarks questionable for good taste on her figure, and so forth.

Zaza and Adele opened with their dancing routine of four numbers, which satisfied. The winners of a previous Opportunity Night contest, in the persons of Phil and Ed Ross, were allotted the second position, and Van-Schencked themselves to a splendid finish.

Skip.

MIDNIGHT ROUNDERS

This unit, featuring Joe Smith and Charley Dale of the old Avon Comedy Four vaudeville quartet, should do business on any circuit. The show is chockful of meaty entertainment, comedy, clever people, pretty girls and snappy action.

There isn't a dull moment, the specialties snapping on after the riotous comedy scenes without a hitch, no stalling for bows or encores—in fact, leaving them wanting more all through—to break into another full stage comedy scene or another flash, with the girls strutting on in a bewildering array of costumes.

The show is one of those happy combinations. Smith and Dale have four full stage comedy scenes that "wham" them. "A Hungarian Rhapsody," their old vaudeville restaurant act, with Frank J. Corbett and Jack Strouse as the waiters; "The Wintergarden Stage Door," with the comics as Johnnies trying to "make" the girls as they come out; "The Doctor's Shop," the last half of the vaudeville act, with Dale as Dr. Kronkheit and Smith the ailing customer, and "Moe's Blue Front," a clothing store scene that is one howling wow from start to finish.

Jane Green as a wise cracking chorus dame who knows all the routines, shares honors with the comics in the stage door scene. This girl is a study of personality, a real blonde beauty, and a singer of jazz songs who will make her mark. She tied the show up cold with a specialty and led several other numbers each of which could have encored. In the specialty Green and Blyler Mr. Blyler was at the piano for three songs, Miss Green delivering the other to orchestra accompaniment. Her delivery of a stuttering chorus dame was a tongue-tied classic.

Jack Strouse landed in his blackface specialty, "At the Telephone," by Johnny Hyman, which Strouse played around on the small time. The idea is still stronger than the delivery, but Strouse will make the grade, for he has lots of stuff and is improving. His voice is a big asset, three songs mixed in his routine landing solidly.

Lillian Washburn was graceful, sweet and melodious front leaver, "A Symphony in Dress," backed

by eight good looking show girls in decolete costumes. The girls numbered 14, broken up sometimes in eights, being on often all together. About half were cute ponies.

Other specialties were the Vee Sisters, two cute kids who had two singing specialties that blended nicely with the production. The Vees sang sweetly and harmoniously, sticking to pop songs. They danced a bit and looked nice in their two costume changes. Jean Carroll, a dancing strolling sobriet, was out front of several numbers, leading "A Rattling Good Time," "Back to the Farm" and "A Bushel of Kisses," all backed by the chorus.

The show is in two acts, the first part discarding the usual olio sequence and opening with a prolog of allegorical characters which serve to introduce the principals and get the show started speedily.

Miss Green gave them their first thrill, following the singing "The Land of the Blues" in a one-piece costume that would get a stare from a statue. She is a symphony in black mesh stockings and has a pair of gams that would sell stockings to an African head hunter.

The Vee Sisters followed in their snappy song and dance routine by Jean Carroll and Davey White. "A Comedian Wanted," short and snappy, was a bit of cross fire and song from Jack Strouse, Frank Corbett and Lillian Washburn, followed by Regal and Moore in "Circus Days." This pair of acrobats and the aerial stunt are using the same vehicle they showed around in the vaudeville houses for seasons. The talk can stand a trifle freshening. The rough comedy and falls were a smashing hit.

Smith, Dale, Corbett and Strouse in "A Hungarian Rhapsody" concluded a hard to beat first act.

The program credits the book to Harold Altberger; lyrics, Al Bryan; music, Jean Schwartz; staging, Lew Morton; musical numbers, Jack Mason; additional numbers by Leo Edwards, all staged under the personal direction of J. J. Shubert.

The production, which is not new as far as scenery is concerned, is far from a "cheap nut." An estimate from one in a position to know has the weekly overhead at about \$4,000. At this rate "The Midnight Rounders" should show a profit at the end of the season unless the "repeats" necessary by the restricted number of weeks take the edge off it the second time around. It will fare better than any of the others and wear longer.

Con.

SPORTS

By liquidating a judgment for \$355 which Barney Gerard and the estate of Henry C. Miner held against him, Jack Johnson sidestepped the housegoose. He appeared before Sheriff Percy E. Nagle Tuesday and settled up after Justice Isidor Wasservogel of the New York Supreme Court early in December adjudged the colored pugilist guilty of contempt in failing to appear for examination in supplementary proceedings. Justice John H. Tierney signed an order committing "LVI Arthur" to jail unless the balance due on the judgment (\$250 plus \$105 costs) was paid by the middle of December.

A warrant of attachment was served on Johnson before he settled. The judgment arises from a suit for \$1,400 for breach of contract with the burlesque manager.

The capacity gate (over \$50,000 at \$7 top) at Madison Square Garden last Friday night was a flaccid mystery. Floyd Johnson and Bill Brennan were the contestants in the main bout. But there was special reason why all the fight bugs in town should have wanted to see the heavies in action. There was no title at stake, nor could either of the men, through winning, demand a match with the champion as a contender, at least not in the immediate future. Still, the sale was stopped at the Garden early Thursday afternoon and speculators asked and apparently got \$20 apiece for single tickets.

Johnson, hailing from the west, has five knock-outs to his credit, but against men, not of high calibre. Brennan is considered the best trial horse for heavyweight aspirants, and with Floyd doped as a possible future champion, public interest was easily fanned by "box office" stories in the sporting pages of the dailies.

The bout went the limit of 15 rounds, with Johnson always on the winning end. He forced the fighting and four or five times staggered Brennan, whose best performance was given in the Garden two years ago, when it took Jack Dempsey 12 rounds to knock him out. Jack at the time said he was out of condition, which was later found to be correct. At that, Dempsey is the only man who did put the k. o. on Johnson. (Continued on page 33)

CABARET

Police Commissioner Enright was called upon by the Board of Estimate in New York to explain why he wanted more policemen and also why there were over 750 New York patrolmen detailed to cabarets, restaurants and other places. It is thought the city administration is behind the move. Now that election is over in some quarters it is said Tammany Hall chiefs believe it would be wiser to allow the enforcement thing to run riot as it did with its climax New Year's Eve, when a reform could be brought about in line with public opinion.

Magistrate McQuade last week severely criticized a police officer for picking up a bottle from a restaurant table and drinking its contents, while searching for a liquor violation. Most of the detailed policemen are in the Times square inspection district governed by Inspector James S. Boland. Many of the enforcement men in restaurants are on the payrolls, it is said, of the places they are presumed to watch. One detailed policeman is related to have explained why he did not make an arrest instead of warning a party at a table not to again expose liquor by saying: "You don't suppose I am a fool, do you? I'll never see those people again but I may often meet others. And there are 'other reasons'." In another restaurant the detailed man acted as entertainer during the late night, doing a song and dance and drinking with parties at tables. When an indictment against Gypsyland, New York, an all-night cabaret, for selling was dismissed last week its attorney stated that unless the detailed policeman was removed from the restaurant, it would apply for an injunction against police interference. Almost any of the oppressed cabarets could have applied for an injunction, but they didn't seem to care to relieve themselves of the police in that way. It was understood the general feeling has been the restaurant men don't "want to go up against the cops," thinking they would eventually receive the worst of it by aggressive action, although the police persecution finally drove them out of business.

"Pirate stuff" abounds in the waters outside the three-mile limit, off the Atlantic coast, according to the stories of the goings on. It's a thrilling tale in all of its details, out-doing the Capt. Kidd adventures and booze is the center of it. Ships coming in rum-laden have been robbed in true pirate style by tugs or small vessels going out to meet them. It made the circle for the rum runners who have been bilked by counterfeit money, defaulters and every avenue of fraudulent dealings, with the booze conveyers helpless to legally defend themselves, something the pirates also depend upon.

At first the pirating was made easy through the rum runners being caught unawares. A liquor ship would allow a tug or small boat to come alongside when the crew of seven or more from the smaller vessel would clamor aboard the contraband with guns pointed, seize as many cases as their boat would hold. This was usually about 200 cases. Later the runners required a signed order be presented by some New York firm they knew before anyone could come aboard. This was quickly circumvented by the pirates, who presented forged orders, continuing the piracy that still goes on.

Ernie Young's "Cave Follies of 1923," current at the Grunewald Hotel, New Orleans, is in three sections. The opening number of the first part is a good flash running to Dutch costuming with a windmill effect in the millinery, odd and novel. It is led by Anna Greenway, a pretty girl exuding a world of personality. A vocal surprise occurred in the singing specialty of Lloyd Garret, who possesses a rich tenor voice. Another incident during the initial stanza was a "pop" number headed by Eddie Matthews, shot through for a swift and snappy effect. The succeeding third of the performance brought forward Mlle. Marion and Martinez Randall (recently at the Margot Gardens, Chicago) in a waltz specialty. The spins of the girl got popular acclaim. Miss Greenway's number in front was evidently employed for its contrasting effect.

The final section of the entertainment cemented the general appeal. It held a "pearl" incident. Mlle. Marion did a Salome bit that left the little to the imagination. A published melody was used for the

radium effect finale. Freddie Bachman is the local manager for Young, who is receiving the cover charge for his share.

The liquor situation in Detroit and other adjacent cities differs greatly from that of New York as far as the supply of rye and Scotch is concerned. New York for months has received but little good rye, with Scotch fairly plentiful and of a fair grade, although "green." Detroit is being heavily supplied with good Canadian rye, with Scotch very scarce. The rye is secured through Windsor, Ont., directly across the river from Detroit. Although Ontario is a dry province through local option it has several distilleries working at capacity making rye. The provincial law specifies that all liquor distilled in Ontario be for export purposes only. The distilleries ship their whiskey to Windsor, where it is loaded upon whatever boats are moored alongside the docks, with the Canadian customs officers checking out each case, their responsibility and that of the distillery ceasing there. In this way Detroit is being well supplied with rye, but the chances of securing Scotch are very slight, as the Ontario distillery interests are making an effort to see that Scotch is not transported across their own province from the province of Quebec.

Fanchon and Marco have staged a new revue at the Palais Royal, San Francisco. The cast includes the same principals of the former floor show with the addition of Mlle. Vanossi, who has returned after a few months' absence. She is an established favorite here and is an unusual dancer of ability and personality. Frances Williams is another "find" whose forte is jazz dancing and the warbling of syncopated melodies. In one of the numbers the boys from the orchestra parade around with the performance on the floor. The "Doll" episode, announced as from the "Music Box," a whistling song and a currently popular published number are other worthy features. Fanchon and Marco, with their personal following, can stay here as long as they like. Their dancing specialties are still the outstanding hit of the show despite the excellent talent which supports them. Curtis Mann's orchestra for show and dancing also draws.

Duilio Sherbo's injunction suit against the Clover Gardens, Inc., and Joseph C. Smith will be tried in New York next week, having been placed on the short-cause calendar. The musical contractor wishes to enjoin Smith from playing at the Grand Central Palace dance place. Smith has since severed his connection at the Clover Gardens. The latter corporation has countersued for \$10,000 on two causes. One is that Sherbo received two weeks' salary for his 49 musicians, totaling \$5,600, when not entitled to it. The second is that through misrepresentation the cost of the musicians per week he has been overpaid \$5,000. Sherbo's contract is for one year, exclusively from last May. He installed an orchestra with Bert Ambrose in charge, which was discharged Dec. 2 for alleged violations, such as lack of discipline, inferiority, card playing during business, cigarette smoking, etc.

Rye whiskey has gone up a trifle in price since New Year's. Good rye is selling at \$85-\$90; Scotch holds around \$80-\$85; gin is \$35 a case; imported sherry, \$55; Blended rum, \$80-\$85 (although the phony Blended sells at \$50); beer at \$35 a barrel (120 bottles), and ale at \$40-\$45 a barrel. One recent order of 50 barrels of beer was sold at \$31 a barrel. Vintage champagne can be had at \$105-\$110 a case, in 10-case lots. It's a dealer's price for Clignet 1911. To bring out the difference when a layman is buying directly, a layman recently bought 30 cases of the same Clignet, paying \$125 a case for it. In Chicago now the market quotation for good Scotch is \$105 a case, with good Scotch on rye a rarity out there.

Liquor prices are down a little in Chicago and those on the inside can get some good Scotch at a price lower than has been known here recently. King Edward IV, in case lots, is quoted at \$109 a case; Black and White, in case lots, \$100; Old Dawson Curio, \$90 a case; gin (with usual Gordon label) in case lots, \$35 a case (also the New York price); Piper Heidsieck champagne, 24 pints to case, at \$90 a case, and (Continued on page 32)

BILLS NEXT WEEK (JAN. 22)

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.

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

Vincent Lopez Co
Edna Aug Co
Wm. & Sons Young
Ruth Royce
Runaways
Herbert Clifton
(Others to fill)

Keith's Riverside

Ducl DeKerejardo
Joe Howard's Rev
Four Camerons
Cavendish & DeGlas
Sargent & Marvin
Lewis & Dody
Four Phillips
(Two to fill)

Keith's Royal

*Mrs R. Valentine
Barclay & Chain
Deagon & Mack
Van & Tyson
Artistic Treat
Son Dodger
Sylva Lane
Gordon & Rilea
(One to fill)

Keith's Colonial

Ernest Ball
Wells & West
Robt. Kelly Co
T & B Healy
The Caninos
Harrison & Dakin
Colonial Polies
Camilla & Elvies
Dorothy Ramey
Three Melvin Bros
Keith's Alhambra
Fanny Brice
Wilton Se
David Creations
Hawthorne & Cook
Henry & Moore
Lonesome Manor
Sensational Girards
(Two to fill)

Keith's Broadway

Harry Stoddard Co
Long Tack Sam
Harry Mayo Co
Miss Ioleen
(Others to fill)

Keith's Coliseum

*Edna Aug Co
Harry Rose
F & T Sabina
Ben Welch
Kawassaw Japs
(One to fill)

Keith's Orpheum

Leomere Kern Co
Franklin Ardell Co
Mason Bros
Arenda Bros
(Two to fill)

Keith's Fordham

Will Mahoney
Geo LeMaire Co
(Others to fill)

Keith's Hamilton

Gordon & Ford
Combe & Nevins
Flemigan & M'Nison
Arnau Thos
(Two to fill)

Keith's Jefferson

Jack Wilson Co
Up & Downtown
Willie Solar
Libonati
Arenda Bros
(Others to fill)

Keith's 51st St.

Chief Caupollan
Miller & Bradford
Gray & Young
Blal Berk
Victrola & Dupree
Proctor's 125th St.
May Pollard Co
Alfred Farrell Co
Margie Coates
Cy Compton Co
McGrath & Deeds
Sharron & Stevens
2d half

Keith's 125th St.

Cecilia Weston Co
Kavanaugh & E
Anderson & Graves
Moore & Goodwin
Russell & Sambo
Arthur Huston Co
Proctor's 58th St.
2d half (18-21)
Edward & Beasley
Royal Revue
Janis & Chaplow
Barnum Was Right
Christie & Willis
Phil Cook
1st half (22-24)
Elsie White

Keith's 125th St.

Juliet
Judson Cole
*Here There & E
(Two to fill)

Keith's 125th St.

*Moss' Riviera
Aunt Jemima Co
Donovan & Lee
Fellis & LeRoy
Vaido Meers & V
Bobby Randall
(One to fill)

Keith's 125th St.

*Biltmore Band
Gordon & Ford
John Clark
Arnau Thos
(Others to fill)

Keith's 125th St.

Bobby Butler
Dixie Four
Nellie Nichols
Dooley & Storey
Schlicht's Marinettes
(One to fill)

Keith's 125th St.

Miss Merle Co
Mack & Reading
Lee Kids
Tom Smith
Alva Deroses Co
ALLENTOWN, PA.

Keith's 125th St.

Lytle & Pant
Four Rubini Sis
Bison City Four
(Two to fill)

Keith's 125th St.

2d half
May McKay & Sis
Sally & Robie
Robbie Family
M & A Clark
Dancing Shoes

Keith's 125th St.

Barber & Jackson
Virginia Five
BOSTON

Keith's 125th St.

H. F. Keith's
Rockwell & Fox
Clark & Bergman
Yvette Ruge
B C Hilliam
Sharp's Revue
BUFFALO

Keith's 125th St.

Shea's
Echo & Kyo
Rhodes & Watson
McLaughlin & E
Beck Baker
Sheldon Bytne & H
Zuhn & Drels
GEMTOWN, PA.

Keith's 125th St.

Orpheum
Monroe Bros

Keith's 125th St.

Phondell Four
Laura Pierpont Co
Lew Seymour Co
Farnsworth & Douglas
Farnsworth & Douglas
Hall & Decker
The Rios

Keith's 125th St.

*ERIE, PA.
Colonial
Honore Romaine
Fenton & Fields
Janet of France
Brown & Whittaker
The Brants

Keith's 125th St.

PHILADELPHIA
B. F. Keith's
Thomas & Shea Co

Keith's 125th St.

Robbie Gordone
Black & O'Donnell
Millership & Gerard
Dennois Sis T & C
Bell & Caron

Keith's 125th St.

NEW ORLEANS
(Mobile split)
Palace
Sawyer & Eddy
Flaherty & Stoning
Ned Nentor Co
Glad Moffett
Dan Fitch's Mins
N'W BRUNSWICK

Keith's 125th St.

State
Traps
Bobby Jarvis Co
Joseph Browning
Aunt Dush Band
(One to fill)

Keith's 125th St.

2d half
Winifred & Brown
Paul Hill Co
Tempest & Dick'n
Wright & King
(One to fill)

Keith's 125th St.

NORFOLK
(Richmond split)
Academy
1st half
Yates & Carson
10 Miles Fm B'way
Low Coupe
Four Harde

Keith's 125th St.

PHILADELPHIA
B. F. Keith's
Thomas & Shea Co

Keith's 125th St.

Ed Lowry
Sharracks
Texas Four
Bradna

Keith's 125th St.

SYRACUSE
B. F. Keith's
Maxine & Bobbie
Muller & Francis
Right or Wrong
Seed & Austin
Cevette Troupe
Proctor's

Keith's 125th St.

Vacca
Alice Sparks Co
Mason & Gwynne
May Miller Co
McMick & Winhill
Ruloff & Elton
2d half

Keith's 125th St.

Neverell Pierrettes
Alexander & Fields
Williams & King
Thornton & King
Frankie Wilson
(One to fill)

Keith's 125th St.

TAMPA, FLA.
(22-23)
Same Bill Plays
St. Petersburg 24-25
Girl From Treland
Wright & King
B Hughes & Co
Frank Farron
Vanderbilts

Keith's 125th St.

TOLEDO
B. F. Keith's
Bronson & Edwards
Zelda Stanley

Keith's 125th St.

SPRINGFIELD, MASS.
Palace
Gardner & Aubrey
Hazel Green Band
2d half
Knapp & Cornelia
Slatko's Revue
Alice Hamilton
Barnum Was Right
Palace
3 Syncopeated Misses
Laddy & Laddy
Grace Valentine Co
Holland & Oden
Justa & M Revue
WATERBURY
Palace
Zelda Stanley
Nash & O'Donnell

Keith's 125th St.

EVANSVILLE, IND.
Victory
Selbini & Grosval
Sarnes & Rose
Chapman & Truett
2d half
Camille Trio
Valentine Vay
No Northworth

Keith's 125th St.

PHANT, MIH
Palace
Julia Lewis Co
Gould & Hall
Charles Wilson
Along Broadway
(One to fill)

Keith's 125th St.

LOUIS LONDON
Seymour & J'nette
Walter Peercival Co
Louis London
Corradini's Animals
(One to fill)

Keith's 125th St.

KOKOMO, IND.
Strand
Celia Bros
Aunt Jemima Co
Charles Groat Co
Willie Bros
2d half
Charles & Ju Price
Carl & The Gen
Hazel & Dayton
Berry & Dayton

Keith's 125th St.

LANSING, O.
Regent
Louis London
Seymour & J'nette
Walter Peercival Co
Louis London
Corradini's Animals
(One to fill)

Keith's 125th St.

THE LANGWELL
123 W. 44th St. New York
The Best \$1.00 Dinner in Town.
TOM HARRISON, Manager

Keith's 125th St.

(Others to fill)

Keith's 125th St.

DAYTON, O.
B. F. Keith's
P & W Lavarre
Margaret Morell
Will J Ward Co
Morton & Jewell
(Two to fill)

Keith's 125th St.

2d half
Arthur Lloyd
Melville & Gable
(Others to fill)

Keith's 125th St.

DETROIT
La Salle Garden
Koban Japs
Burns & Francis
Inez Hanley
Broadway to Bow
(One to fill)

Keith's 125th St.

Will J Ward Co
Bernville Bros
(Three to fill)

Keith's 125th St.

EVANSVILLE, IND.
Victory
Selbini & Grosval
Sarnes & Rose
Chapman & Truett
2d half
Camille Trio
Valentine Vay
No Northworth

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Gould & Hall
Charles Wilson
Along Broadway
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Louis London
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Morton & Jewell
(Two to fill)

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2d half
Arthur Lloyd
Melville & Gable
(Others to fill)

Keith's 125th St.

DETROIT
La Salle Garden
Koban Japs
Burns & Francis
Inez Hanley
Broadway to Bow
(One to fill)

Keith's 125th St.

Will J Ward Co
Bernville Bros
(Three to fill)

Lillian Gonne
Roy La Pearl

LEXINGTON, KY.
Ben All
Frances Ross & D
Arthur Lloyd
Let's Go
Melville & Rule
Revue Resplendent
2d half

P & W Lavarre
Leprie
Margaret & Morelle
Gladys Delmar Co
(One to fill)

LIMA, O.
Faurot O. H.
Gladys Delmar Co
Leprie
Mack & Veimar
Jewell's Mainkims
(One to fill)

Calta Bros
Alden Revue
Burns & Francis
Morton Jewell Co
Three Voices

MIDDLETOWN, O.
Gordon
Dougal & Symons
Benedict Bros
(Two to fill)

2d half
Burns & Loraine
Larry Comer
Novelty Larkins

ORPHEUM CIRCUIT
CHICAGO
Palace
(Sunday opening)
Herbert & Daro
Emily Lea Co
Babcock & Dolly
Autumn Trio
Realm of Fantasy
Gibson & Connell
Frawley & Louise

State Lake
(Sunday opening)
Eddie Foy Co
Billie Montrose
Walters & Walters
Mechan & Newman

MARGUERITE DeVON
with "The Sheik's Favorite"
EXCLUSIVE DIRECTION OF
WEBER & FRIEDLANDER

C Emma's Pets
Palmyra Noon Co
Silver Duval & K
(Two to fill)

DENVER
Orpheum
(Sunday opening)
Flirtation
Letter Writer
Eric Zardo
Hurke & Durkin
Bernard & Garry
DeWitt Burns & T
Florence

DES MOINES
Orpheum
(Sunday opening)
Galelli & Kolin
Coogan & Casey
Bailey & Cowan
Glenn & Jenkins
Morton & Glaze
Filly Glaze
Rose Ellis & R

KANSAS CITY
Main Street
(Sunday opening)
Reddington & Grant
Glenville & Sanders
Hoe Andy Clump
2d half

The Storm
(Two to fill)

Orpheum
(Sunday opening)
McRae & Clegg
Grace Hunt
Little Billy
Williams & Wolfus
Royal Gascoigne
Haglin
Rudell & Dugan

LOS ANGELES
Hill Street
(Sunday opening)
Perrone & Oliver
Signor Prince
Mallia Bart
Frank Ward

Orpheum
(Sunday opening)
Lou Tellegen
Hert Fitzgibbon
Walter C Kelly

E. HEMMENDINGER, Inc.
JEWELERS
33 West 48th Street New York
Telephone Bryant 1513

Tucano Bros
Profiteering
Alan Shaw
Corinne Tilton's

MEMPHIS
Orpheum
(Sunday opening)
Morgan Dapera
Al K Hall
Sully & Houghton
Jesse Reed
Fred Hught
Novelty Gaudins
(One to fill)

MILWAUKEE
Palace
(Sunday opening)
Anderson & Hart
Grant Low
York & Kist
Smith & Kist
Fisher & Co
Foster Bros

MINNEAPOLIS
Hennepin
(Sunday opening)
Voght
Edwin George
Julian Edgar
Carole & Lutz
Hansett & Hest
Wendover & W
Gordon & Dag

NEW ORLEANS
Orpheum
(Sunday opening)

Let's Go
PADUCAH, KY.
Orpheum
2d half
Sinclair & Gray
Bob Murphy
Werner Amoros
Chapman Revue

RICHMOND, IND.
Murray
Sealo
O'Neill Sisters & B
Harry & Dayton
(Two to fill)

2d half
Melnotte Duo
J & W Hennings
Billy Beard
Natalie Harrison
(One to fill)

SAGINAW, MICH.
Jeffers Strand
1st half
Jat Edwards Co
Lillian Gonne
Golden Bird
Roy La Pearl
(One to fill)

TRE HAUTE, IND.
Liberty
Hanna Japs
Kerr & Ensign
Toni Gray Co
Natalie Harrison Co
2d half

Carney & Rose
Porter J White Co
(Two to fill)

Edith Tallaferra
Claudia Coleman
Nayfya
Koroli Bros
Worth & Willing
Edith Howard
OAKLAND, CAL.
Orpheum
(Sunday opening)
Spencer & Williams
Langford & Fredrick
Miller Sisters
Herbert
Frank Whitman
Roscoe Ails

OMAHA, NEB.
Orpheum
(Sunday opening)
Andrie
McDevitt K & Q
Bill Robinson
H & A Seymour
Henry Santry Band
D D White & Jack
Rath Bros

PORTLAND, ORE.
Orpheum
(Sunday opening)
Stars of Yesterday
Hurst & Vort
Ebel Parker
Jack Lavier
Marc McDermott
Bernard's Circus
Valand Gamble

SACRAMENTO
Orpheum
(22-24)
(Same bill plays
Fresno 25-27)
Eddie Leonard Co
Quixey Four
Wilfred Clark
Jack Hanley
Eddie Miller
El Rey Sisters
Hallen & Russell

ST. LOUIS
Orpheum
Ben Bernie Band
Rae Samuels
Senator Ford
Jesse Busley
Swartz & Clifford
Chandon Trio
J & N Dima

ST. PAUL
Orpheum
(Sunday opening)
Larimer & Hudson
Foley & Leture
Max & Moritz
Hyman & McIntyre
Whitfield & Ireland
Jack Benny
Adolphus

SAN FRANCISCO
Golden Gate
(Sunday opening)
Wayne & Warren
Pietro

WILSON & Lemo
Murphy & Bradley
Brooks & Grace
White & Smith
P Stafford Co
Green & Myra
Jula Ring Co
Lazar & Dale
(One to fill)

2d half
Mason Bros
Hart & Rubin
Ling & Long
Jarrow
Alexander Co
Romaine Trio
(Three to fill)

Victoria
Morlan's Dogs
Mardo & Rome
Policella & Victor
Jarrow
Old Times
2d half

Galelli's Monks
& Armstrong
John Ring Co
Milo
Dance Evolution
Lincoln Sq.
LaFrance Bros
Nelson & Gordon
G. Cameron Co
Follows

2d half
C & C McNamara
Follows

Greely Sa
Ling & Long
Armstrong & Tyson
Royal Midlets
2d half

Huffman & Jossie
DeVine & Williams
Royal Midlets
2d half

Delaney St.
Maud Elliott Co
C & C McNamara
(Four to fill)

VANCOUVER, B.C.
Orpheum
Harry Langdon
Seattle Hunt Kings
Milt Collins
Fries & Wilson
Donagan & Steger
Farrell & Florence
Johnson & Baker

SHUBERT CIRCUIT
NEW YORK CITY
Central
Galelli of 1923
Sam Howard
Will Philbrick
Frank Masters
Win Fringle
Jack Riehl
Alexandra Dagmar
Lillian Norwood
Harlem O. H.
Midnight Rounders
Smith & Dale
Allen & Hyler
Regal & Moore Co

CHICAGO
Gaelick
(Sunday opening)
Watson Sisters
Brendel & Burt
DeLaven & Nice
Joe Towle
Kings Syncoption
Clemens Bellino Co
Ford & Goodrich
Haasli & Oel
Chappel & Stein

CINCINNATI
Shuber
(Sunday opening)

INCOME TAX RETURNS
H. ELY GOLDSMITH
Certified Public Accountant, Tax Expert.
105 West 40th St., N. Y.
I can prepare and file your returns even when you
are not in New York. Write me about your cir-
cumstances, and I will ask you for such details
as I need.

BROOKLYN
Crescent
Rosa Girls
Argo Bros
Althoff Sisters
Louis Simon Co
Libby Sparrow
Shop Camp
Harry Coleman
Robert Halliday

Open Week
Maid Street Follies
Fred Ardath
Three Dances
Morris & Campbell
Commodore Band

NEWARK, N. J.
Shubert
Hello Everybody
Gertrude Hoffman
H & W Lander
McCoy & Walton
Carey Benson & M
Billy Rhodes

PHILADELPHIA
Chester St. O. H.
Say It With Laughs
Roger Imhoff
Barry Twins
Barry Barry
Havataka Bros
White & Williams
Magrelle Correne
Margaret Merle
Flo Talbot
May Meyers

WASHINGTON
Belasco
Whirl of New York
Cummings & Shaw
Florence Schubert
Parella Bros
Kyrle & Green
Olga & Mishka
Novelli Bros

PITTSBURGH
Aldine
20th Century Revue
Four Marx Bros
Marie Rosal
Merka Stamford
Royal Ballet
Kranz & White

CLEVELAND
State
(Sunday opening)
Midnite Revels
Whipple & Ramsey
Riggs & Witche
Claire Devine Co
Three Chums
George Mayo

NEW YORK CITY
State
(Sunday opening)
"Manicure Shop"
Morris & Campbell
2d half

Belle Duo
Mortel & Campbell
Bita Dance Hits
(Three to fill)

American
Wilton & Lemo
Murphy & Bradley
Brooks & Grace
White & Smith
P Stafford Co
Green & Myra
Jula Ring Co
Lazar & Dale
(One to fill)

2d half
Mason Bros
Hart & Rubin
Ling & Long
Jarrow
Alexander Co
Romaine Trio
(Three to fill)

Victoria
Morlan's Dogs
Mardo & Rome
Policella & Victor
Jarrow
Old Times
2d half

Galelli's Monks
& Armstrong
John Ring Co
Milo
Dance Evolution
Lincoln Sq.
LaFrance Bros
Nelson & Gordon
G. Cameron Co
Follows

2d half
C & C McNamara
Follows

Greely Sa
Ling & Long
Armstrong & Tyson
Royal Midlets
2d half

Huffman & Jossie
DeVine & Williams
Royal Midlets
2d half

Delaney St.
Maud Elliott Co
C & C McNamara
(Four to fill)

Dothy Wahl
Nevine & Gordon
Harriam Moss
Creole Cocktail
2d half

Reck & Rector
Dawson Ligan & C
Archer & Belford
Frank Mullane
Dolly's Dream
2d half

Boston
Orpheum
Pickard's Seals
Julia Curtis
E & E Adair

Holden & Herron
Lazar & Dale
J. Finkner Co
(One to fill)

WESTER, MASS.
Worcester
(Hartford split)
1st half
Oh What a Girl
Klein Bros
Manhattan Trio
Horton & Latricia
Moran & Wiser
Buddy Doyle
Jimmy Rosen Co
Haydon O'Neil & R
Leigh & LaGrace

BALTIMORE
Hippodrome
Nestor & Vincent
Herman Berrens
Dobbs Clark & D
Marston & Manly
Snapshots

BIRMINGHAM
Bijon
N & S Kellogg
Garfield & Smith
Fascination
Roach & McCurdy
Montambo & Nap
2d half

Reck & Rector
Dawson Ligan & C
Archer & Belford
Frank Mullane
Dolly's Dream
2d half

Foley & Spartan
Stanley & O'Brien
Chaplin
Overholt & Young
Jack Powell Sextet
(One to fill)

SPRINGFIELD, MASS.
Broadway
Foley & Spartan
(One to fill)

Bicknell
Henny Harrison

TORONTO
Yonge St.
LaToy Bros

BROOKLYN
Metropolitan
Hoffman & Jessie
Reeder & Arrie's
Bard Mayo & R
Roeder & Gold
Frolics

2d half
Reo & Helmar
Rempel & Clayton
John Granese Co
Frolics
(One to fill)

Fulton
Bohn & Bohn
Chia Gibbs
Devine & Williams
Follies

2d half
Maud Elliott Co
Gordon & Moore
Clark & O'Neill
Follies

Gates
Mason Bros
Evelyn Cunningham
Rempel & Clayton
Raymond & Stern
Billie Jay Co
2d half

Olga & Nicholas
Dorothy Wahl
Bard Mayo & R
Harrison Moss
The Old Timers

Palace
Melroy Sisters
Davis & Rich
Royal Pekin Tr
(Two to fill)

Berto & Melvin
Ulla & Clark
Gordon Gilrie & G
McGoy & Walton
Creole Cocktail

Warwick
Barto & Melvin

Spice of Life
Sylvia Clark
Kramer & Boyle
Frank Gaby
Julia Keely
Helen Walker
3 Wainwright Sis

ST. LOUIS
Empress
(Sunday opening)
Troubles of 1922
George Jessell
Courtney Sisters
Ann Code
Ann Lowenworth
Sam Bennett
Manuel & Edwards

CHICAGO
Engelwood
(Sunday opening)
Blushing Bride
Leen & Mayfield
Brendel & Burt
H & G Ellsworth

DETROIT
O. H.
(Sunday opening)
Gimme a Thrill
Gardner Trio
Gene Barnes
Herbert & Baggett
Sorel & Gluck
Tip Top Four
Byron & Langdon
Naxime & De'ay

ASTORIA, I. I.
Astoria
Hori Trio
Bete Curley Trio
M. Blondell Rev
Jean Granbo
Olga & Nicholas
(One to fill)

2d half
Aronty Bros
Green & Myra

Irving & Elwood
Tom Martin Co
Permaine & Shelly
Primrose Minstrels

MONTREAL
Lacw
Perea & LaFlor
Cox & Clara
Stateroom 19
Klass & Brilliant
Wyatt's LaG & L

NEWARK
Mankin
Mason & Bailey
Helm & Lockwoods
Fox & Britt
Follies

DAY BY DAY IN EVERY WAY
WE'RE GETTING BIGGER AND BIGGER

BAYER-SCHUMACHER CO., Inc.
COSTUMERS
67-69 West 46th Street, New York

NEW ORLEANS
Crescent
Arrell Bros
Wilcox & Bernard
Deland Blaid
Weston W'n'r & K
Adele Archer Co
2d half

Ed Giffin
Wheller & Potter
Helene Davis Co
Chas F Seamon
Boys of Long Ago

OTTAWA, CAN.
Lacw
You'd Be Surprised

PROVIDENCE
Emery
Bicknell
Barrett & Dean
Dolly Morrissey
C & S McDonald
B Harrison Co
Jack Powell Sextet
2d half

Foley & Spartan
Stanley & O'Brien
Chaplin
Overholt & Young
Jack Powell Sextet
(One to fill)

SPRINGFIELD, MASS.
Broadway
Foley & Spartan
(One to fill)

Bicknell
Henny Harrison

TORONTO
Yonge St.
LaToy Bros

Holden & Herron
Lazar & Dale
J. Finkner Co
(One to fill)

BALTIMORE
Hippodrome
Nestor & Vincent
Herman Berrens
Dobbs Clark & D
Marston & Manly
Snapshots

BIRMINGHAM
Bijon
N & S Kellogg
Garfield & Smith
Fascination
Roach & McCurdy
Montambo & Nap
2d half

Reck & Rector
Dawson Ligan & C
Archer & Belford
Frank Mullane
Dolly's Dream
2d half

Foley & Spartan
Stanley & O'Brien
Chaplin
Overholt & Young
Jack Powell Sextet
(One to fill)

Love Nest
GENEVA, N. Y.
Empire
Frank Wilbur
Medley & Dupree
Kitty Faye Trio
GEN'S FILLS, N.Y.
(Four to fill)

Phin & Pinks
(Four to fill)

Paramount
Four (Four to fill)

NIAGARA FALLS
Cataract
Kitty Faye Trio
Cook & Vernon
Fred Webb Co
(One to fill)

Early & Light 3
Lyle & Virginia
(Two to fill)

ROCHESTER, N.Y.
Victoria
Lyle & Virginia

Loew
Four Nights
Daily Dumplings
Casey & Warren
2d half

Dailey Bros
Grant Gardner
Grey & Byron

State
Ed Giffin
Wheeler & Potter
Helene Davis Co
Chas F Seamon
Boys of Long Ago
2d half

N & S Kellogg
Garfield & Smith
Fascination
Roach & McCurdy
Montambo & Nap

MILWAUKEE
Miller
Leo Zarrell Duo

Three Ambler Bros
Jason & Harrison
Moore & Fields
Stranded
Gis in the Moon
(One to fill)

Conrad Semon Co
Helman Bros
(Four to fill)

Lincoln
Villani & Villani
Frawley & Louise
Don Lanning
(Three to fill)

2d half
Hill & Quinnell
Alexandria
(One to fill)

Wild Cobaret
Bill & Mary Rogers
Bartram & Saxton

JOPLIN, MO.
Electric
Nippon Duo
Marcus & Lee
Stanley Doyle & R
Fagg & White

KAN. CITY, KAN.
Electric
Sieve Green
Billie Gerber Rev
2d half

Smith & McGarry
Flying Nelsons

JOPLIN, MO.
Globe
Joe Melvin
Nad & Edwards
H & K Sutton
Walters & Good
Wynon
2d half

Musical Hunters
Bernard & Erma
O Handsworth Co
Daley & Burch
Klimwa Japs

L'ENWITHE, KAN.
Orpheum
Musical Hunters
Bernard & Erma
O Handsworth Co
Daley & Burch
Klimwa Japs

LINCOLN, NEB.
Liberty
McDonald Trio
Moore & Arnold
Christie & Bennett
Three Weber Girls
Sealo
2d half

B & T Payne
Grindell & Esther
Shannon & Gordon
(One to fill)

MADISON, WIS.
Orpheum
Jack Norton Co
Brown Sisters
Ernest Hatt
(Three to fill)

J. Roslier & Muffs
DeWitt & Robinson
Broderick Wynn Co
Johnny's New Car
(Two to fill)

Low Diagonal
(One to fill)

DUQUETTE, IA.
Majestic
Humbert Bros
Johnny's New Car
Leo Haley
Favorites of Past
Alexander Band
Henry Margo Co
(One to fill)

MAJESTIC
Humbert Bros
Leo Haley
Creedon & Davis
Win Armstrong Co
Evelyn Phillips Co

ELGIN, ILL.
Rialto
Carnival of Venice
(Two to fill)

Wille Bros
(Two to fill)

Grand
Erasmus & Scott
Walker & West
Moat & Shy
2d half

Dave W. Moore
Douglas & Leary
Kodak

McDonald Trio
2d half
Kingston & Ebner
(One to fill)

OMAHA, NEB.
Empress
B & T Payne
McConnell & West
Harry Gilbert
Four Erettes
2d half

Moore & Arnold
Medley & Dupree
Lorner Girls
J Pat Thompson Co
(One to fill)

2d half
Pelot & Zimmer
Billy Melbrinott
Homer Lind Co
(One to fill)

WHEELING, W. VA.
Rex
The Vivians
Noblet & Ogden
Evans Mero & E
(One to fill)

QUINCY, ILL.
Orpheum
The Volunteers
Birds of Paradise
(One to fill)

2d half
Twins
Senator Murphy
(One to fill)

RACINE, WIS.
Rialto
Jason & Harrison
Stranded
Lambert & Fish
Three Sister Revue
(One to fill)

ROCKFORD, ILL.
Palace
J Roslier & Muffs
DeWitt & Robinson
Broderick Wynn Co
Johnny's New Car
(Two to fill)

2d half
The Volunteers
Birds of Paradise
(One to fill)

G'D ISLAND, NEB.
Majestic
Smith & McGarry
Paul Howard
Around the Map
2d half

Ada Weber
Christie & Bennett
(One to fill)

GREEN BAY, WIS.
Orpheum
Irene Trevett
Hayes & Lloyd
Ja Da Trio

JOJLET, ILL.
Orpheum
Hill & Quinnell
Alexandria
(One to fill)

Bill Cobaret
Bill & Mary Rogers
Bartram & Saxton

JOJLIN, MO.
Electric
Nippon Duo
Marcus & Lee
Stanley Doyle & R
Fagg & White

KAN. CITY, KAN.
Electric
Sieve Green
Billie Gerber Rev
2d half

Smith & McGarry
Flying Nelsons

JOJLIN, MO.
Globe
Joe Melvin
Nad & Edwards
H & K Sutton
Walters & Good
Wynon
2d half

Musical Hunters
Bernard & Erma
O Handsworth Co
Daley & Burch
Klimwa Japs

L'ENWITHE, KAN.
Orpheum
Musical Hunters
Bernard & Erma
O Handsworth Co
Daley & Burch
Klimwa Japs

LINCOLN, NEB.
Liberty
McDonald Trio
Moore & Arnold
Christie & Bennett
Three Weber Girls
Sealo
2d half

B & T Payne
Grindell & Esther
Shannon & Gordon
(One to fill)

MADISON, WIS.
Orpheum
Jack Norton Co
Brown Sisters
Ernest Hatt
(Three to fill)

J. Roslier & Muffs
DeWitt & Robinson
Broderick Wynn Co
Johnny's New Car
(Two to fill)

Low Diagonal
(One to fill)

DUQUETTE, IA.
Majestic
Humbert Bros
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Leo Haley
Favorites of Past
Alexander Band
Henry Margo Co
(One to fill)

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Humbert Bros
Leo Haley
Creedon & Davis
Win Armstrong Co
Evelyn Phillips Co

ELGIN, ILL.
Rialto
Carnival of Venice
(Two to fill)

Wille Bros
(Two to fill)

Grand
Erasmus & Scott
Walker & West
Moat & Shy
2d half

Dave W. Moore
Douglas & Leary
Kodak

Grand
Driscoll Long & H
Venson
Nora Follies
Chamberlain & Earl
Mrs Eva Fay
Draper & Hendrie
Dave Ferguson Co
Isabella Bros
(One to fill)

Rialto
Fox & Mack
Eddie Hill
Dorcas Celebrities
Minstrel Marcha
Princess Waltheia
Mantell Co
2d half

Current of Fun
Green & Parker
Princess Waltheia
Coel & Verdi
Yes Means No
(One to fill)

80. BEND, IND.
Palace
The Arleys
Johnson Bros & J
J C Lewis Jr Co
Gilbert Wells
Royal Venetian 5

2d half
Green & Burnett
Murray Kissen Co
Youth & Melody
(Two to fill)

SPRINGFIELD, ILL.
Majestic
The Halkings
Flanders & Butler
Green & Parker
Yes Means No
Coel & Verdi
Current of Fun

C & R Moey
Dorcas Celebrities
Minstrel Marcha
Princess Waltheia
Mantell Co
2d half

Stanley Doyle & R
Fagg & White
(Two to fill)

Nippon Duo
Marcus & Lee

TOPEKA, KAN.
Novelty
Musical Hunters
Bernard & Erma
O Handsworth Co
Glen Dap
Klimwa Japs
2d half

Sturm Bros
Collins & Dunbar
Bluebird Revue
Daley & Burch
Flying Nelsons
2d half

Nad & Edwards
Billie Gerber Rev
Harry Gilbert
Four Erettes

ST. LOUIS
Columbia
Gene & Mignon
Otto & Hammer
Robert H Dodge Co
Stanley Chapman
Werner Amoros 3
2d half

Cortez Sisters Revue
Steve Green
(One to fill)

MINNEAPOLIS
Pantages
Foxworth & Francis
Ada Earl Lewis
Toney & George
Morin Sisters
Chas Howard Co
Five Janneys

ST. PAUL
Pantages
Sheik's Favorite
Zinour Bros
Man Hunt
Harry Bloom

WINNIPEG
Pantages
Rial & Lindstrom
Rogers Roy & R
Virginia Bell
Morriay & Young
Little Cinderella

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THE "BIG BERTHA"

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DOWN IN

THE "GATTLING" GUN

AGGRAVA

THE "FORTY TWO CENTIMETRE"

AIM!

I GAVE YOU UP
MARVELLOUS DOWN

THE "LEWIS" GUN

I'LL BE IN MY
TO-E

THE "SEVENTY FIVE MILLIMETRE"

FIRE!

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JOHN Mc CORM

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MISS

RE HIT

MARYLAND

DOUBLES
and
GREATEST
PATTER
EVER WRITTEN

TIN' PAPA

(DON'T YOU TRY
TO TWO-TIME ME)

JUST BEFORE YOU THREW ME DOWN

BLE and EXCELLENT RECITATION

DIXIE HOME AGAIN

MORROW

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HIT
In the
Country

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All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

The State-Lake audience likes the novelties of vaudeville, and an act of this nature could hardly go bigger than Moore and Littlefield did at the opening performance Sunday in "Change Your Act." Another feature this week is Arman Kaliz in a satire on the "movies." It is the same act he had at the Palace recently. The satire brings Frank O. Ireson on as the Censor at the last moment, and some might think that that official was needed if the act was to be carried on much further along lines being trodden. The act was part of the show.

"Spice of 1922." Crystal Bennett and company opened the show with a boxing and wrestling display with a jiu jitsu finish in which two girls do the athletic stunts, with a man as referee. There is no effort to do more than entertain, and the comedy figures in the accomplishment of this purpose.

Marion Weeks, assisted by Henri Barron in the pit, sings several songs, including the "Doll Song" from "Tales of Hoffman," for which she has a special act. She starts as an "old-fashioned girl" and ends with an operatic number with the flute imitations which so many high-class vocalists are doing.

Gretie Ardine, assisted by Tyrrell and Mack, got applause in third position with a dancing act notable in several respects and has some dancing doings which are not offered by other acts of the same general nature.

Lloyd and Goode entertain with blackface fun, in which there is some reincarnation talk which is particularly timely, and songs and jests which meet with high approval. The burlesque dancing finish enabled them to close with conditions which made for the success of Armand Kaliz and company and Moore and Littlefield, who followed.

Required a brief stage wait, which is unusual at this theatre. Before Rosini, the magician, could present his exhibits of magic and illusion.

The most interesting opener and dumb act seen at this house for some time is "Senalo," that goes through a routine of stunts without a coach. Then De Witt and Robinson, two men, one being a dwarf. Their opening was interrupted by two men staging a fist fight on the main floor when they made a rush for seats. The turn opened with a banjo duet and followed it up with songs and piano, with the singing left to the little man, who threw in a few steps for good measure. Act went fair. Nine Musical Hussars (men), a musical turn sticking to brass instruments, made a good finish. The solo played by the saxophonist got attention. Hughie Clark got them right from the start. He opens with a pop southern number and followed it up with several stories that were bright and snappy, although they somewhat bordered on the "blue." Whitfield and Ireland, man and woman, have a slow and quiet opening to give their clientele a chance to read the rural-dope. The act is of the crossfire caliber, but gets its real action when the lady of the act comes on as the village gal. Their routine of talk got many laughs. Doree's Celebrities, three men and four women, sang several songs in duets, trios and ensemble. This turn is well staged, and cos-

tumed. Taylor and Crolius, man and woman comedy turn, came next. The man is of the "nut" type, with the woman being a splendid foil for him. A number by each and a duet for a finish sent them off to solid applause. The Three Ankers, two men and a woman in gymnastic turn, closed the show and held them in. Mrs. Eva Fay and Weyman and Berry not seen at this show.

The curtain was lowered on Ben Bernie and his orchestra five times at the opening matinee Sunday at the Palace, and four encores were demanded with such enthusiasm that there might have been some question as to just what act was the feature of the show, had Bernie not dragged Rae Samuels out from the wings and made her share in the glory. Miss Samuels sang a song with her girl pianist working in the orchestra, and thus tied up the two acts into one big hit, which is notable in Palace history.

Miss Samuels stated in a curtain speech that she had been coming to the Palace for nine or ten years

for this date only. The show consisted of Agoust and Paulette, Paul La Rocca, Morn Sisters and Co., Charles Howard and Co. and the Five Jansleys, and ran in the order that the acts are named. The Five Jansleys is the only really first-class act on the bill. It is 100 per cent, in the risley class. Charles Howard is as clever as ever as "the little inebriate," but his support is poor.

Morn Sisters do the dancing that is expected of the best chorus girls in the best shows, with the exception of a comedy number by one girl which stands out. The act is pretty scenically, the dancing good and their pianist entertains while changes are made quite as good as the average. There is no singing in the offering, which is a relief from the average dancing revue. The Five Jansleys registered the applause hit of the bill. The little comedian in this act has a wonderful personality and his risley somersault, alighting on one foot on one foot of the under fellow, is a trick that stands out among a lot of good tricks. Agoust and Paulette have a comedy novelty with musical

CORRESPONDENCE

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and that her present reception was so enthusiastic she was touched. She declared that she expected to keep coming until 1940 at least, and hoped to always hold her place in the hearts of Chicago amusement lovers. Miss Samuels, who has headline honors, is in fine form. Hit honors were shared at the opening matinee by Franklyn and Charles, a hand-balancing act which is making vaudeville sit up by getting a spot. It held third position in a nine-act show.

John and Nellie Orms opened the show and did nicely. Fred Hughes followed to remarkable applause, considering that he suffered a little from a cold. Swartz and Clifford were well received, though there is some question whether or not the offering measures up to big time requirements.

Jessie Busley and company in "Batty" endeavor to show "the terrible result of a mystery play" in a skit and failed to score to the same extent comedy sketches generally do at the Palace.

Senator Ford cracked his jokes without once softening the stern face of a man who believes he carries the world on his shoulders and got many laughs. The Chandon Trio brought the performance to an end with sensational aerial accomplishments.

Theoretically the Chateau in Chicago plays the Pantages shows that are being got together for opening on the circuit on the "first half" of each week and picks up the circuit show going eastward for the "last half" of the week. Actually the performance seen at the Chateau is neither of these, for invariably an act or two is out for some reason or other, so that any attempt to pass on the Pantages show must be based largely on estimate.

The show at the Chateau the early part of this week has five acts, three of them a part of the Pantages road show, which opens at Minneapolis Sunday, and probably occupying the positions on the bill (third, fourth and fifth) that they will have in the road show. Acts number one and two were booked out of Chicago, and

interpolations and concluding with posing on the part of Miss Paulette. There are a special set and a lot of mechanical fun which did not arouse much enthusiasm when seen Monday night at the first show. Paul La Rocca, billed as a "singing song-writer," did not get over at this show.

The first show Monday night opened to only fair business, but by the time it was half over the house was crowded, and by the time the first performance was ended a few people were being held out. The Schubert unit seen here the "first half" of the week previous broke the house records, according to the management.

The Rialto has another dandy show this week without a feature which falls down below the standard of the house and with several acts that stand out way above the average. The running of the show as rearranged after the first day is Edwards and Allen; Faber and King; Tripoli Trio; McCormick and Irving; Elliott and West; Little Lord Roberts; John Neff and Joe DeKoe Troupe, with Adams and Thompson Sisters and Edna Dreon the acts missing from this particular bill. Faber and King; Elliott and West; John Neff, Tripoli Trio, and Adams and Thompson Sisters are the Chicago-booked acts, which include the best "next to closing" feature in John Neff and big popular hits in the Tripoli Trio and Adams and Thompson Sisters.

John Neff's monolog with musical instruments as his comic decoy registered a big hit. The Tripoli Trio, which has long held a hit record at the Rialto, and which is an act which reaps a harvest of applause at all times, closed one show on the first day and held the responsible position admirably. "The Boy Caruso," the tenor of this act, is one dandy singer, who is willing to use his voice in a concoction of fun such as vaudeville wants.

Adams and Thompson Sisters have an instrumental offering which is first-class in every respect, with two pretty girls to give it additional charm. Faber and King is Faber, who was formerly of Faber and Monette. It is a new comedy talking act which is very pleasing. Elliott and West have a comedy offering which provokes laughter. Little Lord Roberts is the feature of the Loew road show and is introduced in connection with a "Santa Claus," who has no particular stage talent. Little Lord Roberts carries the act over, however.

The Joe DeKoe Troupe is a fine

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hand-balancing and tumbling combination with four men and a girl. Edna Dreon registers a tremendous success. McCormick and Irving jest their way to favor. Edwards and Allen have a singing and dancing number which is well liked.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO
OFFICE
PANTAGES THEATRE BUILDING

Lou Tellegen made rather an important headliner for the Orpheum and proved his worth at the box office. He was well received, personally, but his playlet, "Blind Youth," failed to arouse unusual interest. Eddie Leonard was heartily greeted. The prize offered to amateurs for the best Leonard imitation brought forth many contestants. Bert Fitzgibbon repeated his laughing success, but he might do well to eliminate the "raspberry" lip sound.

Langford and Frederick registered for high comedy honors with their skit, which contains sparkling dialog and good laughing situations. Both make a splendid appearance. Spence and Williams encountered no trouble in getting over next to closing. Allan Shaw entertained acceptably with sleight-of-hand and Madelon and Paula Miller did nicely in getting the show under way. Visser and Co., two men and a woman, closed with dancing and acrobatics.

Pantages had two features in Havemann's animal act and Harry Tighe. The animal offering made an interesting and thrilling closer, though the supporting acts were only fair. Arnold and Florence opened with a balancing routine that commanded attention, but the couple lacked a sense of showmanship. Ethel MacElroy, assisted by a male quartet, pleased. The girl has appearance and is a hard worker. Jewel and Rita did fairly well with talk and songs, though the Gallagher-Shean number was the principal asset. Margaret Strang was out of the running order, replaced by Anna Torrono, who took away an applause hit with a piano-accompanied offering.

Corinne Tilton, headlining the current bill at the Golden Gate, scored the legitimate hit. Walter Newman and Co. went over to good returns and Perrone and Oliver made their mark.

The Herberts closed to much enthusiasm with their flying hand-to-hand catches and trampoline work. Hallen and Russell added the comedy high point next to closing. Frank Whitman was an applause hit when opening, his Russian stepping while playing a violin being sure fire.

Will King and his musical comedy company at the Hippodrome are presenting royalty bills now, cutting them down to suit their length. This week's offering is King's version of "Twin Beds."

Bessie Clayton and company are to appear at Loew's Warfield for a stay of some weeks.

Irma Falvey, until recently organist of the Winter Garden, Seattle, has been engaged by the California as the head organist.

Lucille Shipper, a child actress, was an added member of the cast at the Alcazar last week, playing Janet in "Declassee," and scored.

Bud Schaffer and Eddie Gilbert with five girls have been booked

over the Ackerman & Harris circuit to present tabloid musical shows.

The Carl McCullough Show, located next door to the Curran, was entered by burglars, who carried off \$1,200 worth of stock. The loss was covered by insurance.

Albert Cohn, picture operator, was elected president of the San Francisco Lodge of the Theatrical Mutual Association at the annual meeting last week. Harry Etting, property master at the Golden Gate, and Frank Savier of the Hippodrome, were chosen to represent the lodge at the national convention to be held in Minneapolis July 9. Chief of Police O'Brien was among the members initiated after the election.

Bill Haynes, who is big and corpulent, and who represents a music publisher, talked the management of the Granada Theatre into letting him go on and sing one of his songs last week with the result that Granada audiences liked Bill's style so well they brought him back again and again, and now Bill has his name on a contract whereby he agrees to sing every week at the Granada for the next two months.

Mamie Smith and her jazz eight band have been secured as the feature of the all-colored revue that is now rehearsing here to go into the Century under the Ackerman & Harris management, opening Feb. 3. The entire show is being staged by Fanchon & Marco. Other principals engaged are the Plantation Four, Jackson Trio, Frisco Nick, Johnson Brothers. The show will have a chorus of 24 girls.

Jack Stebbins, who arrived from the east a few weeks ago to assume the management of Loew's Warfield, has been confined in his room at the hotel with a severe cold since his arrival here. Fred Weis, retiring manager of the house, who was scheduled to leave for New York last week, is remaining over pending the recovery of Mr. Stebbins. Leo B. Laughlin, from Chicago, is now the assistant manager of the Warfield, and Lionel Keene continues as general manager of both the Warfield in this city and the State in Los Angeles.

Joe Morris and Flossie Campbell of Weber & Friedlander's "Main Street Follies" open Monday at Loew's State, New York, for a full week; the Shubert unit show laying off for the week.



LADY MAE SWIFT
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BOSTON

By LEN LIBBEY

The stormy weather which has prevailed here the past couple of weeks and which has hit the theatrical business right between the eyes because of the almost complete paralysis of transportation facilities had a reflection in the business at the local Keith house Monday matinee. This house probably has as dependable a following as any of its character in the country. It is patronized by a class that attend with religious regularity and can always be counted upon to do a big business for the week. But when with mid-season blits the house is found just a bit better than half full at curtain time Monday afternoon it is plain to be seen that something is wrong—and that something is the weather according to all those in a position to know.

Things did not run off any too smoothly at the afternoon performance. The orchestra ran into one of those periods where it was necessary for them to have an intimate acquaintance with the acts to get the best results and late trains and playing Sunday night shows made this out of the question. As a result all through the show there was irregularity and few of the musical acts, and the bill is composed mostly of this sort of act in one form or another, got by without coaching the orchestra.

The running order was switched at the matinee from the program, due to the failure of Dooley and Morton to show. While this act was supposed to be in next to closing

position the shift occurred much further up on the bill, in No. 4 position when Murray and Oakland, who are filling in on the house program guide. Long favorites in this city they experienced no difficulty in getting over with their combination act and their low comedy got a well deserved hand. With the exception of another male added to the act the bit seems to run about the same as it has on previous showings here—and to as good result.

Vaughn Comfort followed with an offering mixed up well with ballads and specialty numbers and closing with "I Hear You Calling Me," had the house eating out of his hand. Jimmie Jones at the piano scored easily with his work while Comfort was off stage although the effect might have been better if the house piano was not working kind of tough. Perhaps some of the dampness that has enveloped the city for so long has penetrated the insides of the instrument.

Melissa Ten Eyck and Max Welby, assisted by Max Dolin and Milan Smolin were in next position, rather far up on the bill for an act of this sort. It was the first time in several weeks that an esthetic dancing proposition has been offered the patrons and as it was well done throughout, it was pleasing.

Trixie Friganza came on after the dancing act and used the same combination of monolog and dancing that has registered when she appeared here before in vaudeville. She has personality plus and this will always get her by. For an encore she did her Spanish t Toreador and the house liked this so well that she gave them another encore, doing an esthetic dance with Welby assisting her. This was one of the hits of the show and should be kept in. Every place the two acts play together it could be used to decided advantage.

Lewis and Dody, supposed to appear No. 4, followed her. This act has the same appeal to a vaudeville audience as the Gallagher and Shean has had and this should not be construed by Lewis and Dody to mean that this reviewer is trying to point out they are copying. But audiences like the comedy songs with the short stanzas and call for more. They wound up with their comical ventriloquist work, always good.

Rich Hayes as the lazy clown opened the show, doing less than ten minutes of interesting stuff and being forced to do more by the house who liked it every minute. He was followed by Dixie Hamilton who was over from the start with her songs although the full value was not received by the audience because of the difficulty she experienced in the orchestra not getting the proper tempo on some of her numbers.

"The China Blue Plate," correctly programed as a musical legend followed, an act that has been seen here before and is always liked because it has about the right mixture of sentiment, pathos and humor and some very good music.

The Klown Review closed the show, adding another number in which dancing was featured to those that had gone before. The show was heavy on singing and dancing, but as a whole was well worth while, although not up to the high standard that was set for it by the advance notice carried in the program of last week. There will be better; there have been better, at this house.

KANSAS CITY

By WILL R. HUGHES

SHUBERT—Harry Lauder, three days, five performances.
GAYETY—"Giggles."
GARDEN—Bridge Musical Stock.
ORPHEUM—Vaudeville.
FANTASIES—Vaudeville.
MAINSTREET—Vaudeville.
GLOBE—Vaudeville.

Photoplays: "The Christian," Newman; "Thirty Days," Royal; "Dr. Jack," Liberty.

The engagement of Fred Stone in "Tip Top" at the Shubert last week was like a homecoming for the comedian. Business was good all week, practically every performance being a sell-out, with the downstairs at \$3.30.

After a run of dramatic offerings at the Shubert, all good once, and playing at \$2.50 top, the house is now in for a season of musical comedy. Starting with this week, "Tip-Top" was the attraction, to be followed by Harry Lauder, Al Jolson, and the "Greenwich Village Follies." The Lauder show is scaled from \$1 to \$2.50 at night and from 50 cents to \$2 for the mats. The prices for Jolson will range from \$1 to \$3.50.

Ernie Young's Marigold Revue at the Hotel Baltimore has some new artists this week: Helen Masters, prima donna; Irene Scofield, dancer; Al Garbelle, juvenile; Fowler & Tamara, dancers, and Mille de Mill, classic dancer. The entertainment is under the personal direction of E. George Wood.

The board of directors of the Kansas City Symphony Orchestra Association has decided it would not be wise to attempt the organization of a large orchestra for this city at the present time, and plans have been started to continue for three years the present system of bringing orchestras from other cities here for concerts.

Unitah Masterman, who formerly lived here and taught whistling, will make her first professional appearance in her home town Monday, when she appears as a member of the Lauder company.

Guy McGinnis, for several years auditor at Fairmont Park, has been appointed manager, succeeding Sam Benjamin, who has resigned, and is promoting a new amusement company.

Marcus Ford, director for the Kansas City theatre, read the play, "Lillom," before a meeting of the organization this week, and will read "Anna Christie" before the Council of Jewish Women Monday. It is expected the local Theatre Guild will secure the "Lillom" piece for local presentation.

With a cast of 45, a number being from the city high schools, supple-

mented by a chorus of 65, the drama, "La Juive" ("The Jewess"), was presented at the Shubert Sunday night, Jan. 14. The drama's story is a romantic one of the Spanish Inquisition. The play will be presented in Biblical Hebrew, into which it has been translated by Saul Kleinman, of this city.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON

LYCEUM.—Russian Grand Opera Company, first half; "Invisible Guest," or "Twist 9 and 12," last half.

CORINTHIAN.—Rochester Play-

ers in "The Three Bears."
FAY'S.—"Love Nest" (musical comedy); Huling's Seals; Larry Reilly; "Any Old Pod"; Laura Bennett; Caledonia Four; Carr and Grey; "My Wild Irish Rose," film feature.
EASTMAN.—"The Man Who Saw Tomorrow," film.
Pictures.—"Salome," Piccadilly; "Kick In," Regent; "Orphans of the Storm," Rialto.

Hagenback-W.L. Circus opened Tuesday for five-day engagement at local armory under auspices of Elks. Two performances daily.

Almost continuous snow for the past week has affected business here. With traffic slowed down and street car schedules uncertain, the storm left its impress on audiences several nights. Ordinarily there is a big patronage from the surrounding towns on the interurban lines, but this business has been heavily cut down.

"Lady Butterfly" and "Tangerine" did remarkably well at the Lyceum last week, indicating that in spite of a noticeably poor theatrical season in Rochester the public will turn out for shows they like. "Butterfly" played to capacity. Its three-hour performance will undoubtedly

get a lot of pruning before the show gets to New York.

Rochester's community theatre project is finding it hard going. The Corinthian is still open, but for how long is uncertain. At a meeting of some of the subscribers last week it was hoped to keep the project alive, but patronage continues slim.

The latest addition to music in Rochester is the series of concerts for children announced by the Eastman School of Music. Guy Maier, pianist; Mona Gondre, soprano; Elsie Sorello, harpist, and the Chamber Music Art Society have been engaged.

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BILLS NEXT WEEK

(Continued from page 27)

Ridiculous Rice
Maude Earle
Fashion Plate Miss
Britt Wood
Blaire's Mules
SALT LAKE
Pastorages
(25-27)

Waldons
Buddy Walker
Chisholm & Green
Bronson & Renee
Great Blackstone
ODDEN, UTAH
Pastorages
Tollman Revue
Bessie & Baird
Charbot & Tortoni
Little Pipifax
DENVER
Pastorages
Three Avalons
Le Grohs
De Michels Bros
Four Ortons
Lillian's Animals
Great Maurice
COLO. SPRINGS
Pastorages
(22-24)
(Same bill plays)

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Davis & Bradna
Sewell Sisters
Three White Kuhns
Lime Trio
2d half
Allee de Garmes
Olive & Mack
North & Halliday
Jonis & Hawaiians
(One to fill)

OKLAHOMA CITY
Orpheum
Brown Gardner & T
Mills & Duncan
Wylie & Hartman
Sternad's Midgets
2d half
Three Danolise Sis
Hector
Lidell & Gibson
Bryan & Broderick

SAN ANTONIO
Majestic
Raymond Wilbert
The Keltons
Saxon & Griffin
Mrs. Sidney Drew
Henri Scott
Tango Shoes
TULSA, OKLA.
Orpheum
Three Danolise Sis
Hector
Bryan & Broderick
Lidell & Gibson
Four Roeders
2d half
Brown Gardner & T
Mills & Duncan
Wylie & Raymond
Wyoming Four

WICHITA, KAN.
Orpheum
Nibo
Rubin & Hall
Leo Donnelly
Raymond Hitchcock
J & J Gibson
2d half
Althea Lucas
Coffman & Carroll
Ford Dancers
Marguerite Padula
Tan Arakis

CABARET
(Continued from page 25)
Cook's at \$110 a case (with sus-
picion over the Heidsieck quality
through the price being too low).

One of the road houses around
New York to undergo injunction
proceedings is Tumble Inn, on the
Albany Post road at Croton. The
Tumble Inn proceeding is said to
have been made for the enforcement
officers by the Inn itself. While
Yellowley and Day, of the New York
federal enforcement office, were on
their way to Albany by auto some
time ago, one of the waiters at
Tumble Inn, where they stopped for
a meal, asked them what they
wanted, saying they could have
"anything." The officers, without
discussing themselves, declined the
invitation for that meal, but said
they would send up a party the fol-
lowing night, and to take care of
them. The Inn did.

James W. Petit, proprietor of the

Massapequa Inn at Massapequa, L.
I., was shot and killed last
week with Mrs. Mary Elizabeth
Wells, the housekeeper, arrested.
She disclaimed guilt, but admitted
she was Petit's "affinity" and that
they had a quarrel shortly before
the shooting. The place is closed.
It was to have been closed by credi-
tors. It's a road house quite well
known on Long Island, but has held
an unsavory reputation and at one
time seemed to harbor a misce-
laneous collection of too many girls
for a restaurant in its location.

A New York daily last week car-
ried a story that a couple of rum-
runners standing alongside each
other outside the limit on the Jer-
sey coast had large painted signs
hung, offering liquor for sale and
quoting prices. One gave \$33 a case
for hard whiskey as its price, and
the other \$35, delivery on board. The
removal last week of the revenue
cutters assigned to booze duty
around New York left the local
coast clear, with consequent deliv-
eries made to the usual points.

In Albany Wednesday it looked
certain that the Mullen-Gage law
would be repealed, with the Re-
publicans allowed to vote indi-
vidually instead of being instructed.
The Democrats are short but seven
votes to pass the repeal and with
the individual casting of the vote
it was expected the number re-
quired would be easily gained.

The Ernie Young floor revue,
"The Passing Parade," opened
Monday at the Century Roof, Bal-
timore. The company includes Ot-
tilla Corday, Adele Jeanne, Al
Thomas, Mary Jane and the Elida
Ballet.

The Mason-Dixon Band opened
this week at the Hotel Addison,
Detroit. Kentucky Serenaders
started an engagement this week
at the Walton Roof, Philadelphia.

The Beaux Arts, Philadelphia,
had Julia Gerrity and the Versatile
Sextet (now seven pieces) open
Wednesday. It expected Clayton
and White, but the team went to
Cleveland instead to play Keith's
Palace.

Moss' Beaux Arts, Atlantic City,
reopened Jan. 17.

Bustanoby's Supper Club will
open Saturday night at Broadway
and 60th street. Mabel Burrelle
(from the Side Show) will be
hostess and Passilia's Band for the
music.

A Broadway cabaret this week
was offering a one-third interest
for \$3,000.

The tit-for-tat thing isn't literally
followed by the New Orleans caba-
rets, or at least, one of them. When
the vaudeville managers of that

city recently forbade any of the
acts to appear in restaurants while
engaged at the theatres, the caba-
ret men wanted to know why, what
was the harm? The other day a
local cabaret in New Orleans dis-
missed a dancer in its revue be-
cause he had danced without pay-
ment a previous evening at an all-
night place.

The Republican politicians of New
York, those of the regular organiza-
tion, are said to be more displeased
than the public at the methods em-
ployed for liquor enforcement in
the metropolitan section. "Making
enemies out of friends," is the poli-
ticians' manner of expressing their
disgust. They don't seem to be at
all backward in stating their opinion
as there isn't enough straightfor-
wardness in the tactics pursued by
federal agents. The politicians
should know whereof they talk since
the comebacks all go to them. Not
the least of the plights of the poli-
tical workers is the picaresque grafting
practised generally, this taking in
the smaller classes of liquor han-
dlers and including some drug
stores.

Dinty Moore and his orchestra of
five pieces went on the Southern
Keith vaudeville time with the act
known as, "Melody and Youth." The
salary has been agreed upon, and
the act's salary with the Keith office
also had been set for the tour in
the South, it all being booked by
one broker in the Keith office. At
Norfolk, the act's first stop, Moore

was told he would have to accept
a reduction in salary. Instead he
left the act with the musicians and
returned to New York. It's a vaude-
ville trick that is seldom attempted
with people away from home when
booked out of the Keith office.

Al Jockers, the orchestra leader,
must pay Harry Susskind, owner of
the Pelham Heath Inn, in Pelham
Parkway, Bronx, \$1,602.50, according
to Judge Callahan's decision in the
City Court, New York. Susskind
sued for \$1,500, which he loaned
Jockers on a note when the latter
had an orchestra at the Pelham
Heath last season. Jockers counter-
claimed he was entitled to two per
cent of the business of the Inn's
business on a verbal agreement. This
was dismissed by the court. Jerome
Wilzin acted for Susskind.

The new show opening at W. J.
Gallagher's Broadway Gardens, New
York, Jan. 15, includes Elsie Mains,
Marie Doree, Mabelle Cedar, How-
ards and Howards, Mlle. Victorine,
Matt Scanlon, Mazette and Lewis
and a chorus of 10. Ted Kelly did
the staging and Leona Spielberger
the casting.

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By LE ROY CLEMENS

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B. F. KEITH'S PALACE, NEW YORK

Direction LEWIS & GORDON

* Mr. Douglas, a very young player, and quite new to the profession, presented in a new act, in the few weeks he has appeared in Vaudeville has merited the following:

OPINIONS OF THE PRESS

One of the best characterizations of his kind within memory. A portrait etched from life with rare attention to minutest detail.—*Detroit Free Press.*

In a quieter, softer drama than Vaudeville is used to. Acts excellently without shouting. Works with as much restraint as if he were working for Winthrop Ames instead of Vaudeville.—*Cleveland Plain Dealer.*

Creates an atmosphere of humor and sentiment far from the rough burlesque usually foisted on the public in the name of Vaudeville.—*Pittsburgh Press.*

Wistful, lovable small-town type. He is like the "boy on your street"—just a wholesome, lovable boy.—*Cincinnati Times-Star.*

Plays admirably.—*Buffalo Express.*

A gifted comedian.—*Buffalo Courier.*

Unusual histrionic ability.—*Washington Star.*

Best show in weeks. Clean cut, good looking young chap with oodles of personality is Tom Douglas. You are bound to like him. Handles difficult role delightfully.—*Toledo Times.*

A fine lad. He was good in movies—he is good in Vaudeville.—*Indianapolis Star.*

Sketch serves best purpose providing medium for its gifted cast, which means especially Tom Douglas. Acquires himself uncommonly well. Playlet owes much of charm and appeal to his performance.—*N. Y. Morning Telegraph.*

An excellent performance in a playlet much above the average.—*Toronto Mail and Empire.*

Wins smiles from a superior audience.—*Toronto Telegram.*

Admirably cast in most pleasing little comedy seen in many a day. Wins great laughs with delicate humor.—*Hamilton (Ont., Can.) Spectator.*

Tom Douglas couldn't be better.—*Grand Rapids Herald.*

Tom Douglas stars in a delicious bit of drollery—acts charmingly. He is capital.—*Grand Rapids Press.*

Tom Douglas was excellent.—*Milwaukee Sentinel.*

Tom Douglas' comedy of youth is the cleanest and most charming we have ever seen on the Variety stage. Hilariously amusing. True to life. Marked throughout by fine acting.—*Zit's.*

Tom Douglas gave great promise on the screen. He easily lives up to it on the stage. Is as charming as screen pictured him. As

real as "the boy you brought home to dinner last night."—*Milwaukee Journal.*

Thorough artist in juvenile type delineation.—*Cincinnati Enquirer.*

A likable youngster. Projects charming personality. Interesting to watch. Gives an unusually capable performance. Gives promise of greater things.—*Baltimore Sun.*

Gives realistic portrayal of youth. People recall own childhood. Without doubt the cleverest, most true to life playlet ever seen here.—*Youngstown Vindicator.*

A splendid artist.—*Wilkes-Barre Record.*

Infectious personality. Genuine portrayal (Picture).—*Louisville Courier-Journal.*

As excellent a performance as we have seen in many months. (Picture).—*Louisville Post.*

Produced the real, clean comedy feature of the evening.—*Erie Dispatch-Herald.*

Tom Douglas is delightful.—*N. Y. Telegraph.*

Reminds one of a Tarkington character. Sketch owes most of its charm to performance.—*Zit's.*

SPORTS

(Continued from page 25)

Brennan and he did it twice. Johnson is from Iowa, but he came east via the coast, where he was looked on as a comer. He is about 21, and if as youthful stands a good chance to meet the champion, whoever he may be, in several years time. In the interim he is good for many battles in the sticks and on his New York record ought to command a price. His debut here some weeks ago was against Bob Martin, who

was the A. E. F. champ, which meant nothing to the field at large. Before the match, Dempsey called at Johnson's training quarters and gave him some pointers. The interest of Jack made good press work, but the Johnson-Martin scrap pulled one of the poorest houses of the season.

Johnson is a willing scrapper. He can box, but when going in is often wide open. Against a man with a counter punch he seems to take plenty of chances. Johnson's imperfect defence was pointed out as a weakness at the Martin affair. Dempsey told the young giant to hide his chin and he has followed that advice partly. Floyd will doubtless develop punching power, too. He may have a fairly hefty "sock" now, for Brennan can "take it"—so can the new boy from the

west. Brennan was in a bad way in the 12th round and again in the final period. Though tired and weak and suffering from terrific body punishment, Brennan still showed enough to make Johnson respect him. The latter seemed to get all the better of the breaks. When Patsy Haley split them in the clinches, he nearly always was at Brennan's right, and that gave Johnson a chance to smash away at Brennan's left lumbar region.

It was an all-heavyweight card. The semi-final brought Jack Renault of Canada, and a Johnson victim, out against Joe McCann of Newark, a powerful-looking fighter. In the fifth round, Joe's light went out. His eyes were cut and a right to the jaw sent him down. Left hooks and rights floored him again and he was counted out on one knee. It took Joe some time to realize what it was all about. Newark had a tough night for another representative; Emilio Herman was beaten by a far better boxer, Charles McKenna. The semi-final was so short, an extra bout was put on, Leo Gates winning over Tommy Madden. Tommy flashed some of his old-time stuff and once looked ready to bite Leo. He furnished a lot of laughs, but he is still a natural scrapper, without any defense. At the ring-side were four noted heavies—Jess Willard, Harry Wills, James J. Corbett and Tom Gibbons. The latter is out for a match with Dempsey.

The official order forbidding boxing bouts in state armories, except between members of the National Guard, has not eliminated professional contests, as many seem to believe. Regular shows, with recognized pugilists, accredited ring officials and prevailing admission prices, are being staged by clubs in several upstate New York cities. Under the auspices of a national guard company, bouts have been regularly held in the armory at Schenectady and a new club, the Armory C. A., opened under the auspices of a guard company in the

armory at Amsterdam last week. All the men taking part in the card offered are professionals, though they are technically members of the National Guard. It is charged that few, however, perform any real guard duty. They are paid for fighting in the armory bouts just as they are anywhere else. Red Mack of Albany made a punching bag out of the ancient Eddie Smith of New York in the main go of the Armory A. C.'s initial show, the first in Amsterdam since the spring of 1920. Smith was dug out of a New York plumbing shop by Billie Roche when All Studdy, scheduled to meet Mack, suddenly reported sick. Roche scoured around the big city for a professional who was also a member of the National Guard, and finally got a hold of Smith, who belongs to the old Sixty-ninth regiment. Eddie was no match for Mack. He fought at the old Colonial rink in Amsterdam about ten years ago, which may give some idea of his age. Fifteen hundred fight fans turned out for the show. Mike Hamill of Amsterdam, who is at present refereeing most of the bouts in that

section, was the third man in the ring. Bouts are being held in the armory at Lockport and several other cities, according to reports.

Old state league polo players continue to show the way in the American Polo league, whose membership is confined to New England cities. Averages recently published had Willie Duggan, former Schenectady and Newburgh rush, leading the circuit in goals scored, with 115. Following him with 97 goals was Steve Pierce, who broke into the game as a professional with Albany. Duggan is apparently the same speed merchant as of yore, for he had beaten his opponent to the spot 311 times, while Pierce had turned the trick 245 times. Fred Ponce, old Poughkeepsie goal tender, was leading the "stop" artists with an average of .909. Bill Blount and Mossie Conley, former state

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No. 117

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leaguers, were second and third, respectively, among the goal tenders. Fred Jean, who was affectionately called "Dirty Jean" by the fans when he was playing center on Schenectady, trailed two others in the matter of fouls. Dick Donnelly, Providence center, had committed 19; Tony Williams, New Bedford center, 12, and Jean I. The American league, now a six-team circuit, is not nearly as strong as it was when Schenectady and Albany had teams in it. The league-leading New Bedford line-up comprises Willie Duggan and Jigger Higgins, rushes; Tony Williams, center; Paul Gardner, halfback; Pete Williams, goal.

The sporting fraternity familiar with Louis Firpo, the Argentine heavyweight being heavily press agented as returning to New York, doesn't take the southerner seriously as a fighter. In the Argentinian, Firpo is an idol; they believe down there the American fighters ran out on Firpo after his single fight around New York about three years ago. Firpo did meet some second-rater, immediately leaving for home after knocking him out. A cable was at once sent south that Firpo had whipped the best American who would fight him and that none of the others would have anything to do with him. When Firpo reached his southern home they met him with a band and the city officials. Firpo has been living the life of Reilly ever since in his country, as there is no rival who classes with him home now, but it is about time for him to revive his fading popularity, so it looks as though Firpo is after another set-up.

The signing of a contract by Herman Bronkie to manage Waterbury completes the managerial roster of the Eastern league. While no official announcement has been made Gene McCann will be retained at

Bridgeport. The list of managers is as follows:

Bill Rodgers, Albany; Art Wilson, Pittsfield; Patsy Donovan, Springfield; Bill Donovan, New Haven; Herman Bronkie, Waterbury; Paddy O'Connor, Hartford; Eddie Eayrs, Worcester; Gene McCann, Bridgeport. Rodgers will play second base, Wilson will catch, Bronkie will be at second or third, and Eayrs will be in the outfield. The others will direct operations from the bench. With the exception of McCann, all the managers have been in the big league.

Jimmie ("Butch") O'Hagan, the Albany middleweight, was awarded the judges' decision over Tommy McAleer of New York in their 12-round bout before the Knickerbocker A. C. at Albany Tuesday night. The fight was one of the best staged at Albany this season, each fighter giving and taking a lot of punishment. In the third round the bell failed to work properly and the fighters tore away at each other for nearly a half minute overtime before they were separated by Referee Mickey Hamill. O'Hagan's cleverness in the early rounds enabled him to gain the decision. McAleer came on with a rush toward the end of the battle, but the Albanian's lead was too great to overcome and the New Yorker had to be satisfied with second place.

Irish Johnny Curtin, the newest flash in the bantam ranks, is being touted for a bout with Joe Lynch for the title. The bout will never occur, for two reasons: The first is that Curtin cannot make the bantamweight limit of 118 pounds; the second is a feud of long standing between Charles Voesserrick, manager of Curtin, and Eddie Mead, manager of Champion Lynch. Mead told Curtin last week that if he wanted a crack at Lynch, he (Curtin) would have to get another manager. As Voesserrick has Curtin sewed up to a five-year contract, the chances of a Lynch-Curtin bout are very remote, unless the boxing Commission can step in and use its authority.

Jim Delaney, Mike Gibbons' protégé and contender for the middleweight title, is finding it hard work to drag the top notchers into the same ring with him. Delaney was matched to box Harry Greb Dec. 9 at Oklahoma City, but Greb cancelled the fight, claiming illness. Shortly after, Greb boxed, but not Delaney. The latter is only 21 years old, but touted as a second Stanley Ketchell. He has a deadly punch, having stopped about every one he has been sent against.

Mike Gibbons has Delaney under his personal charge and will bring him to New York this spring to give the local fans a peek at the new sensation. He is six feet tall and will grow into a heavyweight.

Jim Harkins (Jim and Marion Harkins) is the official announcer for the American Legion bouts held at Davenport, Ia., where both of the artists are taking a chiropractic course. According to Harkins (who is a close friend of the Gibbons boys

and a student of boxing), Jim Delaney and Billy Wells, the English welterweight, are the two most promising fighters he has seen in years. John Loveridge, former manager of Keith's Alhambra, New York, is managing the Capitol, Davenport. Mr. Loveridge has enrolled for the chiropractic course and will leave the theatrical field temporarily to complete his course.

Sam H. Harris is on the way to building himself a racing stable. Last winter he and Arch Selwyn visited Havana and in their spare moments picked up a filly named "True Flier." It won a couple of races down there and when brought north distinguished itself by a series of firsts and seconds. The success of the one-horse stable stimulated Harris' sporting blood. He recently bought four yearlings and has doted them up with theatrical names. One is called Prince Hamlet, in honor of the Shakespearean success at his Harris theatre. The others are "Director," "Composer" and "Soubrette."

Benny Borgman, Kingston forward, led the New York State Basketball league in individual scoring the first half of the race, official figures published last week show. The Paterson, N. J., flash tossed the ball into the basket 74 times from the field and 87 times from the foul line, for a total of 235 points.

Ed. (Stranger) Lewis, world's champion mat artist, and his most persistent challenger, Stanislaus Zbyszko, will appear on the same bill in Kansas City the night of Jan. 23, but not as opponents. Gabe Kaufman, who is promoting the affair, announces a double bill. The champion to appear against "Toots" Mondt, formerly coach for the Colorado Aggies, while Zbyszko will tangle with George Walker, an Australian importation. It is heralded that the Lewis-Mondt match will be for blood, and some real excitement is promised. The inside is that Mondt went against Lewis several months ago in a time limit

match at Kirksville, and made the champion quit. It is claimed that the champion was suffering with a pair of boils that night and has been seeking an opportunity to meet Mondt again, hence the coming match here.

It will be left to the municipal government of the various Missouri cities whether or not they care to permit boxing. A bill provides for the appointment by the city administration of a boxing commission to govern the sport, the commission to consist of men acquainted with athletics, who will have complete charge of all bouts. It is also provided that all clubs shall be chartered, the charters to be issued upon recommendation of the commission and approved by the city council. All boxers and referees are to be licensed.

Jack Johnson, colored ex-champ, is dividing his time between playing as an extra attraction with burlesque shows and inventing at present. A new style monkey wrench is Johnson's first contribution to the field of invention. A company known as the J. A. J. Inc., has been formed to market the Johnson wrenches.

John Ringling is preparing to stage a rodeo under his own management at Madison Square Garden next season. Tex Austin introduced the rodeo as a new style of entertainment for New York in the fall and put it over to great financial success. He rented the Garden, as the management was skeptical when Austin proposed the "show." It was reported the takings for the rodeo here reached \$20,000 daily. Cy Crompton is to gather the Ringling rodeo outfit.

The climax of a series of rows in

the New York Basketball League came in a game between the Troy and Albany teams at the former city last week. The fans, egged on by the heckling of the basket tossers, assaulted Referee Joe Apple. The contest turned into the roughest ever played in the league and Apple completely lost control of it. Enraged at what they thought was his unfairness to the home quintet, a group of spectators attacked Apple, and at the end of the contest it was necessary for a cordon of military police to escort him from the building.

Professionals due to play New Castle, Pa., within the next two months should secure hotel reservations before going there. Variety is advised by the New Castle "News." The principal hotel, Leslie, was recently transferred and through resulting litigation its contents were sold at auction, leaving the present hotel accommodations in the town very limited. The Leslie is expected to reopen within a couple of months.

J. W. Bengough, of Buffalo, N. Y., has succeeded J. J. Breslin as manager of the Jefferson, Auburn, N. Y.

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Be guided by our sad experience, and remember "A Chimp in the hand is worth two in the Bush," and a contract with a reliable firm is worth a dozen with a unit.

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Don't put a thorn upon its crown.
Two wrongs don't make a right, we all agree;
The whole world needs a little sympathy.
That's not the lesson that the war has taught,
That's not the thing for which our brothers fought.
There are hearts across the ocean, and they're crying with emotion,
Don't kick a nation when it's down.

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NEWS OF THE DAILIES

Mr. and Mrs. Leon Gest, the parents of Morris Gest, arrived in Berlin after six years of hardship in Russia. They are on their way here.

The Chicago Civic Opera Company immediately after the close of their season on Jan. 20 in Chicago will leave for a tour of Boston, Washington and Pittsburgh. Cleveland and Detroit may be added. The company opens in Boston on Jan. 22 for two weeks.

Jacob Ben-Ami, Russian actor, became a naturalized American citizen last week.

Lillebel Ibsen, granddaughter of Henrik Ibsen, will make her American debut as Anitra in "Peer Gynt" Feb. 5. After the run of "Peer Gynt" she will give a series of dance concerts. Her husband, who is an aviator, will study American military methods at West Point.

Henry Miller has acquired the rights to Sacha Guitry's play, "Pastor," which had a long run in Paris in 1919 and was recently revived at the Theatre Sarah Bernhardt there. Miller will produce the play in New York in association with Charles

Frohman, Inc. The English version is by Arthur Hornblow, Jr.

Kurt, Freda and Hilda Schneider, midgets, who came over here to fill a circus engagement, are being held by the immigration authorities on Ellis Island and have been ordered deported by a special board of inquiry which considered their case. They have appealed to the Secretary of Labor. Kurt and Freda were here before and returned to Germany to bring their sister over.

The Heart of New York Business Men's Association, in conjunction with the American Legion posts comprising men engaged in theatricals, are sponsoring a plan to erect a tower and clock in the Times square district in memory of the men of the amusement world who died in the world war.

David Belasco has sold the picture rights of three of his biggest hits to Warner Bros. They are "The Gold Diggers," by Avery Hopwood; "Daddies," by John L. Hobbie, and "Deburau," Sacha Guitry's work.

Juanita Hansen, picture actress, was released on \$300 bail in the West Side court on a charge of possessing narcotics. The police said that they have been searching for her on information received from the coast bearing on the Wallace Reid case. She is said to have admitted to the magistrate she was an addict at one time, but has been cured.

Harold Orlob, the composer, will make his debut as a producing manager Jan. 22, when he will present "Take a Chance," a new musical comedy for which he composed the score and collaborated with H. I. Phillips on the book and lyrics. He plans to make a dramatic production later on.

Assemblyman Joseph Steinberg of New York will introduce a bill next week to protect actors and actresses from impostors. The bill would make it a misdemeanor for anyone

to represent himself as an actor unless identified with some theatrical organization.

Supreme Court Justice Cohalan may appoint a referee in the suit for divorce brought by Geraldine Farrar Telegen against Lou Telegen. Miss Farrar carried a bunch of roses sent from Lou Telegen with best wishes during her appearance at the Olympic, Lynn, Mass.

Florenz Ziegfeld, Jr., has offered to appear before the committee hearing Assemblyman Joseph Steinberg's bill to protect members of the theatrical profession from fake actors and actresses. He will supply each member of the "Follies" and "Sally" companies with an identification card on which will be a small passport photo and the finger prints of the holder.

Robert Martin, war veteran, pleaded not guilty and was given a suspended sentence in Special Sessions, New York, on a charge of stealing clothing and jewelry from a dressing room at the Comedy, New York. He said he had been suffering from amnesia since being gassed.

John S. Sumner, head of the New York Society for the Suppression of Vice, withdrew from a debate with William A. Brady which was to have been held Jan. 28, on censorship.

Police Commissioner Enright in a report that he will submit to the Board of Estimate in support of his request for appointment of 500 more patrolmen will show that about 250 patrolmen are assigned to cabarets and places that have been raided by the police for violating the Volstead act.

A horse race on rollers is being run on the stage of the Victory, Providence, in conjunction with "Garrison's Finish," featuring Jack Pickford.

Damage to the extent of \$500 was caused when a strip film broke and exploded in the Music hall, Pawtucket, R. I.

Charles Clark, charged with being one of three men who robbed H. A. Jones of the Sedalia (Mo.) theatre, was sentenced to six years in the state penitentiary.

Brig. Gen. B. H. Markham of the Oklahoma National Guard was badly injured when he fell from a trained horse belonging to Lucille Mulhall, an actress, during the inaugural parade of Governor Walton in Oklahoma City.

Helen Jordan, claiming to be a picture actress, was arrested and held in \$500 bail in the Municipal Court in Boston, charged with stealing a \$250 fur coat from a department store.

At a directors' meeting of the Brooklyn Academy of Music on Jan. 16 it was decided not to sell the Academy.

The body of Fritzie Mann, a dancer 20 years old, was found on the beach near Torrey Pines, Cal., a few miles north of San Diego. The coroner's opinion was that she was hit on the head and then thrown from a cliff onto the beach.

Vera Stedman Taylor, former picture actress, is suing Jack Taylor, an orchestra leader in Los Angeles, for a divorce, charging neglect.

AGENTS' HABITS

(Continued from page 21)

Having hangers on at agencies who make deals with bookers by which amounts in excess of 5 per cent. are split between representatives and bookers. These hangers place acts with all booking agencies.

Checks Up Agents

Arrangements by which a booker is "taken care of" by agents. One instance is of a booker having arrangements of this kind with three agents. He goes to the offices of the agents once a month and checks up their books to see he is in on everything booked in the houses for which he provides material. This particular booker scorns any arrangement with "acts" and confines himself to agents.

Acceptance of presents ranging from a box of cigars to a piano. This common or garden variety of graft, formerly in wide vogue here, is not employed much at present, as few bookers have routes to offer which are in any way desirable.

Ownership of an interest in a producer's office by the booker, a system formerly popular but which is practically in the discard this season owing to bad vaudeville conditions out this way.

Outside Agents Less Scrupulous. The outside agents in Chicago are still less scrupulous than those dealing with the regular offices. It is common opinion here they can "get away with murder," to use a slang term, is significant without conveying the idea of actual loss of life.

One outside agency booked an act for a showing and got \$150, giving the act \$50, representing that the \$100 went to the booker, a fabrication which served its purpose.

Another act which has been booked for \$300 has never filled a date from outside agents where it got more than \$200 of the money—the explanation was again that it "went to the booker."

The methods employed by the outside agents recently have run to:

Getting acts a showing, representing there is no salary connected with it, and pocketing \$20 to \$25.

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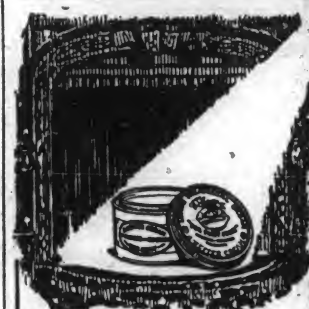
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Borrowing \$50 or \$100 from the act and not repaying it.
Taking a bonus of \$200 or more if possible to secure it for a circuit contract.

Holding up the booker for extra money for four shows a day and then representing to the act this is "kick-back money" not included in original agreement.

Asking for a "kick-back" of 5 per cent. for the booker for "starting the act on a route."

One booking agency books the acts direct and claims 5 per cent. from act and 5 per cent. from house, making 10 in all. When acts are booked with outside agents this means at least 15 per cent. Twenty is more conservative estimate.



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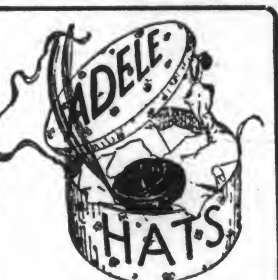
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Direction WEBER & FRIEDLANDER

mate in this case, as it is doubtful if there is an outside artists' representative who books for less than 10 per cent.

There has always been more or less "gypping" in the vaudeville booking in Chicago. Years ago the takings of some favored artists' representatives was the talk in theatrical "money" circles, while in more recent years another local small time office for a western circuit is believed to have been a bonanza for those seeking easy money. When the Great Northern played vaudeville it is said that few acts played there without putting on the acrobatic stunt known as a "kick-back."

IN LONDON

(Continued from page 10)

season at the Comedie des Champs Elysee, Paris, and is now arranging its British tour which will be in conjunction with Ben Greet. They return to Paris next autumn for a prolonged season.

The Scottish National Theatre season lasted precisely one week at the Coliseum. The choice of playlets was unfortunate—the vehicle used for the opening being particularly weak, washy and amateurish. Pat Wilson who brought the company and played the leading

role should know what the audiences at the big house want, having been a Stoll official for years.

Arthur Roberts, the old comedian who is permanently retained by C. B. Cochran, but who is at the moment appearing in Veterans of Variety at the Paladium, will be 70 years of age very shortly. To mark this event and also 50 years on the stage he will be entertained to a complimentary supper by the Gallery First Nighters.

Leon M. Lion will produce George Moore's new play "The Coming of Gabrielle" sometime in March. Owing to the nature of the play it is more than likely that admittance will be by subscription. This plan was used on the original production of Shelley's "Cenci" at the Grand, Islington, in 1886.

William Bailey, at the age of 77, is about the youngest manager in London. He rules the Metropolitan in Edgeware road in a manner which might be copied by other managers of halls in much more exclusive districts. And he has done this for over half a century. Using the house as his headquarters he has controlled the destinies of many other music halls including the Alhambra, Brighton, and the Aquarium, Yarmouth. He managed the latter for 12 years without seeing it.

John Galsworthy's fine play "Loyalties" is nearing the end of its long run at the St. Martins. Following it Reandean will produce "The Great Broxopp," in which Edmund Gwenn will play the leading part. This play is by A. A. Milne and will not be remembered as a success in

New York. Within the past 12 months Milne has had five of his plays in West End of London.

Robert Goudin, a dwarf at the World's Fair Islington, has just been united in the bonds of holy matrimony with Ruby Trixy, a dainty feminine morsel of some 300 pounds. Their only regret is that their engagements compel a postponement of the honeymoon until the late spring. Still they are both in high spirits despite the fact that the bride has recently been vaccinated.

"The Happy Ending" finishes at the St. James Jan. 13. It is probable that "Peter Pan" will be played several evenings during the week, as well as at the matinees. Business with the revival is immense and a few evening performances would accommodate the crowds who want to see the Barrie show but cannot obtain seats.

Rosa Lynd, formerly wife of Sir Guy Chatwynd, Bart., left £24,567.

A receiving order on a debtor's petition against Melville Gideon has been announced. He is with "The Co-Optimists" at the Prince of Wales. Nine years ago he appeared in the Bankruptcy Court and acknowledged that although he had made £8,000 as a pianist in 18 months, he had lost £10,000 through gambling in the same period.

A new theatre has been opened, the Play Box, Kensington, and is probably one of the many "Theatres Royal Back Drawing Room" which abound in London. The opening program consists of two children's plays. The theatre will doubtless live until all the management's friends have seen the productions.

Arthur Bouchier claims the J. B. Fagin version of R. L. Stevenson's "Treasure Island" as the biggest success of his career. Business remains capacity at the Strand. Several offers have been made for the rights by provincial managers, but Bouchier will tour the piece himself.

Irene Vanbrugh is shortly proceeding to Australia and South

Africa, where she is likely to remain a considerable time.

George Newton, manager of a traveling revue now playing a minor suburban house, is in trouble. He has refused to obey the local doctor. On arriving at his lodgings he complained of a cold and a headache. He took medical advice and was told he had scarlet fever. Likewise he was ordered to await the arrival of an ambulance to take him to a fever hospital. He disobeyed, for instead of waiting he borrowed £2 and vanished. When found he will be taken into a hospital and cured, after which he will be haled before the magistrates, who may prescribe a further period of rest.

Dame Nellie Melba will sing the role of Mimi in "La Boheme" at Covent Garden Jan. 17. The theatre is being occupied by the British National Opera Co., a co-operative concern, and her appearance is to help them. She will receive no fee and the prices of admission will be raised for the occasion.

"Hawleys of the High Street" must finish at the Apollo to make way for Phyllis Neilson-Terry's production of E. Temple-Thurston's new play, "A Roof and Four Walls." The full cast is Mrs. Arthur Whitby, Lydia Audrie, Laura Smithson, Olive Campbell, Olga Slade, Nicho-

las Hannen, Allan Jeayes, Lauderdale Maitland, H. R. Hignett, O. B. Clarence, Frank Freeman, Phyllis Neilson Terry.

Margaret Cooper, the society entertainer, who died suddenly of heart failure last week, was buried with distinguished members of the musical profession attending the service and hundreds of her admirers crowding the church. The officiating clerk was drawn from the London College of Choristers. The coffin, which was covered with some violet material, was littered with beautiful wreaths and a following motor car was also loaded with floral offerings. One of the most impressive tributes came from Sir Henry Wood, the famous Queen's Hall conductor. It was made of eucalyptus flowers, white heather and laurels, and the inscription read: "To a great artist whose unique talent and the pleas-



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ASK HARRY WEBER

ure she gave will always remain a living memory." Other wreaths came from Ellen Terry, Carrie Tubb, Violet and Irene Vanbrugh, Huntly Wright, Elsie Bullough, Sir Oswald Stoll, the Royal Academy of Music, the Chums Club, Merlin Morgan, Mme. Kirkby Lunn and the Concert Artists' Association.

Alban Limpus has acquired the rights of a new play by Edward Percy, called "Trespases." The production will be a provincial one to be followed in a few weeks in the West End. Lyn Harding, the present Captain Hook of "Peter Pan," will play the leading part.

Rebuilt and redecorated, the Alexandra Palace theatre reopened Boxing Day, closed since the government took over the place in 1914. The opening attraction is the pantomime, "Cinderella."

Lena Ashwell's "One-a-Week Players," a company which works outlying suburbs as a rule, are at the moment presenting a nativity play, "The Child in Flanders," at the Cathedral Hall, Westminster. The more serious work is preceded by a children's playlet, "The Child Who Had Never Heard of Christmas." Both pieces are from the pen of Cively Hamilton.

The total ages of the 11 "veterans" who are appearing at the Palladium is said to reach 600 years, but they show little signs of it in their work. The old songs go with a rare ewing unknown to more modern acts, and the audiences sing the choruses as lustily as they did in the old days before music halls became vaudeville palaces and boredom a fashionable pose. Charles Dignell sings "What Ho, She

Bumps"; Tom Costello once again laments that at Trinity Church he met his doom; Leo Dryden renders the "Miner's Dream of Home"; Arthur Roberts takes the audience into his confidence about a lady friend who is living with her mother now; Louie Freear explains that she badly wants to be a lady, and every other man and woman in the party contributes a number which was being whistled and sung all over London 20 or 30 years ago.

Maurice Moscovitch will follow "Decameron Nights" at Drury Lane. Both he and Arthur Collins are at the moment in Berlin.

Constance Collier is seriously ill in Switzerland. She has been in falling health for some time, and Clara Butt, one of her oldest friends, has been hastily summoned to her side.

The news that Melba was to sing Mimi in "La Boheme" led to an immediate invasion of the Covent Garden box offices, with the result that within a few hours the house was sold out for that occasion. Music lovers and those who pretend to a

love for music because it appears to be intellectual are bewailing the fact that the theatre must soon pass under the spell of "Jazzmania." Prices for the Stoll revue will run from one shilling and tenpence up.

The new H. A. Vachell play which follows "The Dover Road" at the Haymarket will be called "Pls Fours." This will bring Peggy O'Neill back to the West End legitimate stage after a more or less disjointed vaudeville run. The production is fixed for Jan. 17.

Arnold Bennett has written a play on the subject of Don Juan. This will be privately published and may never see the footlights. The plot is not too savory and shows the hero as a super-libertine and a callous murderer, whose curses, like chickens, come home to roost in the end with a vengeance.

Having just completed a six months' tour of "Hedda Gabler," Mrs. Patrick Campbell will reopen at Brighton, Jan. 23, with a revival of "Magda." She will later on produce Henry Bernstein's play "L'Elevation," under the title of "Uplifted."

PARIS

By E. G. KENDREW

Paris, Jan. 2.

A concert party under the patronage of the Fine Arts department of the French government has sailed for a tour through Canada and the United States under the direction of J. A. Gauvin, a Montreal impresario, and Louis Varande, a Paris agent. The artists include Jose Delaquerriere, who has been singing the Grand Molo at the Gaites; Maurice Jaquet, conductor; Mmes. Lucie Bachelet, soprano; Demoulin and Diamond, the Trion theatre, Paris.

Richard Walton Tully returned last week to the United States after studying the local atmosphere for his projected picture of "Tribby." Gerald Du Maurier, son of the author, has been in touch with Tully in London. Mlle. Andree de la Bigne will play the title role, and is shortly going to California for the purpose, where she will assume the name of Andree Lafayette.

Florence Walton, former wife and dancing partner of Maurice, is at present in France with her husband, Leon Letrim. The newly-married

couple is making an automobile tour through Europe and expect to play later in Paris in company with Alex. Viad, a comedian.

The Eden, recently designated Theatre des Boulevards (though situated in the Faubourg Montmartre), will again change its name when Oscar Dufrenne and Henri Varna become lessees to revive "The Merry Widow." It will then be known as the Palace, a title formerly held by the Theatre Mogador.

Charles Hackett, the tenor, has arrived from New York en route to Spain, where he will tour the spring, when he is due to appear at the Opera in Paris.

Henri Leering, pianist, who has been in Berlin for the past two years, is returning to the United States this week.

An elephant escaped from a traveling circus at Toulouse on New Year's day and attacked two men, only being prevented by its keeper from trampling them to death. The victims are supposed to have played a trick on the animal.

A troupe of comedians from the Porte St. Martin theatre will visit South America Feb. 20 with a repertoire of French comedies.

A revue by Jean Deyrmon, Voreet and Max Eddy entitled "Texte pas comme ca" will follow the opera, "Knockout," at the Cigale on the 6th of January. The cast includes Henri Jullien, Magnard, Berge, the dancer; Mmes. Stercia Napierkowska, Lucienne Debrauw, Lucia Barlett, Magliani.

Also another revue signed by Roger Ferrol, Jose de Brys and Geo. Dally is shortly to be mounted by Mme. Rasimi at the Ba-Ta-Clan music hall.

BERLIN

By C. HOOPER TRASK

Berlin, Jan. 2.

"Die Unmoralischen," a farce by Lothar Schmidt, at the Kleines theatre, already spoken of in these columns before, is really quite impossible. There is not a line in the play with a bit of originality in it, and the situation is hackneyed and trite. The acting of the company was also quite inferior, only the young girl of Carola Toelle had a commendable lightness and gaiety.

At the Volks theatre in Munchen a new farce by Karl Strecker, called "The Crocodile," has had a successful premiere. This is one of the best farces in Germany for some years, and has an international appeal. The story centres about a hand bag made out of crocodile leather filled with loot from a burglary. A respected citizen who has lived in a small town for some 15 years, has married the daughter of the vice-mayor. He turns out to have formerly been a safe cracker who made a tremendous haul and then skipped without dividing it with his pal who helped him. The pal has found out his whereabouts and comes to collect. The respected citizen can't give him the cash as he has it invested. So his pal suggests that he tip him off to a good opportunity and he will call it square.

This the former burglar does and his pal puts the swag in a hand bag belonging to the former burglar and makes him hide it for him. But the wife of the former burglar has grown tired of him, finding him to unromantic, and plans an affair with the local police commissioner. She has even packed her traveling requisites in this very bag, already for a trip to Berlin with the commissioner. So she steals the bag from her husband while he sleeps.

A very amusing and lively intrigue is built, ending in the freeing of the burglar because the vice-mayor

who sees the chance of becoming mayor, does not want any blot to come on his family. And at the end the burglar gets the bag with the swag. The production in Munchen was very good.

"Konigin Christine"

At the Lessing theatre "Konigin Christine" by Strindberg, deals with the life of one of Sweden's queens is more history than drama, but still makes an interesting role for an actress. Strindberg's hate for women appears as one of the leading motives. Christine is hard, unprincipled, ruthlessly using her sex to achieve her ends. But for once Strindberg admits the possibility that men may also be unprincipled; Christine really falls in love, gives up her crown and is thrown over by her lover. In the present production Elizabeth Bergner as the queen brings out every side of the character, at one moment childish, the next a full grown vampire, at one moment sincerely loving, at the next brutal and cruel. The rest of the cast is unimportant but mention should be made of Theodor Loos and

(Continued on page 44)

GET THIS STRAIGHT

MY COMEDY SERVICE is not a publication—merely an advance bulletin of New and Original monologues, smart cross-fire routines, etc. It consists of four pages, each about the size of LIFE, and is intended exclusively for top-notch entertainers. COMEDY SERVICE No. 10 is now ready, price \$2; or the entire 10 thus far issued for \$11; or any 4 for \$5. If you want to know more about my COMEDY SERVICE ask those who subscribe to it, including Leon Errol, Willie and Eugene Howard, Harry Holman, Joe Laurie, Jr., Bob LaSalle, etc.

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BUFFALO

By SIDNEY BURTON

The board of directors of the Lafayette Square theatre last week voted to dispense with the services of C. Sharpe Minor, the former organist at the theatre on a \$500 per week salary. Minor walked out of the house on New Year's day after it was reported his suggestion for a Xmas remembrance in the form of about \$1,000 had been turned by the management. Absent since that time, no one about the local theatres here seem to have any idea concerning Minor's whereabouts. At the special directors' meeting it was voted to cancel the organist's contract which runs until next April. The present situation comes after considerable dissension between the theatre management and the artist dating back to last summer when Minor requested a raise to \$750 per week which was refused. He then threatened to walk out but the management took steps to compel him to remain by injunction. William O'Neill is the current organist.

Marked increases in the strength of balcony business during the past few months is said to be responsible for the general raise in admission prices at downtown picture houses since Jan. 1. The situation indicates a gradual change in the majority of the draw now attending this type of amusement, weak balcony business having been the general rule up to recently.

Buffalo appears to be coming back rapidly into the position of premier dog-town which it held in pre-war days. "Patsey," "Lady Butterfly" and "The Invisible Guest" are among the recent openings here during the past month. For the coming fortnight Nazimova's "Dagmar," "The Blackmailers" by Barry Connor, and Emily Stevens in Thompson Buchanan's "A Sporting Thing to Do" are listed.

LOUISVILLE

By SAMUEL E. HYMAN

MACAULEY'S—"The Passing Show" (Mon.-Wed.); "The Circle" (Thur.-Sat.).
SHUBERT—"The Country Cousin" (Stuart Walker Co.).
GAYETY—"Runaway Girls" (burlesque).
B. F. KEITH'S NATIONAL—Vaudeville.
B. F. KEITH'S MARY ANDERSON—"Oliver Twist" (film).
RIALTO—"Thirty Days."
MAJESTIC—"Missing Millions."
ALAMO—"My Old Kentucky Home."
WALNUT—"The Ninety and Nine."
KENTUCKY—"Gas, Oil and Water."

With the performance of Booth Tarkington's "The Country Cousin" the Stuart Walker Co. will bring its season at the Shubert to a close. "The Country Cousin" marks the 10th play Stuart-Walker has presented here.

Walker's decision to terminate his company's season in this city is due to the fact that while a considerable following has been built up the financial return is not sufficient to warrant further activities.

Mr. Walker's venture here is in striking contrast to Malcolm Passet's at Macauley's theatre during the spring and summer of 1922. Passet cleaned up, and probably will when he returns this spring, even though his company is inferior to the Walker organization.

The Gayety theatre is now under the management of Samuel Reider, who is regarded very highly by the officials of the Mutual Burlesque Circuit. Mr. Reider was holding a like managerial position in St. Louis when he was transferred here.

Joseph Goldberg, who has been with Louisville theatrical and advertising circles for the past 20 years, has terminated his connection of over six years with the Big Feature Rights Corporation and Educational Film Exchange to start in business for himself as head of the Goldberg Advertising and Letter Service.

PITTSBURGH

By COLEMAN HARRISON

PICTURES—Grand, "Dr. Jack" (second week), and "Fruits of Faith"; Liberty and Blackstone, "Thirty Days"; State, "Quincy Adams Sawyer" (second week); Olympic and Regent, "Making a Man"; Camco, "The Flirt"; Camera-phone, "Shadows."

The Pitt, at various intervals the home of feature pictures, playing at special prices, is reverting from legit to that policy beginning this week with "Robin Hood." This picture is scheduled for an indefinite run.

Jane Cowl's "Romeo and Juliet" at the Alvin this week is attracting the carriage patrons. The local drama league is planning a reception to Jane Cowl and Totto Peters, her leading man, for Thursday afternoon.

Beginning this week the Lyceum is to house road attractions, playing Marguerite Bryant in "Tess of the Storm Country." Miss Bryant has played here in stock and is a local favorite. The underline is "Mutt and Jeff."

George White's "Scandals" is at

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the Nixon this week. With pictures at the Pitt and Shakespeare at the Alvin, the "Scandals" is the only musical show in town.

Pittsburgh celebrated the fifty-ninth anniversary of the death of Stephen C. Foster, the noted composer, last Saturday. Memorial services were held at his grave in Allegheny Cemetery under the auspices of the Civic Club. At noon Foster's melodies were played on the chimes of various churches. Two concerts were held during the evening, and several orchestras featured programs of Foster songs.

With three houses featuring burlesque this form of entertainment is undergoing its severest test in years. The Academy has George Jaffe's Stock burlesque, with a weekly change of bill. The Gayety is playing Columbia Wheel, and the Duquesne, the newest of the group, is the Mutual house. All three are using a great deal of billboard advertising.

Gus Edwards, who is at the Davis this week with his revue, is giving an hour daily, from 12 to 1, to hearing aspiring amateurs and giving them helpful criticism.

The safe of the Liberty theatre was broken open last Sunday night and \$1,800 taken. The police have not succeeded as yet in locating the burglars. The house is owned by the Rowland and Clark interests.

WASHINGTON, D. C.

By HARDIE MEAKIN

The appearances of Margaret Anglin in a new play, "The Sea Woman," at the Garrick, and Eva Le Gallienne in Molnar's "Liliom" at the National theatre.

at Poll's created interest for the current week. Miss Anglin's play is by an actor, Willard Robertson, well known here, having appeared with the Columbia theatre, stock company for a number of seasons some few years ago.

"Liliom" attracted a good-sized audience for the opening Sunday night and received unstinted praise from the local critics. Charles Ellis in the title role was accepted readily in the part, and accorded some splendid notices.

The return of Helen Hayes, who was born, reared and educated here, in "To the Ladies" at the National was a real home coming for her at the opening Monday night.

Cosmos bill: "Misses and Kisses"; Joe Armstrong; The Wheeler Trio; Dorothy Richmond and Co. in "Marriage a la Vaudeville"; Davis and Wopler; feature film.

Strand bill: "Dolly's Dream"; Archer and Belford; Frank Mullane; Dawson, Lanigan and Covert; Beck and Rector.

Gayety: Bowery Burlesquers, with Billy Foster and Frank Harcourt.

Picture houses: Loew's Columbia, "Robin Hood"; Loew's Palace, "Love in the Dark"; Moore's Rialto, "The World's a Stage"; Crandall's Metropolitan, "Oliver Twist," second week.

"Abie's Irish Rose" entered its eighth week at the President last Sunday. Leo Hoyt, who has been giving some few performances with the Baltimore cast, replacing Leo Frankel there, has returned to the local company.

Ruth St. Denis and Ted Shawn are to appear here under the direction of T. Arthur Smith the 19th at the National theatre.

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and their associates, also artists of the different bills on which he has appeared over the Keith and Orpheum Circuits, managers and their crews, both front and back of theatres; also the press for their kindnesses, courtesy and encouragement in making his Vaudeville engagements the pleasant success they are.

THIS WEEK

(JAN. 15) B. F. KEITH'S BUSHWICK, BROOKLYN

NEXT WEEK

(JAN. 22) B. F. KEITH'S RIVERSIDE, NEW YORK



BALTIMORE

By ROBERT F. SISK

AUDITORIUM—"Tangerine."
FORD'S—"Icebound."
LYCEUM—"Ladies' Night," 4th week in stock.
ACADEMY—"Able's Irish Rose," 4th week in stock.
MARYLAND—Keith Vaudeville.
PALACE—Columbia Burlesque.
GAYETY—Stock Burlesque.
FOLLY—Mutual Burlesque.
NEW—"Knighthood."
CENTURY ROOF—"Passing Parade," Ernie Young revue.

"Anna Christie" last week picked up \$12,000 at the Auditorium after it had been preceded by the constant hornblowing of every newspaper critic in town. Their reviews on Tuesday were blubs. The week started off well and continued so, and the O'Neill play was well received. At Ford's, Helen Hayes in "To the Ladies" didn't do nearly so well as it deserved. This George Tyler production, following "Humoresque" in, made two in a row for him here which didn't add a single nickel to his collection. Business at Ford's, however, for "Icebound" started off with a big house, a surprise in view of the fact that little

was known of the work before its opening. Of the local critics Robert Garland, on "The American," seemed to be the one who really caught the spirit of the play and gave Davis credit for doing a sincere piece of work. Several of the others were inclined to sneer at the possibility that a good play could be written by a writer who had "Nellie, the Beautiful Cloak Model," to his credit.

Mrs. John W. Garrett, wife of the former secretary to the Conference on the Limitation of Armaments, held last year in Washington, is having a little theatre de luxe built into her suburban home near here, and the decorations will be done by Leon Bakst.

In an automobile accident here early Sunday morning Doris Sheerin, playing one of the bathing beauties in "Ladies' Night" at the Lyceum, narrowly escaped death, while her male companion, William O. Holmes, non-professional, was killed when their automobile skidded and overturned, crushing Holmes and injuring Miss Sheerin. Miss Sheerin was removed to Mercy Hospital and placed under the care of Dr. Thomas Chambers, while the police started an investigation of the affair. It was said that there were other occupants of the car, who fled when the accident occurred. Much stress is being laid upon this, as a doctor early upon the scene said that Holmes' life could have been saved had he been lifted from the wreckage and given medical attention immediately. Both the management of the Lyceum theatre and the local police have investigators on the case, and it is expected that the guilty parties will be found soon. There is the belief that already their names are known.

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ST. LOUIS

By JOHN ROSS

AMERICAN—"Elsie."
SHUBERT - JEFFERSON. —
"Bombo."
ODEON.—San Carlo Opera Co.
EMPRESS.—"The Blushing Bride."
ORPHEUM.—Vaudeville.
GRAND.—Vaudeville.
RIALTO.—Vaudeville.
COLUMBIA.—Vaudeville.
GARRICK.—Woodward Players in "Madame X."
GAYETY.—"Beef Trust," burlesque.
MISSOURI.—"Making a Man."
GRAND CENTRAL.—"Dangerous Age."
PERSHING.—"One Exciting Night."
DELMONTE.—"Gimme."
RIVOLI.—"Broad Daylight."

Barry and Layton, billed for Columbia last week, refused to work. They offered illness as excuse and said they were going to Hot Springs and remain there until restored to health. Meyer and Lockmier replaced them.

A. Sweeney, formerly assistant manager of the Strand, New York, is now general auditor in St. Louis for Shuberts.

Manager David Russell, Columbia, will be in New York this week to engage principals for Municipal Opera, which he is managing directly. The Municipal Opera season has been extended to 10 weeks and is expected to do about \$200,000 on season. Last year \$197,519.50 was taken.

"Music Box," American, last week played to capacity the entire week. After Wednesday a seat could not be bought for any of the remaining performances. Thousands were turned away. In fact, business was big at all houses, pictures included.

The third death of persons stricken in local theatres in the past week occurred when Mrs. Laura Volland died in the women's retiring room at the American last week. The cause of all three deaths was heart disease. Mrs. Volland was the widow of Hugo Volland, treasurer of Toomey & Volland Scenic Paint Co. Volland also died suddenly, in 1921, of heart disease.

An accident at the baggage car delayed the opening performance at the Orpheum last Sunday. Manager Sullivan ordered the curtain up and the audience was permitted, for the first time, to see how things look back stage at the Orpheum. Although the show did not get started until 4:10 p. m., not one of a capacity house was lost. Blossom Seeley, Orpheum, last week cancelled engagement after opening matinee, throat trouble given as reason. Seymour and Jeanette (colored), Grand, worked two shows Monday, or until Greta Arline Co. arrived from Chicago to replace the Seeley act. It is said the colored boys went over big and will return to Orpheum at a later date.

"Elsie," American, last week tied

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up with Times, a local daily, and gave free tickets to all Elsie in St. Louis who called at the Times office. Many took advantage. Show received great amount of publicity with stunt.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WLETING.—Dark. Next week, "Erminie," produced by Knights of Columbus Choral Society with Milton Aborn as director.
B. F. KEITH'S.—Vaudeville. Will celebrate third anniversary next week.

BASTABLE.—Dark.
TEMPLE.—Vaudeville.
STRAND.—"Back Home and Broke."
ROBBINS-ECKEL.—"The Hands of Nara."
EMPIRE.—"The World's Applause."
HAPPY HOUR.—"Sherlock Holmes."

J. S. Bengough, of Niagara Falls, has assumed the managerial reins at the New Jefferson theatre, Auburn.

May Irwin and husband, Kurt Eissfeldt, braved the wintry storms of the north country last week to escort a new blooded bovine to her summer place near Clayton. The cow, Laura Artemesia Ed, was grand champion at the New York State fair here a couple of years ago.

Carthage did not see "Twin Beds" on Thursday, the company scheduled to play the Carthage opera house disbanding on the road. Carthage's best bet now is "Uncle Tom's Cabin," down for Jan. 25.

Thanks to an "overcoat party" staged by Manager H. M. Addison of the Stone opera house, Binghamton, 75 overcoatless Parlor City

men received winter garments. The theatre accepted discarded overcoats as legal tender for two tickets to "Extra," playing the Stone Monday.

The Buckley-Ferguson Productions, Inc., of Binghamton, will close its deal this week for the purchase of studio property at Port Dickinson. Title to the property is now being searched and the papers will be passed as soon as this is finished.

Samuel and Nathan Goldstein, owners of the Park theatre, Utica, have annexed the Majestic theatre in Pittsfield, Mass. This makes the fifteenth house in their chain.

Ormi Hawley, former screen star, or Fred Childs will probably be the permanent manager of the Carthage opera house at Carthage. Both at one time held down the post. Childs resigned rather recently.

The Robbins theatre interests, topped by Nathan L. Robbins of Utica, hold an option on the old Grand opera house here. The theatre property is now owned by Paul Block of New York and the Syracuse Post-Standard and was intended as a site for a new home of the paper.

Ralph Record, until recently dramatic editor of the Herald here, is now doing a column—non-theatrical—for the New York American.

GEO. KALALUHI'S HAWAIIANS

PRESENT

"EKELA," the Tropical Beach Dancer

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BURLESQUE ROUTES

(Jan. 22-Jan. 29)

COLUMBIA CIRCUIT

"American Girl 22 Miner's Bronx New York 29 Empire Providence.
"Beauty Revue" 22-24 Colonial Utica 29 Gayety Montreal.
"Big Jamboree" 22 Gayety Montreal 29 Gayety Boston.
"Big Wonder Show" 22 Gayety Pittsburgh 29 Colonial Cleveland.
"Bon Tons" 22 Gayety St. Louis 29 Gayety Kansas City.
"Broadway Brevities" 22 Orpheum Paterson 29 Majestic Jersey City.
"Broadway Flappers" 22 Empire Providence 29 Casino Boston.
"Bubble Bubble" 22 Gayety Minneapolis 29 Gayety Milwaukee.
"Chuckles of 1923" 22 Colonial Cleveland 29 Empire Toledo.

Finney Frank 22 Gayety Rochester 29-31 Colonial Utica.
"Flashlights of 1923" 22 Empire Toronto 29 Gayety Buffalo.
"Follies of Day" 22 Miner's Newark 29 Orpheum Paterson.
"Folly Town" 22 Yorkville New York 29 Casino Philadelphia.
"Giggles" 22 L. O. 29 Gayety Omaha.
"Greenwich Village Revue" 22 Star & Garter Chicago 29 Empress Chicago.
"Hello Good Times" 22 Casino Brooklyn 29 Yorkville New York.
"Hippity Hop" 22 Gayety Detroit 29 Empire Toronto.
"Keep Smiling" 22 L. O. Gayety St. Louis.
"Knick Knacks" 22 Grand Worcester 29 Miner's Bronx New York.
"Lets Go" 22 Columbia New York 29 Casino Brooklyn.
"Mads of America" 22-24 Cohen's Newburgh 25-27 Cohen's Poughkeepsie 29 Empire Brooklyn.
"Marion Dave 22 Majestic Jersey City 29 Hurtig & Seamon's New York.
"Mimic World" 22 Empire Brooklyn 29 Miner's Newark.
"Radio Girls" 22 Gayety Milwaukee 29 Columbia Chicago.
"Record Breakers" 22 Casino Philadelphia 29 Palace Baltimore.
"Reeves Al 22 Gayety Omaha 29 Gayety Minneapolis.
"Rockets" 22 Gayety Boston 29 Grand Worcester.
"Social Mads" 22 Empire Toledo 29 Lyric Dayton.

"Step Lively Girls" 22 Casino Boston 29 Columbia New York.
"Step On It" 22 Gayety Buffalo 29 Gayety Rochester.
"Talk of Town" 22 Gayety Washington 29 Gayety Pittsburgh.
"Temptations of 1923" 22 Palace Baltimore 29 Gayety Washington.
"Town Scandals" 22 Lyric Dayton 29 Olympic Cincinnati.
"Watson Billy 22 Gayety Kansas City 29 L. O.
"Watson Sliding Billy 22 Olympic Cincinnati 29 L. O.
"Williams Mollie 22 Hurtig & Seamon's New York 29-31 Cohen's Newburgh 1-3 Cohen's Poughkeepsie.
"Wine Woman and Song" 22 Columbia Chicago 29 Star & Garter Chicago.
"Youthful Follies" 22 Empress Chicago 29 Gayety Detroit.

MUTUAL CIRCUIT

"Band Box Revue" 22 Lyceum Columbus 29 Band Box Cleveland.
"Broadway Belles" 22 Garden Buffalo 29 Park Utica.
"Girls a la Carte" 22 Majestic Albany 29 Plaza Springfield.
"Girls From Reno" 22 Plaza Springfield 29 Howard Boston.
"Hello Jake Girls" 22 Empire Cleveland 29 Peoples Cincinnati.
"Jazz Babies" 22 Park Bridgeport 29 Olympic New York.
"Jazz Time Revue" 22 Bijou Philadelphia 29 Folly Baltimore.
"Jersey Lilies" 22 Bijou Fall River 29 Park Bridgeport.
"Kandy Kids" 22 Majestic Scranton 29 Bijou Philadelphia.
"Kuddlin Kittens" 22 Empire Hoboken 29 Gayety Brooklyn.
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"Merry Maidens" 29 Star Brooklyn
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"Pace Makers" 22 Olympic New York.
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"Round the Town" 22 Star Brooklyn 29 Empire Hoboken.
"Runaway Girls" 22 Broadway Indianapolis 29 Lyceum Columbus.
"Smiles and Kisses" 22 Howard Boston 29 Bijou Fall River.
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FILMS—Imperial, "On the High Seas"; Queen Square, "Call of the Blood"; Unique, "Father Tom"; Empress, "Hell Digger"; Gaity, "Old Homestead"; Palace, "Confidence."

Premiere of Canadian film production, "The Sea Riders," at Queen Square, St. John, last week. Picture produced in maritime provinces by Maritime Motion Picture Co., producer of one picture previously, "Clansmen of the North."

Film exchange in St. John reports improved business in Universal productions in maritime provinces.

Stoll Films of England may be added to the list of film exchanges in St. John. Already two English exchanges in St. John, making 12 exchanges in all.

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DETROIT

By JACOB SMITH

GARRICK—Grace George in "To Love." Next, "The Bat."

NEW DETROIT—"Orange Blossoms." Next, "Shore Leave."

MAJESTIC—Anniversary week for M. W. McGee, responsible for stock here; "Smilin' Thru." Next, "Other Wife."

SHUBERT-MICHIGAN—Bonstelle Players in "Mountain Man." Next, "Riddle Women."

ORPHEUM—"Plantation Days," 2d week.

SHUBERT-DETROIT—Splendid vaudeville bill this week in place of regular Shubert unit. Frances White headline; Bert Baker and Co.; Burt and Rosedale; Bob Nelson; Pasquelli Brothers; Musical Johnsons; Geddes Trio; Ethel Davis; Paul Shine and Co.; Maybelle Jacoby.

Photoplays—Quincy Adams Sawyer, "Strangers' Banquet," Broadway-Strand; "Dr. Jack," Fox-Washington; "Making a Man," Madison; "The Hottentot," Capitol.

Dick and Tom Lynch, who operate the Catherine, have purchased the Gladwin Park house for a consideration of \$100,000. Dick Lynch was formerly on the Keith Circuit doing a dancing act with his wife, Ada Jewell.

The Michigan Motion Picture Exhibitors' Association and the F. L. M. club of Detroit will co-operate again this year in holding their second annual banquet and dance. It will be held at the Hotel Statler, Feb. 14, and about 400 exhibitors

and film men and ladies are expected to attend. Many guests of note will be there. Invitations have already gone forth to Sydney Cohen, Will Hays, Marcus Loew, Adolph Zukor and others.

Joe Friedman, local manager of the Universal exchange, will leave next week for New York to become assistant to Art Schmidt, general manager of exchanges and sales. He has been with the U. for the past four years.

INDIANAPOLIS

By VOLNEY B. FOWLER

ENGLISH—"The Music Box Revue."

MURAT—"Kempy," last half.

BROADWAY—"Band Box Revue."

William A. Johnson, manager of the Grand, Chicago, has filed suit for recoupment of the Empire here, against Edward Dunbar and Paul Scharf, proprietors of the local house, in the Superior Court. Johnson alleged Scharf and Dunbar left the theatre at the close of the first week of this year to avoid paying Ethel Waters of "Queen of the Blues," \$600. The house had been open for only a short time, having been used intermittently for prize fights, wrestling matches and revival meetings for several years.

The Keystone Amusement Co. of Indianapolis, has filed final certificate of dissolution.

When "The Music Box Revue" moved from Boston to Chicago it

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missed two performances because the elaborate stage preparations were not completed. On the jump from Chicago to St. Louis the opening was postponed from Sunday to Monday night for the same reason. Stage Manager Irving G. Carpenter sent Chief Mechanic Arthur John and a crew of six to Indianapolis a full week ahead to get things ready at English's for the show's stage there this week.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—Community Players.
GAYETY—"Step Lively Girls," burlesque.

Pictures—Capitol, "Kick In"; Allen, "The Strangers' Banquet"; Regent, "Anna Ascends"; Strand, "Forsaking All Others"; Midway, "The Kentucky Derby"; System, "Manslaughter"; Maisonneuve, "The Five-Dollar Baby"; Papineau, "The Bondboy"; Crystal Palace, "Singed Wings"; Belmont, "The Altar Stairs"; Mount Royal, "The Sin Flood"; Plaza, "The Storm."

A resolution has been forwarded to the chairman of the Quebec Board of Censorship by the Women's Club of Montreal, urging that a ban be placed on all crook and underworld films.

John T. Fiddes, local manager, has been appointed manager for the Province of Manitoba of the Famous Players, working through the medium of the Capitol theatres in that province.

W. A. Cuthbert, manager of the Orpheum, is contemplating putting in another stock to replace the Robbins Players that closed some weeks

ago. Since the close the Orpheum has been playing \$1 top road attractions and pictures. It is understood that the head of the new stock company will be Fred Brown, a Montrealese.

Stewart Dowling has been appointed assistant manager of the Venetian Gardens, succeeding Edward Carr, now assistant manager of the Allen theatre.

The Community Players, an amateur organization, have been at His Majesty's theatre for three weeks.

SEATTLE

George T. Hood, for 22 years a dominant figure in Seattle's theatrical world, has left for Chicago to assume his new duties as assistant business manager of the Chicago Civic Opera Company. He was accompanied by Mrs. Hood, who has been socially prominent in the northwest, and their four children. Mr. Hood was associated with John Cort in the management of the Grand theatre, Second avenue and Cherry street, in 1900, and later assisted in the organization of a theatrical circuit in the northwest which was headed by Mr. Cort until 1917, when it was taken over by A. L. Erlanger. Since 1917 Mr. Hood has represented Erlanger in this territory, handling the booking for a circuit of more than 100 theatres in Washington, Idaho, Montana, British Columbia and Oregon, in addition to the general management of the Metropolitan theatre. Mr. Hood became a national figure last season when he assumed financial responsibility for the Russian Grand Opera Company and directed its highly successful tour of the United States. Recently Mr. Hood has closed the post of assistant

manager of the Chicago Civic Opera Company. He will direct the management of the Auditorium, Chicago's finest opera house, when the theatre is playing road attractions, and will be associated with Clark A. Shaw in the management of the opera company during its three months' season in Chicago. Mr. Hood will be succeeded as northwestern representative of A. E. Erlanger by his brother, Frank P. Hood.

Notwithstanding the fact that the season got off to a slow start, business at the Metropolitan has been very good. "Emperor Jones" got \$6,500 in a four-day engagement just before Christmas. Kolb & Dill opened their new show, "Now and Then," the week before Christmas and did \$13,000 at \$2 top. Mitzel, in "Lady Billy," played the week of Dec. 31 at \$2.50 top and drew \$17,000, as compared to her \$19,000 in Los Angeles, the latter city being over twice as large as Seattle.

Carl Reiter, manager of the Moore, playing the Orpheum vaudeville here, reports that business with him has never been better since 1918, during the war-time boom.

SPOKANE, WASH.

After a very slow fall and a depression between Thanksgiving and Christmas, local theatres have done a very respectable business in the past week, with vaudeville and first run pictures running well ahead of expected business.

"Knighthood" almost floundered in Spokane when showing during the holidays at the Auditorium. A benefit matinee netted good publicity in local papers, but the gross ran about half of the local quota. The Auditorium is ordinarily a road show house.

Lillian Burkhart, on the Pantages bill last week, made quite a hit with the club and society women of the city while appearing at meetings arranged by Manager Harry Plewong of the local house. She drew a column interview in the morning daily.

Organization of the "Helen Cooper's Metropolitan Minstrel Maids of 1923" was announced by W. P. Cooper and wife. They will tour the Pacific Northwest the balance of the season. Nine local girls are in the company. They are Flo Edwards, Zella Jacobson, Gretchen Mitchell, Dorothy Stone, Helen LaBell, Anna Terry, Leona Larson, Jacquetta Larson and Helen Cooper. Cooper is an old time showman and his wife was long in vaudeville.

Ray A. Grombacher, manager of Liberty, introduced his little daughter, Anna Louise, to the stage on New Year's eve in a dancing act presented in connection with the moving picture program. James Vesey prepared special sets for the act.

After securing the rights for "Ten for Three" for Washington, Oregon and Idaho, Edna May Jackson was instrumental in the organization of the Moore Producing company here this week. The play will be taken on tour within 10 days, starting through Idaho.

Miss Jackson was leading lady here with the New American Players until the company broke up in December. Appearing with her in the Spokane place will be G. R. Wilson, O. B. Fulton, Edith Zabel, Howard Moore, Harry Thompson, Ray G. and C. R. Cook.

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BERLIN

(Continued from page 38)
Hermann Wallentin. Not a big success.

"Hidalla"

At the Staats theatre "Hidalla" by Frank Wedekind has been staged. This author, little known in America, is of far greater talent than the now much presaged Gerhard Hauptmann. The present play, for instance, should be a tremendous artistic success and if such a piece as "From Morn to Midnight" (merely an inferior imitation of Wedekind) put some money into the treasury of the Theatre Guild, this ought certainly to do at least as well.

The play is about a fanatical reformer who has some good ideas but whose fantastic impracticability leads the world finally to think of him only as a clown. The present production under the direction of Carl Heinz Martin is one of the best seen here in some time. The director has at moments achieved great force and originality, although at other points he let down too much. He was also responsible for the scenery which was very adequate. The acting was in a high level. Ernst Legal as the swindling business man who turns the reformer's eccentricities into money for himself, gave a perfect impersonation. Fritz Kortner, as the reformer, shouted as usual a little too much, but had moments. Others that deserve mention were Rudolph Forster and Lothar Muthel.

Other Productions

Other late productions include Deutsches theatre, "Drums in the Night" ("Trommeln in der Nacht"), a play of post-war life in Germany by Bert Brecht. A prisoner returns home to find his wife about to marry a profiteer. Not a complete evening's entertainment, but containing scenes that grip fairly well directed and acted by a cast including Alexander Granach, Blondine Ebinger, Paul Graetz and Heinrich George. Neues Volkstheater, "Sardanapal," by Byron, a German adaptation of this most undramatic work, directed by Wilhelm Leyhausen; unsuccessful. At the Staatsoper "Frederigundis," a new opera by Franz Schmidt. Reception very bad, nothing but picture music. The Volksbühne, "Meln Leopold," by I. Aronson, a successful revival of the old comedy with a cast including Friedrich Kayssler, Guido Herfeld, Marie Dietrich and Erhard Siedel. Residenztheater, "Hedda Gabler," by Ibsen, with Tilla Durieux showing off her icy fireworks in the leading role; others in the cast included Hans Marr, Theodor Becker, Helene Burger and Kurt Keller-Nebri. At Peine a daughter-in-law of Hugo Stinnes, the richest man in Germany

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today, had a play produced. It was called "The Sons," and is very pacifistic and anti-capitalistic, but without talent, merely an imitation of Fritz V. Unruh.

Variety Bills

WINTERGARTEN—Best bill in December here for some time; many excellent acts. Akito, Chinese juggler, did nicely; Anita Dickstein and Ellen Stavres danced charmingly; Rosa, Horny and Olly Morrison, skating trio, got several calls; Henni Garden, trapeze; Fritz Klein Family, acrobats; Carl E. Darto, balancer, well liked; Colo de Lossa, bicycle act.

SCALA—Bill here was not up to standard, but the Ara Sisters from America got an ovation, and the lion-taming act of Leonida and Berberida was a thriller. Other acts that deserve mention was a Russian male quartet and the acrobatic troop headed by Otto Allison.

Director Jessner has accepted a new play by Arnold Bronnen called "The Betrayer" and announces that it will be directed by Bert Brecht.

Director Felix Hollaender announces the next production at the Grosses Schauspielhaus will be a new opera by Oskar Strauss entitled "The Foolish Virgin." T. C. Pilartz will do the scenery and costumes.

Hartmann's Troubles

Hartmann, who is directing the tour of the German Opera Co. which shortly opens in New York is beginning to have trouble. He planned to take with him solo instruments for his orchestra from the State opera house here, but the American union does not want this, and so the American officials have refused them entry into America. Hartmann believes that he will be able to overcome this difficulty, but he does not know the American unions. It looks as though the whole organization was on a wrong basis. They are paying many of their singers much too high salaries, and the whole affair seems to be on far too elaborate a basis. The best scheme would have been to have founded a popular-priced German opera with a \$2.50 top, which could compete with the San Carlo except that it would give the German repertory, including Wagner, Strauss, "The Bat" and other light operas. Even though the present venture does succeed it can only be a temporary success, while the other

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might have become a permanent touring organization.

Actors' Strike Ended

The actors' strike has ended with what appears on the surface to have been a victory for the managers. The actors were striking for 90,000 marks monthly for November and received only that much for December, for which they had demanded 110,000. The first meeting which the actors held after the strike was quite stormy, but it all quickly blew over. They applauded everybody who spoke, no matter what he said, and peace reigns again.

One result was the case of Director Barnowsky, who controls the Lessing and Deutsches Kunstler theatres. He is now threatened

with expulsion from the managers' organization because he refused to continue the strike any longer and announced the opening of his theatres before the official ending. It seems doubtful whether he will be expelled, as he is very influential and the director who has been longest in Berlin of any now here. The theatres took advantage of their reopening to raise all prices, and in the Theater am Kurfurstendamm you can even pay as high as 9,000 marks (which means practically \$150), almost a return to the world standard. The question is, Can Germans pay such prices? It seems doubtful, as this theatre and many others which charge such prices are no more than half filled nightly.

AUSTRALIA

By ERIC H. GORRICK

Sydney, Dec. 20.

Oscar Asche, presented "Julius Caesar" at Her Majesty's Dec. 9 under Williamson-Tait direction. Business capacity. Asche has proven greatest drawing card ever handled by W.-T. He has gotten away from the usual method of Shakespearean production and presented each of the ten scenes in silhouette. This effect is both startling and colorful. As Marcus Antonius, Asche scored a personal success. Cecil Humphries as Marcus Brutus gave a perfect piece of acting. George Ide scored as Cassius. The cast includes Ian McLean, L. Blunt, Mason Wood, Wensley Russell, Jessie Page, Gladys Mason and Doris Champion. Production credit to all concerned.

Laurence Grossmith in "The Silver Fox" at Criterion. Business big.

PALACE—"The Sentimental Bloke," Dec. 23.

G. O. H.—"Little Bo Peep," Dec. 23.

HIPPODROME—"Mother Goose," Dec. 23.

ROYAL—"Cinderella," Dec. 23.

Business capacity at Tivoli: Lola and Giffie, dancers from America, big hit; May Sherrard, songs, good;

Will Collinson, sketch, fair; Leonard Nelson, songs, success; Hamilton and Brady, sketch, fair; Greg Ivanoff, violinist, good.

For the first time since its inception Fuller's has closed to vaudeville. Considered the principal house on the Fuller circuit, it has always made money with two-a-days. When the Fullers took over the management of Ada Reeve they had planned to play her at the grand opera house downtown. Losing a lawsuit forced them to close vaudeville and play Miss Reeve and her company at their own theatre. This arrangement made the Tivoli, a few doors down the street, the only house playing two-a-day vaudeville and sent the Fuller vaudeville patrons to the rival house. Matinees at Tivoli standing room only. Night shows are the same.

Miss Reeve played in Melbourne for six months. Three to four months should see end of run here. Described as "musical-as-you-please," "Spangles" is good in spots and mighty bad in others. Miss Reeve is the big draw. Scenery and dressing fair. Finale to Act I is very weak. The show is clean. Miss Reeve made an enormous hit on opening day. Gus McNaughton, featured comedian, is good, but receives no support. Saranova, dancer, remarkable. Songs are mostly all published numbers. Company in-

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cludes Nora O'Malley, Neil Duval, Harry Gould, Alec Hardisty, Bess Howard, Frank Wilson, Jess Sweet, Lester Brown, produced, Harry Jacobs conducts.

Melbourne
HER MAJESTY'S—"Calro."
PRINCESS—"The O'Brien Girl."
ROYAL—"Maid of the Mountains" (revival).

PALACE—"Dick Whittington."
KINGS—"The Forty Thieves."
TIVOLI—"Ethel Hook."
St. Bernard, Burr and Hope Eddle and Decima McLean, Billy Moloney, Bertini, Pinto, Dulcie Hall and Co. Fred Webber.

BLJOU—Deluca Brothers, Ed Curtis, Pagden and Stanley, Les Videos, Newman and Wynne, Banyard and Moren's Revue.

AUDITORIUM—Pictures.
STRAND—Pictures.

Adeiaide
ROYAL—Allen Duane and Co. MAJESTY—Maxwell Carew, Opera Singers, Neil and Braddy Shaw, Bert Tyrell, Delevale and Vockler, Rene Dixon, Hirste and Venton, Milton Bros. Kearns and Hunt, Connelly & Shaw.
GARDEN—Hugh Huxham Co.

Brisbane
CREMORNE—"Roses in the Wood."

ROYAL—"Business Before Pleasure" (revival).
EMPIRE—Jim Gerald, Russell

"SMITH FAMILY'S" FINISH

London, Jan. 17.
"The Smith Family" will close its provincial tour at Liverpool Jan. 20, but Laurillard may turn the show over to Wylie & Tate.

JOEL'S One Moment West of Broadway at 41st Street

The Rendezvous of the Leading Lights of Literature and the Stage. The Best Food and Entertainment in New York. Music and Dancing.
\$1 Our Special: A Sirloin Steak and Potatoes (Any Style) \$1
In the GRILL with SPECIAL RESERVATIONS for LADIES

and Frost, Palmetto, Will Saunders, George Dixon, Tom Leamore. **MAJESTIC**—"Our Leading Citizen," "The Man from Hell's River."

NEW ZEALAND
HIS MAJESTY'S—"Leah Klesha."
OPERA HOUSE—"The Babes in the Wood."
TOWN HALL—Rosina Buckman and Maurice D'Qsly.
PRINCESS—"Motherhood."

Wellington
G. O. H.—"Johnny Get Your Gun." HIS MAJESTY'S—Stalg Sisters, Ruth Bucknall, Slavin and Thompson, Little Lorna, Ward and Sherman revue.
PARAMOUNT—"The Storm."
Sir Ben Fuller lost for Parliament.
"The O'Brien Girl" opens at

Princess, Melbourne, Dec. 26, Hugh J. Ward producing.
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"My God! Can't something be

SHIPMAN PLAY DELAY
(Continued from page 1)
The \$10,000 bond had been proffered by Shipman when he heard shortly before Monday when the his friend, Max Marcin, the producer of the Aaron Hoffman play, express his doubts whether Shipman's friend, also Mann, would be entirely agreeable to the role during the full engagement. That is otherwise known as a run of the play contract.
Mr. Marcin accepted the Shipman proposal. Variety published the story, much to the dismay of the management, which had covertly thought the idea excellent for general publicity purposes at the proper moment. When the bond was not forthcoming up to the day of original opening, the postponement was announced with the notice said to have been sent out by Marcin he wanted the bond signed, sealed and delivered Tuesday.
Monday evening Marcin is reported to have figured up his first claims against the bond. Included were the salaries for the company from Monday until Thursday, the rental pro rata for the theatre and the estimated profits through the three days' lapse. If the total overlapped the \$10,000 of the bond, Marcin was thinking of requesting an additional surety.

NEW YORK THEATRES

SAM H. HARRIS Attractions
FULTON Theatre, W. 46 St. Eves. 8:10 Mats. Wed. and Sat. 2:10
The Sweetest Love Story Ever Told
SAM H. HARRIS Presents
MARGARET LAWRENCE
in the New York and London Success
"SECRETS" By Rudolf Desler & May Edington
Staged by SAM FORREST
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!
Maxine Elliott's Theatre, 23th. E. of Broadway Eves. 8:15. Mats. Wed.-Sat.
SAM H. HARRIS Presents
JEANNE EAGELS
in "RAIN"
Founded on W. Somerset Maugham's Story, "Miss Thompson."

New Amsterdam Theatre—W. 42d Street Eves. 8:15. POPULAR MAT. WEDNESDAY. REGULAR MATINEE SATURDAY.
A National Institution
Ziegfeld FOLLIES
HUDSON West 44th St. Eves. 8:30. Mats. Wed. & Sat. 2:30.
GEORGE M. COHAN
Presents the Hit of the Town
"SO THIS IS LONDON!"
"A HOWLING SUCCESS."—Eve. Post.
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"

GAITY Eway & 46th St. Eves. 8:30. Mats. Wed. & Sat. 2:30
CHARLES DILLINGHAM Presents
LOYALTIES
By JOHN GALSWORTHY
Produced by Basil Dean
"SEASON'S BEST PLAY."—Tribune
CORT THEATRE, W. 46th St. Eves. 8:15 Mats. Wed. and Sat. at 2:15.
MERTON
OF THE MOVIES
with Glenn Hunter—Florence Nash
Harry Leon Wilson's story dramatized by Geo. S. Kaufman and Marc Connelly

BETTER TIMES
AT THE
HIPPODROME
MANAGEMENT—CHARLES DILLINGHAM
GREATEST SPECTACLE EVER STAGED AT THE HIPPODROME
MAT. DAILY, 2:15; EVES, 8:15
ELTINGE THEATRE, 42nd St. West. Matinees Wed. & Sat. 2:30.
A. H. WOODS Presents
HELEN MACKELLAR in
"THE MASKED WOMAN"
with **LOWELL SHERMAN**

LYCEUM West 45th St. Eves. at 8:00. Mats. Thurs. & Sat. 2:00.
DAVID BELASCO Presents
DAVID WARFIELD
as **SHYLOCK**
IN SHAKESPEARE'S
"MERCHANT OF VENICE"
EMPIRE THEATRE Eway, 40 St. Eves. at 8:30.
BILLIE BURKE
in BOOTH TARKINGTON'S
"ROSE BRIAR"
ALLAN DINEHART & FRANK CONROY
A ZIEGFELD PRODUCTION

GEO. COHAN Theat., Eway at 45th St. Mats. Wed. & Sat. 2:30.
By HENRY BATAILLE
Adapted for the American Stage
By MARTIN BROWN
with a Notable Company, including
SIDNEY BLACKMER
JANET BEECHER
LEE BAKER
APOLLO West 42d St. Eves. at 8:15. Popular Mats. Wed. & Sat. Superb Spectacle—41 Marvelous Scenes
BEN-AMI in
JOHANNES KREISLER
THE WONDER PLAY
PRICES: \$3.00, \$2.50, \$2.00, \$1.50 & \$1.00.

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.
VANDERBILT 48th St. E. of B'way Bryant 9134 Eves. 8:30. Mats. Wed. & Sat.
"GLORY"
"SEASON'S BEST MUSICAL COMEDY"—Eve. Telegram

TIMES SQUARE Eves. at 8:30
MATS. THURS. & SAT. 2:30.
"THE FOOL"
CHANNING POLLOCK'S
New Play Produced by the Selwyns
Knickerbocker Eway & 38th St. Eves. 8:15. Mats. Wed. & Sat. 2:15.
HENRY W. SAVAGE offers
A NEW COMEDY—WITH MUSIC
THE CLINGING VINE
with **PEGGY WOOD**
Entire Orch., \$2.50; entire 1st Bal., \$1.50; entire 2d Bal., \$1.00—every night, including holidays and Saturdays. Full Mat., All Orch., \$2. All Bal., \$1 Best Seats now at Box Office.

MOROSCO 46th St. W. of Broadway. Eves. 8:30. Mats. Wed. and Saturday at 2:30.
NEXT MONDAY NIGHT
OLIVER MOROSCO Presents
LEO CARRILLO
in EDWARD LOCKE'S New Comedy
"MIKE ANGELO"
LITTLE W. 45th St. Eves. at 8:30. Mats. Wed. and Sat. at 2:30.
F. Ray Comstock & Morris Gest present
POLLY PREFERRED
A New Comedy by GUY BOLTON
With **GENEVIEVE TOBIN**
Staged by WINCHELL SMITH

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
LOUISE ALLEN
AMELIA SUMMERWELL
AND THE BEST CHORUS ON BROADWAY
JOHN GOLDEN Presents
7th HEAVEN
BOOTH West 45th Street. Eves. at 8:30. Matinees Wednesday and Saturday.

MARK
Broadway & 47th St.
"A NATIONAL INSTITUTION"
Direction—Joseph Plunkett
RICHARD WALTON TULLY Presents
"OMAR THE TENTMAKER"
STRAND SYMPHONY ORCHESTRA
CARL EDUARDE.....Conductor

REPUBLIC 42d St. W. of B'way. Eves. at 8:30. Mats. Wednesday and Saturday at 2:30.
ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
"THE PLAY THAT PUTS 'U' IN HUMOR"

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"My God! Can't something be

done to stop this? I do not know what our women are coming to when they allow this sort of thing to go on. I have had 40 years' experience of the stage and I have no hesitation in saying that the atmosphere of the theatre is unhealthy for the children. The minds of the little ones become tainted; they lose the first blush of modesty. The mothers are being exploited by the teachers. Whatever is to be gained goes to the teachers, not to the parents, who will sacrifice anything in their desire to see their children on the stage in the hope of their becoming geniuses some day."—Walker Baker, secretary of the Actors' Association, to the Minister of Education. Mr. Baker went on to say that the children should rest from their studies and enjoy God's fresh air.
"Children of tender years are used as acrobats; their bodies are distorted as contortionists. The salaries paid to them are the smallest. I implore you to stop this danger." Mr. Baker went on. "No child under 14 years of age should be employed on the stage. The Actors' Federation asked that the employment of children should be wiped out altogether, or greatly minimized. I further venture to say that there is not a theatre in this country that is hygienic."
"There is no prison cell worse than one of the rooms I have seen, where 14 young women have to dress and undress in the view of the people passing up and down the passage. This is nothing more or less than a dungeon, with a latrine right up against it."
The Minister of Education replied that he would make inquiries regarding the report of Mr. Baker. Theatre management rose up in arms against the statement and offered to throw open behind the scenes for the Minister's inspection at any time. After a searching inquiry the Minister of Education stated Baker's statements were unfounded and that stage children were treated with every care.

BARRYMORE AND "HAMLET"
(Continued from page 1)
to extend beyond. Arthur Hopkins planned following "Hamlet" with a revival of either "Redemption" or "Richard III" in which Barrymore scored two years ago and also abruptly left. It is understood the Harris will secure another attraction, the star's intention being to go abroad for a rest, and, returning in the spring, for appearances under Hopkins' direction.
The run of "Hamlet" will be a new American record for the play, as it will have had 108 performances by Feb. 17. The record to date is to the credit of Edwin Booth, who appeared as the melancholy Dane 100 times at the old Winter Garden, Broadway near Br' street.
Barrymore at first was ambitious to break the English record of 200 performances played by Sir Henry Irving in London. It is doubtful if "Hamlet" would stand up that long in New York.
Business for the show was consistently better than \$19,000 weekly since opening. Last week it shaded \$18,000, indicating the crest of the play's popularity was past for this engagement.

WILLIAM A. BRADY'S TWIN TRIUMPHS
44th ST. THEA.—Mats. Thurs. and Sat.
The WORLD WE LIVE IN
(The Insect Play)
"The playgoer who lets the weeks slip by without seeing 'The World We Live In' is missing one of the authentic thrills which the present-day theatre can communicate to the great American spine."
—Alexander Woolcott, HERALD.
PLAYHOUSE—W. 48th St. Mats. Wed. and Sat.
Youth, Beauty, Romance, Wit Make
UP SHE GOES
Greatest Musical Hit in Town
"My idea of a PERFECT musical comedy,"—Stephen Rathbun, SUN.

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.
SHUBERT THEATRE, 44th Street, Eway, Eves. 8:30. Mats. Wed. & Sat.
Greenwich Village Follies
Fourth Annual Production
SHUBERT VAUDEVILLE
CENTRAL THEA., 47th & B'way. Eves. 8:30. Mats. Wed. & Sat. 2:15 and 8:15
Week Beginning MONDAY MAT., Jan. 22
The New York Winter Garden Presents in Latest and Greatest Musicomedie Offering
"GAITIES OF 1923"
AND ALL-STAR VAUDEVILLE BILL
AMBASSADOR Theat., 49th St. near B'way. Eves. 8:25. Matinees Wednesday and Saturday.
The International Musical Success
THE LADY IN ERMINE
WITH
WILDA BENNETT & WALTER WOOLF
GOOD BALCONY SEATS \$1.00

IT IS THE LAW
"Is always an exciting and agreeable entertainment."
—N. Y. Globe.
"It is the law straight melodrama—Tense, rapid and compelling."
—N. Y. Times.
"Super melodrama."—N. Y. Sun.
Comedy, Romance, Thrills
BAYES THEA. West of B'way 44th Street
A Perfect Theatre—A Perfect Play—A Perfect Cast
MATINEES WED. & SAT. 2:30
EVENINGS 8:30

CASINO 29th & Broadway. Eves. 8:25. Matinees Wed. and Sat.
Musical Comedy Sensation
SALLY, IRENE and MARY
—WITH—
Eddie Dowling and a Great Cast
49TH ST. Theat., W. of B'way. Eves. 8:30. Mats. Wed. & Sat.
MAX MARCIN, Inc., Presents
LOUIS GEORGE MANN and SIDNEY
in Aaron Hoffman's Farce-Comedy
GIVE and TAKE

MA-IN-LAW'S WINDFALL
(Continued from page 1)
above the northern boundary of New York city valued at \$125,000. Mrs. Farber constantly traveled with her two daughters since they first appeared in vaudeville until Irene about two years ago married Ernest Boschen, non-professional, and also left the stage.
The latter part of March the two young married couples are reported having planned a trip to Europe following the return of the deBowers from their honeymoon. Mrs. Farber is included in the group for abroad.

NEW ORLEANS
By O. M. SAMUEL
TULANE—"Up in the Clouds."
ORPHEUM—Vaudeville.
PALACE—Vaudeville.
CRESCENT—Vaudeville.
ST. CHARLES—St. Charles Players in "Kick In."
STRAND—"The Beautiful and Damned" (film).
LIBERTY—Jackie Coogan in "Trouble" (film).
Blanche Ring and Charles Winninger in "As You Were" Tulane next week.
Lloyd Garrat left Ernie Young's revue at "The Cave" Friday evening, and opens at the Strand for an indefinite engagement this week. Eddie Mathews, the outstanding hit of the organization, has handed in his resignation also. Garrat and Mathews left just when the revue was building into a profit.
Clarence Greenblatt and his assistant, Harvey Oswald, have really helped swing the St. Charles Players into a money-making proposition. Of course, Greenblatt had the Saenger finances behind him, but through his zeal and attention by night and by day and a general catering to the public he has added immeasurably in slanting the crowds in the direction of the stock house.
"FROLICS" REPEAT
The first Shubert unit show to repeat at the Central, New York, will be the attraction starring Herman Timberg, "Frolrics of 1922," which returns week of Jan. 29.
Davidow & Lemaire's "Troubles of 1923" repeat the same week at the Englewood, Chicago.

CENTURY ROOF 62d & Cent. Park W. Eves. 8:30.
Mats. Tues. and Saturday, 2:30
F. Ray Comstock & Morris Gest present
Balfie's Chauve Souris
Times-Morocco Paris-London-12th Month

COMEDY Theat., 41st St. W. 6th Ave. Eves. 8:30. Mats. Thurs. & Sat.
BERTHA
KALICH
in "JITA'S ATONEMENT"
A tragically by Siegfried Trebitsch Adapted by George Bernard Shaw

GIMME

Distributed through Goldwyn. Rupert and Adelaide Hughes co-authors, with Mr. Hughes director. J. J. MacCall, photographer. At the Capitol, New York, week Jan. 14.

Fanny Daniels.....Helene Chadwick
Clifton Ferris.....Gaston Glass
Mrs. Roland Ferris.....Kate Lester
Clotilde Kingsley.....Eleanor Boardman
Claudette Lamare.....George Woodthorpe
Mrs. Cecily McElmire.....May Wallace
Miss Annabel Wainwright.....Jean Lappe
John McGlinchey.....H. B. Walthall
Lizette.....Jean Lappe

A six-reel light comedy episode on the modern girl the Hughes have turned into a screen attraction which will satisfy an audience in any of the better houses. The title may sound objectionable to some because of its slang interpretation incorporated as the hint for a first-class production, though at the same time let it be understood "Gimme" does not imply a gold-digging flapper but the present-day wife who dares to insist on an equal sharing basis so far as the financial means of the family is concerned. The picture looks to be another sendoff for Helene Chadwick, heading the feminine contingent. This girl has turned in a corking performance which dominates anything else the film may hold, and it's far from why she has been attributed. Miss Chadwick is, literally, all over the screen, and besides presenting a potent appearance registers, for this release anyway, as being above the remainder of the film ingenues who flicker back and forth in the top features.

Outside of Miss Chadwick, the director has produced a refreshing effort that is, in its settings, artistically presented, has splendid photography with which to show it off, is delightful in various scenes between the youthful couples, and is not without merit in the titling. There's many a smile in the various wordings.

Possibly intended to point a moral for the young married couples, in that the money question should be an open topic instead of an embarrassing situation, the film tells of a young girl taking up interior decorating as a source of revenue, meeting and marrying a young son of the rich. Having made good at her job but being somewhat backward in funds, the girl borrows \$500 from her boss, on a note, with which to procure her trousseau. The mother financially cuts off her son upon his marriage, but it's o.k. until hubby innocently hands his spouse a blank check at the time her former employer demands the money due him.

The head of the firm, in love with the girl, offers to tear up the note if—but it's "cold," along with a wallop on the head delivered by means of a telephone transmitter, and the check leaves the husband almost null and void at his bank. It leads to a demanded explanation, thought most unnecessary by the wife, followed by a separation. She takes residence in a friend's home, where she receives an opportunity to go back to work for her former boss. A wealthy widower, acquainted with the mother-in-law, has met the girl, likes her and tells the firm they can't have the contract for re-decorating the house unless the young miss is declared in on it.

Hence the purely business proposition from the former loving boss. The girl accepts and goes to the house to see what must be done. Mr. Boss is there with the same persistent routine, which, incidentally, allows for some of Mr. Hughes' philosophy.

Meanwhile the husband hears of his wife's whereabouts, accidentally meets his mother and both migrate to the scene of action, where they expect to find a compromising situation, but find their imaginations are working too fast. It clears up when the boy allots a half interest in the bankbook to the wife.

A well selected cast plays the story capably. The added momentum supplied by the direction and captions takes the picture along easily to more than qualifying results. *Skig.*

DRUMS OF FATE

Famous Players production presented by Adolph Zukor featuring Mary Miles Minter. Adapted by Will M. Ritchey from the novel "Sacrifice" by Stephen French Whitman. Directed by Charles Maigne. Showing at the Rialto, New York, week Jan. 14, 1923.

Carol Dulliver.....Mary Miles Minter
Laurence Tack.....Maurice B. Flynn
Felix Brantome.....George Fawcett
Cornelius Ryabrook.....Robert Cain
David Verne.....Casson Ferguson
Hamoud Bin-Said.....Bertram Grassby
Native King.....Noble Johnson

This might have been a wow of a picture had Famous put anyone except Mary Miles Minter in the principal and only woman role. Placing Miss Minter in the picture lets it in under the classification of a program production of the usual caliber turned out by Famous Players. No better than the average and likewise no worse.

Miss Minter is not wholly to blame. Charles Maigne, who had

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the direction, must also be charged with a certain portion of the failure. His handling of the African jungle stuff was far from convincing, even though he had swarms of blacks. Also in his early rushes he should have caught that trick mustache of Maurice Flynn's and ordered it off, and retaken the first couple of shots he had the leading man wearing it. That would have made considerable difference, for no one cared whether Flynn got or lost the girl after they had one flash at that Chaplin upper-lip decoration.

The story is a corking one as far as the chances that it offered for screening. Miss Minter is a young helless, an orphan and the ward of a wealthy eccentric. The latter has a crippled musician whom he is sponsoring and there is a hope in the guardian's mind he will fall in love with the composer. Another suitor for the girl's hand is a wealthy young man about town, while the successful one is Flynn as a young mining engineer who has been representing his company for years in Africa. On his return he arrives on the occasion of the girl's 21st birthday, her guests at the party being all the men that have ever proposed to her. Here there was a chance for character comedy stuff entirely overlooked. It is the hardy adventurer who has been in the heart of the girl while he was refusing all the others, and when he proposes marriage is accepted. A brief honeymoon and his company calls for him to return to Africa for a final trip that is to last but a few months. One of the rejected suitors has already preceded him to the Dark Continent and as the two at the head of a small army of natives go into the wild country they are attacked and routed, with the husband being taken prisoner. At home, however, it is believed that he has lost his life, and the guardian after a time prevails on the girl to marry the musician.

The husband, obtaining his release finally, comes to America and is led to believe that his wife is very much in love with her second husband, and so returns to Africa, where the king of wild jungle tribes wanted him to remain as a full brother. The printed stories of the affair cause the death of the musician husband, and the wife, accompanied by one of the servants of her first husband, goes in search of him. Her guards are killed or captured and she is taken a prisoner and brought before the king, finding the object of her search there.

There was a chance of a lifetime for a director to have planted a name for himself with this, providing he had a real actress for his lead. The men were all good, especially George Fawcett as the elderly guardian and Robert Cain as the heavy.

"Lefty" Flynn made good as the lead after he had a shave. *Fred.*

THE MARRIAGE CHANCE

Produced, written and directed by Hampton Del Ruth; photography by Del Clawson. Released through American Releasing. At Cameo, New York, Jan. 14 week.

Eleanor Douglas.....Alta Allen
William Bradley.....Milton Sills
Dr. Paul Graydon.....Henry B. Walthall
Timothy Lamb.....Tully Marshall
Mary Douglas.....Irene Rich
The Mute.....Mitchell Lewis
Martha Douglas.....Laura La Cagne
Uncle Remus.....Nick Varley

Just what an experienced picture man like Hampton Del Ruth was driving at in this "Marriage Chance" feature or what he started out for is hard to determine. Whatever it was, nothing came out to denote it. The casting might explain the weakness of the story. There are some names among the players that could be made use of in the advance work, and they hold up on the screen, according to what they had to do, but that is all. Outside of a possible legitimate reason for "all-star" billing, this feature has nothing else.

The film runs as though the intent was to have a "sweet story." Upon concluding the sweetness wasn't strong or big enough for a feature; it was switched over to melodramatics, without much time left and all the dramatics compressed into a few minutes, afterward excused by the "dream," in this instance a faint. It may require a medical opinion to say whether a person in a faint can "dream" as Eleanor Douglas did. And to start with, Eleanor Douglas (Alta Allen) in a finishing school did not look the childish young girl such young women pupils usually do. Miss Allen has a great pair of eyes; so have other picture players. Eyes have sent more people onto the films than anything else excepting prettiness of looks, which may explain why there are so many poor panto players of the screen.

"The Marriage Chance" may be a good title to attract the elderly maidens who lost or missed their chance. Here it is a very nice young woman, quite the best actor of the picture, Irene Rich, playing Mary Douglas, engaged to marry Dr. Paul Graydon (H. B. Walthall), but Dr. Graydon continually postponed a definite marriage date through his preoccupation in vivisection. That "vivisection" thing seems a popular background on the coast for miserly scenarios.

Eleanor is engaged to the district attorney (Milton Sills), and their

marriage is set. Eleanor tries to maneuver between Mary and Dr. Graydon, with the result that while nothing much happens while this is untangling, as Eleanor is about to be wed, with the minister and guests assembled, she properly faints. Then the picture, without explanation, goes into an ordinary series of melodramatic views, gloomy and dismal, that Eleanor thought could have happened and which never did. Even her "dreamy faint" is left for the audience to decide.

It's a very ordinary picture for an independent or any other description of production for nowadays. Stuff like this only makes it better for the big distributors.

The one chance here is the cast, and that's a bigger gamble than "The Marriage Chance." *Sime.*

WHILE PARIS SLEEPS

Maurice Tourneur production, distributed by the W. W. Hodkinson Corp. Released Jan. 21, 1923, shown in projection room. Adapted from the Pan's "The Glory of Love."

Henri Santades.....Lon Chaney
Bebe Lavarache.....Mildred Manning
Dennis O'Keefe.....Jack Gilbert
His Father.....Harden Kirland
Father Marionette.....Jack F. MacDonald
Georges Morier.....F. Farrell MacDonald

This feature looks as though it was an old boy that had been lying around for some little time, finally patched up and released to salvage whatever could be got from it. It has all the appearance of a picture that might have been made three or four years ago. Its box office value will be more or less a problem, but the title is one that should pull at the little window in the cheaper admission houses. The best that can be said of the picture is that it is of the type usually the weak sister on the average double feature bill.

The story is weird. It has as much

heroine Mildred Manning, a girl of the Louise Glaum type, who is an artist's model in Paris. One of her employers wishes to possess her, but she holds him off and falls in love with a young American. The latter's father opposes the match and prevails upon the girl to pass the boy up for his own happiness.

The artist-suitor, however, has arranged with a half demented manager of a wax works to make away with the American. The latter is trapped and about to be put to death when he is rescued. In a hospital his life is despaired of until the girl for whom he is constantly crying arrives. His health returns and the father consents to the marriage.

Lon Chaney plays the heavy and from the role it is quite evident it must have been shot long before the day he started starring. But Chaney is better in this picture than he has been in some of his more recent efforts. Jack Gilbert is a conventional leading man. *Fred.*

FINGER PRINTS

Presented by G. H. Wiley through the Hyperion Pictures Corporation. J. Levering directed the story, authored by Alton Floyd, which features Violet Palmer.

Splitting a double-header at one of the Loew houses, this film could hardly be said to have held up its share of the burden. It's a mystery story, reaching the solution of its murder problem in a manner far from definite as regards those in the audience. The film holds no explanation as to just how the juvenile secures a clue to the slayer of his fiancée's father and tracks him down. A statement to that effect is supplied. You accept it—and like it, figuratively speaking. The picture has been cheaply

produced and the direction it receives falls far short of being able to overcome that handicap. Even though such instances have been accomplished, as witness Marshall Neilan's "Fools First," which that director is reported to have claimed was the cheapest film in the making he ever released, but, nevertheless, ranks with, or at the top of, any program feature screened in the past two years.

In its narration the "Finger Prints" story has a string of valuable pearls as the cause of the murder of the banker, who is about to make a present of them to his homecoming and motherless daughter the next day. The daughter arrives to find her father dead and his financial affairs in a chaotic state that leaves a stain upon his name.

The remaining footage is taken up with the lover hot on the trail, the murdered man's friend also seeking a solution while showing the opposite angle of the crook who framed the robbery and was in the house at the time of the shooting, but who swears his innocence of the crime.

The crook's love for an orphaned child left in his charge also takes up a good deal of time, with much padding revealing superfluous "business," commonly termed cute, by the little girl. The proverbial butler, who has been "with the family for nigh on to 30 years," has been planted with such an abundance of action to make him suspected of the deed that the only sure thing in the picture is that he didn't do it. And the finale acclaims that he didn't.

The cast is decidedly mediocre and why Miss Palmer is featured might be another mystery. *Skig.*

ADOLPH ZUKOR PRESENTS

"DRUMS OF FATE"

WITH Mary Miles Minter

A STORY of a woman's passions, woman's sacrifice. Starting in a gilded society ballroom, sweeping with intense dramatic force into the jungles of Africa to a breathless climax.

Adapted by Will M. Ritchey from the novel "Sacrifice" by Stephen French Whitman. Directed by Charles Maigne.

A Paramount Picture



"A powerful, strong, dramatic feature. A brilliant supporting cast." —Journal of Commerce.

"Miss Minter charming in a swiftly moving story, which is a pleasant relief from usual pictures." —N. Y. Call.

"Good entertainment, fine settings, excellent cast. Jungle scenes are realistic and exciting." —N. Y. Telegraph.

This is the 3-column cut that you can get at your exchange

A Paramount Picture



LA ROUE

Paris, Jan. 1.

The latest serial, "La Roue" ("The Wheel"), produced by Abel Gance and trade showed here by the Pathe Consortium, is frankly listed as a remarkable French super-film in six episodes. Focused amidst railroad people it is emblematically a reference to the wheel of life.

The first two episodes are somewhat monotonous, notwithstanding some splendid views, particularly of locomotives and landscapes, but thereafter the action increases, and finally reveals one of the best productions put out by a French company, worthy of the author of "J'accuse."

The scenario explains how Sisif, an engine driver, rescues a little girl, Norma, during a railroad accident, and adopts the child, bringing it up with his own son, Elie, and letting the world imagine both are his legitimate offspring.

Fifteen years later Norma is a beautiful girl, loved by her supposed brother Elie. Sisif, a widower, becomes jealous of his son, being violently in love with his adopted daughter, but, being a straight man, he tries to forget by having recourse to alcoholic drinks. Norma, mistaking the bad habit of her father and attributing it to poverty, accepts the proposal of marriage of Hersan, a prominent engineer in the company.

Sisif drives the engine of the train which takes Norma to the city where her marriage is to take place, and in a fit of despair, hoping to kill himself and his supposed daughter, he puts on full steam, with the intention of causing a catastrophe. This is prevented by the stoker.

To repent for this act of folly Sisif becomes a model employee, while remaining unhappy at the separation from the girl to whom he has devoted his life. But the supposed brother Elie is the most miserable.

When some time later he learns from the family register that Norma is not his sister he bitterly reproaches his father for having hid the secret, whereby family reasons forbade him expressing his passion for his beautiful sister. Had he known sooner he could have married the girl he loved.

At this period Sisif met with an accident, being almost blinded by an exploding steam pipe. The superintendent, when obliged to relieve the driver from duty on his beloved engine, which he has named Norma, discovers a part has been willfully damaged, and Sisif is held as the culprit. In view of his former long good conduct in the company's employ he is not discharged, but given a position on a mountain funicular, with a hut for himself and his son Elie to live in. Both continue an existence amidst the snow far from another habitation, mutually thinking of Norma. But all communications with the girl have been stopped by Sisif.

The wheel of fatality revolves. During the summer Norma and her husband, Hersan, visit the region. The former accidentally meets her supposed brother. She visits the hut during her husband's absence, spending hours with Elie. The young man hides his passion, while Norma still believes him to be her brother. They resume the intimacy of their childhood until Hersan returns suddenly from Paris. The two men meet as rivals, and the husband, knowing the truth of his wife's birth, declares that one of them must disappear.

They climb higher up the snow-covered mountain to a platform, where they decide to fight it out, each trying to throw the other over the edge. After a long struggle neither is vanquished, both falling into space, but Elie is able to hang on to a shrub.

Meanwhile, Norma, remaining in the hut, has guessed the drama; with Sisif she hastens to find the rivals, arriving too late to save Elie.

The engine driver accuses his adopted daughter of being the cause of the terrible tragedy, and she flees from the district. Sisif has now become totally blind, and remains in the mountain hut, the man who replaces him on the funicular bringing his food daily. On the anniversary of Elie's death Sisif wanders toward the platform up the mountain, guided by his dog. Another person is already there. It is Norma, a poverty-stricken widow. She hides, and then follows him back to the hut, taking shelter therein after Sisif is asleep. She prepares his breakfast next morning, but when the old man awakens he is furious and orders her away.

Norma persists in her attentions, transforming the miserable hut into a comfortable home, always working while Sisif is out or asleep, until finally he realizes her kindness and takes her in his arms.

The poor woman again feels the love of a father, but only for a short time, for with a smile of happiness he dies the next winter while Norma

is attending an annual dance of the local guides.

The main feature of this serial, as explained, is the mountain scenery and railroad life. The late Severin Mars terminated the role of the engine driver before he likewise passed into another world, this picture, as a matter of fact, having been filmed two years ago.

Yvy Close plays Norma, with Pierre Magnier as Elie and Gravenne as the husband, Hersan. The local critics consider "La Roue" of Abel Gance the best production, but it is a bit long and needs prudent pruning to make it a big film.

Kendrew.

THE SCARLET CAR

Universal starring Herbert Rawlinson. A Richard Harding Davis story, adapted by George Randolph Chester. Directed by Stuart Paton. Shown at Loew's Circle. The story doubled the bill Jan. 16, 1923. Ernest Peabody.....Edwin Cecil
Ernest Peabody.....Tom McGuire
Violet Gaylor.....Edith Johnson
Billy Winthrop.....Herbert Rawlinson
Jerry Gaylor.....Marc Robbins
Beatrice Forbes.....Claire Adams

A fair average Universal program feature—just about strong enough around New York to make the bigger change houses for double-feature bill purposes. In the smaller day-to-day-change houses in neighborhoods it will get by nicely by itself. There are times when the story is rather draggy and the action might have been snapped. There is some fairly good comedy at the opening that pulls a laugh or two, but unfortunately it is not continued.

The story is that of a small-town campaign for mayor, with the heavy as the reform candidate. He is the type who hates himself and feels that the country is going to call him for its president one of these days. Incidentally he is a double-crosser, a grafter and a despoiler of women. That's pretty good for a reform candidate. He has managed to con his way into the good graces of the local boobah who runs the bus line system, is editor and owner of the local paper and the town's power, and got him back the campaign for office on certain promises, and then sold out to the rival bus company for \$10,000, promising to give it the sole franchise for the use of the city street and thus double-cross his benefactor.

But the benefactor has a son. The son is in love with a girl and the girl has turned him down for the candidate for the local city hall seat. It is the boy who discovers the real caliber of the reformer through the aid of a girl who has been jilted and the boy who is in love with her. So at the finish, the day before election the bad boy is exposed and his chances for election ruined, and he personally beaten up by the father, the son and the boy who was in love with the girl that was crossed.

The handling of the story by Stuart Paton will not win him a place in the directors' hall of fame and the picture itself will never be remembered with the hundred best of the year—any year.

Herbert Rawlinson, however, gives a rather snappy performance and puts up a couple of pretty good fights. Tom McGuire as a backer of a reform movement (that's a laugh to the Broadway bunch that know Tom) manages to ooze in and out of focus with a laugh every now and then and gets away with the role fairly well. But it was not a role for the man that is the first one to play a screen detective without the aid of a cigar. Both women screened well, but that is about all that can be said for them. Fred.

BROTHERS WERE VALIANT

Loew-Metro production from Ben Ames Williams' story, Irvin V. Willat directing. The Joseph Conrad story, "The Secret Agent," adapted for the screen. Billy Dove and Lon Chaney featured. Malcolm McGregor plays opposite Miss Dove. At the State, New York, Jan. 15-17.

A whaling story, although not exactly a whale of a story, sufficing as average program feature entertainment. Without star, story or title draw—the title is anything but titillating—the production must depend on the program for the market.

"All the Brothers" were valiant concerns the motto of the lineage of the family Shore. Capt. Mark Shore (Lon Chaney) is the idol of the seacoast village in connection with his whaling activities on the schooner "Nathaniel Ross." His younger brother Joel (Malcolm McGregor) is lured over and condescendingly patronized by the captain-brother. Capt. Mark embarks on a new expedition, but the vessel returns minus its chief, with the report he was lost on an island, having landed in an intoxicated condition and not found after a fortnight's search. The ship owner does not promote the chief mate, but instead young Joel is well until Mark, for whom Joel has gone in search in conjunction with the whaling activity, returns and incites mutiny on board. Joel puts him in irons after much difficulty, but in a free-for-all fight aboard ship he is being bested by some of the mutineers. His brother Mark, chained to a stay, is appealed to by Joel's young wife (Miss Dove) to save her husband. The bond of relationship proves supreme. Mark breaks his bonds, rescues his brother but is bounced off the ship by a pulley block propelled by the treacherous first mate. Despite Joel's attempt to rescue, a shark gets him. Capt. Joel makes another notation in the diary of the family Shore that "all the brothers were valiant." A

tiff between his newly-wed bride is patched up, and curtain.

Obviously not much to it and insufficiently stirring, it has been tellingly woven together by Director Willat into a rather interesting screen yarn. With practically all the action transpiring on water, the Metro bankroll was not decreased to any noticeable extent. The production cost probably represents a new low mark for the Metro people.

Miss Dove was a revelation on personality and smile, although really a "just pretty-pretty" actress. If properly developed to bring forth any latent histrionic ability she could make an ace card. Mr. McGregor was a manly opposite when occasion called forth, and successfully uncertain and "kiddish" in the fore part, as plot demanded. He reminds of Dick Barthelmess and shows possibilities. Chaney appeared straight for once, minus character make up, and did well with a hybrid sympathetic and negative role.

Abel.

BIG 4 EXPANDING;
12 A YEAR IN DEALFrank Woods Three-Corner
Scheme—Denial of Group
Bookings

Information leaked from the Hiram Abrams office this week that the new Frank Woods producing scheme on the coast is really a project backed by United Artists in order to swell its total of releases through Allied and help carry the distribution costs of the United exchange system.

Associated with Woods are Thompson Buchanan and Elmer Harris, who will rotate in the use of the studio and editing equipment, so that each of the three producers can turn out four features a year, 12 in all. United Artists probably will be in the position of backer for the experiment by financing its first productions through the early stages at least.

Mary Pickford has just finished a feature length comedy with the cast headed by brother Jack, which will be ready for release in a few weeks and probably will start at the Capitol. Young Pickford is said to have developed a strong bent for comedy and Mary is encouraging his ambitions in this direction.

Denial comes from the United that any attempt has been made to book "Robin Hood," "Tess" and "One Exciting Night" as an all-owne proposition. There is a clause in the United contract which expressly forbids booking the product of any of the four with any other of the quartet in sales and each is booked at a different price and independently. Practically group booking would be impossible. No two of the Big Four would agree to any equal split on a basis of equality. Moreover, there is an unexplainable variation in prices; demand forces one production up or another is forced down by some influence that even the general sales manager is unable to analyze and explain.

It is possible that a salesman after signing for one of the Big Four pictures with an exhibitor in his office might suggest that he would be glad to have the exhibitor bid on another, but that is another proposition from forcing booking in groups. When "Tess" was sold to the A. B. C., it is reported Abrams expressed his satisfaction and expressed the hope that other United pictures might be sold on a like basis. But there never was any intimation that the "Tess" deal could be completed without the A. B. C. undertaking "Robin Hood" and "One Exciting Night."

Another point on the expansion of United Artists is the fact that Douglas Fairbanks and Mary Pickford apparently wanted the nucleus for a string of stars when they put in a bid for Jackie Coogan before he was signed with Metro. From this it was suspected that Doug and Mary are in the market for names for one of more production units.

Free Sunday Show—Capacity

Newark, N. J., Jan. 17.

The Weequahic theatre tried a new scheme to lift the Sunday closing ban yesterday. As it is a theatre in a residential district, Director Brennan closed it Sunday. Subsequently he allowed it to open and then upon demand of citizens in the vicinity ordered it closed. Yesterday it opened and gave a free show, to which its patrons during the week had been invited.

As the house was filled, this will be advanced as evidence that the people of the neighborhood want Sunday shows.

GOV. SILENT ON FILMS

Kansas City, Jan. 17.

Jonathan M. Davis, the first democratic governor Kansas has had for many years, appeared before the joint meeting of the legislature and presented his message which was one of the longest documents ever read before that body. He touched upon practically every question of state affairs, but failed to mention the picture question in any way. It is a stickler for law and probably will be heard from later, upon the question of Sunday performances.

\$150,000 ADVANCE ROYALTY

The Warner Bros. have closed with David Belasco whereby they will secure three Belasco productions for the screen, "The Gold Diggers," "Deburau" and "Daddies." They are to be placed in production early in the spring so as to be available for the early part of next season.

An advance royalty amounting to something like \$150,000 is said to have been paid over.

FRENCH ORGANIST RETURNS

Rochester, N. Y., Jan. 17.

Joseph Bonnet, of Paris, hailed as the world's foremost organist, is returning here again for a short season to teach the master organ classes at the Eastman School of Music. When M. Bonnet departed for France last spring it was doubted that he would ever return, as he was considering entering a monastery.

Ina Rorke left for the coast Jan. 13, where she will appear in pictures. Miss Rorke played with Ethel Barrymore in "Declasse."

FEATURE ACTS FOR LOEW'S

With the booking of Ciccolini, the Chicago grand opera tenor, into Loew's Warfield, San Francisco; Loew's State, Los Angeles; McVicker's, Chicago, it was learned that these three houses will hereafter have a permanent policy of showing a big feature act besides the regular film performance.

A pretentious skating act is reported as being a follow up for the new policy.

"BEN HUR" SELECTIONS

Los Angeles, Jan. 17.

"Ben Hur" film selections continue to be reported. Now it is said William Desmond is still being considered for the title role of the spectacle Goldwyn will make, though Valentino remains reported as the choice.

It's reaffirmed in the talk that Marshall Neilan will direct.

Interest Bought in Beecher Houses.

Grand Rapids, Mich., Jan. 17.

G. L. Willer and H. B. Boshaven have purchased the interest of the Beecher estate in the Beecher circuit of picture theatres in this city, which includes the Alcazar, Lincoln, Biltmore, Division, Cherry and Liberty. Willer and Boshaven were heavy stockholders with the late Mr. Beecher and Willer had charge of the bookings.

Landlady Alleges Assault

Los Angeles, Jan. 17.

J. Herbert Frank has been arrested here on an assault and battery charge preferred by his landlady. She alleges that the screen actor attacked her after she had ordered him to vacate his quarters.

KEYSTONE COMEDY REVIVAL

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We're going to release, during the next six months, an initial series of twelve of the best of them, re-edited and re-titled by a well-known Comedy Producer, and protected as such by copyright.

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New York, N. Y.	Columbus, Ohio	Sioux Falls, S. D.
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Buffalo, N. Y.	Toledo, Ohio	Butte, Mont.
Syracuse, N. Y.	Detroit, Mich.	Salt Lake City, Utah
Newark, N. J.	Grand Rapids, Mich.	Los Angeles, Cal.
Philadelphia, Pa.	Indianapolis, Ind.	San Francisco, Cal.
Wilkes Barre, Pa.	South Bend, Ind.	Fresno, Cal.
Pittsburg, Pa.	Chicago, Ill.	Portland, Ore.
Baltimore, Md.	Peoria, Ill.	Seattle, Wash.
Washington, D. C.	Minwaukee, Wis.	Spokane, Wash.
Richmond, Va.	Winnipeg, Minn.	Vancouver, B. C.
Charlotte, N. C.	Des Moines, Ia.	Calgary, Alta.
Columbia, S. C.	Kansas City, Mo.	Regina, Sask.
Atlanta, Ga.	Wichita, Kan.	Winnipeg, Manitoba
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COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, Jan. 15. Larry Trimble has taken his company, headed by the dog, "Strongheart," to Northwestern Canada.

Thomas J. Gray, the clever paragrapher, who writes "Tommy's Tattles" for Variety and who, by the way, is widely copied, is now occupying a Hollywood bungalow "for one," having arrived with the Talmadges, Buster Keaton et al. Tommy is one of our high-powered "gag" men and draws down a princely salary. The local bankers are angling for his account, it is understood.

Johnston McCulley, author, has arrived from New York.

Louis Lewyn, who makes "Screen Snapshots," took the film press agents to Tia Juana and showed them how to lose their wages on the gallopers.

Leo McCarey is assistant to George Archambaud, Selznick director, McCarey for a long time was with Tod Browning.

Irving Cummings launched his own productions Jan. 1. Claire Windsor has reached that stage of affluence that she now has her own oil well. A well being sunk at Signal Hill, Long Beach, is named for her. Jackie Coogan also has a well named in his honor.

Ralph P. Lewis is said to go to Honolulu again.

Mary Miles Minter, previously very devoted to her mother, has taken a bungalow all by herself, and Mamma Minter, it is said, does not visit there often.

James Young is recuperating slowly. The director has been critically ill.

The unexpected happened. Mary Pickford and Douglas Fairbanks appeared in a public cafe. It has been locally many years since either of these stars has dined in public, and their failure to do so—considering so many of the film stars do it with gusto and much consequent publicity—has caused no end of talk and comment. The oldest cafe hound hereabouts cannot remember ever having seen Mary "out."

Lottie Pickford narrowly escaped serious injury when the auto in which she was riding crashed into another motor vehicle. The sister of the famous Mary was jarred slightly only.

After meeting an old sweetheart whom he had not seen in 20 years, Mitchell Ingraham, actor, proposed and was accepted by Grace McLeese, of Arizona. They were married here.

"Cordelia, the Magnificent," a story by Le Roy Scott, will be the next Harry Garson production for Metro, featuring Clara Kimball Young.

Clarence G. Badger, who directed Will Rogers, Goldwyn pictures, is back in the Goldwyn fold again.

Eileen Percy and Lew Cody have been added to the Schenck production, "Within the Law," which features Norma Talmadge.

Jane Novak has returned from her vacation and started work on a story written for her by Arthur Dennison, as yet untitled.

Virginia Brown Fair has been cast to play the role of Dot in the production of Dickens' "Cricket on the Hearth," which Garson is making for Universal.

Constance Talmadge is to make another costume picture. Miss Talmadge will be cast in a French story of the Napoleonic period, we are informed.

Rumors that Herbert Rawlinson is through at Universal City were denied by officials here. News to the effect that Universal has purchased five new stories in which Rawlinson was to be starred was given out here recently, refuted and made clear as to Rawlinson's standing with the Carl Laemmle forces.

Hunt Stromberg, producer, is to enter the five-reel class. The young producer making a success of comedies has decided to take the plunge and hereafter will make five-reel dramas at the Metro studios.

Bull Montana's next comedy, "They Call It Dancing," has been temporarily postponed by the Hunt

Stromberg comedy unit at the Metro studios. "The Two Twins" is the next comedy in which the eminent "Bull" will be featured.

Rodolph Valentino's younger brother, who goes by the monicker of Tito Valentino, is to make his film debut in a Leslie T. Peacock production called "The Midnight Flower."

Marshall Neilan's next production will be based on a story written by himself and entitled "The Ingrate." The leading roles will be played by Claire Windsor and Hobart Bosworth.

Pauline Starke has been signed by Blair Coan, Chicago producer, to play the leading role in "The Little Girl Next Door," which is to be made in the Windy City. W. S. Van Dyke will direct.

Al Christie must have realism. Recently he went to Honolulu to take scenes for his "The Hula Honeymoon," and now he is planning to take Neal Burns to London for his latest picture. They will work at the Ideal Studios in London.

Charles Ray's latest production, "The Courtship of Miles Standish," is well on its way, and things are humming once again at the Ray studios.

Kate Lester and Alec B. Francis have been signed for roles in Universal's "Hunchback of Notre Dame."

Shirley Mason and "Buck" Jones are co-starring in William Fox's latest, "The Eleventh Hour," which was begun a few days ago.

Jackie Coogan's next production shown will be "Daddy." It was finished several months ago.

Lew Cody has finally parted with his tache. Mr. Cody has been identified with his mustache for several years, but the barbers finally got him.

Sid Smith has been cast for "The Ne'er Do Well," a Paramount production featuring Thomas Meighan.

Allan Dwan is now firmly entrenched as a director for Famous Players. He has been signed to direct a series of special productions.

Jacqueline Logan, film star, has left for a vacation. She will go to Colorado Springs, her former home. Miss Logan has just finished as

leading woman in Walter Hiers' starring vehicle, "Mr. Billings Spends His Dime."

The rights to "A Dog's Life" and "Shoulder Arms" will revert to Charles Chaplin during the current year, according to an announcement at the Chaplin studios. By the terms of his contract with First National, it is stated, all pictures are leased for a term of five years, at the end of which time rights revert to Charlie. Chaplin is now through with First National contract, having recently turned over the print of "The Pilgrim," which is in four reels.

The Goldwyn people have purchased the film rights of "The Merry Widow," and according to present plans Eric Von Stroheim will direct the comic opera.

Francis X. Bushman and Beverly Bayne, who have been on a vaudeville tour, will once more appear in films, this time in support of Betty Blythe, in the latter's next starring vehicle, produced by Whitman Bennett, called "The Garden of Desire."

Universal's super-Jewell production, "The Merry Go Round," which Rupert Julian has been directing, was completed this week.

Herbert Rawlinson, in conjunction with the showing last week of "The Scarlet Car," made a personal appearance at the Hillstreet, where he scored a big hit.

Margaret Leahy, England's prize-winning film beauty, has been selected to play opposite Buster Keaton, comedian, in his first five-reel production, which starts next week.

Gloria Swanson has been surrounded by a strong supporting cast in her next Paramount production, "Prodigal Daughters." In the cast are Ralph Graves, Robert Agnew, Theodore Roberts, Louise Dresser, Julia Faye and others.

Theodore Kosloff, Lasky star, is expecting no less than 12 of his Russian relatives direct from their native land to come to this country within the next month. These relatives include two sisters.

Barbara La Marr, film star, in between making scenes for Rupert Hughes' "Souls for Sale" is writing a story for the screen based on psychoanalysis. And in order that the heroine may be played just the way she wants it, she is going to do it herself. Miss La Marr started her screen career as a scenario writer for the Fox company.

LONDON FILM NOTES

London, Jan. 2. During the last 10 days the trade here has seen only one new film.

Walter West is starting on another sporting picture, "The Lady Trainer." James Knight and Violet Hopson are the stars and the supporting company contains Fred Ralnes and Jaff Barlow. Sieppel-chasing will take the place of the usual Grand National or Derby in this feature. We are also informed there will be something new in the plot.

Hugh Croise, who has been making the Hicks-Terriss films down at the Islington Famous-Lasky studios, is momentarily hung up owing to the somewhat serious illness of Elinor Terriss.

The Fred Karno sketches are to be filmed, including "Mumming Birds," the show which first brought Charlie Chaplin to the front.

Bruce Bairnsfather is the latest artist to look filmward. In conjunction with Thomas Bentley he will make "Old Bill Through the Ages" for Ideal.

There is trouble brewing in the producing world. Of late, owing to the amount of unemployment and the ever increasing number of beginners, some producing firms have become more and more desolate. They are getting a habit of treating people like dirt and appear to glory in keeping their crowds "on the floor" from early morning till about midnight.

Frank H. Crane and Charles Hutchinson are still down at Torquay, waiting for the weather to allow the glider "stunt," which is daily rehearsed only to be postponed on account of the heavy seas running. Some of the work has been done, however, and Malcolm Tod has arrived back in town.

FORMULA STORY NO. 7

Los Angeles, Jan. 17. Whenever Los Angeles boosters begin to worry a little as to whether the chance of the picture producing industry slipping away from these parts raises its head, then they pull formula story No. 7. It's Griffith coming back to the coast to produce. This week again.

Griffith is going to go to Florida to produce his next picture and will start in about two weeks. The activities in producing in Florida are getting on the nerves of the boosters here.

NAZIMOVA IN SALOME

DID \$10,621 HER FIRST WEEK ON BROADWAY



Nazimova In Her Latest And Most Sensational Role—"Salome"

Nazimova's production of "Salome," at the Criterion Theatre, New York, has been the sensation of the photoplay world, owing to the marvelous acting of the star, directed by Charles Bryant, and the unique scenic and spectacular effects designed for this celebrated Oscar Wilde romance. The receipts at the Criterion Theatre during the first week exceeded all previous records at that house at \$1.50 top price. These figures are absolutely authentic and can be proven by government war tax.

ACTUAL RECEIPTS, CRITERION THEATRE, NEW YORK, FIRST WEEK

1st show, Dec. 31, Sunday evening	674.00	67.40	741.40	
2nd show, Dec. 31, midnight	908.00	90.80	998.80	Total 1,582.00
3rd show, Jan. 1, Mon. mat.	773.50	77.35	850.85	
4th show, Jan. 1, Mon. night	912.00	91.20	1003.20	Total 1,685.50
5th show, Jan. 2, Tues. mat.	583.00	58.30	641.30	
6th show, Jan. 2, Tues. night	820.50	82.05	902.55	Total 1,403.50
7th show, Jan. 3, Wed. mat.	575.00	57.50	632.50	
8th show, Jan. 3, Wed. night	825.00	82.50	907.50	Total 1,400.00
9th show, Jan. 4, Thurs. mat.	476.00	47.60	523.60	
10th show, Jan. 4, Thurs. night	861.00	86.10	947.10	Total 1,387.00
11th show, Jan. 5, Fri. mat.	563.00	56.30	619.30	
12th show, Jan. 5, Fri. night	883.00	88.30	971.30	Total 1,446.00
13th show, Jan. 6, Sat. mat.	835.00	83.50	918.50	
14th show, Jan. 6, Sat. night	912.00	91.20	1003.20	Total 1,767.00
Grand total				10,621.00

(Signed) HARRY C. BOHN, Treas.

Countersigned: CHARLES BRYANT

Remember—The Total Capacity of This House Is Only 608 Seats

"Art of the star hits a high mark in her version of the Wilde story; she is irresistible, intangible, weirdly electric; Nazimova is witheringly unusual; this is the very apex of her harrowing originality."—Alan Dale, N. Y. American.

"We recommend 'Salome' with all our heart. It is beautiful—extraordinarily so. It is startlingly different from anything we have ever seen."—Robert E. Sherwood, The Herald.

"Do not miss 'Salome' whatever you do. It is beautiful and fascinating."—Harriette Underhill, The Tribune.

"We liked it enormously. A series of beautiful moving pictures."—P. W. Gallico, Daily News.

"'Salome' an unusual and satisfying spectacle. The eye looks upon it and finds it good."—N. Y. Times.

"'Salome,' with Nazimova a poem in pictures. A magnificent picture. Nazimova's performance bound to arouse wide-spread interest."—N. Y. Journal.

"'Salome' at the Criterion has stirred 'em. This Nazimova film has set the town talking. It is colossal plus."—S. Jay Kaufman, Round The Town.

"Every stamp of being a success. An amazing photoplay."—L. M. Rossington, The Globe.

Note—Nazimova Returns to the Speaking Stage Monday, at the Selwyn Theatre, New York, in a New Drama, "Dagmar." Management Charles Bryant.

EQUITY'S PRESS WORK

(Continued from page 1)

than a telephone call from Frank Gillmore, which was an apology for the newspaper stories.

Atop of the forty-eight-hour fizzle, Emerson out in Los Angeles, according to the wire below, has come out with a story to the effect that he is going to make a formal complaint to Mr. Hays against the Service Bureau, an adjunct of the Producing Managers' Association there. Mr. Hays also denies that he has received any word of complaint either direct from Emerson or from the Equity regarding it.

Generally the impression is that with producing activity being revived on the coast, Equity, which could use funds that might be obtained through attracting new members, is trying to stir up interest. The forty-eight-hour contract seemingly is the bait by which it is hoped to attract the players who have risen above the atmosphere class and the attack on the Service Bureau is framed so that the interest of the extra people might be caught for Equity's organization purposes and its treasury.

Emerson and Gillmore are sufficiently versed in newspaper publicity tactics to know the value of the name of Hays in connection with anything they would try to get over with the press to further the membership drive. It is evident that the name of Will H. Hays has been utilized by men in both of the stories they have permitted to get out, even though the Hays' angle was until early this week entirely without foundation.

Mr. Hays stated that while he was on the coast just before Christmas he had met and had a rather long talk with Emerson, but that at no time was there any reference to either a contract or a complaint made to him then nor has anything come to him officially or unofficially since from Emerson or the Equity, excepting the apology which Gillmore phoned.

Los Angeles, Jan. 17.

John Emerson, president of Equity, who is here, has announced he will bring charges before Will H. Hays that the picture producers are trying to reduce salaries of extra people by compelling them to obtain employment through the service bureau conducted by the producers.

This service bureau has been conducted by the Producers' Association for several years. All of the extra people for the studios which are members of the association have been engaged through it.

This rather late date for Emerson to complain against the bureau is looked upon here as an excuse for "red fire stuff" on his part, as Emerson believes putting up anything to Hays will get him publicity. It is expected some picture project Emerson's name is connected with will shortly be announced.

William Frary, a former member of the Empire Stock company at Lynn, Mass., will be a member of the cast of the Blanche Sweet film company in the New York studios.

INSIDE STUFF

ON PICTURES

The promotion of picture companies in Canada by Ernest Shipman of New York has been criticized by "Saturday Night," a Canadian weekly. One of the Shipman-produced pictures is called "Blue Water." It is a fishing story and taken around Newfoundland.

The Nat Robbins company of up-state, New York, is promoting a theatre in Utica and offering to sell stock in it to the natives, with the purchasers assured of a life pass to all of the Robbins theatres. It's similar to the scheme first employed by Frank Hall in New Jersey, where it got over, and appears to be doing the same for Robbins. The Robbins proposition says that a building loan has been arranged through a local savings bank, that the Robbins company will invest \$50,000 in the theatre and the public is to do the rest.

There is a story of the manner in which the bigger picture producing companies are bidding against each other for screen material from the spoken stage market. Out in Los Angeles some months ago the Selwyns tried out via the Wilkes stock company a play by Edward E. Rose entitled "The Rear Car." Goldwyn's scouts saw it and looked upon it as sure fire when it hit the east, rushing for the picture rights. They got them after paying \$17,500. The play was sent east and a production made with Taylor Holmes as the star. The piece opened in Boston Christmas week, and has since been sent to the storehouse.

The Supreme Court at Lansing, Mich., declared it would not grant a writ of mandamus to dissolve the order by Judge Richter setting aside the temporary injunction previously given in the Circuit Court of Detroit, in which Famous Players was prevented from selling any first-run pictures to any other theatre except the Broadway-Strand (Phil Gleichman). The Supreme Court has affirmed Judge Richter's order and denied the petition of the Broadway-Strand. This house is not getting any Paramount pictures this year. All of the best ones are playing in the John H. Kunsky theatres, whose contract with Famous calls for a minimum of 52 years.

What seems to be inscribed with a touch of irony, or fate, is the fact that H. A. Snow, after spending two years and a half in the wilds of Africa shooting, both literally, and photographically, animals in their native haunts, was ill in a San Francisco hospital at the time of the New York showing of the completion of his three years' work. To see the picture is enough to establish the raw nerve and fearlessness of the man, and, if nothing else, it comes under the head of being a "tough break" for the producer of such a film to be unable to attend the initial, eastern presentation of his picture at the Lyric, where it is a sensational draw.

That Snow is seriously ill with pneumonia was not generally learned until the press and sporting magazines attempted to locate him for the purpose of interviews.

The ways of the money lenders with picture producers have received more or less publicity without names mentioned. Among the money lenders in the east have been national banks and trust companies. One of the banks which thought its representative might be working "too strong" suggested he maintain a private office of his own. In that private office many loans were made ostensibly by the individual. A bonus of 30 per cent. was thought a "fair" figure by the bankers and if the loan were a large one, other ways were found to split up the "gravy."

Downtown banks did business with picture people on more legitimate lines but amply secured themselves in their dealings without any reason arising why they should not. It was lately reported a man from New England came to New York and Wall street with a theatre idea, interesting one of the largest financial institutions in the city with it. He presented an argument to the bankers that the Times square section held only controlled (distributor) first run houses, leaving the independent film makers without a Broadway showing place. The New England man, said to be from New Hampshire, told the bankers he had an option on a site on Broadway between 46th and 47th street and he would want the bank to loan him to complete the building between \$250,000 and \$500,000. The promoter put before the bankers in a favorable light the "big independent field" the theatre would have to draw from and the banking men were impressed.

Of late it has been reported the northeast corner of Broadway and 46th street had been transferred but its purchaser can not be identified. It is denied the Stanley Company of Philadelphia holds the property, although stated several times the Stanley Company had purchased it. How far the interlocking interests of the Famous Players and the Stanley Company would go toward interfering with the Stanley's opening a Broadway house is a part of the mystery.

The divorce action started by Oliver Cromwell in Westchester County, N. Y., against his wife, Rose Barker Cromwell, contained several allegations of infidelity. Among the co-respondents is Harry Cohn, now on the coast, and, who, with his brother, produced the "Hall Room Boys" as their first joint film venture. The case went to trial Tuesday, and the New York dailies immediately gave it some space. Among the first witnesses was a former colored maid in the Cromwell home when they lived at Larchmont, N. Y. She testified to having seen several men at the Larchmont home when Cromwell was away, among them Cohn, who, one evening, she said, had taken Mrs. Cromwell, who complained of feeling ill, to a hospital. The other men mentioned are not in the show business.

Mrs. Max Winslow was included in the news accounts of the trial through being a sister of Mrs. Cromwell. Max Winslow is a partner of Irving Berlin, Inc., the music publishers. Mrs. Cromwell is about 30; her husband is around 70.

The defense will be a "frame." Max Steuer, the noted cross-examiner, is representing Mrs. Cromwell. It will probably entail a story on its defensive side that will form a triangle with two women, as it is alleged a woman Mrs. Cromwell for years befriended and who lived with her in the Cromwell home is to be given important notice in the trial, also some theatrical people or former professionals who live near Deal Beach, N. J., where Cromwell moved after separating from his wife. Mrs. Cromwell a couple of months ago broke into the Jersey house in an endeavor to secure evidence against Cromwell, but did not find him at home, although a woman was there. It is said the woman, standing at the head of a flight of stairs and holding a gun, defied Mrs. Cromwell to climb the stairs to see who might be on the upper floor.

Cromwell is reputed very wealthy. He is a direct descendant of the Oliver Cromwell of English history. The Cromwells have been married for about five years.

Among the allegations made by the husband against his wife and Cohn is one that they traveled west together, leaving New York on the Twentieth Century.

RIGHTS FOR COHAN'S PLAYS

Los Angeles, Jan. 17.

Through the purchase in New York last week for \$30,000 of the film rights to "The Meanest Man in the World" by Sol and Irving Lesser and Michael Rosenberg, a report has spread here the trio have secured the option for pictures of all stage plays Cohan produced.

In New York it is understood the "Meanest Man" transaction was by itself and without reference to any of the Cohan productions.

CICCOLINI AT DELMONTE

St. Louis, Jan. 17.

Ciccolini, late leading tenor with the Boston Grand Opera Company and the Chicago Grand Opera Company, and Vera Curtis, late soprano of the Metropolitan Opera Company of New York, are at the Delmonite, a big cutting picture theatre this week, in connection with Rupert Hughes' "Glimme." Both artists gave four shows Sunday, but are only giving three daily for the remainder of the week.

CHAP-NEGRI ESPIONAGE

Reporters Watching to See if Chaplin Follows Her to Delmonite

Los Angeles, Jan. 17.

Her first vacation since coming to America, Poli Negri is spending at Delmonite.

Reporters are watching the northern roads to see if Charlie Chaplin follows the foreign star.

IS REAL MISS NILLSON

Milford, Mass., Jan. 17.

Picture fans, numbering 1,200, called for the police when a woman whom Manager J. B. Hurl, of the Milford opera house, announced was Anna Q. Nilsson walked on to the stage Sunday night. They doubted she was the film star.

Upon her entrance the stage was in darkness with the electrician in trouble with the spotlight, but the audience applauded and cheered. A short wait and then the illuminating glare groped briefly about the stage, finally found the face and figure of the star, the cheering increased—and then stopped. A buzz of chatter broke out, some one shouted "Impostor!" which remark was followed by cries of "That's not Anna," "Who is that woman?" "Call the police," and the hubbub became general. Groups of disappointed patrons walked out of the theatre while others called for Manager Hurl.

The executive of the house, swayed by the doubts of the assemblage, called the chairman of the board of selectmen, J. H. Egan, who in turn summoned the police.

"NICER AND NICER"

SMALL CITY HOUSES

New Capitol, Benton, Ill., Compared to Missouri, St. Louis, Seating 1,100

Chicago, Jan. 17.

Every new theatre which is being built in the smaller cities is getting nicer and nicer!

The Capitol, at Benton, Ill., which opened Jan. 8, is declared to be the finest theatre in Southern Illinois, surpassing the Illinois, Centralia, which opened a year ago. In many respects, one must go as far as the Missouri theatre, St. Louis, to find one for comparison.

The Capitol was built by Reid, Yemm & Hayes, who operate several houses. It opened with "The Old Homestead," which played two days.

The Capitol cost \$200,000, and is owned by the firm operating the circuit. The seating capacity is 1,350 on a main floor and one balcony.

Both men accompanied the movie star to police headquarters, where the officials were convinced she was Miss Nilsson. The actress then returned to the theatre and received her second welcome—such as it was—for it was evident that many were still unbelievers.

"It's a hick town, but they've got a real police force," was Anna's parting comment.

WHAT FIRST NATIONAL BIG TIME ATTRACTIONS ARE DOING

"OLIVER TWIST"

Sid Lawrence, Manager of the Isis Theatre, Grand Rapids, Mich., wires:

"Congratulations on your production, Jackie Coogan in 'Oliver Twist.' One of the greatest box-office attractions of the year. Played to capacity and broke house records with strong opposition."

"THE DANGEROUS AGE"

John H. Kunsky, of Detroit, writes:

"'The Dangerous Age,' playing at the Capitol, has exceeded my fondest expectations. We have been doing an enormous business and turned several hundred away. There is a nightly line before the box-office window, and every one goes away declaring they had a wonderful evening. Every exhibitor should play this one."

"BRAWN OF THE NORTH"

The Niagara Falls (N. Y.) Gazette says:

"To those who saw 'The Silent Call' it probably will sound unbelievable that the second Strongheart picture, 'Brawn of the North,' shows the star 100 per cent improved. But it is a fact. He displays an acting ability that never would be believed in a dog. The picture is the finest sort of entertainment. Plenty of action and a story that will rank as one of the finest dramatic productions of the year."

"OMAR THE TENTMAKER"

Photoplay Magazine says:

"'Omar the Tentmaker,' with Guy Bates Post, is a series of murals, done in the manner of Maxfield Parrish, come true. The rare brilliance of the Orient blended with the more sombre shadings of real life. Pathos, unadulterated romance, and a story that will grip and hold any audience. It's for everybody."



First National Pictures

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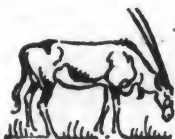
HUNTING BIG GAME IN AFRICA WITH GUN AND CAMERA

By H. A. SNOW

SWEEPS INTO PHENOMENAL SUCCESS OVERNIGHT

What the Foremost Critics Say About It:


Lion



Wild Buck



Baboon



Rhinoceros



Stanley Crane



Wart Hog



Ostrich

"In 'Hunting Big Game in Africa with Gun and Camera,' H. A. Snow poked his camera right up under the noses of the wildest animals of the African jungles and came away with pictures of the whites of the beasts' eyes. This is an extraordinary film."—Quinn Martin, N. Y. World.

"A picture which thrilled, delighted and entertained us as much as anything in years. It is absolutely fascinating from the opening shots of over a million penguins flying into the ocean to the close-up of a giant African elephant charging into the camera. All in all we consider this the best film entertainment in New York today."—P. W. Gallico in Daily News.

"The most complete—which means the most instructive and the most thrilling—motion picture of wild animal life ever made. The beautiful, the ugly, the swift, the ungainly—they are there, singly and in herds, at water holes and darting across the plain or diving into the jungle undergrowth. Comedy is introduced to relieve the tense action."—J. O. Spearing, N. Y. Times.

"Most satisfying pictures of wild animal life yet taken."—Don Allen, Eve. World.

"More drama in a single reel than a bale of Hollywood productions."—N. Y. Tribune.

"By all means see this picture and take the children, for if you don't they'll never forgive you, if they ever find out about this show."—Daily News.

"All the excitement, thrills and chills of 'Hunting Big Game in Africa' are there. No one between the ages of seven and seventy should miss this picture."—N. Y. Eve. Post.

"A marvelous panorama of wild life."—Evening Mail.

"No Zoo in the world is able to produce as large a number of wild animals as these pictures show."—Louella O. Parsons, Morning Telegraph.

"A vivid record of the thrills and chills of the jungle."—Rose Pelsnick in N. Y. American.

"In the midst of most exciting adventures one suddenly realizes that during all this hazard the camera man was there bravely cranking, cranking, cranking."—N. Y. Eve. Journal.

"The most fascinating animal picture ever seen. It even exceeds in entertainment power Paul J. Rainey's classic. It is exciting and humorous. Crashes between the Flivver and wart hog are funnier than the antics of Lloyd or Chaplin."—N. Y. Sun.

"An example of the cinema at its best. A more uniformly interesting and sensationally thrilling set of pictures has not been shown on Broadway in many a day. It crowds more real drama into its ten reels than 99 per cent of so-called super-specials."—E. V. Durling in The Globe.

"The flat statement predicting a long showing for 'Hunting Big Game in Africa with Gun and Camera' is based on a number of things, foremost of which are these: Tense, thrilling moments, punctuated with mirth provoking scenes and great lessons from nature."—Eve. Telegram.

"'Hunting Big Game in Africa with Gun and Camera' has virtually swept the town off its feet. The press went wild over the picture and stated it was the biggest entertainment in New York."—VARIETY OF JAN. 12th.

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Zebra



Penguin



Camel



Gnu



Hippopotamus

FAMOUS BREAKS 10 TO 83; "MANIPULATION" REPORTED

Trade Rumors of Producer in Difficulties May Have Figured—Talk of Disappointing Statement Scoffed At—Playing With Triangle Again

Famous Players took a header this week, touching a new low of 83 Tuesday and repeating that bottom Wednesday, where it opened and stuck until around 1 o'clock. All the signs pointed to a professional drive, either for a turn on the short side or as the preliminary set back upon which to carry on accumulation of stock.

During Tuesday's swift drop from 87 to 83 hysterical ticker gossip recalled that the trade for the last two months had been hearing stories of a well-known film producer being in financial difficulties, and tried to account for the behavior of Famous by the view that this interest might be near the bankruptcy courts and its collapse would be sure to disturb the whole film business with special reference to Famous Players because that security is the most active amusement issue in the group and most sensitive to market influence.

View Goes Wrong
But this opinion lost force by Wednesday when no petition had been filed against the troubled producer and in spite of good buying at the lower levels the stock continued to resist a recovery. When the support of wise trade buying of a stock won't make it react, it is certain pressure is being exerted by some strong and aggressive bear interest, and the ticker followers came to the view Wednesday that this was the case in Famous.

In its move up from the 50's Famous Players hung for months from 80 to 82, while the pool carried on a long campaign of accumulation. Thus there probably are large holdings that represent this figure in syndicate hands. At levels around par such holdings always overhang the situation from the viewpoint of the outsider looking longingly in.

A persuasive argument was advanced Wednesday by one Tim Man who has been bullish on Famous all along. It runs: "The clique has a lot of stock which stands them around 82. They may have some profits above par, but they still retain a large reserve. It seems reasonable that the pool is still on the bull side and inside dope right along has been that Famous was headed back to par and better on the normal spring bull market. The clique has therefore taken advantage of all the uncertainties surrounding the present market to force the stock back around the point of their holdings, shaking out the little margin accounts and gobbling their stock in the process. The reserve of pool stock could have been used to put through this maneuver, of course."

The Old Dope
The Wall Street financial writers took note of the extreme movement in Famous Players (83 is just 10 points below its January best) and called up the reliable old dope designed for just such cases. If Stores or Alcohol breaks they lay it to "new financing" or "expectation of a disappointing statement." So they trotted that out to cover what insiders in the trade put down to a market maneuver.

Nothing could be more absurd than attributing a January break in Famous to the probability that the 1922 annual statement is going to show less than expected. Insiders in Famous Players knew early in October just what the annual statement was going to be. The year of 1922 stopped completely on Dec. 31. If any business situation connected with profits was being discounted by this week's drop it would be the probable or indicated rate of earnings next July and not the forthcoming statement for 1922. Next July the price level will not be based on the July situation, but on the indicated situation when the statement for 1922 is due.

That is to say that the forthcoming statement lost its force long ago and does not enter into the present position.

Considerations of "new financing" might be valid, but it would be extremely surprising to the film business if Famous undertook any stock

flotation at this time. With half the issues in the list distributing the surplus in the form of stock dividends, the leading amusement company would make a pretty sorry showing if it tried to peddle a stock issue. Besides the experiment of the last \$10,000,000 issue of preferred and its unhappy result is still too fresh in the minds of the company officials and, what is more important, its banking connections to make a stock issue at this time probable. That "new financing" stuff probably originated in the fancy of some professional floor operator with underground connections with the Wall Street Rumor factory.

Where the Barks Figure
What is likely to be the Famous Players' 1922 report? The company paid its regular rate on both its issues. Is it probable that the bankers who hold the preferred would have permitted payment on the common in all four quarters if it jeopardized the senior stock issue? You can tell the world and President Zukor they wouldn't. The status of that senior stock is almost unique. If dividends ever were suspended it would mean a new management. "New financing" in the form of a stock issue may be dismissed. The next dividend meeting is set for Feb. 12, by the way.

Loew Easier
Loew was easier all week, probably in sympathy with the weakness displayed by the Famous Players, but there was no definite movement and the volume of trading was moderate indicated merely a waiting attitude, in contrast to Monday's turnover of around 11,000 shares of Famous Players.

Orpheum Inactive
Orpheum remained in the rut, hanging around 18 and a fraction, once or twice getting to 19, but always easing from that top. One factor that has been eliminated from the guessing contest as to where the selling was coming from is the accounting for the holdings of Martin Beck, a part of which is understood to have changed hands in a private transaction. Thus the situation settles down to the suspicion that the issue is being manipulated by outsiders and a Boston firm is regarded as the likely source.

What the long campaign is aimed at is a question. But by all the permissible rules of Wall street forecasting, it's a good guess that the plan is designed for accumulation at bargain prices. If the suspicion of Boston operations is correct the occasionally large turnover in Orpheum doesn't mean a thing. Professional traders make it a habit to cross their deals. Dealing in 2,500 shares in a day might not mean more than the acquisition of the manipulator's acquisition of 300 or 400 desired shares. The trader would sell a block of 500 several times and buy it all back in 100-share lots, and a little more besides, ending the day a little to the good in stock and even in cash.

Play in Triangle
Triangle got into the running again, starting at its old low of 4 cents and moving up to 20 cents a share, apparently a maneuver altogether on the outside. The sharpshooter element in outside dealings has been looking for a long time hungrily at Triangle, but never could hook up with any of the different interests in the company for a campaign. If they had been able to get hold of a sizeable block of paper they could at any time have run it up to better than a dollar.

The excuse for the present drive to make a market appears to be the deal for the rights to certain negatives between Triangle, Harry Altken, Oscar Price and Hyman Winnik, which is being exploited by the sharpshooters, but what they have made with holders of stock is unknown. Triangle officials deny any knowledge of the campaign or who is concerned in the flurry. It is suspected, however, that sharpshooters on the Curb alone are concerned. Manipulating a 20-cent stock doesn't look very rich. But if they can run

A. B. C. DESERTERS MUST PLAY PICTURES BOOKED

Bound to Collective Booking Body by Franchise Contract

The Associated Booking people declare that the change of regime in the Brooklyn and Jersey City groups reported last week does not change the status of those houses on bookings entered into by the A. B. C. during the term of the franchise contract existing between the exhibitors (A. H. Schwartz in Brooklyn and Haring & Blumenthal in J. C.) and the A. B. C.

The contract is described as "iron bound" and obligates Schwartz and Haring & Blumenthal to play A. B. C. bookings for a year. Schwartz's Brooklyn bookings and Loew's Jersey City engagements are governed by the prior rights of A. B. C. pictures, according to chiefs of the group plan. Loew and Schwartz can book anything they like, but for time covered by A. B. C. engagements they must play or pay for the A. B. C. material, according to the A. B. C.

Both exhibitors are under obligation to take their allotment of time for the Vitaphone picture "The Ninety and Nine." The A. B. C. people maintain that their present position is not materially damaged by the loss of the Brooklyn and Jersey City groups, for the reason that they are bound in spite of their new booking affiliations.

It is understood that the franchise arrangement is unbreakable by the holder for a year, except with the consent of the A. B. C., which played "Tess" about 375 days instead of the 320 mentioned in the reports.

A sample of the morale of the collective bookers is cited in the case of the Adams Bros., of Newark, who took on "Tess" for an unlimited time and paid a high price, but lost out because the run was terminated before expected. The Adamses merely filed an orderly complaint of the price it paid, without any row or threat to withdraw.

It up above a dollar, and then get out, and dump it back to 20 cents, the round trip profits would be attractive.

Negligible transactions were done in Technicolor as low as 9 and scattered trading was reported in Film Inspection Machine, the new office and exchange inspection device, at prices up to 6%. The stock was offered for subscription at 6, but the whole flotation was taken up by one financial house and partly sold to theatrical investors, among whom are reported to be David Warfield and Marcus Loew. With the taking up of the issue subscriptions were closed and dealings were started on the Curb. The proposition is in its initial stage, the machines being promised in quantity by April. A few are now in the hands of the New York exchanges but quantity production is not yet under way.

The summary of transactions January 11 to 17 inclusive:

STOCK EXCHANGE					
Thursday	Sales	High	Low	Last	Chg.
Fam. Play-L...	6000	80 1/2	80 1/2	80 1/2	+ 1/2
Do. pf...	400	90 1/2	90	90	+ 1/2
Goldwyn	900	6 1/2	6 1/2	6 1/2	- 1/2
Loew, Inc.	1100	10 1/2	10 1/2	10 1/2	- 1/2
Orpheum	600	19 1/2	19	19 1/2	+ 1/2
Boston sold 200 Orpheum at 19 1/2.					
Friday					
Fam. Play-L...	500	80 1/2	80 1/2	80 1/2	- 1/2
Do. pf...	300	90	88 1/2	89	- 1/2
Goldwyn	100	6 1/2	6 1/2	6 1/2	- 1/2
Loew, Inc.	200	10 1/2	10 1/2	10 1/2	- 1/2
Orpheum	100	19 1/2	19	19 1/2	- 1/2
Boston sold 100 Orpheum at 19.					
Saturday					
Fam. Play-L...	500	80 1/2	80	80	- 1/2
Do. pf...	100	90	88 1/2	89	- 1/2
Goldwyn	100	5 1/2	5 1/2	5 1/2	+ 1/2
Loew, Inc.	100	10 1/2	10 1/2	10 1/2	- 1/2
Orpheum	300	19 1/2	18 1/2	18 1/2	- 1/2
Boston sold 100 Orpheum at 19.					
Sunday					
Fam. Play-L...	10700	83	82 1/2	82 1/2	- 1/2
Do. pf...	1400	95	92 1/2	93 1/2	- 1/2
Goldwyn	200	5 1/2	5 1/2	5 1/2	- 1/2
Loew, Inc.	1800	10 1/2	10 1/2	10 1/2	- 1/2
Orpheum	300	18 1/2	18 1/2	18 1/2	- 1/2
Boston sold 100 Orpheum at 18 1/2.					
Monday					
Fam. Play-L...	7500	87	83	83 1/2	- 1/2
Do. pf...	500	97	91 1/2	91 1/2	- 1/2
Goldwyn	200	5 1/2	5 1/2	5 1/2	- 1/2
Loew, Inc.	2000	10 1/2	10 1/2	10 1/2	- 1/2
Orpheum	300	18 1/2	18 1/2	18 1/2	- 1/2
Boston sold 50 Orpheum at 18 1/2.					
Tuesday					
Fam. Play-L...	4300	87 1/2	83	85	- 1/2
Do. pf...	100	97	95	95 1/2	- 1/2
Goldwyn	100	5 1/2	5 1/2	5 1/2	- 1/2
Loew, Inc.	2800	10 1/2	10 1/2	10 1/2	- 1/2
Orpheum	300	18 1/2	18 1/2	18 1/2	- 1/2
Boston sold 50 Orpheum at 18 1/2.					

THE CURB					
Thursday	Sales	High	Low	Last	Chg.
Triangle	3000	11 1/2	12	12	- 1/2
Friday					
Technicolor, w.t.	300	9 1/2	9 1/2	9 1/2	- 1/2
Triangle	3000	11 1/2	10	10	- 1/2
Saturday					
Film Insp.	100	6 1/2	6 1/2	6 1/2	- 1/2
Monday					
Film Insp. March	100	6 1/2	6 1/2	6 1/2	- 1/2
Triangle	2000	11 1/2	12	12	- 1/2
Tuesday					
Triangle	4000	120	17	17	- 1/2
Ex. div.					
1 Cent a share.					

TITLE UNPROTECTED

Supreme Court Rules on "The Iron Rider."

Frank L. Packard cannot protect the use of his title, "The Iron Rider," in his suit against the Fox Film Corporation, according to a decision handed down by Justice Giecher in the New York Supreme Court, although he has a good cause for action otherwise, according to the court.

The suit concerns the sale of Packard's story of that name to Fox. The latter is alleged to have produced two films, both credited to his authorship. One, marketed under the "Iron Rider" title, is alleged to be entirely distinct from his original story, and the "Iron Rider" story is alleged to have been screen adapted under the title, "Hearts Are Trumps."

HAYS IS "HIRED MAN," SAYS CHAIRMAN COBB

Talks Also About Censoring Pictures—Producers Await Repeal, He Claims

Watertown, N. Y., Jan. 17. "If picture censorship is abolished in this state the theatres will be flooded with cheap, objectionable pictures which producers are holding ready," was the statement of ex-Senator George H. Cobb, chairman of the New York State Motion Picture Commission, in an address before the Watertown Post of the American Legion.

Senator Cobb stated in his address that, "the Commission, itself, has been little criticized, but it is the idea of censorship to which the producers, scenario writers, authors and a few of the people object."

Thence turning Will Hayes the "hired man" of the producers, Senator Cobb further claimed that in reality, instead of seeking to better pictures, the purpose of the high salaried postmaster-general is to prevent the spread of censorship.

B. & K. CLAIM

"Not Made a Cent This Season," Say Chicago Exhibs.

The Balaban & Katz theatres in Chicago, which are believed by many to be coining money, have "not made a cent this season," according to a statement attributed to Balaban & Katz in connection with opposition to the granting of increased wages to the picture theatre operators in Chicago.

The picture theatres outside of the loop stood ready to fight the granting of this increase, it is reported, but the loop theatres threw the weight of their influence towards meeting the demand, though it was pointed out in statements similar to that made by representatives of Balaban & Katz that business did not justify further increase.

The picture operators secured an increase of \$3 a week by the new agreement which gives them the highest pay of any operators in the country, according to a statement attributed to the head of the local union.

LOIS WEBER'S DIVORCE

Secured Decree From Phillip Smalley Last June

Los Angeles, Jan. 17. That Lois Weber secured a divorce from Phillip Smalley last June has only become known now. The decree was granted on the ground of Smalley's habitual intemperance.

Miss Weber is one of the very few women in pictures who are directors. Her former husband is also a picture director.

SAM GOLDWYN EAST-BOUND

Los Angeles, Jan. 17. East-bound is Sam Goldwyn, in company with Frances Marion, his scenario head. The latter has left the Hearst employ.

The couple went east to confer with Montague Glass.

JACK PICKFORD'S 34TH TRIP

Los Angeles, Jan. 17. Jack Pickford has completed his 34th trip east and is again back here, starting to work on productions immediately, he says.

Some of the eastern trips taken by Pickford were to see his wife, Marilyn Miller.

HOW NEWARK SEETHES WITH FILM AND LEGIT

Fabians, Loew, Fox, Schlesinger, Payton, and Even Miss Fealy in Situation

Newark, N. J., Jan. 17.

The Newark theatrical situation is still seething around the Strand and the Fabians' attempt to control the picture business here. So sore are the Paramount people over the prices dictated by Fabian, they have sworn Fabian shall never have another Paramount feature either here or in Paterson. It is possible Fabian may compromise, but at present Paramount plans to release its pictures in Paterson through the Lyric, a 700-seat house, and in Newark through Loew's State and Fox's Terminal.

Paramount pictures have already been shown at the State in large numbers, but the Fox hook-up is astonishing. What the Fabian plan means to the distributor is well illustrated by the Lloyd pictures. "Without competition, 'Grandma's Boy' brought the distributor \$2,000, while 'Dr. Jack' with competition netted him \$12,000.

Meanwhile litigation over the Strand may start any time. The house is owned by William Scheerer, who leased it to the Drake-Faulkner interests, who in turn leased it to Bratter & Pollock. The latter sold the controlling interest to Louis Rosenthal, who organized the Strand Amusement Corporation, of which the control was sold to Fabian.

The Drake-Faulkner people maintain that in selling out to Fabian and organizing the Strand Amusement Corporation, Bratter & Pollock and Rosenthal broke their lease. Successfully to sue for the return of the house, however, they would have to be joined by Scheerer, the owner. Whether he will care to act does not appear.

Aside from the legal side, what has aroused some feeling is the manifest intention of the Fabians to "kill" the house for pictures, and some go so far as to say that they are trying to kill the house altogether. There are some facts that point in that direction. They offered the house to Maude Fealy for \$1,000 a week and a percentage of the net. Miss Fealy accepted the offer; but when it came to signing the contract, Fabian balked. Here, it is said, the fine hand of Morris Schlesinger came into the deal. As the manager of the Broad, the only legit house here, he does not want Miss Fealy downtown. How he blocked her on this occasion is not known, but he is credited with the maneuver.

Getting Core Payton in was the next move. Payton is in on a salary and percentage basis and so he can be controlled and, if desirable, eliminated. He will not be allowed to produce anything that will hurt the Broad, and at the same time Payton is not expected to cut into the Fabians' picture business. If they make money on him, so much the better, but if they lose they get it back by the reduced cost of their pictures through the Strand being out as opposition. There is another angle. Schlesinger knows his franchise does not run forever. The Strand is a possible contender for the honor of producing legit here, and he realizes if it is run down by a succession of inferior attractions, he need have little worry from that source.

Miss Fealy, it is asserted with authority, will not be allowed in a downtown house. She is considered altogether too dangerous a competitor. After two artistic successes in stock in Newark with financial failures, she surprised everybody by coming back a third time with every prospect of making good. She has the unanimous support of the press, and if she should get away downtown now there is no telling what would happen. Miss Fealy's tenacity and willingness to plunge have added greatly to her personal following, and at the same time frightened certain interests that don't relish competition unless it will be good and docile. Miss Fealy's willingness to spend a small fortune on one attraction doesn't strike them as at all ladylike, even though it is businesslike.

COLDWYN'S UNITS

Los Angeles, Jan. 17. Goldwyn has announced the elimination of program productions, with unit system substituted with star directors. Usual reason given.

GOOD NIGHTS--LIGHTS MATS ON BROADWAY LAST WEEK

Auto Crowds Drove Natives Into Picture Houses—
"Big Hunt" Special Still Sensational Draw

The Broadway picture theatres had a rather remarkable occurrence in the matter of business last week. All the business grossed was practically done at night. The matinee performances were off, yet on the week all four of the bigger houses made a big showing.

One manner of accounting for the unusual night business was the fact that the visitors to town for the automobile show crowded the legitimate theatres to such an extent that the ordinary theatregoing public that waited until the last minute to buy their seats were forced to seek their entertainment in the picture theatres. Even in the picture houses the business did not build up until the first of the evening shows was about half way over, and then the final shows of the night were usually played to capacity.

The beginning of the week was rather bad in all of the houses. At both the Rivoli and the Strand it looked as though the two big super features, "Knighthood" and "One Exciting Night," were going to flop, but the latter end of the week from Wednesday on built up.

At the Capitol S. L. Rothafel made personal appearances for the latter part of the week, conducting the orchestra for one performance each night, and these performances pulled practically capacity for the big house. At the Rialto "My American Wife" got a fair week for its second on Broadway, while the little Cameo with "The Secrets of Paris" as the attraction almost broke the house record, which has been standing for nine months since the house was first opened.

The real wallop, however, still is the wild animal picture, "Hunting Big Game in Africa," which is at the Lyric. This picture is getting more word-of-mouth advertising from those that have seen it than any screen production has had in years. The house is doing a turnover at matinee and night performances.

At the Astor "The Third Alarm" is just about going along to sufficient business to warrant it being shown for advertising purposes.

Nazimova's "Salome" at the Criterion is playing to a \$1,500 top and is claiming the biggest business ever done at that house at the prices, the gross business for the first week with war tax included, according to their statement, is \$10,621 for 14 performances. Last week is said to have been in the neighborhood of \$9,700, while this week it looks as though the picture will get around \$7,500.

Estimates for last week:
Astor—"The Third Alarm" (F. B. O.). Seats 1,131. Scale, mats., \$1 top; eves., \$1.50 (first week). Fair business through tie-up with fire department for pension fund. Got around \$7,800.

Cameo—"Secrets of Paris" (C. C. Burr). Seats 500. Scale, 55-75. Almost broke the house record, getting within \$165 of the top created nine months ago. Gross, \$5,400.

Capitol—"One Week of Love" (Selznick). Seats 5,300. Scale, mats., 35-50-\$1; eves., 55-85-\$1. Week started off slowly, but built up toward last half with gross going to little over \$39,000.

Criterion—"Salome" (Nazimova-United Artists). Seats 608. Scale, mats., \$1 top; eves., \$1.50 (third week). Opening week, according to house claim, was \$10,621, with war tax included; second week, little drop, with gross around \$9,700, and this week further drop expected, which will bring under \$8,000. Picture will remain but one week longer as four weeks originally booked, so that film would not conflict with personal appearance of Nazimova in her play "Dagmar," to open at the Selwyn next week.

Lyric—"Hunting Big Game" (Eugene Booth). Seats 1,400. Scale, mats., \$1 top; eves., \$1.50 (second week). Hit the town between-eyes first week. Is getting more word of mouth advertising by those who have seen it than any screen production in years. Business terrific from start. This week will be the answer.

Rialto—"My American Wife" (Famous Players). Seats 1,960; scale, 55-85-99. Moved down from Rivoli where week before got

\$24,500 and for second week did \$21,200.

Rivoli—"Knighthood" (Cosmopolitan-Paramount). Seats 2,200; scale 55-85-99. After Criterion, where it was playing at \$2 top, the Marion Davies feature moved to the Rivoli with one week between and finished the first week there to \$24,900. Expected feature would do better business than that, but matinees were off, and when crowds did come late at night was turnaway. Picture held over for current week and may stay next week.

Strand—"One Exciting Night" (Griffith-United Artists). Seats 2,900; scale 50-50-85. Also suffered from matinees, but nights held up and grossing little better than \$31,500. Also holding over for second week.

The Teleview at the Selwyn for several weeks moves out this week. During the run the novelty has not been drawing enough to pay for the cost of the alterations made in the house for the showing of the picture. As a novelty it soon wore off.

POOR FILMS DRAW IN L. A.

Business Generally Good Since New Year's—Good Pictures

Los Angeles, Jan. 17. The picture houses haven't suffered a let-up since the first of the year. The good pictures have drawn big, with the poorer ones getting better than a red-ink classification.

Grauman's—"Outcast" (Famous Players-Lasky). Elsie Ferguson featured. Took \$17,008 on week.

California—"The Man Who Played God." George Arliss played up big. Hal Roach comedy, "Our Gang," also featured. Week's gross \$10,868.

Grauman's Rialto—"To Have and To Hold" (Paramount). Betty Compson and Bert Lytell given equal billing, with George Fitzmaurice, director, prominently mentioned. Second week held up well. Gross \$10,414.

Grauman's Hollywood—"Robin Hood" (Fairbanks). Picture going stronger than expected and may run several weeks yet. Agreement not to pull off until gross drops below \$8,000. Takings \$16,000.

Mission—"Suzanna" (Sennett). Mabel Normand's latest feature. Slight fall-off early in week, but picked up after Wednesday. Receipts \$12,000.

Kinema—"Omar" (Tully). Featuring Guy Bates Post. Second week better than opener. Got \$11,600.

Loew's State—"Peg o' My Heart" (Metro). Laurette Taylor big card here. Business building steadily. Gross \$13,550.

COAST BUSINESS

Last Week's Takings Dropped Below Previous Period

San Francisco, Jan. 17. All house records were broken for Saturday and Sunday at the opening of "Fury" at the Tivoli. The exceptionally big start did not continue throughout the week, but the business was so far above normal as to mark last week as a banner one.

At the Granada, where "Heroes of the Street" succeeded "Back Home and Back," and at the Varfield, where "Hearts Aflame" followed "Peg o' My Heart," a depression from the preceding week's receipts was felt. Despite this, business at both theatres was satisfactory.

The California also had a big week with "Thirty Days." While this picture was reported as more or less of a flop in many cities, it opened big here, chiefly because of the interest aroused in Reid through the dope exposure.

This interest was keyed up by the fact that one of the Hearst dailies here has been running a serial written by Dorothy Davenport (Mrs. Reid), in which she has been telling how the dope peddlers got Wally and of the valiant struggle he was making against the craving for drugs and liquor.

California—"Thirty Days" (Paramount) (Seats 2,700; scale 55-90) Wallace Reid. "The Counter Jump" and band also; drew well \$13,000.

Granada—"Heroes of the Street" (Warner Bros.) (Seats 2,910; scale 55-90). Weekly Barry. Supplementing feature were extra attraction Receipts dropped off considerably from previous week; \$15,000.

Imperial—"Tess" (Seats 1,127; scale 55-75). Mary Pickford. S. holding interest (third week); \$8,000.

4-WEEK HOLDOVERS

NOT SO GOOD IN CHI

"Tess" Takes Low Record at Roosevelt—"Flirt" Doing Much Better

Chicago, Jan. 17. In the four important film houses in Chicago's loop the two largest will have new films while the two smaller ones will hold over. Balaban & Katz's Roosevelt is trying for a fourth week with "Tess." It looks disastrous. But a four-week contract was made. The Randolph with the "Flirt" is going into its third week, and in all probabilities will even attempt a fourth. This film has shown remarkable strength and the Universal has put some money behind it to put it over. Three or four nights during the week crowds were held in both lobbies, with Saturday and Sunday capacity. A campaign against flitting by the various women societies has not hurt.

For the week just past there were two notable events in contrast to each other. McVicker's seemed to go all to pieces and probably touched one of the lowest records since the opening of this beautiful new picture palace. There seems to be no reason for this tremendous change unless it is that the pictures are weak and some of the pictures have proved very little draws. In contrast to this the Chicago put on "A Joy Week," which caused a great deal of comment. "Sure Fire Flirt," a comedy picture with sure-fire sub-titles, and a presentation that was built for laughs only, worked into jazz vs. opera for laughing purposes. Hoakum is still an asset and helped crowd this theatre to almost capacity.

Estimates for last week:
McVicker's—"The Outcast" (Paramount). Seats 2,500. Nights, 55c. Elsie Ferguson. As opposition Miss Ferguson in person at the Blackstone. Whether it is really opposition or not is doubtful, although it forced the legit theatre to advertise "in person." The picture said to be fairly good, although lacked a finish. Around \$17,800.

Randolph—"The Flirt." (Universal). Seats 636. Scale: Nights, 50c. With good publicity and shrewd handling, film maintaining \$6,000 a week gross, which insures profit. If this pace is maintained, it will hold over fourth week.

Chicago—"Sure Fire Flirt." (National). Seats 4,200. Nights, 55c. With all-star cast plus special program of "Joy Week" house held up to well near capacity. Patrons getting more than money's worth, and since phenomenal put-over of "Jazz Week" almost any special "week" draws. Between \$42,000 and \$43,000.

Roosevelt—"Tess." (United Artists). Seats 1,275. Nights, 55c. Now into fourth week, only reason for holding over being contract. This house, which has grind policy, probably fell to the lowest mark last week since taken over by Balaban & Katz.

HOLDOVERS IN PITTSBURGH

Both Grand and State Held Their Features for Second Week

Pittsburgh, Jan. 17. It is a long time since two theatres on the same street both played repeat engagements at the same time. The Grand, playing "Dr. Jack," drew large crowds, with lines in the lobby several nights, due to the success of Lloyd's previous picture, "Clayton's Boy."

At the State the success of "Quincy Adams Sawyer" and its hold-over is due to the popularity of the novel and play and the long list of stars in the cast. It was also extensively advertised.

The Olympic and Liberty did only fair business with "Kick In," the feature not coming up to the standard promised in the advance notices. "Shadows," at the Blackstone, was the best on the street this week, drawing good houses steadily.

Estimates for last week:
Grand—"Dr. Jack" (First National). (Seats 2,500. Scale, 25, 40, 55.) Started off well and grew all week. Hold over for a second week. Around \$17,300.

Olympic—"Kick In" (Paramount). (Seats 1,100. Scale, 25, 40, 55.) Business picked up latter part of week doing well at matinees. About \$9,000.

Liberty—"Kick In" (Paramount). (Seats 1,200. Scale, 25, 40, 55.) Neighborhood publicity drew audiences latter part of week. About \$8,000.

Portola—"Dr. Jack" (Pathe) (Seats 1,100; scale 50-75). Harold Lloyd. Fourth week, with business holding up at even pace; \$7,000.

Loew's Warfield—"Hearts Aflame" (Metro). (Seats 2,800; scale 55-75). No extra attractions; \$16,000.

Century—"Oliver Twist" (First National). (Seats 1,800; scale 35-50). Jackie Coogan. Third week; \$7,000.

Tivoli—"Fury" (First National). Seats 1,800; scale 40-55. Richard Barthelmess; \$15,000.

Frolic—"Kentucky Derby" (Clisral). (Seats 1,900; scale 10-30). Drawing well; \$3,000.

DETROIT PUZZLE

Heavily Advertised Feature Failed to Increase Business

Detroit, Jan. 17. It is unexplainable many times why certain pictures do not draw better than they do, considering the advertising and exploitation back of them. An example last week was of a first-run picture given everything in that respect, yet the week's business was normal for the house, whereas it should have been much better. The owner expected on the strength of the additional advertising, publicity and exploitation it would remain no less than two weeks.

The hit of the week was "Dr. Jack" at the Fox-Washington. Business was 50 per cent. better than the first week of "Grandma's Boy," which played the same house. When the latter picture was playing there Ray Miller's Band was an extra attraction, and this really hurt the receipts, because it was not possible to turn the house over as quickly. Many people would stay twice just to hear the band. For "Dr. Jack" there was no extra attraction except the short reels. It is due to remain at least three weeks. Receipts around \$12,000. Very big for this house.

Adams—"Hearts Aflame." Metro. Created interest. Business very good; around \$10,000.

Capitol—"Omar." First National. Excellent. Grossed around \$18,000.

Broadway-Strand—"Tess." Third and last week; receipts for three weeks very satisfactory. House paid around \$10,000 for picture, lot of money for this house on account of the small capacity. However, nice profit left despite heavy rental, increased rental and general overhead.

Madison—"The Outcast." Paramount. Didn't do turnaway, but house got around \$10,000.

Phil Gleichman returned from New York last week, where he closed contracts for five specials which he will present at the Broadway-Strand at 60-cent prices. The pictures are: "Strangers Banquet," "Suzanna," "One Exciting Night," "Jazzmania and Thorns" and "Orange Blossoms."

BUFFALO'S SCALE RAISE WITHOUT AGREEMENT

Downtown Theatres Boost Top Admission Prices—Pictures Increase Business

Buffalo, Jan. 17. A general raise in the scale of prices at all downtown theatres was the chief topic last week. Continued and uniform high grosses in all quarters with strength shown in both high and low price tickets were largely the cause although the concerted action on higher scales looks contagious, no agreement of any kind existing between competing theatres.

Shea's Court Street with a regular five-act show and feature picture Sundays is scaled at 25-35c. for mat. and 40-55c. for nights, all reserved. Loew's now goes to 50c. top for regular scale and to cap the climax the Lafayette this week boosted to 50c. top, even after loss of a big drawing card in the withdrawal of its organist.

Poor street car service, result of recent strike is playing a part in keeping houses from capacity. Business continues consistent, however. Last week's estimates:

Lafayette Square—"Dangerous Age" and vaudeville headed by Marie Nordstrom. Capacity, 2,400. Scale, mats.-nights, 30-50c. Loss of house premier organist did not affect attendance. Vaudeville end particularly strong. House maintaining high average and has had particularly strong week ends. Around \$15,000 last week.

Loew's State—"30 Days" and vaudeville with Anna Chandler. Capacity, 3,400. Scale, nights, 30-40c. House hardest hit last week by bad street car service. Fine show with satisfactory picture. Last week at present scale. Around \$13,000.

Hipp—"Doctor Jack" and "Seeing's Believing." Capacity, 2,400. Scale, nights, 25-50. Double bill turned in good week. Loyce feature extensively reviewed in dailies. House maintaining consistent high level and averaged well above \$13,000 for last three weeks.

Olympic—"The Flirt." Capacity, 1,500. Scale, nights, 25-35c. Line on this house difficult to get as few around theatres known much about what theatre is doing except business week for some time. Tarkington picture used plenty of extra advertising and picked up somewhat toward end of week, with result it is being held over for second several days. Probably around \$3,500 last week.

CHADWICK-WELLMAN QUIT

Los Angeles, Jan. 17. The separation of Helen Chadwick and her husband, W. A. Wellman, is more than likely to lead to the divorce courts, report says.

BOSTON'S FILM PLACES BEAT BAD WEATHER

But One Exception—Business Normal For This Time of Season

Boston, Jan. 17. The picture houses in this town, with one exception, the Park, have so far ridden through the disastrous weather and transportation conditions that have affected the legitimate houses to a great extent and which at the beginning of this week had begun to be reflected in the vaudeville field. With the exception noted the picture houses in town, without exceptional bills, had done business about normal for this time of year, and with this lineup before them the managers of those houses have come to the conclusion they are perfectly correct when they say the patrons of the picture houses downtown are gathered from the city itself and those suburbs immediately adjoining.

While some of the loss in gross at the Park could be ascribed to the fact that the previous week the house got the full benefit of the New Year's Day business, this could not be blamed entirely for the drop of about \$6,000 in business. The gross for the week was in the vicinity of \$8,000, as compared with \$14,000 the previous week. It is stoutly claimed the drop in business does not mean that the picture has done its quota here and must be content with the picking up of business, but it does mean that those who would travel to the city by train to see it are postponing their visit until transportation is much better than it is at present. The first of the week was lean indeed for "Robin Hood," but Friday and Saturday it built up strong. Another storm the first day of the week sent business tumbling again.

This week Rodolph Valentino is being exploited in a "personal visit" by the Boston "Post," under whose direction he came from New York and is due for a period of sightseeing in and around the city with plenty of publicity. While the idea was conceived by the "Post" and is the same thing it did with Douglas Fairbanks and Mary Pickford, some of the other sheets in town have picked it up and are trailing along.

None of the picture houses in the city will benefit by this exploitation this week, however, as none is carrying a Valentino picture, even though it would be good business for some of them, the smaller ones at least, to show one, even if it was an old release.

During the last week the Cordon chain of houses displayed quite an unusual amount of pep in gathering publicity. They grabbed more of it with their showing of a special set of pictures for children at their newest house, Capitol, and also got an unusual amount for their use of "White Shoulders" as a feature this week. Up to now the Gordon houses have not been very strong on the special publicity, even though they were always entitled to it, being big advertisers.

Loew's State (capacity, 4,000; scale, 25-50). With "Kick In" and "A Daughter of Luxury" the house did close to \$16,000 last week, very near the same amount of the week before. For this week "Tess."

Park (capacity, 1,100; scale, 50-\$1.50). "Robin Hood" still in this house, and if there was any sort of weather break picture would do big business from all signs. Grossed about \$8,000 last week, way below business done week before.

Modern (capacity, 800; scale, 25-40). Because of its location, in the heart of the city, is all but immune to weather conditions. Said that bad weather builds up business for it, as the prices make it a "drop in," and pictures are for most part right up to standard. About \$6,500 last week, with "Notoriety" and "Flesh and Blood." "Freckles" this week.

Beacon (capacity, scale and attendance same as that for Modern). Located bit further downtown, but gets play of same sort of business at sister house.

Tremont Temple is due to take out a sort of precarious existence for the balance of the season as far as attractions are concerned according to the present outlook. It does not look now as though Fox would again resume the showing at the house of new releases as he planned to do at the beginning of the season, and which he did for a time.

HAWLEY PASSPORT MYSTERY

Los Angeles, Jan. 17. When Wanda Hawley applied for a passport to Europe, sailing from New York Jan. 27, she gave an assumed name, it is said. Miss Hawley recently obtained a divorce decree.

Applying for a passport at the same time and for the same sailing date was J. Stewart Wilkins.

The local colony seems to look upon the matter as something of a mystery.

HAROLD LOCKWOOD LEFT \$44,579; METRO STAR DIED OCT. 19, 1918

State Tax Commission Appraises Estate—Will Contest Withdrawn—Mother's Marriage and Death Followed Son's

Excluding two \$10,000 life insurance policies, one payable to his mother and the other to his son, Harold Adna Lockwood, picture star, left a net estate of \$24,579.11 when, a victim of Spanish influenza, he died October 19, 1918, according to a transfer tax State appraisal of his property filed in the Surrogates' Court, New York, last week.

Under his will, executed two days before his death, which probate was not contested, he divided this equally among his mother, Jennie Hartshorn Lockwood-Murphy, since deceased; Harold Adna Lockwood, Jr., his 13-year-old son, residing with his former wife, Alma Lockwood at Los Angeles, and Gladys W. Lye, an actress friend, of 625 South Westmoreland avenue, Los Angeles.

J. Robert Rubin, lawyer, of 165 Broadway, and Charles K. Stern of 220 West Ninety-eighth street, New York, without bonds, were named as the executors of the estate, and the Continental National Bank of Los Angeles as trustee, the boy's share to be held in trust until he becomes 25.

The gross value of the estate left by Mr. Lockwood amounted to \$36,895.70, consisting of the following:

Interest in realty, Lot 208 Grider and Hamilton Hollywood Tract, Los Angeles, \$400; cash, on deposit, with the Continental National Bank of Los Angeles, \$22,917.38; Liberty Loan bonds, \$4,865; thirty shares of Union Oil Company of California, \$4,200; promissory note of Henry Otto, \$550; wearing apparel, \$350; office effects, \$275; a Packard automobile, \$4,500, and a Marmon automobile, \$2,150.

The expenses as charged up against the estate included a number of small creditors.

Mr. Lockwood, who had been ill but three days, was born in Brooklyn, N. Y., in 1887, received a business college education and began his career as a dry goods salesman. He had a stage career of about seven years in musical, comedy, vaudeville and stock. He began his career in 1910 and was with several film companies before becoming a star with Metro.

So great was the congestion around the Campbell Funeral Church, New York, where the funeral services were conducted on Oct. 22, 1918, that the police reserves had to be called to hold thousands of people in check. The family of the dead actor were taken to their limousine after the service with the greatest difficulty.

Mrs. Lockwood, mother of the late actor, became the wife of Harry Peter Murphy, vaudeville actor and former member of the team of Conroy and Murphy, on July 8, 1919. She died at 93 Mamaronck avenue, White Plains, N. Y., Sept. 24, 1919. In their application for the marriage license, obtained July 3, 1919, Mr. Murphy said that he was 32 years old, an actor, living at 1335 Madison avenue, New York; that he was a native of Paducah, Ky., the son of Peter Andrew Murphy and Mary Morgan Murphy, natives of America, and that he had never been married before.

Mrs. Lockwood said that she was out 45, lived at 1335 Madison avenue, New York, had no occupation and was a native of Freehold, N. J. She said that she had been married before, was the daughter of John Hull Bouwne and Annie Reid Bouwne, natives of America, and that her husband was dead. Mr. Murphy was about the same age as his wife's deceased son.

Shortly after her death her will, executed Sept. 4, 1919, was offered for probate directing that her net estate be divided as follows:

Harry P. Murphy, husband, all household effects, linens, silverware and all personal and household effects and half of the residue, absolutely. The remaining half of the residue was left to her grandson, Harold Lockwood, Jr., in trust until the boy became of age. If the boy, however, failed to survive his legal age, the latter's intended share was to go to her husband.

Alma Lockwood, her former daughter-in-law, was given her

wardrobe; Florence Benton, friend, a ring with a ruby, and a diamond with four smaller diamonds in setting, and \$200 she ordered set aside for the care of her plot at the Woodlawn cemetery.

Mrs. Lockwood Murphy left also two sisters, and regarding them, she said:

"I make no provision for my sisters, Christina Ellis and Louise B. Sickels, for the reason that I desire to leave the bulk of my estate to my husband and to my grandson, Harold Lockwood."

Richard A. Rowland, friend and one of the officials of the Metro, without bonds, was named as the executor of the estate and if he failed to qualify or resigned at any time his place was to be taken by the Title Guarantee & Trust Company.

Mrs. Lockwood Murphy left several wills, one dated Feb. 15, 1919. In this she named Wallace DuCher as the executor of the estate. She gave his wife, Bertha Dutcher, \$100, and left the bulk of her property to her grandson, Harold Lockwood, Jr.

Backed by the two sisters left by Mrs. Lockwood Murphy, Mr. and Mrs. Dutcher filed objections to the probate of the Sept. 4, 1919, document, charged Mr. Murphy with fraud and undue influence, demanded trial by jury of the issues raised by them, and also charged in part of their complaint:

"At the time the decedent was a woman of 53 years of age. That for many years prior thereto she had been addicted to the use of narcotics to such an extent that her mind had been impaired to a greater or less degree, and in or about the month of August, 1919, had been operated upon for cancer, of which disease she subsequently died, as appears by the death certificate on file in the Board of Health, wherein the cause of death is given as general carcinomatosis, and the secondary or contributory cause of death as intestinal obstruction. The decedent and one Harry P. Murphy went through the form of a ceremonial marriage in the city of New York on or about the eighth day of July, 1919, and thereafter the said Murphy kept the said decedent incommunicado from her friends and relatives."

Although, later on, the objection to the probate of the document was withdrawn, whether a settlement was made out of court was not stated, but is likely to be revealed when the estate is appraised for inheritance taxation.

Documents on file in the Supreme court, New York, show that in September, 1919, Belle Holbrook Murphy of 73 West 68th street, New York, who is a banjo player and known on the stage as Belle Carmen, filed a suit for alimony and divorce against Mr. Murphy, and also a \$100,000 suit for alleged alienation of affection against Mrs. Lockwood.

In her suit against Mrs. Lockwood, Belle Holbrook Murphy claimed that she (Belle) had lived together happily with Mr. Murphy as his common law wife from July 1, 1919, and was known to all of Mr. Murphy's friends as his wife when she (Mrs. Lockwood) enticed him away from her.

As Mrs. Lockwood was ill in bed at that time and could not be personally served, process servers being barred at the door, Supreme Court Justice Finch, upon affidavits laid before him, ordered that service be made by posting one notice on the outside door of Mrs. Lockwood Murphy's home and that another be sent to her through the mails.

The death of Mrs. Lockwood Murphy stopped the alienation suit from being brought to trial.

In her suit for divorce, asking alimony, counsel fee and naming Mrs. Lockwood as correspondent, Belle Holbrook Murphy claimed that Mr. Murphy, without just cause or provocation, suddenly left her and married Mrs. Lockwood. She said that she was destitute and so in need of funds for her support she had to sell some of her own furniture. She asked that the court

AITKEN-TRI DEAL DIMINISHES IN SIZE

"2,000 Negatives" Shrink to Less Than 200—Prospect of Swamping Passes

The state right market was thrown into cold chills last week by the statement that Harry Aitken, Oscar Price and others had a plan to dump new prints of old Triangle and Mutual negatives on the market by the thousands.

They hastened to look into the situation, which threatened to flood the field with an inundation of cheap material and wreck the market for independent productions.

What they found out was that instead of the reported 2,000 negatives, Aitken has secured a selection of less than 200 dramas and a number of comedies, probably 50 in number, on a long-term lease of rights, instead of outright purchase.

The deal is said to be a complicated one, involving Hyman Winnik's rights, both in America and abroad, of certain of Triangle's product. These rights, which are concerned among other things with the old Fairbanks, will pass out of Winnik's hands into those of Aitken-Price concern and certain European exploitation rights in Triangle pictures.

The transfer of these rights to Price has some intricate bearing on Triangle's suit against Winnik. The newest turn in the litigation was a court order for a bill of particulars which was to be pronounced about this time, but on which an extension of time was granted. It is understood that with the Price-Winnik deal completed, the suit will be discontinued.

grant her reasonable alimony and give her also counsel fee so that she could properly press her action through the courts.

Mr. Murphy, in answer to this suit, admitted knowing her but denied she was his common law wife, or that he had held her out as such to anybody. He admitted living with her at various places, but said that their relations were "merely meretricious." He charged that she was over 45 years old, making good money on the stage, did not need his financial help and said that he had been married twice before. He claimed he did not know the name of her first husband, who, she is alleged to have told him that she had divorced, but that she had married a man by the name of John Zimmer "in the Little Church Around the Corner about 14 years ago."

Mr. Murphy further claimed that, "I am informed that she had an escapade with a man by the name of George Middleton, now of Pasadena, Cal., from whom she had been receiving money, and that she has scars on her body inflicted upon her by the wife of the said George Middleton."

He characterized the suit as "blackmail" and said that she had sent all kinds of threatening letters to him and his wife.

Mr. Murphy said that he had never supported the plaintiff and that she well knew that, as he was a Catholic and she a divorced woman, his religion forbade him to marry her.

Mrs. Belle Holbrook Murphy answered his charges by saying that he had supported her for a number of years, paid her room rent of \$7 a week, and gave her \$21 a week in addition to live. She said that he had presented her with a ring bearing the engraving, "To my beloved Belle, from Harry," and that she had a number of love letters from him telling her of his "undying love" for her. She claimed that the scars upon her neck came from a fall from the arms of a colored nurse when she was a child, and denied that they came from the wife of Mr. Middleton. She said that she had been engaged at one time to Mr. Middleton, when the latter was single, and that the engagement was broken before he was married.

Because of the lack of proof that there had been a wedding ceremony, Supreme Court Justice Grobaum dismissed the application for alimony and counsel fee in December, 1919, and in June, 1920, the complaint was entirely dismissed by Justice Donnelly when attorneys for Mrs. Belle Holbrook Murphy failed to put in appearance.

WASHINGTON'S HOUSES

Picture Business Running Along on Even Keel

Washington, Jan. 17. "Oliver Twist" went over with a smash at the Metropolitan this week. Looks to have drawn to a greater extent than did Pickford's "Tess," although the comparison may not be exactly fair when it is considered that the Pickford picture was in its second week.

The even trend of the other houses was not to any considerable degree broken during the week.

Estimates for last week: Metropolitan—"Oliver Twist" (First National) (Capacity 1,700; scale, evenings, 35-50). Looked about \$12,500, record for house.

Columbia—"Tess" (Capacity 1,200; scale, nights, 35-50). Second week; about \$10,500.

Palace—"Back Home and Broke" (Zukor) (Capacity 2,500; scale, evenings, 35-50). Good business, although Meighan has been pretty well worked here of late. About \$9,000.

Rialto—"On the High Seas" (Capacity 900; scale, nights, 50). Held up and commented for thrills. Looks to have done close to the preceding week, with possibly \$7,500 gross.

REAL MILD WEATHER HELPS K. C. HOUSES

"Back Home and Broke" Gets Top Money—Critics Pan "Silver Wings"

Kansas City, Jan. 17.

The weather man should be declared in on the box receipts of the first run film houses in the downtown district. Real spring weather delivered in the middle of January. Kansas City picture fans thronged the streets all week, drifting from theatre to theatre looking for amusement. As a result the returns were far in excess of what the managers had expected for the week following a holiday week.

For those who shop for their pictures there were all kinds to choose from, with "Trifling Women," "Silver Wings," "The Head Hunters" and "Back Home and Broke" offered at the four leading houses.

Many of the regulars were especially interested in the Rex Ingram feature, "Trifling Women," which gave them their first view of Ramon Navarro, the young Spanish actor, who is making a bid for the popularity once held by Rodolph Valentino.

The name Meighan as leading man with any picture is a sure fire draw at the Newman, and last week's offering, "Back Home and Broke," seemed what was wanted, as it filled the house and kept the lobbies full most of the time. The followers: a admirers of Mary Carr, who cried and sobbed with her in "Over the Hill," returned to the Liberty to "the same thing over in her latest production, "Silver Wings." The critics panned this picture and its mother love theme as being worked overtime. The novelty of the week was at Newman's third house, the Twelfth Street, "The Head Hunters."

For the current week the big Newman theatre is splurging with Maurice Tourneur's "The Christian," which has been extensively advertised as the first public showing in the world. A premiere for a feature picture in this city is something really new, and much interest has been shown by fans and critics.

Estimates on the week's business are:

Royal—"Trifling Women" (Rex Ingram production) (Seats 890; scale 35-50). Picture extensively advertised. Grossed around \$7,500.

Newman—"Back Home and Broke" (Paramount) (Seats 1,950; scale 50-75 nights). Thomas Meighan's name played up strong. Business close to that of the preceding week. About \$10,000.

Liberty—"Silver Wings" (Fox) (Seats 1,000; scale 35-50). Mary Carr. Returns around \$6,000.

Twelfth Street—"Head Hunters of the South Seas" (Seats 1,100; scale 25). Jack London story and Christie comedy completed big two-bit's worth of entertainment. Feature real novelty. Receipts close to \$2,100.

Opposition bills at the vaudeville houses: "A Blind Barkan," Pantages; "No Trespassing," Main Street; "The Scarlet Car," first half, and "Nobody's Girl," second half.

NO COMMENT ON ARBUCKLE

Binghamton, N. Y., Jan. 17. Arbuckle made his first screen "come-back" appearance, here, Monday when the People's offered "Fatty and Mabel," an old Arbuckle three-reeler.

There was little comment on the film.

Von Stroheim for "Merry Widow"

Los Angeles, Jan. 17. It has been settled Eric von Stroheim is to direct the screen version of "The Merry Widow" for Goldwyn.

PHILLY'S WEEK'S GROSS IS HOLDING STEADY

Picture Houses Settled Down But "Dangerous Age" Could Not Hold Up

Philadelphia, Jan. 17.

After the uncertain period during the fall when virtually every film house downtown fluctuated from big business to bad the situation has now settled and grosses vary little weekly. The Stanley and Stanton are generally leading the field, the latter house having apparently pulled back the clients which it lost last season with special booked for from three to five weeks. The Aldine, too, although never achieving the business which this fine house deserves, has maintained a fairly satisfactory standard for the past two months.

Last week the only disappointment was the Karlton, which held "The Dangerous Age" over a second week because of promising business and did little or nothing to justify its move. Finally business became so lame it was decided to revert to the previous policy of this house and open "Lorna Doone," this week's feature, on Saturday.

Griffith's "One Exciting Night" received a lacing from most of the critics, but business was big enough to warrant a second week, and it has now been decided to hold this mystery play over for a third week. There has been no intimation as yet whether "Robin Hood" is a booking in the near future.

Mary Pickford's "Tess" received splendid notices, but business, while good, did not show the old-time superiority over the draw of other stars. Some claim that the only way this revival could have gone over big in Philly would have been to push it as special attraction in some legit or long-run film house. The Stanley, it is well known, has a policy of single-week runs.

"One Week of Love," put suddenly into the Aldine instead of "Toll of the Sea," the colored film, which had been intended, did nice business, showing building power, especially with women's matinee trade.

This week the houses had a big array, starting with "Dr. Jack" at the Stanley, "Grandma's Boy" was not run in the Stanley houses, but made quite a furor in the outlying independent houses. Business Monday pointed to one of the biggest weeks the Stanley has had this year. Will Rogers' "Fruits of Faith," a three-reeler, was specially advertised also, as was the appearance of the Stan's Piano Trio, an unusual musical feature. The critics in general spoke of this as an outstanding bill.

"Omar the Tentmaker," with Guy Bates Post, started weakly at the Aldine, although drawing considerable society trade from the near-by Ritzhouse square. This house, having completed its tenure of Metro films, is housing films of all companies, single-week runs being the limit.

The Karlton, with some special advertising on "Lorna Doone," appears to stand in a way to see some real money at the box-office. The Palace has "Back Home and Broke," a fine money-maker at the Stanley a week or so ago.

Estimates for last week: Stanley—"Tess" (United Artists). With big matinee trade but some off nights, due to bad weather largely, this Pickford feature did gross estimated at \$24,000. (Capacity, 4,000; scale, 50-75 evenings.)

Stanton—"One Exciting Night" (United Artists). Despite panning by most papers, and aided by special advertising, Griffith picture reached figure estimated at around \$15,000, and will linger a couple of weeks longer. (Capacity, 1,700; scale, 50-75 evenings.)

Aldine—"One Week of Love" (Selznick). Caught matinee crowds and did nice business beginning Thursday. Gross was about \$8,500, due to bad weather breaks. (Capacity, 1,500; scale, 50 straight.)

Karlton—"Dangerous Age" (First National). Couldn't make a go of second week and was taken off Friday for "Lorna Doone." In five days gross didn't pass \$2,000. (Capacity, 1,100; scale, 50.)

CAN'T CAST

Lesser Postponing Productions—Adequate Casts Not Available

Los Angeles, Jan. 17. Sol Lesser has postponed the making of several productions of Harold Bell Wright stories for the present.

The reason given is that it was impossible at this time to secure adequate casts for the pictures he proposed making.

ASCHERS BOOKING GOLDWYN'S

Chicago, Jan. 17. The Ascher Brothers theatres in Chicago are to be taken over by the Goldwyn people. It is reported here on good authority that the name of Ascher Brothers will not be identified with this houses following this step.

FOUR PICTURE TRADE PAPERS FORMING FOR SELF-PROTECTION

Editorial and Business Staffs Meeting Once Weekly at Luncheon—Matter of Credits and Press Agents Gone Into—Attempting Reforms of Policies for Better Regulation—Big Distributors Were Supporting Trade Papers

A new order of things among the trade journals of the picture industry has been brought about within the last few weeks which has a great many angles to its possible purpose.

Seemingly at first glance it is going to be a direct blow at independent production. Another aim appears to be the wiping out of a number of incompetents who have been posing as exploitation and publicity experts, without the slightest iota of showmanship sense.

An interchange of credit ideas among the publishers of the papers is proposed with a ban to be placed by the trade papers against those that have billed the others in the matter of payment for advertising.

At present four papers are in the combination, "The Motion Picture News," "The Exhibitor's Herald," "The Trade Review" and "The Moving Picture World."

Both the business and editorial heads of these four publications have been meeting for the past three or four weeks on each Friday for luncheon and discussing the various angles that the inter-working arrangement should take in.

At present all of the papers are against reviewing independent productions brought into New York and shown privately for the reviewers, prior to the time releasing arrangements are made.

The papers' attitude is that by reviewing the pictures it creates a demand and in a way aids the bidding of the distributors for the pictures, providing of course the picture is a worthy one. In the event that the picture is state righted the four papers get little or no advertising on the pictures and only the regional papers get the benefit of the money spent by the local distributors.

Primarily the papers' purpose is service to the exhibitor and of course if they are only to be in the field to render that service in behalf of those distributors which may be intensely interested in their papers or who give them the bulk of the business that they carry, then the papers might as well announce themselves as the press sheets for that certain group of producers and exhibitors.

The matter of the press agent who has been holding his job by "bullying" his principals that he will get publicity matter past the trade paper editors without taking any paid space is also to be gone into from all angles. In speaking of this particular phase of the combinations' aims, one stated a certain press agent by designation, saying he was the type that they were going to eliminate.

This particular press agent was pointed out as having held a job for several years by "bullying his employers" and the only occasion on which the company he represented advertised was when they were compelled to protect their interests when sued for having infringed certain rights.

The type of press agent also who holds his job by getting pictures and praises of his employers published is to go, for the pictures of the bosses and their praises and views are to be printed only at paid rates unless they figure in some real news story.

However, if a lot of incompetents who are posing as press agents and exploitation men in the picture industry are compelled to get out of it because they can no longer hold their jobs by reason of getting the boss's picture into print, then the entire industry is going to benefit. They have been too many persons in a position of authority "bullying" their way through without the necessary training in showmanship that would have gotten them jobs as \$40 a week bill posters and tack card men in the regular show business. They have been able to do it because those with whom they were in daily association with knew less about showmanship than they did. That takes in many of those at the

top, middle and bottom of producing and distributing and the exhibitors as well.

The latter, however, has been the sufferer. He has been the fellow that has had to try to work out the so-called money drawing devices that had been worked out by the incompetents, pay for the advertising aids that they worked out and had printed (usually because they got a "kickback" from the printer) and then the exhibitor wondered what was wrong with himself because he did everything the "high priced exploitation men" told him to but the crowds didn't break down his box office doors to get into the theatre.

The answer to incompetents and incompetents in exploitation and publicity lies in the fact that there are but two or three men really getting big money for "putting over stuff" and they are farmed out in turn to one producer and another. Of the "dubs" there are scores and each office has its full quota and a few additional to spare, who make it impossible for a real fellow who might produce results and who at least has sense enough to know what should not be done, to get a footing.

Credit to producers and dis-

tributors in the matter of advertising is really the big wallop as far as the trade paper publishers are concerned. Each one of the four papers is now traveling along under a load of unpaid bills and at the present time there seems mighty little chance of their ever realising on quite a few of them. One company that at this writing is on the verge of "blowing" owes some of the four papers carrying accounts for it close to \$20,000 each. It is safe to assume that when the blow-off does come for this particular company there will be something between \$60,000 and \$75,000 due the trade papers. That condition exists with a great many other film companies.

Undoubtedly some of the big companies paying their bills regularly awoke to the fact that they in reality were carrying their opposition along, through the fact that they were supporting the trade press and making it possible for them to live, while trying to collect the accounts of those that got unlimited credit, which was extended in the hope that the producer or distributor might make a ten strike, and not refuse because of the fear that in the event that he did strike it rich, he would not advertise with them.

LIKES BARA'S "SALOME" IN FOX VS. ABRAMS

Nazimova's Picture Failing, Fox Apparently Winning in "Salome" Blocked Deal

William Fox and Hiram Abrams have had a disagreement over the production of "Salome." Abrams, through the United Artists, is releasing the Nazimova "Salome," which came into the Criterion, New York, New Year's and seemingly has flopped. William Fox has a "Salome" on the shelf with Theda Bara in the title role.

When the Nazimova production was announced, Fox got into communication with Abrams and drew to his attention the fact that he already had a "Salome" he could release as against the new production, but that he was open to consider an arrangement regarding the matter. Fox is reported to have asked a very cheap price for the Nazimova picture for his own house and also a certain bonus, somewhere in the neighborhood of either \$50,000 or \$75,000, not to re-issue his Bara picture against the U. A. release.

The Fox organization was successful in a deal of this sort with D. W. Griffith in the case of "The Two Orphans" and "The Orphans of the Storm" and likewise with Universal in the matter of "Under Two Flags." It looked for a time as though there would be another deal by Fox with Abrams.

Abrams at the last minute is reported to have exploded the deal. With the New York run of Nazimova's "Salome" more or less of a failure, the local exhibitors are reported booking the Fox release and claim the older Bara film is the better of the two productions from an audience standpoint away from Broadway.

CHASED OFF THE LOT

Bull Montana's Director Takes It on the Run

Los Angeles, Jan. 17. It looks as though Bull Montana chased his director, Albert Austin, off the lot.

Bull is said to have suddenly grown temperamental. It prompted Austin to flee through the gates, never to return.

Bessie Eyton Repeats Freedom Plea

Los Angeles, Jan. 17. Bessie Eyton, picture leading woman, has filed her second divorce proceeding against Clarm B. Coffey.

EXCHANGE AD PLAN WITH DAILY PAPER

Mich. Exhibitors Have Deal With Detroit "Times" \$20,000 Yearly for Ass'n

Detroit, Jan. 17.

The Michigan Motion Picture Exhibitors' Association will have not less than \$40,000 to carry on the work of the organization the coming year. About \$15,000 was raised by cash contributions. A deal was made and is now effective with the Detroit "Times" whereby approximately 70 Detroit theatres are carrying a daily ad in that paper for which they pay \$6 weekly. The money, however, goes to the exhibitors' association instead of the paper, the exhibitor agreeing to run a slide every performance for the "Times."

The agreement between the "Times," exhibitor, and the association runs for three years, so that the association is given an assured income from this plan alone of not less than \$20,000 per year.

MONTY BELL CALLED

Chaplin's Press Agent Wanted As Fraud Witness in Washington

Washington, Jan. 17.

L. Monty Bell, now Charles Chaplin's publicity man on the coast and who was formerly of this city at one time being the managing editor of The Washington Herald is being sought as a witness for the defense in the trial of James H. DePue, former Presbyterian minister, who has been indicted on a charge of using the mails to defraud in connection with a Civil Service school here.

Monty Bell is particularly well known here, having conducted a successful stock company two summers ago at the Garrick theatre. This request from the former minister may mean a trip home for Bell, as DePue wishes Bell to contradict a statement made in the indictment to the effect that Senator Capper of Kansas, Senator Ekins of West Virginia and former Senator Hoke Smith of Georgia did not endorse his school for civil service training.

STAR OF "GOLDEN WEST"

Los Angeles, Jan. 17. Sylvia Bremer will be the star in the title role of "The Girl of the Golden West." Edwin Carewe is to produce.

EQUITY AND PICTURE PLAYERS

(The following contributed by one of the executive heads of one of the largest studios in Los Angeles.)

Los Angeles, Jan. 18.

Reading the announcement John Emerson, president of Equity, and to my mind in connection with Equity the biggest fourflusher I have ever known, desires on the part of the Equity members in the picture profession what he terms an equitable contract, whereby the actor's weekly labors will be limited to 48 hours. I am wondering as I think of this demand, what the proper definition of the word equity is.

I am wondering also if Mr. Emerson in making his demands, has any realization of the amount of work actually performed by picture actors appearing in principal roles.

I am wondering also, in Emerson's desire to have the laboring hours of the actors limited and other things done to protect the player, whether Emerson has forgotten the methods he pursued in the last production he made in Los Angeles. I am told, most reliably, that the actor was not spared by him day or night; that he worked them to death, and perhaps he is one of the unscrupulous producers he spoke of, who are given to working the actor day and night.

I want to give you a little history in which I will embody actual facts that have come to my knowledge in connection with actor's employed by the organization that I am with.

Perhaps one instance I can relate in connection with one production now in progress would not prove a proper example for the reason it is a little bit extraordinary. However, that may be, we have five actors now under contract in one cast who are receiving an aggregate of \$2,200 per week, who have drawn salaries from the day that the picture started and who have worked only five days in three weeks. As nearly as we can calculate, these same actors, with two exceptions will not perform any service for fully ten days more. We have one woman in the cast whose work will not consist of more than six days all told, whom we have already paid two week's salary and will probably pay her another two week's salary before her scenes are completed.

Those familiar enough with picture production will realize it is an impossibility to shoot pictures so that the work of an actor can be cleaned up as you go along and that player is used only in the scenes he or she is required for. Many players are in the opening scenes of a picture and again are not used until the closing scene, but the shooting cannot be arranged so that the first and last scenes may be cleaned up and then the balance of the picture shot.

The producer cannot get an actor under contract for a few days at the beginning of a picture and then a few more at the finish. He does not dare take that chance for there is always the possibility that when the player is wanted for the finishing scenes he might be engaged elsewhere and thus be unavailable. True the actor is willing enough to work on that basis, but he has to protect himself and certainly he could not be expected to refuse employment elsewhere if it were offered to him, and he was idle at the time the offer was made.

I know of no picture made at the studios where I am where any actor has been kept constantly at work day by day from the beginning to the finish of the shooting of the picture. There isn't a member of the cast including stars, who doesn't have three or four days and sometimes a week or ten days of idleness during the making of an ordinary program production that usually takes four weeks to produce. On a special, which requires 10 to 12 and sometimes 15 weeks to produce, it is no uncommon thing for players in the cast to be idle two, three and sometimes four weeks of that time, with their salary going right along all the time. I can go back over my records in proof of this and give the actual time that each actor has worked in the productions we have made here.

I am wondering, in view of the above if the requested 48-hour-a-week contract will have any provision that will give the producer the benefit of the time the actor is idle and for which he is receiving salary?

It would be a mighty fine thing for the producer if he could make a contract with the actor requiring the latter to work 48 hours a week with an allowance for all the time the actor is idle. Such a contract the producers would agree to without a question, and be delighted.

Admitting that companies work at night on location or on the lot, still it is an invariable rule that when a company works until 11 or 12 o'clock at night they are called until one o'clock the next day. In other words the overtime at night is allowed for the next day. It is also true that actors oftentimes work on Sunday, but never in an instance unless it is vitally important that they do so for the completion of a picture the distributing office in New York is perhaps waiting for.

There is no class of people in the country treated with any more consideration and liberality than picture players. I am personally willing to admit that during the past year and up to perhaps two months ago the actor in Los Angeles had pretty tough sledding, by reason of the general depression in production, but this was through no fault of the producers, no more than it was the fault of the legitimate producers in New York that there were thousands of actors out of work.

Just at this time actors that are desirable are rather scarce in Los Angeles and Mr. Emerson picked a fine moment to place his demand for a 48-hour contract before the producers, for producing is just beginning to mount toward the peak again.

It is quite as possible that a great deal of the independent production that is necessary to keep all of the actors here getting a share of work may be discouraged, for financiers will not advance money for production to independent producers when there is a sign of trouble or strike in the air. Thus will Mr. Emerson's move perhaps work to the detriment of the acting profession.

Out here salaries have advanced very materially during the last four months. As a matter of fact I don't believe that there is another class of people on the face of the earth that are as well paid as the picture player. I am not referring to stars like Melvyn, Swanson or Farnum and other of like calibre who receive enormous salaries, but to the average actor who is now commanding anywhere from \$200 to \$1,000 a week. There are three or four young girls here I have in mind who a year ago were getting \$100 a week, and are now receiving \$750 and \$850.

Of course Mr. Emerson may make a point that the work of a picture player is extremely hazardous because he is called on to perform "stunts" in some pictures. It isn't any exaggeration to say that 90 per cent. of the stunts in pictures are performed by a "stunt man" while the actor who was engaged for the part lolls around the Alexandria Hotel.

It is asinine and ludicrous for any man with an ounce of brains to contend picture players are suffering from any standpoint. There are to be sure many hundreds of alleged actors out of employment and likewise a great number of extra people are in idleness, but the real actor of merit can get a job without any difficulty and matters here at present have reached a state where it is practically impossible to cast a real pretentious production with names that mean something.

Friday, January 19, 1923

EVENTS FORESHADOW CLASH OF FAMOUS PLAYERS AND METRO

Ultimately Peace and Maybe Affiliation, But Loew Prepared for Contest—Puzzle in "Back Seat" Position of Keith Interests—United Artists Extending Producing End and Fixing Fences

Following the pyrotechnics of last week in Marcus Loew's coup in Brooklyn and Jersey City, the attention of the trade was centered on the position of Loew in the general layout. This drew interest to Metro as a possible complication. It developed from an analysis of Metro's position that it had gradually been strengthening its lineup; that from being a drag on the Loew properties it had turned into a substantial money maker and that, with the Jackie Coogan deal completed and the prospects of a new alliance with the Talmadges, and with its huge outlet in Loew theatres, Metro was in an excellent position to make a real fight against Famous Players.

Metro's "Nuisance Value"
This idea, held by some of the shrewdest men in the trade, is a complete somersault from the long discussed possibility of a Metro-Famous Players-Loew coalition. The kernel of the whole situation may be that a Metro-Famous Players truce, being desirable from all angles, Metro proposes to get into competition with the big producer-distributor in order to put itself where it could name pretty stiff terms for itself in talking over a merger. From its list of releases for the last six and coming six months, Metro has been and in increasing degree is taking an extremely aggressive place. As one film man put it, "Metro is getting to have a high 'nuisance value' to Zukor."

Two other considerations enter into the situation:

The Keith interests appear to have let the contest go by default and seem to have taken back seat. It is known that Loew has practically tied up New York on first runs and that the Keith exchange people have taken a block of 22 Paramounts on second run and then only in districts where there is no Loew competition. One of the houses booked in this way is the Coliseum at 181st street, whose nearest Loew competition is the Rio, a modern establishment at 158th street. Another booking understood to have been closed by the Keith people is a contract for first run of all the Warner Bros. productions.

S. A. Lynch Mentioned

Hitherto whenever minor disagreements have arisen between the Keith exchange, Loew and Famous Players, they were taken up in conference of the three interests and smoothed out by business arbitration. But the present situation seems to involve more differences than can be casually thrashed out by mere conference. It was rumored early this week that S. A. Lynch, whose Southern Enterprises has just been sold to Famous Players, might be involved, but this does not seem likely. From sources that usually are correct it is learned that one of the conditions of the Famous Players-Lynch deal is a stipulation that Lynch remain out of the picture business for a fixed term. Lynch has large business interests in Atlanta, where he makes his home.

One of the things that bring up a Loew-Keith issue is the curious situation in Jersey City. By the Haring-Blumenthal-Loew deal, Frank Hall's Ritz (which plays Keith booked vaudeville and pictures) is practically next door to the Central, which has just come under Loew control and will play Loew booked vaudeville and pictures. Up to Wednesday, the understanding was that the Haring-Blumenthal deal with Loew had not been signed, but would be within a day or two. Meanwhile preparations went forward to hang the Loew sign on the Central and billing for the first vaudeville show had been ordered.

Big 4 Gets Busy

A further complication came into the status quo from the United Artists organization, which was reported framing numerous additional

producing units whose product would be distributed through the Allied branch of the "Big Four." One deal alone which will be signed, sealed and delivered within a few days has a three-cornered producing frameup which is planned to turn out 12 productions a year by Frank Woods, Thompson Buchanan and Elmer Harri. Primarily United Artists is extending its release list in order to cover the distributing overhead on the numerically small product of Chaplin, Pickford, Griffith and Fairbanks. As a rule of the drag of distribution on profits, it is related that the European distribution of "Big Four" pictures is 40 per cent. instead of the 25 per cent. rate that prevailed until a few months ago. It is to cure this situation that Allied Artists is going in for extensive production, but that policy throws another considerable group of pictures into a complicated market and must have some effect.

Where Fox will stand in the layout nobody has tried to guess, except that that aggressive player of the game will enter into the melee in some important capacity.

Metro's Line-Up

Among the details that seem to put Metro in its aspect is that it has been turning out pictures of high quality and drawing powers and the other is that it already has a good list of stars and is plainly in the field for more.

It has Jackie Coogan, Buster Keaton, rapidly getting to the front for his comedies; Mae Murray, Talmadge Sisters (with their First National obligations completed) and Rex Ingram. All Murray's pictures were in the "million dollar class," including "Broadway Rose," which some of the Broadway authorities thought was the least valuable of the group, but which has been sold at higher prices. Ingram's "Zenda"

was one of the film events of the year. His "Trifling Women" was less so but made a good impression and has been in demand. His next production, for release shortly, will be a South Sea tale called "Where Pavement Ends," the title of a book of short stories by John Russell. "Quincy Adams Sawyer" from Sawyer & Lubin in six weeks has already grossed more than a quarter of a million and promises to get into the \$1,000,000 class.

More to Come

Besides these there are impending "Peg o' My Heart," with Laurette Taylor; "All the Brothers Were Vallant"; a big production with Willard Mack, Lon Chaney and other stars called "Your Friend and Mine," by Mack, and "Toll of the Sea," the first color picture done by the Technicolor people. Future Technicolor pictures probably will be done by Metro, Marcus Loew, Nick Schenck and other Loew allies being in control of the process.

This is only a partial list of Metro's ammunition, but it all represents big screen values and features that exhibitors want and it is regarded as putting Metro on a basis for an aggressive drive, although the Loew theatres themselves furnish an outlet almost sufficient to carry them.

Famous Players has some excellent material in its "super 33," although the group did arouse some adverse comment. Famous also has theatres on Broadway, through the south (the S. A. Lynch houses and others) as well as the New England and Canadian strings and properties throughout the country, to insure theatre outlet under its own banner. Famous Players would not have to go much further to insure itself control of theatres enough to make it almost independent of the exhibitor.

DICKENS IS TO MOTION PICTURES WHAT SHAKESPEARE IS TO LEGIT

"David Copperfields" Tumbling Over One Another—Putting Buddy Martin Against Jackie Coogan—Warner Bros. to Present Wesley Barry

The legitimate stage may have the Shakespeare craze at this moment, but it has nothing on the picture industry. The films at present seem to have a Dickens debauch, at least as far as that author's "David Copperfield" is concerned.

Within the past few weeks there has been a row on between Sol Lesser and the Warner's over that piece of Dickens writing. Lesser announced immediately after Jackie Coogan had completed "Oliver Twist" that "David Copperfield" would be his next picture. Then the Warners announced they intended presenting Wesley Barry in the Dickens role. Whether or not the change of contract, which switches the services of the Coogan youngster from Lesser to Joseph Schenck, is going to change the plans in regard to "Copperfield" is a question.

There are now two "David Copperfield" film productions in the market. One is a single reel tabloid version, owned by Artclass as one of a series of 12 single reel productions of various masterpieces of literature. The other was brought to this country within the last few days by a representative of the Nordisk Film Corp. of Copenhagen. The latter picture has "Buddy" Martin as its star. He has appeared in this country in several of their productions, and created considerable

name for himself as a juvenile screen actor.

The Danish picture has already been sold for the greater part of the European Continent and the British Isles, and the foreign market for any American production would be a closed one at this time. At a foreign presentation of the picture in a house where the record was held by Griffith's "Way Down East," the latter picture having played to something like 32,000 kronen, "Copperfield" broke the record and grossed 59,000.

Just which of the American distributing companies will take the Danish picture has not been settled. It is understood Famous Players will have a call to view it first, although it is possible First National might enter the field and try to secure it possibly to check against Coogan's picture being released elsewhere, or to further popularize the Martin youngster with a view of bringing him to this country to make pictures here for their organization against the Coogan productions.

GUY PRICE REPEATS

Los Angeles, Jan. 17. Mr. and Mrs. Guy Price made the Price family 50-50 last week when a sister arrived for their two-year-old son.

PHILADELPHIA DUPERS' DATE OF HEARING SET

Houdini After Three Under Copyright Law—Doesn't Want Settlement

Philadelphia, Jan. 17.

The federal authorities have set Feb. 1 as the date for the hearing before a United States Commissioner here of the alleged violation of the U. S. Copyright law against Louis Berman, Ben Amsterdam and Louis Korson, for whom warrants were issued recently by the U. S. District Attorney. The trio named appeared before the U. S. Commissioner Jan. 8, at which time the date for the hearing was set.

The complainant against them is Harry Houdini, who alleges that after they had purchased prints of "The Master Mystery," a serial in which he starred, from the Octagon Film Corp. for the eastern Pennsylvania territory, Duping the picture and selling the copied prints in other sections of the country is charged.

Patterson, Wolf, Block & Shaw represent Houdini in the action, while Walter C. Foster, U. S. Special Agent, has been in charge of the investigation, which has lasted over a year. Golder & Asher represent the defendants.

Ben Amsterdam now operates the Masterpiece Film exchange here and is a territorial right purchaser in addition to having the distribution of the Lichtman pictures locally. Berman distributes the Warner Bros. pictures here.

At the hearing before the commissioner Jan. 8 a representative of Houdini insisted that his principal did not want a settlement from the accused if they were guilty, but that he wanted an example made of them so that it would have the effect of discouraging the practice of duping pictures, through which producers have been losing many thousands of dollars annually.

JACKIE COOGAN DEAL BRINGS ALONG RUMORS

Reported on Coast Talmadges May Go with Metro or Williams

Los Angeles, Jan. 17.

Rumors have come along with the signing of Jackie Coogan by Joseph M. Schenck for Metro.

Schenck's other stars, the Talmadge girls, are reported either going with Metro or the John D. Williams company. Schenck, according to the story, is heavily interested with Williams in his lately formed Ritz Carlton picture company. Williams was formerly head of the First National and Schenck was aligned with that organization, Norma Talmadge being the First National's leading star. Before confining himself exclusively to pictures, Schenck was interested in the Loew circuit and one of its officers. Marcus Loew is now in control of Metro.

Buster Keaton, the film comic, under the Schenck direction, has gone with Metro.

The Coogan deal cut out Sol Lesser, his previous manager, through Lesser being unable to compete in bidding with the Schenck crowd. The new Coogan agreement calls for four pictures yearly, with the child star to be under the immediate control of his father. He will receive 60 per cent of the net, in addition to the large bonus given Coogan to sign the contract.

Chaplin on the Records

Los Angeles, Jan. 17. Charlie Chaplin is to make records. He has signed a contract with one of the talking machine companies to make a series of reproducing disks for them. Says that he has no idea what his talks will be at present.

BIG FILM DISTRIBUTOR IN FINANCIAL MESS

Creditors Held Meeting Saturday—Receiver May Be Applied For

One of the bigger producing and distributing organizations, which is a member of the Hays organization, is about on the verge of bankruptcy. There was a meeting of some of the creditors of the organization held Saturday afternoon at which it was practically decided to place the affairs of the organization in the hands of a receiver. It was later declared that a few days' extension would be granted the organization. Early this week it looked as though the creditors would insist that the court appoint a receiver to administer the affairs of the company.

The organization is one that has had more or less of a hard struggle to get by for the past six months. Time and again there have been stories the employees were given their salary checks, and asked not to cash them until they got the office, k. to do so. Some of the employees have had as many as nine salary checks in possession at a time.

A number of unusual expedients have been tried by the organization during the last year to try to weather the storm. A change of production policy was undertaken, production was moved from the East to the West coast; younger men were placed in charge, but seemingly all without avail.

During the early fall a new method of sales was decided on with the field force instructed to get out and give pictures to the exhibitors on their notes. These notes were discounted at several New York banks at from 50 to 25 cents on the dollar, it is said. Through this method the organization was reported to have raised around \$400,000 while selling contracts to about \$650,000 or \$700,000. This money was poured into production as a last stand on a big picture now in the making, which is either to make or break the company.

An executive move within the last few weeks caused the creditors no little uneasiness, and brought about the meeting held Saturday.

In the event the creditors finally force the corporation into bankruptcy the blow will be rather widespread, not only inside but without the trade. The banks holding the exhibitor notes on contract for pictures not yet delivered will have to collect on a contract not fulfilled, as the banks are the third and innocent holders.

The film trade papers will be hit for something like \$60,000 to \$70,000 for advertising space, which they extended credit for.

The Hays organization may also be affected to a certain extent, as the head of the organization in question was one of the guarantors of the contract which gives the former Postmaster-General \$100,000 a year for three years.

STOCK FOR SALARIES

Ivor McFadden's Thoughtful Scheme For Distribution and Production

San Francisco, Jan. 17.

The newest picture corporation to settle in San Francisco and gain space in the dailies is the Co-operative Motion Picture Production Co., headed by Ivor McFadden.

McFadden brings with him a new idea; new insofar as the usual stock-selling picture productions of San Francisco are concerned. In an interview he stated that no stock was for sale but that the company would issue quite a bit and use it instead of greenbacks, to actors and the technical staff for their services stock will be issued. He neglected to say whether stock would be offered to the raw film concerns, the laboratories, the electricians and others.

Judging from past experiences in this city it seems doubtful whether the offer of stock in lieu of hard cash will be acceptable in certain quarters.

CENSORING IN LOS ANGELES

Los Angeles, Jan. 17.

A petition to pass a picture censoring ordinance has been presented to the City Council by the Woman's Club.

Exhibitors and producers are fighting the suggestion.

DAINTY MARIE

(MARIE MEEKER)

THE WORLD'S GREATEST AERIAL CLASSIC

Eight Weeks' Engagement

in

ERNIE YOUNG'S REVUE

MARIGOLD GARDENS, CHICAGO

VARIETY

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48 PAGES

B'WAY BOX OFFICE BOOM ON

STRAIGHT PICTURE POLICY HAS LOST BOX OFFICE DRAW

Newark Condition May Be Universal—Film Houses Need Stages for Extra Attractions—Trying to Feel the Pulse of the Public

Newark, N. J., Jan. 24.

A straight picture policy has lost its pull at the box office. Theatres not equipped with a stage permitting them to put added attractions on, or to play vaudeville in conjunction with the screen programs are going to be up against it.

That is the status here at any rate. The Fabians have come to the conclusion that they are shortly going to be compelled to give the public something other than straight pictures in their houses (Brantford and Rialto) and that means that they have got to go to the expense of remodelling their theatres to add stages.

The elder of the two Fabians has been working with architects for about ten days now having them work out plans whereby both the Brantford and Rialto will be changed so that stages big enough to include vaudeville presentations can be installed. The Fabians also have houses in both Elizabeth and Paterson. In the latter town they are building a big new house which is to be devoted to playing pop vaudeville.

The Newark this week put in a revue. It is the indication all of the houses are hit at the box office and are all trying their utmost to feel the pulse of the public to ascertain what it wants.

46TH ST. LEASE

Columbia University Will Not Sell Theatre Site

The oft-repeated report that some one or another of the picture or theatrical producing companies has acquired the ownership of the plot on West 46th street, east of Broadway, is denied by Frederick A. Goetze, treasurer of the Columbia university. The educational institution does not intend to part with the site via sale, but is considering several offers for a lease which may be closed shortly.

The Universal Film Manufacturing Co. is among the negotiators. The current report U. has closed for a lease or sale of the property is thus refuted.

NEW "REPEAT" RIDE INCLUDES 20 HUGS

McCarthy Building "Spiritualist" Device That Can't Be Resisted

J. J. McCarthy, pioneer park man and ride designer, is building a brand new one at Columbia Park, Union Hill, N. J. It is one of those tunnel affairs that McCarthy declares amusement seekers can't resist buying a second trip on.

The flash and ballyhoo is the appearance the ride will take the visitor through Conan Doyle's spiritland. It is called "A Trip to Paradise." At various well-selected spots on the trip spooks pop out and lights flash, so that no girl can't resist screaming and throwing her arms around her escort.

When they get to the starting point it is calculated the escort will insist on another ticket.

\$67,423 SHOWS PROFIT \$66

Northampton, Mass., Jan. 24.

A profit of only \$66.48 on total receipts of \$67,423.33 of the Academy of Music, the municipal theatre of this city, was revealed in the report presented to members of the city council. The trustees of the theatre have been ordered to appear before the board and explain the reason for the amount set as profit.

GOOD UP TO LENT MAYBE THROUGH PERIOD

Business as Big as Wartime and Money Hits as Many—Demand Holds Up Even Auto Show and Even Improves—Russians in Spotlight

'RAIN' AND 'FOOL' GOOD

Broadway continues its streak of big business. The number of real hits is as great as at any time, including the war period and that immediately afterwards. There are 53 theatres playing legitimate attractions and a score of shows pulling hit grosses or the kind of money that establishes them as successes.

Managerial circles concede the unusual number of flourishing attractions. The promise of the fall when a flock of likely new shows came in and business generally was buoyed up has materialized. Box

(Continued on page 17)

ACTING AT 85

Carter Edwards Still Leading Member of Terry Company

London, Jan. 24.

In the longevity record of the acting stage, Carter Edwards, at 85, believes he is some distance in advance.

Mr. Edwards is still a leading member of Fred Terry's company, and were it not for the calendar, says the elderly Thespian, he would not believe his age himself.

ALLEGED ARBITRATION BREACH LEADS TO CONTEMPT ACTION

"Gingham Girl" in Court—Buzzell vs. Managers—Color and Size of Canopy Lights Complained Of—Arbitrators See No Violation of Decision.

WALLIE REID'S WIDOW MUST GIVE UP HOME

Reid's Palatial Hollywood Place Too Expensive and Heavily Mortgaged

Los Angeles, Jan. 24.

A memorial is planned for Wallace Reid, to be subscribed for generally throughout the professional world or limited to a selected list of his friends.

The palatial Hollywood place of the Reids will have to be given up by the widow, it is said, through it being heavily mortgaged and very expensive to keep up.

Wallie Reid's funeral was the largest for a professional ever seen in the West. His ashes may be kept by his widow in a sacred niche in her home.

AMATEURS COSTLY

During the "Opportunity Contest" last week at the Fifth Avenue, New York, male applicants to appear in the Minstrels this week had their chance. They appeared after the regular performance each evening. All the contestants were amateurs.

A pair of dancing boys who looked likely to an agent for an ensemble act were asked what they would start off in the show business for. The agent had prepared himself to pay, as much as \$60 weekly, with transportation. The boys replied \$150 was their lowest weekly figure. They are still amateurs.

RESTAURANT GOLF COURSE

Chicago, Jan. 24.

The fourth floor of Henri's restaurant has been converted into an indoor golf course.

To gain publicity, several professionals were invited to the opening and the dailies duly took note.

Henri's is a local favored eating place with the show people.

Daniel Kussell and Laurence Schwab, producers of "The Gingham Girl," appeared before Justice Tierney in the New York Supreme Court Wednesday in answer to an order to show cause why they should not be punished for contempt on complaint of Eddie Buzzell, featured comedian in the show. This legal argument arises from an Equity arbitration Nov. 18 last, wherein the committee—Sol Bloom, umpire; Sam Bernard for Buzzell and Arthur Hammerstein for the producers—arrived at the decision that Buzzell's name should be featured in lights; on the program in type one-third the size of the title and in newspaper advertising of five lines or more.

Under the new code of legal practice the awards of arbitrations have standing in court. The case of Buzzell via Schwab & Kussell was settled by arbitration.

But the new complaint was filed in court without appealing either to the arbitrators or Equity, and is the first theatrical case of the kind which has followed such procedure.

Each of the arbitration committee has filed affidavits supporting the managers.

Buzzell's contention is that the

(Continued on Page 14)

FREE VALET SERVICE

When patrons of the Colonial, New York, check their overcoats the check room girls examine the inside of each coat and if the hanger is missing from the back of the collar a new hanger with "Colonial Theatre" printed upon it is sewn on by the young woman. If a coat lining is torn the girl sews it up, etc.

COSTUMES

Renowned Makers of Stage Attire for Women and Men

We Invite Comparison of Design, Price and Workmanship

BROOKS-MAHIEU

1197 B'way N. Y. City

VARIETY ON SALE THURSDAY IN NEW YORK

Commencing with this issue (Jan. 25), Variety will be on the newsstands in New York City hereafter on Thursday.

Previously it has been placed on sale simultaneously in the east on Friday.

Variety will continue to go to press Wednesday night.

FLUTTERING OF FAMOUS PLAYERS ATTRIBUTED TO DEAL WITH LYNCH

**15,000 Shares Paid in Southern Purchase Disturb
Prices—Orpheum Looks Like Cautious Bidding
for Voting Stock**

Some real hint of the situation that brought about the flutter in Famous Players, carrying it down from 92 to 82½, got into the open this week, with the announcement that part of the price paid to S. A. Lynch by Famous Players for the Lynch Paramount exchanges and the Lynch Southern theatres in the South was 15,000 shares of Famous Players common stock.

That statement opened a vista of possibilities, chief among which was the likelihood that as soon as the deal was made somebody in the know had gone short of the stock, well knowing that the issue of stock for the acquisition of new assets was bound to unsettle prices at least for long enough to complete a short selling and prompt covering operation for a quick turn.

Who's Seller

Who the short seller or sellers might be is guess work. Variety has no shadow of evidence except the ticker, but here's what may have happened. As the whole industry knows there is no single individual in the picture trade who is a more active market trader than S. A. Lynch, both for investment and speculation. Now when Lynch

TITLE STOOD FOR ON ENGLISH PLAY

**Highbrow Society Gives Play
Name That Would Call Out
Police in America**

London, Jan. 24. Announced for Jan. 28-29 is the production of Ford's tragedy by the Phoenix, a most highbrow of all highbrow societies.

Were the same title announced in America as this piece holds, the police would turn out en masse. It's of a woman of the streets and the name reads, "It's a Pity She's a Whore."

The cast includes Nell Carter, Barbara Gott, Moyna MacGill, Florence Saunders, George Bealby, Leslie Frith, A. S. Homewood, Stanley Lathbury, Frederic Sargent, Harold Scott, Michael Sherbrooke, Ion Swinley.

**50
GOOD
CIGARETTES
10¢**



**THE TILLER SCHOOLS
OF DANCING**

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Director, JOHN TILLER

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Who was an individual in the JEAN BEDINI
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Now in One of Veddl's Most Surprise Acts.
Address Care of Rep.: REEVES & LAMPART
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"NO PAY TO SINGERS" VIOLATED IN ENGLAND

**Music Publishers' Agreement
Not Altogether Observed—
Check in Evidence**

London, Jan. 24. Some time ago, as recorded in Variety, the English music publishers entered into an agreement similar to that in existence in America, agreeing to stop payments to singers, conductors and others.

This is not being adhered to generally and there are at present glaring instances of violations of the agreement.

Producers of musical shows, house conductors and individual players are still receiving remittances for "plugging" numbers.

This week a Variety representative saw a check and an accompanying letter stating the remittance was for the public rendering of a number published by the firm which drew the check. Its recipient boasted he was on the pay roll of two other publishing houses and that the agreement had not affected his income thus far.

VIENNA-LONDON TOUR

Victor Herbert Operettas for Foreign Productions

Vienna, Jan. 24. The long existing differences between Felix Weingartner and Gruder Guntram, directors of the People's opera house, have resulted in the board of directors discharging Guntram after they tried vainly to adjust matters between them. The decision followed the company's rebellion against the discharged director for carrying too many stars on the payroll, which was one of the obstacles that delayed for a time a proposed British tour. Plans for this will be resumed at once.

Gabor Steiner was elected a member of the board of trustees, as was Leo Singer of New York, who represents the American capital interest in the opera house. Weingartner was renominated.

When the opera house ensemble leaves for London next month, Max Reinhardt will produce Offenbach's "Orpheus in the Underworld." Directors Weingartner and Steiner are negotiating for the Austrian rights to Victor Herbert's and other American operettas for production in Vienna.

BALLET AMATEURISH

London, Jan. 24. The ballet now current at the Coliseum and featuring Sedova, impressed as being most amateurish and far below this theatre's usual class.

Cathleen Nesbitt and Kéble Howard are also on the program with an inconsequential sketch.

NEW EMPIRE POLICY WILL BE REVUE STYLE

**De Courville Producing for
Butt—Cabaret Is
Annexed**

London, Jan. 24. Sir Alfred Butt has decided to revert to a revue policy for the Empire and has engaged Albert de Courville to produce the style of musical show formerly staged at the Hippodrome. The initial production is scheduled to have its premier about March 15.

The large room in the Empire building, unused for the past 20 years, will also receive some attention, as it is to be converted into a cabaret and afternoon tea establishment.

DUSE TOUR

**Percy Burton Consulting With Great
Italian Star**

London, Jan. 24. Percy Burton has gone to Milan to consult with Eleanor Duse relating to an American tour.

Duse has been retired for some time and has only recently returned to city life. She has lived in the seclusion of a small villa in the Italian Alps practically all the time since the beginning of the great war.

During the D'Annunzio rebellion she was found by continental journalists, who sought to buy the love letters she had exchanged with the poet-revolutionist. She indicated then that she would consider it, but demanded D'Annunzio's consent. Since then she is understood to have met him again recently.

REINHARDT VISIT OFF

Although Max Reinhardt has expressed his willingness to visit the United States with his Kammerspiel (Little theatre), Berlin company, the project will probably be abandoned for this season at least. The "inside" of it revolves about the unlooked-for business the Ziegfeld "Follies" is doing. A. L. Erlanger expected the New Amsterdam to be showies by spring and planned the Reinhardt importation accordingly. Ziggy spoiled that when consulted by Erlanger when he (Flo) was still confined to the sanitarium.

An insistence of \$50,000 by Reinhardt also figures in the abandonment of this proposition.

REVUE POSTPONED TO JAN. 27

London, Jan. 24. The Stoll revue, "You'd Be Surprised," at the Covent Garden, which was to have opened tonight, has been postponed until Jan. 27, owing to the chorus being insufficiently drilled.

ANTOINE'S REVIVAL

Paris, Jan. 24. The Theatre Antoine is reviving Edmond Guiraud's "Poussin" and a sketch by Maury, to be played with Signoret next week. The latter was at the Alhambra two years ago.

IN LONDON

London, Jan. 14. Ben Greet is to do a series of famous plays around the principal suburban music halls. The performances will be matinees, and a start will be made at the Chiswick Empire toward the end of the month.

Despite the good business being generally done most of the traveling and smaller suburban pantomimes will not run for more than six weeks. Many of these shows take on the nature of a revue more than pantomime, and the old-fashioned Harlequinade with clown, sausages, and red hot poker seems a thing of the past.

The London production of Sir John Martin Harvey's new version of "Everyman," which is called "Via Crucis," is scheduled for production

No English title has yet been chosen for the Hicks adaptation of "Pour Avoir Adrienne," which Den-

**OTHER FOREIGN
NEWS on Pages 38-39**



FRANK VAN HOVEN

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VAN.

P. S.—All mail care Variety.

MATCH SELLING VET IS NOW SINGLE ACT

**How Noel Fleming Was Rescued
Several Years After
the War**

London, Jan. 24. The World War came and went; Noel Fleming went with it and came back after the armistice, was honorably discharged from the British army, in which he had left the stage to enlist, and then commenced to heavily pay for his service to his country.

A well known figure on the musical stage before entering the army, Fleming discovered when he returned no one wanted him; that patriotism received no reward other than the chance of being shot at so much per month and the self-satisfaction.

Fleming became accustomed to being "turned" by theatrical managers. As he was passed up, he passed down, until the other day, while selling matches in the gutters of Piccadilly Circus, his business place for some months to keep him from the poorhouse, Charles Gulliver took a second look. Mr. Gulliver is the director of the Gulliver vaudeville circuit.

Now Mr. Fleming is returning to the stage as a single act at Gulliver's Palladium, London.

OLD-TIME ATMOSPHERE GONE

London, Jan. 24. "Veterans of Variety," playing at the Palladium and augmented by several additional artists, was not properly staged to reveal the old-time music hall atmosphere, and met with but mediocre success. It is the first part of a contrasted old and modern vaudeville bill.

GAITE ROCHECHOUART BURNS

Paris, Jan. 24. The Gaite Rochechouart was destroyed by fire Saturday night, one hour after the revue terminated. The iron curtain saved the stage, scenery and costumes, but the auditorium was completely wrecked.

GASTON MAYER DEAD

Paris, Jan. 24. Gaston Mayer, who was manager of the French theatre in London previous to the war, died in Montmorency, near Paris, Jan. 20.

SIKI A FROST

Paris, Jan. 24. The Apollo has terminated its vaudeville program as the Siki boxing exhibition proved a decided fiasco.

BARON ROTHSCHILD'S PLAY WITHDRAWN

**Alleged Criticism Given as the
Reason—Satirized
Financiers**

Paris, Jan. 24.

Baron Henri de Rothschild presented his latest comedy, "Le Moulin de la Galette," Jan. 18 at the Gymnase. The piece is in four acts and met with a fair reception.

It is a revised and prolonged French adaptation of his sentimental comedy, "Croesus," produced in London a few years ago.

The play would probably attract business through curiosity, but the author withdrew it Sunday, following alleged criticism which accused the script of presenting financiers in an emphasized satirical manner. The brief duration was mainly due to threatened disturbances.

The story deals with Sobier, a banker, married to an aristocratic woman of no dowry. He accedes to his wife's request he find her elite friends positions on a board of directors in a company he is to establish for that purpose. The husband becomes riled at the rapacious directors and causes a decline in the stock of the organization, after personally withdrawing.

Meanwhile he assumes the disguise of a modest clerk and courts an honest young widow who earns her living as an assistant in a perfumery store. The widow lives with an aunt of intermediate circumstances, and the banker becomes philanthropic towards that particular household, though not revealing the identity of the benefactor. Everything goes smoothly until the aunt recognizes the financier from newspaper pictures, tells her niece, who in turn jilts her discovered millionaire lover. She later retracts her decision, for love's sake, and the play concludes with the banker and widow continuing their relations secretly.

Signoret, who is also the producer, played the role of the banker unrealistically. Marthe Regnier was the widow and Charles Dubosc a scheming aristocrat in search of financial situations.

It is understood the author was well advised in withdrawing this play, as the exaggerated romance is unworthy of his literary talent.

THREE DEATHS IN LONDON

**Cowley Wright, Kate Santley and
George Carney's Wife**

London, Jan. 24. Cowley Wright, leading man in "Decameron Nights," died Jan. 18 following an illness of three days. He was 33 years old.

Kate Santley, famous actress, died Jan. 18 at the age of 80. At one time she was the proprietor of the Royalty theatre. The wife of George Carney died Jan. 14. She was formerly one of the Pine Sisters, professionally, and was the daughter of Bob and Jennie Leonard.

FASHION SHOW ACT

**London Dressmakers Contributing
to New Turn**

London, Jan. 24. A fashion show act is being prepared for production by Harry Foster and Philip Moss. It will be given at the Palladium the week of Feb. 19.

The story of Cinderella is to be used as a background for the costume exhibits by the prominent dressmakers.

"Katinka" by Sacks

London, Jan. 24. J. L. Sacks will produce "Katinka" with the initial performance scheduled for around April 1.

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LIQUOR CAUSED DEATH; MURDER IN 1ST DEGREE

Kansas Starting After Poison Booze Peddlers—Amend- ing Criminal Code

Some of the poison booze peddlers of Kansas are going to find things breaking bad for them when an amendment to the present state law is adopted, as it undoubtedly will be.

The measure is aimed at the bootleggers who dispense wood alcohol or denatured alcohol and is an amendment to the law defining murder in the first degree.

The bill adds these words to the present statute: "That any one who sells, barter, gives away or furnishes any intoxicating liquors that cause the death of any person, shall be guilty of murder in the first degree."

With the legislatures of Kansas and Missouri in full blast, the usual flood of bills is pouring in from all parts of the two states. Some are of the freak variety and will never have a chance, but others, while seemingly just as freaky, might be put over. In Kansas much interest is being centered on the booze question and the legislature will be asked to put the liquor selling and narcotic dispensing drug stores out of business. The bill will provide that a permit must be secured in order to run a drug store and that it may be revoked for any violation of the state laws, not only those relating to the drug business but also all the other criminal statutes in force in the state or county.

In the Missouri legislature the liquor proposition is also commanding much interest. One of the bills introduced prohibits the transportation of liquor in any kind of a vehicle except railroad trains, and provides a penalty of two years in the penitentiary for its violation; while a companion bill makes it a felony to carry deadly weapons in any vehicle in which there is liquor. Another measure has been introduced providing for a fine or jail sentence for any one having dice in their possession or who sell them. A similar measure was passed by the House at the last session, but was killed in the Senate.

TO BOND TRANSFERMEN

New York Legislature Would Force Policies As In Case of Taxis

Albany, N. Y., Jan. 24.

A bill introduced by Henry O. Kahan (Democrat) representing the 10th New York district in the Assembly (Print No. 174) on January 16, amending section 282-b of the Highway Law, would place every person, firm, association or corporation transporting property in any motor vehicle in such city (Greater New York) for hire in the course of business, in the same category as taxicabs as requiring a bond or insurance policy in the amount of \$2,500, insuring against injury to persons or property caused in the operation or defective construction of such motor vehicle.

This measure will affect not only the truckmen of New York city, but the delivery vehicles of every mercantile firm, as well as mail trucks not actually owned by the United States government and operated by it, the delivery trucks of express companies, steamship companies, theatres and the like, but apparently would not apply to motor trucks of telephone and telegraph companies or to motor vehicle equipment of street car corporations or trucks owned and operated by the Federal, State or Municipal authorities. The measure, if passed and sustained by the courts will add a new and most lucrative source of revenue to insurance carriers.

Anna Chandler Follows Sylvia Clark
Anna Chandler, Jorces & Green's Shubert unit show "Splice of Life," replacing Sylvia Clark.

ENGAGEMENTS

Lee Morse with "Hitchy-Koo."
Ruth King, for the Redmond Player, at the Wigwam, California.

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N. Y. CENSOR HEARING

Legislation Will Be Held Up Until
Public Expresses Its Views

Albany, N. Y., Jan. 24.

It is expected that the first move in the legislative program for repeal of the New York state censor law will be delayed until public hearings on the proposal have been had.

A count of noses shows a fairly close division of opinion both on the censor repeal proposition and on modification of the prohibition enforcement statutes in both houses.

It is thus desirable to get the public angle on them. Whatever material develops during the hearings will have a large effect upon the attitude of all members of the legislature of both views and they will be largely swayed by the balance of public attitude.

REGULATION OF UNIONS LOCKWOOD BILL'S AIM

Proposed by Samuel Untermyer—To License
Unions

Albany, N. Y., Jan. 24.

A measure shortly to be introduced into the legislature by Senator Lockwood is reported to have been framed by Samuel Untermyer of New York against all unions operating within the state.

It aims to license the unions, obliging them to file with the secretary of state an annual financial report, itemized, of all receipts and disbursements; also a complete list of membership.

The bill will be actively opposed, according to accounts, by the State Federation of Labor, through Chairman John M. O'Hanlon of its legislative committee. It is understood Mr. O'Hanlon has sent out a call for the various unions of the state to meet through their representatives in conference.

Among the state's unions are those of the stage hands, musicians and actors (Equity).

TEX. GOVERNOR URGES HIGHER THEATRE TAX

Situation Serious—No Aggres-
sive State Theatrical
Organization

Dallas, Tex., Jan. 24.

In a message to both branches of the Legislature now in session Governor Neff strongly urges a further taxing of amusement while asking a five per cent. tax be placed on the gross sales of oil.

The oil men are well prepared to fight the proposed tax but picture men and theatre managers throughout Texas will need outside assistance. There is no aggressive state organization of either exhibitors, exchange managers or legitimate showmen.

The situation is serious here, as additional taxes will prove ruinous to the theatrical interests.

MISSOURI BILL

Measure for Censors of Films and
Posters

Kansas City, Jan. 24.

As predicted, a bill has been introduced in the Missouri legislature to establish a state board of picture censors. It provides the board shall consist of two men and one woman, to be appointed by the governor; also for a board to pass on posters and advertising used in the exploitation of pictures.

ILL AND INJURED

Abe Sablosky has been confined to his home in Norristown, Pa., for a week, due to grip.

Mrs. Fred Sahara, formerly in a mind reading act, is critically ill at St. Luke's hospital, Chicago, suffering from a stroke of paralysis.

Walter Donaldson, song writer, was operated on Tuesday for appendicitis.

William Sagner is recovering from the grip at his home, 448 Humboldt parkway, Buffalo, N. Y. May Wirth entered a sanitarium Tuesday to be operated on for the removal of her tonsils. The Wirth family has cancelled immediate time.

JERSEY CITY, N. J., WAS SHOW-LESS SUNDAY

Blue Law Drive Necessitates Refunds—Vaude., Pictures and Burlesque Affected

As a result of a Sunday observance drive instituted by the New Jersey Society for Prevention of Crime and for the Promotion of Morals but four theatres in Jersey City were operated Sunday last. The four houses open for business were the Ritz, Central, National and State. The Ritz is controlled by the Ritz Corporation, the Central and National by the Blumenthal Amusement Co. The State is controlled by the Frank Hall interests and plays pop vaudeville and pictures. The Central plays vaudeville and pictures, and the Ritz and National pictures.

Among the houses that did not open were Keith's, playing pop vaudeville and pictures; the Strand, playing pictures; the Orpheum and Fulton picture houses, and the Majestic, with Columbia burlesque as the house policy. At the Majestic the Dave Marion Show was scheduled to start a week's engagement, and there was an advance sale of about \$800. All ticket holders not caring to switch their seats to a later date during the week, who had purchased tickets for the Sunday show, were refunded their money.

The motive power behind the society with the long-winded name that brought about the closing of the Jersey City houses were four Jersey City ministers, Reverends Frank S. Ritter, pastor of the Waverly Congregational church; Harvey L. Watt, Westminster Presbyterian church; James W. Parker, Second United Presbyterian church; Charles C. Cain, of Simpson Methodist Episcopal church.

The method of the blue law proponents in going after the Jersey City theatres called for the securing of a bench warrant for the arrest of Public Safety Director William B. Quinn, alleging as a basis of the complaint against Quinn that he, in his official position as head of the police department, has been illegally permitting the Jersey City theatres to keep open on Sunday.

With the arrival of an order for his arrest, Quinn, who has been administering the Sunday law with a liberal construction, issued an order closing the theatres on Sunday, Saturday last.

Concurrent with the Quinn order closing the Jersey City houses Sunday came a move by several picture men, the Ritz Theatre Corp., Blumenthal Amusement Co., and the Frank Hall interests, controlling the State, who secured an order from Vice Chancellor Bentley, directing Capt. Hogue to permit the four houses controlled by the three corporations mentioned to keep open Sunday. This was on midnight Saturday. The injunction restraining Capt. Hogue of the Jersey City police department from interfering with the operation of the four houses Sunday was served on Capt. Hogue at 10 a. m. Sunday. Vice Chancellor Bentley, on the strength of legal arguments advanced by Herbert Clark Gilson, attorney for the Crime Prevention Society on Monday then dismissed the injunction against Quinn.

This leaves matters just where they were. Jersey City theatres are restrained temporarily, at least, from giving Sunday shows. Unless another legal move should change the situation, it means no Sunday shows can be given in Jersey City next Sunday.

The Majestic, playing Columbia burlesque, has been giving \$200 of its Sunday receipts to the Jersey City Firemen's Kiddie Fund, the other houses having a similar arrangement to donate a stipulated sum to charity from the Sunday shows.

The firemen's organization incidentally has expended some \$30,000 in taking care of upwards of 20,000 poor children since Christmas. The firemen's association has, up to Sunday last, a deficit of \$5,000. The charge against Public Safety Director Quinn, and upon which Supreme Court Justice Swayze issued the warrant for Quinn's arrest was non-feasance in office.

A similar attempt to close Sunday shows was made in Newark a couple of years ago, but a number of civic and social organizations put forward the plea that to close Sunday shows would be discriminatory unless the Sunday closing thing was made to cover every city activity, such as the running of

SIX BEST JANUARY SELLERS

VICTOR RECORDS

"Pack Up Your Sins" and
"Crimoline Days"
"Kiss Mama, Kiss Papa" and
"Choo Choo Blues."
"A Kiss in the Dark" and
"The Waltz Is Made for Love."
"All Muddled Up" and
"True Blue Sam."
"The World Is Waiting for the
Sunrise" and "Tomorrow
Morning."
"Homesick" and
"You Tell Her—I Stutter."

BRUNSWICK RECORDS

"Lovin' Sam" and
"He Loves It."
"Aggravatin' Papa" and
"Hot Lips."
"Toot Toot Tootsie" and
"Clover Blossom Blues."
"You Remind Me of My Mother" and
"When the Leaves Come
Tumbling Down."
"Some of These Days" and
"It's Getting Dark on Old
Broadway."
"Planoflage" and
"Ruffenready."

Q. R. S. ROLLS

"Lost, A Wonderful Girl"
"Picture Without a Frame"
"When the Leaves Come Tumblin' Down"
"That Da Da Strain"
"Who Cares"
"Lady of the Evening."

Sheet music sales are hitting their stride optimistically but as always nothing sells but those songs in demand with a noticeable quantity of strictly dance stuff finding ample response on the sheet music end proving that in some measure popular songs are being popularized via the dance floor.

The selection of a half dozen "best sellers" is again passed up for general citation of those songs in demand: "Tomorrow," "Homesick," "Lost," "The World Is Waiting for the Sunrise," "Tomorrow Morning," "All Muddled Up," "When the Leaves Come Tumbling Down," "Picture Without a Frame," "Who Cares," "Fate," "Carry Me Back to My Carolina Home," "Carolina in the Morning" (very big), "Kitten on the Keys," "Lovin' Sam," "Open Your Arms, My Alabammy," "Natches and Robert E. Lee," "Sues," "Toot Toot Tootsie," "Lovelight in Your Eyes," "Hot Lips," "One Night in June," "My Buddy," "You Know You Belong to Somebody Else," "Rose of the Rio Grande," "I Wish I Could Shimmy Like My Sister Kate," "I'm Through Shedding Tears Over You," "Chicago," "Sweet One," "Sunny Jim," "Aggravatin' Papa," "He Loves It."

Production sellers continue the same. Every musical show has one or more sellers, "The Music Box Revue" score is the most prolific of good sellers, as is the "Follies."

20% R. R. REDUCTION SEEMS ABOUT ASSURED

Decrease on 2,500 Mileage
Books—Official Announce-
ment Expected

Washington, Jan. 24.

A 20 per cent. reduction on 2,500 mileage books is expected to be the decision of the Interstate Commerce Commission, although that body, up to noon Wednesday, had not released its findings. Numerous inquiries at the various departments of the Commission revealed no information other than that the matter was being considered but nothing would be given out before Friday (Jan. 26) and possibly not then.

The surmise of the reduction was gained through the publication in the "Herald" here of a photograph of Senator James Watson, author of the motion, and A. M. Loeb, president of the National Council of Traveling Salesmen's Association, with caption, under the picture, giving the information. The Senator could not be reached and the only statement coming from his office was that some mistake had been made. At the offices of the International Film Service, which had the photo, it was brought out the picture was prematurely released but that the story had been expected to "break" Tuesday afternoon.

The reduction will undoubtedly stand.

TIMES SQUARE CLOCK

Columbia Theatre Replaces the
Square's Landmark

The Columbia theatre launched its new clock last week and Times square now has a successor to the famous timepiece that decorated the junction of 47th street, Broadway and Seventh avenue.

The Columbia's clock is five feet in diameter, with hands two and a half feet long, stationed outside the sixth floor of the Columbia building, on a line with the Columbia executive offices. At night the clock is illuminated and can be seen from any part of the square.

The clock itself is part of the new Columbia sign on the north-east corner of the Columbia building, the timepiece being placed midway between the two words "Columbia Burlesque."

trolley cars, etc., on Sunday. The reformers dropped the Sunday closing agitation in Newark following an abortive campaign to carry their point. All houses giving Sunday shows in Newark operated as usual last Sunday. Jersey City is the only city in the state of New Jersey that the blue law proponents have started anything in recently

LIQUOR BILLS

Repealing Mullen-Gage Act—For
Light Wines and Beer

Albany, N. Y., Jan. 24.

Frank A. Miller, Democratic assemblyman from Mayor Hylan's district in Brooklyn, who, when not legislating, runs a theatrical booking office in New York city, has presented a bill to repeal the Mullen-Gage law.

Another resolution introduced in the State Legislature to memorialize Congress to modify the Volstead prohibition enforcement act by permitting the sale of light wines and beer was made by Democratic leaders Senator James J. Walker and Assemblyman Charles D. Donohue. That this measure will be adopted in the Senate was virtually assured when it became known that at a conference of Republican senators Monday night, which lasted until Wednesday morning, enough votes were gained for the proposal to have it slide through the upper House whenever the finance committee reports it.

ANOTHER CENSORSHIP BATTLE

Kansas City, Jan. 24.

The Rev. Howard Billman, assistant secretary of the St. Louis Church Federation, has been sent to Jefferson City to take charge of the fight for a picture censorship bill at the present session of the legislature. Mr. Billman said the bill, which is being prepared, would be introduced at an early date. It is the report that the advocates will use the Arbuckle case as one of their arguments for state regulation. In outlining the proposed measure, Mr. Billman said the censorship board would include two men and two women who would be given power to cut objectionable sections from films or to reject them entirely. The cost of the censorship would be met by a footage tax. It is believed Kansas City organizations will be drawn into the fight.



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GRAFTING AGENTS IN PANIC OVER VARIETY'S DISCLOSURES

"Wrong" Agents and Bookers in Fear Paper Will Publish Names—V. M. P. A. Investigating Complaints Received—Reputable Agents and Booking Men Applaud Effort to Rid Vaudeville of Its Grafters—More "Practices"

A panic seized upon the grafting agent and booking man of vaudeville following the disclosures in last week's Variety, agent their crooked by printing their names.

Fear attacked many that Variety intended to publish a list that would implicate the "wrong" agents and bookers. There was considerable talk along that line among agents who knew each other to be "wrong." Several of the agents in fear tried to devise among themselves how Variety could accuse them of being crooked by printing their names without substantiation.

The agents are said to have decided the manner in which Variety intended to include them among the grafters would be through the paper publishing a list of the reputable agents and bookers, stamping that list authentically as reputable, leaving all not mentioned by name as grafters by inference.

"Will They Use Names?"
Variety's story of grafting agents and booking men had created so much talk in New York by Saturday that the fear on Friday Variety's next move would be to divulge the names of the grafters had become a panic with them by Sunday, keeping them in a state of unease during this week.

Also following the publication of the story, and the invitation from the Vaudeville Managers' Protective Association for acts to make complaint against any grafting agent or booking men, the V. M. P. A. reported Monday it had received a number of letters, and that the complaints were being compiled for systematic investigation. Pat Casey for the association reiterated his statement of the week before that all privacy would be insured complainants. He informed a Variety representative no information on the subject of any complaint, to avoid the bare chance the writer could be identified, would be given out for publication.

Mr. Casey asked that Variety if again publishing anything about grafting agents repeat the V. M. P. A. invitation for any and all acts who have been "bled" by a vaudeville grafter to make known the circumstances.

(Continued on page 39)

KLAN OBJECTS TO ACTION

New England Dance Halls Under Police Scrutiny

Springfield, Mass., Jan. 24. The dance hall craze, which has been growing in popularity in certain sections of New England, is being made the object of close scrutiny of police officials and club women. In a number of cases it has been alleged that liquor has been found on the premises, and the owners have been summoned to tell why their places should not be closed as a public nuisance.

At Fall River, Mass., there is trouble in the police department, whose members are charged with lack of co-operation with policemen who have been ordered to keep a strict watch on all dance halls. According to reports, the feminine cops have been so rigid in carrying out their orders that dancers of the city are going to adjoining cities where more freedom is allowed. Several dance establishments are now under construction on the outskirts of the city.

The Ku Klux Klan has made its opinion on the matter known through a letter sent to Mayor Talbot of Fall River, telling him to mind his own business and to cease the campaign against Saturday night dances he has stopped. The Mayor turned the letter over to Chief of Police Feeney, who has opened war on the Klan.

The Park Commission of Boston, with the approval of Mayor Curley, has issued an order refusing to grant any more permits for dancing, either public or private, in Curtis Hall at Jamaica Plain.

"AGENT'S" FINE OF \$50

The Vaudeville Managers' Protective Association, in its quest for theatrical agents who charge artists more than 5 per cent. on engagements, has on its record the fine of \$50 imposed in the Court of Special Sessions against John Wesley Miller of 1400 Broadway, New York, convicted of doing an agency business without a license on the complaint of the License Commissioner of New York City. License Inspector William F. Gill prosecuted the case.

Through Miller starting an action to recover \$106.25 as "commission" against Justin Lawrie and Fernando Guarnieri, operatic duettists, the matter was brought to the attention of the commissioner's office. Miller booked the act at the Century, Baltimore, for four weeks at \$300 weekly. He alleged an interest of 25 per cent. in their salary. Miller claimed an agreement under which he would be entitled to 25 per cent. of either man's salary if they received over \$125 a week.

The act remitted on account, but the "agent" commenced an action to recover a balance he alleged due him. Judge Michael F. Blake dismissed the civil action by the agent. The evidence of Miller operating as an agent reached the office of the License Commissioner, who instituted criminal proceedings.

The Vaudeville Managers' Protective Association, in inviting vaudeville artists to confidentially register with it complaints against any theatrical agent or "artists' representative" who demands, receives or attempts to collect over 5 per cent. of the weekly salary for any engagement, will base its future action, if not ruling the over-charging agent from all V. M. P. A. booking floors, on the Miller conviction.

STATE, CLEVELAND, TOPS UNIT SHOW GROSSES

Leads Shubert Field with Straight Vaudeville—Washington Is Lowest

Receipts of the Shubert vaudeville units last week (Jan. 15) were: State, Cleveland (vaudeville), \$9,600; Midnight Rounders, Central, New York, \$9,000; "Spice of Life," Garrick, Chicago, \$8,500; Detroit (vaudeville), \$6,800; Newark, "Say It With Laughs," \$6,300; "Whirl of New York, Philadelphia, \$5,800; Majestic, Boston (vaudeville), \$5,800; "Troubles of 1922," Cincinnati, \$5,500; "20th Century Revue," Washington, \$3,500; "Rose Girl, Harlem opera house, New York, \$6,500; "Main Street Follies," Crescent, Brooklyn, \$6,000; "Midnite Revels," Pittsburgh, \$4,200.

REFORM LOBBY'S CASH

Where Does It Come from and Where Does It Go? Critics Ask

Albany, Jan. 24. The Anti-saloon League of New York, which organization has been notorious for the immense sums of money it has raised and spent for political purposes is in the Supreme Court as a defendant in an action under the corrupt practice act.

Action against the league is being taken by Walter E. Vannier, John G. Golden, Aloysius G. Bouchee, John L. Fleming and Cornelius F. McCarthy, all of Troy, who seek to compel the officers of the league to file annually a statement of all receipts, expenditures and liabilities.

Justice Ellis J. Staley of the Supreme Court, third department, will hear arguments in the matter on Saturday morning, Jan. 27, at a special term. A brief of several hundred words citing the activities of the league in raising money and spending it in the aid and defeat of political candidates has been submitted.

Several efforts have been made in the past in the New York State Legislature to have the league investigated for its failure to file a statement of its receipts and disbursements as required under the law of a political committee, but without success. Now that the matter has been carried into the courts, the future status of the league as to whether it may be exempt from all law, except its own, is due to be subjected to the acid test. The final outcome of the case will be a subject of nation-wide interest.

JUGGLER INDICTED

Folger, Foreigner, Victimized Young Men

Denver, Jan. 24. Robert R. Folger, who says he is a professional juggler from some unnamed country of Europe, was indicted by the federal grand jury sitting in Denver on a charge of fraudulently employing four young men as "juggler's assistants."

According to the indictment, Folger inserted an advertisement in a local paper, offering a fancy salary, with expenses, for the services of a "young man to travel."

Four young men answered, at different times, and all were hired. Folger promised them fat salaries, explaining that he had a contract with a vaudeville management, but that he lacked the funds wherewith to pay his railroad fare to Chicago.

One of his victims, according to the indictment, put up \$150. Another dug for \$125. A third contributed \$105, and a fourth, \$325. None of the victims knew that Folger had employed anybody else.

Then Folger disappeared. The four young men sought Roy Nelson, post office inspector, and related what had happened to them. Nelson traced the fugitive to Omaha, Neb., where he found him living with his wife and two children in a suburban bungalow. Already Folger had inserted advertisements in the Omaha papers, Nelson says, for "assistants."

He is in jail in Denver. He admits, according to Nelson, that he has never had an engagement in the United States. However, he has a complete juggling outfit, and appears to know how to use it.

SPIEGEL HEARING POSTPONED

The Max Spiegel bankruptcy hearings were adjourned Monday to Jan. 26, 29 and Feb. 9, in order to allow necessary witnesses to attend. They will be resumed before Referee Howard P. Coffin, at 217 Broadway, New York.

HOLMES-WELLS SPLITTING

Fred Holmes and Lulu Wells will terminate their vaudeville partnership at the close of present bookings.

Mr. Holmes will become a non-professional in California.

Phil Baker Signs with Harris
Sam H. Harris has issued a contract for two years to Phil Baker, the vaudeville accordion-monologist, who started this season with a Shubert unit show recently closing.

The first B. L. engagement under the Harris management will be probably with the new "Music Box Revue" for next season.



RALPH G. FARNUM
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The energetic young Agent and a few of his accomplishments. Born in Dayton, Ohio. Lived to see the New B. F. Keith Theatre built there and dedicated. Has been associated with some of the best flops in show business, and is the personal representative of Broadway's own misfortune.

WILL MAHONEY
That Southern Mammy Singer from the West.

ACTS ESCAPE INJURY RIDING ON A FREIGHT

Caboose Topped Over—Seven Artists Inside—Train Conductor Killed

Chicago, Jan. 24. Seven theatrical folk who were making the jump from Wausau, Wis., to La Crosse in a freight train narrowly escaped serious injury when the caboose turned over and the conductor of the train was killed.

The acts played Wausau on a Saturday. With no passenger train that would get them to the next town for a Sunday matinee, they obtained permission to ride on the freight, which was held a couple of hours to accommodate them. When passing over a switch at Babcock en route the caboose tipped over. Conductor Munger, standing on the steps, was killed.

Mabelle Mack, of Mack and Mabelle, escaped injury. Mr. Mack was bruised about the back. Mr. and Mrs. Floyd B. Richardson, who have a marionette act, had their 15-months-old baby along. Mr. Richardson saved the baby from harm by holding it close to his breast. Mrs. Richardson narrowly escaped being burned by the red hot coals thrown out when the stove upset. Shannon and Gordon received injuries. Mr. Shannon's limb being severely injured. Mr. Sims, of Sim's Novelty Act, sustained only slight injuries.

NELLIE REVELL PHONES

Walks to Transmitter and Talks Through It—First Time in 4 Years.

Nellie Revell walked to, met with and talked through a phone last Sunday, an experience the patient at St. Vincent's Hospital previously had not had in almost four years. It is nearly that length of time Miss Revell has been at the institution, confined to her room, and for the greater portion of the period to the cot in it.

Miss Revell is on the fourth floor of St. Vincent's. The phone table is some distance down the hall from her room. Nellie made the trip walking all of the way supported by nurses.

Miss Revell has in isolated instances had herself wheeled to the yard of the hospital, and with an effort a couple of times ambled from the cot to a chair in the room.

WOULDN'T LEAVE ILL WIFE

Chicago, Jan. 24. Forel and Gluck closed at the completion of last week with Gaites' "Gimme a Thrill." Miss Gluck was taken ill Thursday and the management of the unit insisted that Mr. Forel continue the act with an understudy. As Miss Gluck had no relatives or friends in Chicago, Forel said he could not leave his wife among strangers. A spirited discussion followed and the act closed here.

"PAY ONE ACT" WIRE STARTS BIG RUMPUS

"Midnite Revels" Acts Hold Indignation Meeting on Hearing of Order

Cleveland, Jan. 24. "Midnite Revels," the Shubert vaudeville unit scheduled to close here Saturday night, may not give a performance tonight (Wednesday), according to members of the company, who claim that a wire from New York to the manager of the unit instructed the latter not to pay anybody except one team.

Four weeks' salaries are due, according to members of the cast, who learned of the wire and held an indignation meeting this afternoon, then served notice they would not give a performance tonight unless some satisfactory adjustment could be effected.

The principals of "Midnight Revels" are Whipple and Huston, Purcell and Ramsey, Riggs and Wichele, Claire Devine, Three Chums and George Mayo.

FOR N. Y. DRUG CONTROL

New Narcotic Law Up Following Reid's Death

Albany, N. Y., Jan. 24. In the Assembly Monday night, Minority Leader Donohue served notice that he would on next Monday night, Jan. 29, call up for discussion his resolution memorializing Congress to modify the Volstead act. Under the Assembly rules requiring six days' notice to discharge a committee on a resolution not a privileged one, such notice is necessary. Assemblyman Maurice Bloch of New York city is introducing as of Wednesday, Jan. 24, a bill amending the public health law and the penal law, in relation to the sale and dispensing of habit-forming drugs. This action follows the death of Wallace Reid.

When the Republican administration under Governor Miller abolished the Narcotic Drug Committee, it also wiped out the penal law provisions prohibiting the sale of narcotic drugs in this state, so that since 1921 the sale of habit-forming drugs in this state has been unrestricted, save by Federal statute.

The Bloch measure would restore state regulation and supervision of the sale and dispensing of narcotic drugs the same as it existed prior to the creation of the narcotic drug control commission, that is the law of 1914 and would place back upon the statute books the penal law penalties for improper sales. At the present time, conviction cannot be had under any state law, as none exists, and the only regulatory measures are the Federal statute and the sanitary code of the city of New York.

The Bloch measure restores the right to commit drug addicts to institutions for cure; regulates the issuance of prescriptions for drugs; regulates the filling of copies of order blanks; requires physicians to keep records of drugs prescribed and to whom; prohibits the refilling of prescriptions; provides for the revocation of licenses for violations; prescribes penalties for violations, and regulates the supply of drugs to addicts on prescription. The measure goes back to the original idea in this state of habit-forming drug regulation.

WILLIAM BEROL LEFT \$1,000

William Berol, director of the Berol Course of Memory Training, and who was a brother of Max Berol Konarab, of Germany, left an estate not exceeding \$1,000 in personality and no will when, at the St. Bartholomew's Hospital, New York, he died Dec. 30, according to his widow, Suzanne Berol, of 18 West 102d street, New York. In her application for letters of administration upon the property, which was granted to her by the Surrogate's Court this week.

Mr. Berol, who was 47 years old, had been ill for a long time and, in addition to his widow and the already mentioned brother, he is survived by a 25-year-old daughter, Molly Elizabeth von Derheydt, of 494 East 157th street, New York, as well as four sisters.

"SPICE" AS A FULL SHOW

The Shubert unit production of "Spice of 1922" will take to the Shubert vaudeville circuit very much as it played on the legit stage.

DEMAND "WALKING OUT" ACT PAY DAMAGES FOR BREACH

Keith Office Will Call Upon Allman and Harvey—
Left No. 2 at Orpheum, Brooklyn, Last Week—
First Action of Kind in Long While

Allman and Harvey, who left the bill at the Orpheum, Brooklyn, last week, objecting to the No. 2 spot, will be held liable by the Keith office for breach of the pay or play contract issued for the date.

This is the first time such drastic action has been taken in a long while by the big time, but follows the recent Keith edict to the effect that no position or feature billing would be guaranteed to anyone by the Keith office in the future.

The proclamation also stated the custom of inserting special clauses guaranteeing position had been discontinued and that no person connected with the Keith organization could guarantee an act position or billing—a matter that was entirely up to the manager of the house.

The Allman-Harvey team, a two-man comedy turn that has been playing the intermediate Keith houses, refused to open in the No. 2 position allotted them, necessitating a last minute substitution.

The Keith people will insist in the future that acts breaching a pay or play contract will be held to the letter of the contract and its subsequent remuneration.

COAST APPLIES TO ORPHEUM

San Francisco, Jan. 24.
Several of the smaller cities throughout the state are seeking to get Orpheum vaudeville, among these being San Jose, where Turner & Dahnnken control one of the biggest houses now run as a picture theatre.

It is reported they have approached the Orpheum heads with the idea of getting an Orpheum show for this house.

In return the Orpheum people replied that they would accede to the request if Turner & Dahnnken would play vaudeville in their Stockton house as well.

MANAGER BRUCE SHOT

Kansas City, Jan. 24.
Arthur Bruce, manager of a colored musical company "Laughing Powder" was shot and seriously wounded, here by Mile. Rosetta Brannon, formerly a member of the company. The shooting occurred during a company rehearsal in the Lincoln theatre.

It is claimed that Bruce had some difficulty with Mile. Brannon and discharged her after which she came to the theatre to see the manager and following a quarrel shot him twice before he could take the revolver from her. Both bullets passed through the abdomen. Bruce was rushed to the hospital and the woman was held by the police.

YOUNGSTOWN AND SUNDAYS

Youngstown, O., Jan. 24.
Orders closing roller skating rinks and barring vaudeville Sundays was issued this week by Mayor W. M. Reese. Theatres will be permitted to show pictures and give musical numbers at Sunday performances. The order was given after meeting with representatives of churches who represented that a tentative agreement on the character of Sunday theatre performances made a month ago had been violated.

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ADDRESS

Variety, New York

GORDON VS. GORDON

Not a Divorce Suit, But Brother
Against Brother for Royalties

Harry Gordon, who has been ill the last eight months and inactive professionally, has retained Eli Johnson, attorney in the Loew Building, New York, to represent him in a claim against Burt Gordon, his brother, of the team Gordon and Ford (Miss Gene).

Gordon says his brother has not been paying him anything for the material he claims he (Harry) wrote and originated when both did an act two years ago as Gordon and Gordon.

Mr. Johnson notified Manager Burns of the Hamilton, New York, where Gordon and Ford were playing the first half of this week that injunction proceedings were being contemplated, but because of Miss Ford's illness Tuesday, necessitating her leaving the bill, nothing was done.

A summons for \$1,000 is out for Burt Gordon. Harry Gordon claims there is \$2,000 due him under a Pat Casey V. M. P. A. award two years ago when Harry was granted \$25 weekly royalty for author's services. Only \$1,000 is being sued for so as to secure quick action in the Municipal Court.

The Gordon and Ford act is said to receive \$75 weekly. Harry Gordon claims he started and trained Burt in the show business.

DIFFERENCE IN BOOKING OF "SHUBERT ACTS"

Orpheum Circuit Has Played
Several—Keith's Attitude
Remains Same

The Orpheum Circuit has let down the bans, for several former Shubert vaudeville unit acts. Sylvia Clark, with "Spice of Life" a Shubert vaudeville unit, has been routed by the Orpheum, and another two man comedy team, former Shubert act, is being dickered with. The Orpheum has played Adele Rowland, Irene Castle and "Max and Moritz," the monk act.

The Keith office has shown no evidence of a let down barring the booking of Delro the accordionist until last week when Clayton and Edwards jumped to the Palace, Cleveland, to strengthen the show opening at the Keith house Wednesday night. This week the turn is at Keith's, Cincinnati. The Clayton and Edwards act received consideration from the Keith office on account of the circumstances. Edwards had played Shubert vaudeville dates but explained that at the time he held a Shubert production contract which contained a vaudeville option. He signed under the impression he was to enter a production. Edwards had never played a Shubert date. The team were originally a Keith act but split last season.

Dickinson and Deagon who played Shubert vaudeville bookings are also playing for the Keith office but with different partners. Grace Deagon is with Jack Mack (Deagon and Mack) while Homer Dickinson is partnered with Florence Tempert. Their cases were similar to Clayton and Edwards'.

HART'S APPEAL IN APRIL

The United States Supreme Court in Washington will hear arguments on appeal from Judge Julian Mack's decision in the Max Hart suit against big time vaudeville.

Eppstein & Axman, Hart's attorneys, received notice the case is on the April calendar, after Attorney Axman had argued last week for advancement in preference on the call. Judge Mack's decision, quoting the baseball case, denied vaudeville bookings were interstate commerce, and on that point, one of law and not of fact, the motion to advance was given, setting it ahead a year.



JANET AS "KIKI"

"Janet of France" has been mentioned many times as a likely candidate for the title role in "Kiki" should anyone beside Lenore Ulric ever be required. Janet at one time gave an impersonation of "Miss Ulric as the French girl in 'Tiger Rose'" which was regarded as a genuinely artistic portrayal. In speaking of Miss Ulric's performances, Janet says she is one of the few American actresses who correctly essay a French girl, most of them being inclined to exaggerate.

\$150,000 ROYALTY 1ST YEAR FROM RADIO

100 Licenses Sent Out by
American Musical Society
—Fee \$1,000 to \$5,000

The American Society of Composers, Authors and Publishers this week mailed over 100 licenses to broadcast its copyrighted compositions for profit to as many radio stations. This licensing is a result of negotiations between the radio people and the composers and publishers following the latter's determination they were entitled to some revenue for having their musical catalog capitalized by the radio people for concerts via the ether.

The American Society decided on a license fee ranging between \$1,000 and \$5,000 a year. The average income per contract of the 100 mailed is \$1,500 annually, totaling over \$150,000 revenue for the music men for this first year.

The licensing agreement carries with it the clause "by special arrangement with the A. S. C. A. P., musical numbers contained in the society's repertory will be included in this program."

DEPT. STORE PUBLICITY

A publicity "tie up" with Gimbel's department store, New York, for Rose's Midgets, now touring the Loew circuit, was effected Tuesday of this week by the Loew office.

All of the evening editions of the dailies carried a box insert in the regular Gimbel sale advertising copy announcing that the Midgets would be on exhibition in Gimbel's the following day. A footnote announced they were playing at Loew's Greeley Square. The next morning a bus ride up Fifth avenue and a parade down Broadway with banners heralding the house and date was used for a follow up.

At Gimbel's the Midgets gave a complete performance in the toy department. This is the first time a vaudeville act has used this particular publicity stunt.

ROSE COU MARRIES PORTER

Syracuse, N. Y., Jan. 24.
Six weeks ago Rose Cou, vaudeville actress, played this city and, as she directed the placing of her trunk in the St. Cloud hotel, met Frank Ryan, porter.

Monday the two were married at Plymouth Congregational church, the Rev. Robert H. Bruce tying the knot and opening the church to gratify the bride's desire for a church wedding. Ryan has been head porter at the St. Cloud for 18 years.

Like the Toonerville trolley, he "meets all the trains."

FREDA DIEHL SUICIDE

Atlantic City, Jan. 24.
Freda Diehl, said to be the wife of the manager of a burlesque show, committed suicide here Sunday. Death was due to gas inhalation.

VALENTINO SUBMITTED FOR KEITH VAUDE.

Harry Weber Representing
Film Star—Huge Salary
Is Asked

The Keith circuit and Rodolph Valentino are negotiating for the latter's appearance in the larger Keith houses in a vaudeville turn.

Harry Weber is representing the picture star and asking a huge salary weekly for the engagement, which will necessitate the playing of two houses weekly or doubling on account of the terms demanded.

The recent modification of the injunction granted to Famous Players against Valentino allows him to accept vaudeville engagements, it is claimed. The matter has reached the stage where it is up to the Keith office to decide whether it will entertain the doubling proposition.

Valentino's former wife, Jean Acker, under the name of her ex-husband, is appearing in a sketch this week at Keith's Royal, in the Bronx.

MISS DAVIES' RESIDENCE

Chicago Court Says Buffalo, N. Y.
But She Claims Chi

Chicago, Jan. 24.
The plea of Blanche Davies Miller, of "Troubles of 1922," known professionally as Blanche Davies, for a decree of divorce from Wray B. Miller, of Buffalo, was dismissed on the ground that the woman does not live in Chicago.

"I have been in Chicago four or five times a year for about a week at a time and leave some of my clothes here, and have my mail sent here, so this is my home," she contended.

The judge held that she had married in New York, the specific cause of divorce complained of was committed in Buffalo, and that she had lived with her husband at Buffalo, that city is her residence.

WITH BECK AWAY, HEIMAN SUPERVISING

Mr. and Mrs. Martin Beck sailed last Saturday on the "Homeric" for Europe, to be away for five or six months.

During the absence of Beck, who is officially the president of the Orpheum circuit, it is expected Marcus Heiman of Chicago, as representative of the western group of stockholders (said to control the corporation), will give three weeks of his time each month to the New York headquarters of the circuit.

An underground rumor during the week was that an important change is imminent in the Orpheum's New York office, with the general belief it referred to the booking staff there.

EVERYBODY KNOWS IT

A curious commentary on the wide knowledge of vaudeville booking conditions as illuminated by articles in Variety of late and how familiar the condition had grown was the manner in which Variety gathered the data for some of its articles.

There are six men on Variety's New York staff intimately knowing vaudeville conditions, in bookings and otherwise. They were requested to submit in notations by a certain date all they could recall concerning the graft in vaudeville bookings.

Each of the six turned in almost the identical matter, one including something another had overlooked which would be found again on the sheet of another.

Any one of these six men, not one of whom is engaged in any agent's or booking office, knowing as much as they do about crooked bookings, the general knowledge should prevent anyone claiming, if he should want to, that he did not know the conditions.

As Variety said last week in the articles on agents and booking men who graft, even the office boys know about it.

VAN ALSTINE INDICTED

Application for Lunacy Commission
Upon Arraignment

An indictment for murder in the first degree was found by the grand jury in New York last Friday, just one week after Harold Van Alstine had shot and killed Marian McLaren in an Eighth avenue cafeteria.

When Van Alstine has sufficiently recovered from the self-inflicted wound through his right lung to leave Bellevue hospital, probably about the end of this week, he will be arraigned to plead to the indictment.

At that time, his counsel, Frederick E. Goldsmith, retained by the young man's mother, Mrs. Thomas of Omaha, to defend him, will make application a commission in lunacy be appointed by the court to pass upon Van Alstine's sanity.

The dead girl was of the Musical McLaren Family. Van Alstine is a member of Van and Emerson. Both are vaudeville acts.

HOFFMAN'S \$5,390

Klein's Unit Played to Low Week
on Off Date in Bronx

The Arthur Klein unit, starring Gertrude Hoffman, played last week, an off one on its regular Shubert vaudeville time, at the Bronx opera house.

It did \$5,390 gross, considered low for that house.



"THE DANCE MAD FIDDLER" FRANK WHITMAN

The Originator of
RUSSIAN DANCING WHILE PLAYING THE VIOLIN
And the Most Imitated Fiddler in the World
Now Playing the Orpheum Circuit
Direction HARRY WEBER

V. M. P. A. BARS GIRDELLER OFFICE BOOKING WITH MEMBERS

**Girdeller's Refusal to Abide by V. M. P. A. Decision
in Earl Fuller Case Brings Disciplinary Order—
Commission Claims Point of Issue**

Chicago, Jan. 24.
No theatre or circuit holding membership in the Vaudeville Managers Protective Association is permitted to transact business with the Earl Girdeller office here, following an order sent out by the V. M. P. A. this week, as the result of a refusal on the part of the Girdeller office to release the attachment filed last Thursday against the scenery of the Earl Fuller act at the Chateau.

The difference between the Girdeller office and Earl Fuller's Band terminating in the attachment of Fuller's scenery arose from a claim for commission made by the Girdeller office against Fuller, on the ground that it had booked the Fuller band for four weeks through the local Pantages office last summer. The dates played were the Miles and Regent, Detroit and Hamilton, and Toronto, Canada. Earl Fuller put in a counter claim against the Girdella agency flatly contradicting Girdella's contention that that office had booked him for the four weeks, further stating the booking had been made direct with the Pantages local office through Mr. Hodkins.

The V. M. P. A. acting on the complaint of the Girdeller agency against Fuller made an investigation and was informed by Hodkins he had made the booking direct, consequently the V. M. P. A. ruled Fuller did not owe the Girdeller agency anything.

The Girdeller office was informed of the V. M. P. A. decision, but notwithstanding attached the Fuller act when it arrived in Chicago last week.

As matters stand now Fuller's scenery was released early in the week and a bond posted. The commission claim will be threshed out in court between Fuller and Girdeller.

A similar case of suspension by the V. M. P. A. on the part of a local agency to abide by a decision in a commission case came up last season, with the agency suspended until the matter was straightened out.

MANAGER IN CANDY BUSINESS

Kansas City, Jan. 24.
Robert Bevering, assistant manager of the Mainstreet (Junior Orpheum), has resigned and will enter the wholesale candy trade with his brother, the firm name to be Bevering Brothers. The boys will have all of Missouri and Kansas for their territory.

Mr. Bevering has been succeeded at the Mainstreet by Samuel Bramson, treasurer of the house, who will combine the two positions.

HOUSE POLICY CHANGES

Wheeling, W. Va., Jan. 24.
Fred E. Johnson, former manager of the Court theatre, who was compelled to retire when the Schafer-Hazlette interests purchased that playhouse, has taken over the management of the Rex here, now playing Pantages vaudeville. Vaudeville will be discontinued at the Rex and feature pictures presented. Mr. Johnson announces, with an occasional road show.

EMPIRE, FALL RIVER, VAUDE

The Empire, Fall River, Mass., which played Shubert vaudeville up to three weeks ago and since has played dramatic stock, became a Keith house Monday. Joseph Lawren of the Empire management arranged to play six acts of Keith vaudeville and pictures.

The Bijou, also in Fall River, became a Mutual burlesque wheel stand also this week. Lawren operates this house, too.

VAUDEVILLE, 2 DAYS WEEKLY

The Majestic, Dubuque, Iowa, is now playing vaudeville Sundays and Mondays only and road shows on the other days.

GRAFTON CABARET CUTTING

London, Jan. 24.
Jessica Brown is leaving the cabaret at the Grafton Galleries and the show is being cut down in general.

"TROUBLES" REPEATING

Won't Change Title—Got Day's Record at St. Louis

Although it had been contemplated changing the name of "Troubles of 1922," Davidow & LeMaire have decided to continue the present title and will play a number of repeats booked in Shubert vaudeville houses. The "Troubles" unit opened at the Empress, St. Louis, Sunday, establishing a record for that day there this season. The takings were \$2,100 at \$1 top for both performances. The unit show is also credited with having the record week for the State, Cleveland, with a gross of nearly \$17,000. Its Cincinnati figure of nearly \$10,000 compares with the best of the unit takings.

The line-up of "Troubles" shows several changes: George Jessell, Courtney Sisters, Jed Dooley and Co., Warren and O'Brien, Ultra String Quartet, Anne Lowenwith, Gertrude Hayes, Jr., and Sam Bennett. It had been proposed to rename the show "Down Broadway." It is expected to repeat in Cleveland next month.

Kalitz Back in "Spice"

Armand Kalitz will join the "Spice of 1922" unit now forming and opening Feb. 5 for Shubert vaudeville. Kalitz was with the original show, also Florence Brown, who is likewise going into the unit.

Central's First Return Unit

Next week at the Central, New York, the first of the Shubert unit shows, Herman Timberg's, an I. H. Herk production, is to play a return date there.

Three Straight Bills Next Week

The Shubert unit circuit will play three straight vaudeville programs next week at Chicago, Washington and Cincinnati.



Raymond Hitchcock asked who wrote our act.—Betty is now suffering from a nervous breakdown.

TED and BETTY HEALY

This week (Jan. 22), B. F. Keith's Colonial, New York
Direction: FRANK EVANS and PAUL DEMPSEY

WISE EXONERATED

Had Been Accused of Taking Trombone

Jess Wise (Kelly and Wise) arrested last Thursday while appearing at the Broadway, New York, charged with stealing a trombone belonging to one of the house musicians was found not guilty and the case dismissed Tuesday.

The principal witness for the musician who brought the charge was a colored porter who alleged the defendant was seen leaving the theatre at 9 o'clock Thursday morning with a trombone case in his possession.

While on the stand the defendant testified he was at his hotel until 11 o'clock and could furnish witnesses to substantiate this statement. The defendant was exonerated without his witnesses called.

Lieberman Represents Manheim

Jake Lieberman, formerly manager of one of the Mutual houses, has been appointed special representative for the Manheim interests. Lieberman will generally supervise the Manheim's shows and houses, with regular weekly inspections of each.



MISS LEE MORSE

"ONE SMALL GIRL, A WHOLE QUARTETTE"

After three consecutive tours over the Western circuits, engaged by Messrs. Jones & Green for the new "Hitchi-Koo" show, starting rehearsals at once. Due for Broadway soon.

Personal Management A. E. JOHNSON
of Wirth, Blumenfeld Co., 1579 Broadway

AGENT DEFENDANT

Lawyer Names Rep. Instead of Act or Theatre

One of the oddest damage suits and perhaps the first of its kind, has been filed on behalf of a theatre patron against the agent of an act whose apparatus fell into the orchestra and injured the patron.

The complainant is Mrs. Ida Chirpinsky, who alleges she was hurt at the De Kalb, Brooklyn, when Artolo and Brother lost control of their perch pole, which dropped over the footlights and struck her.

The act was represented at the time by Max Lowenstein of Wirth, Blumenfeld & Co., and he has been made the defendant. Lowenstein handled the act for the De Kalb engagement only, it being a try-out date, and he received no commission. The theatre is covered by liability insurance in the usual way, so far as is known, but the patron's attorney, Mordecai P. Springer, in some way learned the act's agent and selected him as the defendant.

Mrs. Chirpinsky was reported in the delicate condition of expectant motherhood and the accident is said to have resulted in shock.

THREE FOX HOUSES

"OPPOSITION" TO KEITH

Audubon, City and Crotona Banned—Can't Play for Keith's if for Fox

Three of the New York Fox houses have been declared opposition by the Keith office. According to the report the Audubon on Washington Heights, the City on 14th street and the Crotona in the Bronx, all three in close proximity to Keith and Moss' houses, are mentioned.

The Keith booking men have received instructions that acts playing either of those three houses will not be considered for bookings by the Keith or affiliated houses on account of their proximity to Keith and Moss houses.

A difference in admission scale also is said to have influenced the Keith people who have been making strenuous efforts to remove the sameness and repeat acts from the Keith bills.

This season the Keith office so far as possible has been routing acts in the east so as to avoid conflicts in the local houses. The last attempt to overcome the condition was the order that no act—except under exceptional circumstances—was to be held over for a second week in any Keith house. The acts are routed in and out of New York City every other week when possible.

The "opposition" declaration on the three Fox houses has been in effect for some time, but heretofore applied only to the Keith house adjacent to the three Fox theatres such as the Jefferson on 14th street, a block away from the City. The Coliseum and Hamilton above and below, but close to the Audubon, and the Royal and Franklin in the Bronx.

FOY FAMILY REHEARSALS

Eddie Foy and Family will begin rehearsals of "That Casey Girl," a musical comedy, in the spring. Willard Mack is the author of the book. Grante Clark and Edgar Leslie wrote the lyrics and music.

The piece will open in Connecticut and play several months of road bookings and one-nighters. The entire Foy Family with the exception of Bryan Foy, who is in Los Angeles writing scenarios, will be in the cast.

Eddie Foy and Family meanwhile will remain in vaudeville, booked solid for the next three months.

G. O. H., S. BETHLEHEM, CLOSED

The Grand opera house at South Bethlehem, Pa., playing pop vaudeville, closed Saturday.

High cost of bills and fading business were the reasons.

Coast Tour for Unit?

Pittsburgh, Jan. 24.
The Marx Brothers, playing here this week with their Shubert unit show, are reported considering leaving the circuit shortly, roadshowing it to the coast on an Erlanger route.

Dorothy Jardon for Coast Houses

Dorothy Jardon has been booked for the Loew Pacific Coast houses opening March 17 at the Warfield, San Francisco. She will play three weeks each at the Warfield and State, Los Angeles.

TWO MORE UNITS

CLOSING THIS WEEK

Dixon's "Revels" and Herk's "Laughs" Ending—Too Much Overhead

Two more Shubert vaudeville units will close this week. They are Henry Dixon's "Midnight Revels" at the State, Cleveland, and I. H. Herk's "Say It With Laughs" at the Chestnut Street, Philadelphia.

The reasons for closing are the weekly overhead of the two units as against receipts and the unwillingness of the producers to begin a tour of "repeat" engagements over the Shubert unit circuit.

Following the announcement of the closing of the two units, reports were prevalent that the Affiliated Booking Office was functioning in name only with revenue seriously imperiled by the withdrawal of the \$50 weekly booking fee which the units were to have paid the agency.

It is regarded as certain the Shuberts' own units are no longer paying the booking fee. Arthur Klein is routing the Shubert straight vaudeville bills and has been since the circuit installed them. This week it was said that Klein is booking the entire circuit.

The closing of the two units cuts the Herk-Betty attractions down to one unit as against their four at the beginning of the season. It is understood Dixon's unit was financed by Herk.

Next week the Shubert unit circuit will play straight vaudeville at Washington, Chicago (Garrick), and Cincinnati.

The necessity for the units to repeat over the circuit will cut down the number of units considerably, it is said. Straight vaudeville will replace any that close until the Shuberts can ready units to replace the closers. As the circuit now stands, the Shuberts themselves are operating six units.

NAN HALPERIN'S COMPLAINT

A complaint to be registered in the legal course is contemplated by Nan Halperin through the employment of her song, "Kiki," by Lillian Fitzgerald in the Eddie Cantor show, "Make It Snappy."

The action will lie against the Shuberts, who produced the piece in which Miss Halperin appeared at the Winter Garden, New York. "Kiki," which includes an impersonation of Lenore Ulric, has been copyrighted by Miss Halperin. It is also claimed her contract with the Shuberts provided none of her own stage material was to be incorporated into the book or score of any production she appeared in under their management.

NEW CAPITOL CHANGES POLICY

The Capitol, Union Hill, N. J., will change policy Jan. 29 when six acts and a feature picture will replace the present eight acts of vaudeville minus the feature.

The house is booked by Bill McCafferty of the Keith office and opened several weeks ago with a nine-act bill. It is a split week. Recently one act was dropped from the program and prices reduced.

The present prices of 75 cents top nights and 35 cents matinees will remain with the change in the number of acts and the addition of the feature picture portion to the program. The house plays two shows daily.

UNIT SHOWS IN PAN'S, K. C.

Kansas City, Jan. 24.
Commencing today the Pantages announce a reduction in prices of its balcony seats to 25 cents for week nights, with the exception of Saturday, Sunday and holidays. The balcony seats have heretofore been the same as the downstairs, 50 cents.

The management also advises that five complete Shubert unit shows have been booked and will appear here at an early date.

MAGGIE CLINE ILL

Maggie Cline, famous as the popularizer of "Trow Him Down McCloskey" and numberless other Irish songs of a couple of decades ago, was reported as suffering from a severe attack of erysipelas at her home in Red Bank, N. J., this week.

According to Miss Cline's medical advisers her illness, while serious, was not necessarily dangerous.

PARK MUSIC HALL MAY BECOME WEBER & FIELDS' NEW HOME

Proposal Made to Comedians—Prefer to Wait Until September—Several "Names" Lined Up by Team—Re-create Old Atmosphere

A proposal made to Lew Fields and Joe Weber to take over the Park on Columbus Circle and rename it Weber and Fields' Music Hall is being considered by the comedians. The hitch is that Green & Jones, who hold the house, want Weber and Fields to install a new production there under their name within a month. This, the men replied, was an impossibility.

If the Park is held over for Weber and Fields until next September they may step into it, re-creating the atmosphere of the former and famous Music Hall of their name at Broadway and 29th street. It is understood in anticipation of reopening at the head of a musical stock company in New York, at the Park or elsewhere, the two partners have secured in addition to their own four popular "names" to lead with them in the playing company.

The Minsky Brothers are still running stock burlesque at the Park, with the weekly gross reported to have dropped under \$5,000. Morris Green and Al Jones, also interested in the "Greenwich Village Follies" series, recently obtained control of the Park, but have not disturbed the Minsky entertainment.

The operation of the Park and the giving out of passes for the show by the Minskys attracts some Broadway attention. When the passes were presented at the Park's box office a demand was made of the holder for 55 cents as "tax" for each person seeking admission. The house scale is \$1.50. No explanation of the "tax" was given, but the passes were generously distributed.

It was also reported this week Weber and Fields had conferred with the Keith booking officials regarding a trip in big time vaudeville houses located in town, where Weber and Fields did not appear with their vaudeville unit show. "Spots" of this nature were reported scarce at the W. & F. salary. They received \$2,500 weekly with the Hork-Beatty "Reunited" unit, and were to have received a percentage of the absent profit.

Joe Weber, who was ordered home, ill, following the close of the unit, returned to his office this week, recovered.

HINT TO OWNERS; "JOIN YOUR SHOW"

A hint went out last week to Columbia burlesque producers, owners and operators of shows to travel with their productions. No official notification was sent out, but several have already acted and arranged to join their troupes on the road.

As applied to operators who have from two to four shows the tip is interpreted to mean the Columbia executives expect the operators to do field work with a more personal supervision over their shows than that provided by a road manager, with the operator expected to make regular inspections of all shows in person.

The Columbia appears to take the stand personal inspections by show owners, when more than one show is operated, are necessary to keep the shows up to standard. When a manager has but one show the same applies. Likewise with the owner or operator on the ground, the Columbia executives figure reasons for bad business might be better solved and plans made to boost the gate of drooping shows.

TOM HENRY SUBBING

Managing Gaiety, Boston — Mrs. Henry III

Tom Henry of the Columbia burlesque staff is temporarily managing the Gaiety, Boston. The house has been managed by Mrs. Henry, who was taken ill last week. Her husband is subbing during her absence.

TROCADERO, CHICAGO, CLOSED BY HEALTH DEPT.

Old Burlesque Theatre Decended to Lowest—Women Taken in Police Raid.

Chicago, Jan. 24. The Trocadero at 518 South State street, formerly a burlesque house but in recent years devoted to stock burlesque of a very ordinary nature, was closed shortly before noon Monday after three women taken from the theatre in a police raid were found to be suffering with disease.

At 1.40 p. m. a health inspector reported the placards had been torn down, and that 50 men were in the theatre awaiting a performance. Chief of Police Fitzmorris then sent policemen to enforce the quarantine.

Health Commissioner Herman N. Bundesen, of Chicago, has been taking some very advanced steps in exercising authority recently. This move is interesting, not only because of the fact that authorities placarded and closed the theatre on this score, but owing to efforts that have been made for some time by reform organizations to close that theatre on the ground that performances given there were far from elevating.

NEW TERRITORY

Columbia Favoring Suburbs and Up-State—Yorkeville Opens

The Yorkeville, the new metropolitan spoke in the Columbia wheel started off very well last week with the Jack Reid "Record Breakers" as the opening show. The Yorkeville did about \$1,700 in the four performances up to and including Tuesday night, with business building and better the second day than the first.

The opening of the Yorkeville marks the first step in an expansion program of the Columbia which may include houses in Yonkers, Jamaica, L. I., and two more up-state cities.

The circuit hasn't built a house in years, but it is understood that the Columbia officials have been considering several houses anxious to instill burlesque as an experiment.

The increases in population in several cities and sections has convinced the Columbia people that much lucrative territory for burlesque is being overlooked.

The Columbia considered a burlesque house for Jamaica some years ago but after investigating the neighborhood decided the time wasn't ripe. Yonkers hasn't played burlesque for 12 years and is considered ripe for the attractions.

Mutuals Line Up Next Season

Chicago, Ill., Jan. 24.

James McGrath, of the Mutual circuit, is in New York city, and his purpose is said to be to form a lineup for next season.



Pinched Hit at the Palace Music Hall, Chicago, and Batted 95
FRED HUGHES
"THE WELSH TENOR"
Orpheum, Memphis, this week (Jan. 22); Orpheum, New Orleans, next week (Jan. 29)

WEEKLY AVERAGE UP IN COLUMBIA, N. Y.

Around \$9,000 Now—Four Good Shows Did It—Other Grosses

The Columbia, New York, concurrent with the arrival of several topnotch shows in a row, has resumed its regular business pace, with the probabilities that it will continue with the business averaging around \$8,500 to \$9,000 unless the shows coming in drop below the standard of the four last ones. Last week the Columbia did \$9,000 with the "Mimic World" and the previous week \$11,000 with "Follies of the Day." The show before that, "Broadway Brevities," got about \$9,000, and the Marion show about \$8,500.

Previously for some six or eight weeks the Columbia had been running along at an average gross of about \$7,500, with the shows held responsible for the falling off in business through the attractions being rated as below the standard generally. At present the Columbia is playing to the same average weekly business as it did during the same period last year.

Hurtig & Seamon's (125th street), New York, got about \$6,300 last week with the "Broadway Flappers," considered a bit better than fair for this house. Billy Watson's Beef Trust did the top Columbia business last week with \$15,000 at the Gayety, St. Louis.

The Yorkeville, on 86th street, which started as a Columbia stand last week, did about \$5,200 with Jack Reid's "Record Breakers," starting a new show on the Columbia wheel. An extra comedy act was inserted in the "Record Breakers" for the week, pending strengthening of the show here and there by Reid.

Miner's Bronx with "Maids of America" did \$6,300 with an extra attraction to combat the "Hello, Everybody," Shubert unit playing the Bronx opera house for a full week.

"Broadway Brevities" at Miner's, Newark, last week did about \$7,500; Marion's show at the Orpheum, Paterson, \$7,000; "Chuckles of 1923" at the Gayety, Pittsburgh, \$3,600, and "Follies of the Day" at the Casino, Brooklyn, \$3,600. "Beauty Revue" at the Gayety, Rochester, did \$5,200.

BURLESQUE REVIEWS

LET'S GO (COLUMBIA BURLESQUE)

Comic Straightforward Jack Collins Soubrt..... Mac Janes Prime..... Julia Gifford Ingenue..... Gladys Kern Jack Cameron Six Foot Three..... Fred Holmes (Bud Perell)

This is Fred Clark's first season as a Columbia wheel producer. Also the first Columbia season for Marty Collins and Jack Pillaud as featured principals. They've all rung the bell—hit the old burlesque racket right on the button for a clean hit, the first time, for "Let's Go" is a crackerjack show—one of the best the Columbia has had this or any other season.

All young people—the show's big asset—it radiates the spirit, fresh-

ness—and not a little of the gall and assurance of youth, but it's all in fun. If the Columbia executives would like the best illustration of what has been vaguely described as "young blood and new faces," here it is.

What a wonderful training school that American wheel merry-go-round was for the whole show business. Take Marty Collins—all of the burlesque experience he ever had previous to hopping aboard the Columbia band wagon this season was on the American, and he's a graduate. No. 2's can be proud of Versatile—well, all Collins does is to comede, sing, dance, ground tumble and play the cornet, clarinet, and ukulele—then sit and gets away with each with honors. And when it comes to straight men in or out (Continued on page 8)

MUTUAL'S BETHLEHEM

Shows for Full Week as Tabs on Either Half

The Mutual Burlesque Association will add the Grand, Bethlehem, Pa., to its route next week, playing a full week, but as tabs.

The shows will be split in two parts, the first given Monday, Tuesday and Wednesday, and the second Thursday, Friday and Saturday.

The new stand will follow Baltimore in the Mutual route.

This gives the Mutual 24 weeks with no lay-offs.

MORE BURLESQUE TURNS POSSIBLY IN SUMMER

Small Time Agents Viewing Wheel Shows—Tabs for Western Houses

Indications point to vaudeville, and especially the intermediate and small time circuits using more acts, specialty turns and tabloids from burlesque at the expiration of the burlesque season this year than any season heretofore.

Negotiations are under way with several Columbia producers whereby whole first parts, inclusive of chorus, are to be formed into tabloids for one of the western circuits.

As each Columbia show reaches the Columbia, New York, the agents supplying the small and intermediate circuits look the shows over regularly. The success of a number of comedy turns from burlesque last season in the intermediate houses, and one or two in the big-timers around New York has created a new interest in burlesque by the vaudeville bookers.

While the Columbia has made no ruling on the booking of a complete first part of a burlesque show in vaudeville in the east between seasons, it is hardly likely that would be countenanced. The booking of turns from burlesque in the off season by vaudeville in the east met with no objection last season by the Columbia season, although a number of the cities played had Columbia wheel shows.

All of the angling for first parts (tabloids) to be created from burlesque shows thus far have western circuits only as a booking objective.

PEARSON SAILS

Left New York on "Olympic for London—Backing Reported"

On a mission to England he would not reveal before sailing, Arthur Pearson left Saturday on the "Olympic."

It was reported he had secured financial backing of a liberal amount to produce a revue in London in association with the New Yorkers behind him, also any English people he may care to take in on the venture.

Pearson has been known over here as one of the best among the burlesque producers. For a time he was interested in the productions of the "Greenwich Village Follies" and is said to still hold a share in the road shows traveling under that title.

This season Mr. Pearson produced a Shubert unit vaudeville show but it tely closed.

MARRIAGES

Imogene Taylor to H. Seymour Walcott last May in Washington, D. C. The bride is the daughter of L. Stoddard Taylor of the Shubert, Washington. Mr. Walcott is a Washington business man. The marriage announcement was issued this week.

William H. Murphy, vaudeville, to Geraldine Cotter, non-professional, at Lynn, Mass., Jan. 22.

Joe A. Lang of Detroit, actor, and Catherine Scheffer, actress, of St. Louis, secured a marriage license at the City Hall, Worcester, Mass., Jan. 22.

NEW ACTS

Jack Princeton and Lillian Watson split last week. Princeton will double with Betty Winslow (Waldron and Winslow). Miss Watson will do a single.

Frances Williams, Mlle. Vanesal and Ari Freed, three-act (coast). Tom Waters (lately returned from England) and Tom Wade of Australia (formerly Armstrong and Verne), two-act.

ARE BALLARD-MUGGIVAN PLANNING BIG?

Reported Pullman Car Order Indicates 60-Car Show

With Ed Ballard attending to business in Palm Beach, Jerry Muggivan in Peru winter quarters and Ed Bowers on the road with the Hagenbeck-Wallace winter outfit and the two Ringlings in Florida, aH is quiet on the circus surface, but there is a good deal of gossip among the outdoor faction allied with the Muggivan-Ballard, Bowers interests which indicates something stirring.

One item that came to the surface this week was an estimate of the car and other railroad equipment companies last fall, so huge in size that it forecasts extension of all the shows. During the height of the 1922 tour the Hagenbeck show took on new equipment and it is said it will start the new season with at least 15 more cars, in the number a new type of transverse truck designed for special elephant carriers. Ten new cars are being made for the Gollmar Bros. circus, a Ballard-Muggivan property, and enough rolling stock tacked on to the Sells-Floto equipment to make it a 60-car show.

The estimate does not specify what material is going into the Sells-Floto outfit, as with five circuses on the road the Ballard people can switch cars from one show to another. At one time last year the Floto show had over 60 cars, but the equipment had been drawn for momentary purposes from the other shows and was later returned.

Another gossip of between seasons is that the Ballard-Muggivans are trying to frame their shows with more aerial material.

BUTLER UNIT CLAIMS

Members of Disbanded Shubert Show Receive No Settlement

No settlement of their play or pay contracts has been received by the members of the disbanded Butler Estate Shubert unit show, "The Echoes of Broadway." Following the closing of the unit there was some indefinite talk for a settlement on a basis of three weeks' salaries, but the Butler people gave no heed to it, according to the unit's principals.

Capt. Irving O'Hay to whom were assigned the claims of 17 members of the "Echoes" has filed suit in the Circuit Court of St. Louis to recover a total of \$40,000 salaries due against Butler, who operated the unit franchise. The actions are based on written contracts for 30-in-13 weeks. The unit played only 13-in-13 weeks, and the claims are for the 17 weeks' salaries.

There are 11 principals and six chorister claimants. The principals ask one week's salary due in addition to the balance of the contract period. The choristers' claims are for one week's lay-off, one week's salary due, and a week's notice.

Kendler & Goldstein, through the St. Louis correspondents are acting for the artists.

St. Louis, Jan. 24.

Through the will of the late Mrs. James J. Butler, any issue of her son's present union with his wife, Nellie Greenwood, can not share in the estate left by her, amounting, it is now estimated, to about \$500,000. During the period of the trust the will provides that if Edward Butler, who is now 24, dies without issue except by his present marriage, the estate shall be distributed to specified to three sisters of the deceased and several institutions.

Edward Butler married March 27, 1920, when his wife was a member of a Columbia burlesque show, then playing at the Standard, St. Louis, one of the Butler properties.

Butler's father left him an estate of \$1,000,000, which is apart from that left by his mother.

IN AND OUT

Montambo and Knapp were out of the show at the Blou, Birmingham, Monday due to the death of Montambo's brother. The act was to have rejoined the Low southern road show at Memphis, today (Thursday).

BURLESQUE ROUTES

WILL BE FOUND ON PAGE Thirty-four in This Issue

TWO FAIR BOOKING COMBINES FORMED IN EAST AND WEST

Wirth-Blumenfeld in Territorial Deal With Gus Sun—Four-Cornered Amalgamation in Chicago Includes Thearle-Duffield, F. M. Barnes, United Fairs and J. A. Sloan Interests

Two important deals were put through this week involving the merging of rival interests in the fair booking business. By one Wirth-Blumenfeld Fair Booking association enters into a territorial agreement with the Gus Sun interests in Chicago and Springfield, Ill., Wirth-Blumenfeld booking all events east of a line approximately north and south from Buffalo to Pensacola, Fla., and Sun bidding for time west of the same line.

Under the other four Chicago interests combine under one head. They are the Thearle-Duffield Fireworks Co., F. M. Barnes, Inc.; United Fairs Booking Offices and the interests of J. A. Sloan. J. C. Simpson, manager of the Eastern States Exposition of Springfield, Mass., will head the four-merger, which will operate under the name of the World Amusement Service Association.

The combine in Chicago is the biggest thing that has happened in the fair booking business in years. It throws an enormous amount of power into the hands of the merged interests. It is believed that the World Association will sooner or later go in for the "blanket contract" system of handling fairs, taking everything on the grounds from the visiting carnival and midway to the concessions and the free attractions and paying the fair association a lump sum based on some sort of calculation of profit computed on the average for a period of years.

Blow to Outsiders

The deal is a blow to the fair department of the W. M. V. A., to Ethel Robinson, Della Delgara and other smaller Chicago independent agents. For one thing, the combination can offer play or pay for from 12 to 16 weeks instead of the scattered 6 to 8 weeks. Because of the merged interests an act can be started in July and played into late November, playing from north to south, under the same management. Better time can be offered to acts and a better selection of attractions can be offered to the fairs. Besides there are big economies in having all road sales forces concentrated and stopping duplication of effort in a score of other directions.

Carruthers controls practically all the southern state fairs and offers between 6 and 8 weeks. Barnes controls state and other fairs in the middle west. The former is reported to do a business of \$500,000 a year and Barnes' business in a season is estimated at near \$1,000,000. The Thearle Duffield people furnish fireworks displays of the greatest magnitude and will fit nicely into the organization.

Zone Deal

Under the Wirth-Blumenfeld-Sun deal Sun agrees to furnish a specific number of weeks to acts under blanket contract to the New York agent and at the same time to draw on the Wirth-Blumenfeld catalog for material outside the acts specifically engaged for a certain amount of time. In furtherance of the agreement Sun will create special open air departments in his booking establishments, both in Springfield, Ill., and in Chicago, each equipped with a manager and a force of road men to promote business and bid on shows. These salesmen will all be experienced men in their field. Charles Marsh will have charge of the fair department in Chicago, while Dick Trevellick will operate from Springfield. Wirth-Blumenfeld's 1923 catalog, one of the handsomest ever issued in the outdoor field, was put in the mails this week.

A statement issued by the Chicago group said in part:—

"The heads of these four organizations realized that the time had come for concerted action, not so much to improve their financial conditions but to improve and bring

about a healthier condition in the fair business.

"Few secretaries and fair managers will fail to realize from both an economic and harmonious standpoint the advantage of being able to select a program of amusements and entertainments of a very large and diversified list which the new organization will be able to present to them. And to have this very important department of their institutions under the supervision of one head will certainly insure unity and the possibility of an overbalancing feature on their program which means so much towards the successful entertainment of their patrons.

Choice of Simpson

"Many men were considered as the head for the new association, but in the final analysis John C. Simpson, veteran of a score of years of active fair work was finally decided upon. The four constituent companies took the vote of a dozen fairs that needed help and advice, before deciding on the Eastern states.

"C. H. Duffield, E. F. Carruthers, F. M. Barnes and J. A. Sloan, heads of the four different companies, and their lieutenants, are often consulted as to the best plan for a program of fair amusements, but realizing that in technical details of fair management it would be best to have a man at the head of the new company who knew the other side of the fair business, such as premiums, live stock, gates and other angles that might aid and help the fair manager and director. With this in mind Mr. Simpson was selected.

"Mr. Simpson will have his headquarters located in Chicago, except when he will be asked to visit meetings and personally attend fairs; not the big prosperous state institutions, but the smaller state fairs and district fairs, as well as many of the county fairs."

FOUR COMPANIES COMBINE

To Be Under Direction of J. C. Simpson

Springfield, Mass., Jan. 24.

Consolidation of four of the largest outdoor amusement booking organizations is announced. J. C. Simpson, of Springfield, formerly general manager of the Eastern States Exposition, the greatest of its kind in Eastern United States, will direct the new concern. The organizations in the merger are the United Fairs Booking Association, F. M. Barnes, Inc.; Thearle-Duffield Fireworks Co. and J. Alex. Sloan. Mr. Simpson will go to Chicago, where the headquarters will be located.

NEW PARK AT CAPITAL

Washington, Jan. 24.

Another outdoor amusement park is to build here with plans calling for its opening during the coming summer. The property is a 50-acre plot on Benning road, northeast, and the purchase price is stated to be in the vicinity of \$100,000. J. A. McGowan and Arthur J. Brosseau are representing those backing the project. They refused to divulge who the persons were.

The park is to be confined to white patronage only and is to be rushed to completion so as to be ready for the big convention of Imperial Council of the Mystic Shrine that meets here this coming June.

MURDERER RELEASED

Charles M. Powell, who confessed he shot John Brunen, the carnival man, at his New Jersey home, was released from custody this week through having turned State's evidence against Harry C. Mohr, brother of Mrs. Brunen, testifying Mohr had hired him to shoot Brunen.

Mohr was convicted and sentenced to life imprisonment for the crime. Mrs. Brunen, jointly tried as an accomplice, was acquitted.

STRONG CARNIVAL BILL INTRODUCED IN MINN.

If Passed Closes State to Shows—Women Are Behind It

Minneapolis, Jan. 24.

Carnivals will be a thing of the past in Minnesota if a bill which has been introduced before the present session of the State Legislature becomes a law.

It is the most drastic bill ever drafted affecting carnivals and is designed to put a stop to the annual invasion of scores of questionable companies which have been a source of much investigation by the Women's Co-operative Alliance of Minnesota.

Friends of the bill, which include thousands of women throughout the state, predict its passage. Mrs. Robbins Gilman, executive secretary of the Women's Co-operative Alliance, is the most active worker in behalf of the bill. Armed with information concerning carnivals, Mrs. Gilman for several months has been urging their expulsion from Minnesota through a series of talks throughout the state.

Under the caption "Kick Out the Lawless Carnivals" the "Tribune" published an editorial which has done much to arouse sentiment among the legislators favoring passage of the bill.

RING ACTS FEATURED

Springfield, Mass., Jan. 24.

Circus performers are the special attraction at the Melba Temple Shrine Circus in the Auditorium here for 10 days starting Jan. 17. The acts are: Nine Nelsons, All Ben Hassan's Whirling Dervishes, Flying Millers, Pless Trio, Randeau Trio, Capt. Mike Cahill, Cromwell Duo and Lesere and Lesere. Twelve acts are being presented by the performers. The 20th Infantry Band furnishes music.

GAMBLING OPPOSED

Chicago, Jan. 24.

Wheels of fortune and gambling devices of all kinds are opposed at county fairs by the Illinois Association of Agricultural Fairs, which will hold its annual meeting at Decatur Feb. 7-8.

The last legislature appropriated \$230,000 for county fairs and B. M. Davidson, director of the state department of agriculture, says that more than that will be asked this year.

Rice's Water Circus at Manila

Los Angeles, Jan. 24.

W. H. Rice, outdoor showman, has contracted to take his water circus to the Philippines for the annual exposition. From there he will tour China and Japan.

OUTDOOR ITEMS

J. K. McCarthy, head of Playland Park Co., Inc., buying and general agent for summer parks, has taken an office in the Astor theatre building, New York.

They formerly built a summer park and then grouped the concessions inside. Nowadays they build a swimming pool and arrange the park enclosure around it. That is the extent of the popularity of the pool. Dreamland, Newark, N. J., is one of the latest to install the feature.

The Siren Band, which comes from Scranton, Pa., and thereabouts, and played at the St. Nicholas rink, New York, until booked for the Keith time, is in demand for park engagements. The band is said to have the highest paid musicians in its personnel, the average being \$110 a week.

Clyde Ingles, announcer of the Ringling Bros.-Barnum & Bailey circus, is reported to be connected with one of the London, England, winter circuses. During his stay abroad he carries a roving commission to inspect and report on foreign material for the Ringlings.

GYPPED THE TOWN

Sherman, Tex., Mourns for "C. A. Wood"—Smooth Guy

Dallas, Tex., Jan. 24.

The labor council, Binkley hotel officials and others of Sherman, Tex., are looking for a man calling himself C. A. Wood. The wanderer framed a "Fete Parisienne" for the home folks, left the council with an expense account of \$1,300, and a hotel bill of \$131.

Wood entered the town with a Wallingford routine, interested the council in his project of staging a big affair, while promising 50 concessions with the carnival part of the "fete," and then "blew" the town. The only thing that showed up on the day of the great event was cold weather and a single concessionaire with a punch-board outfit.

The last road show to play Sherman, since the Civil War, was "Uncle Tom's Cabin."

Coast Expo. at Long Beach

San Diego, Cal., Jan. 24.

The Harbor Industrial Exposition will be held at the municipal auditorium, Long Beach (Cal.) March 12-17. It will be in charge of C. S. Henderson. The California Raisin Festival pageant will be held at Fresno April 26.

McGregor Shows Packed Away

Dallas, Texas, Jan. 24.

The Donald McGregor shows, which recently played the Hill County Fair in Northwest Central Texas, will go into winter quarters at Hillsboro.

JOHNNY JONES WILL PUT \$5,000 IN PARK

Carnival Man Seeks Membership in Association; Barred As Carnival Man

Johnny Jones, the carnival man, is looking for an amusement park property in which he can buy a substantial interest for around \$5,000. Not that he wants to run the place, being busy with his own shows, but the situation is peculiar.

Jones was the only carnival man in the business who contributed to the association fund used to kill the tax on 5 and 10 cent. tickets. He sent a check for \$500 to the fund of the park managers.

When the Park Men's Association met in Chicago not long ago for their annual convention, there was before them Jones' application for admission as a member. The park men regarded Jones with the friendliest feeling, and would have been glad to take him into the association, but there are a lot of other carnival men that the park men object to, and Jones' admission would open the door to them. So they had to refuse Jones' application.

Jones has reached an agreement with the committee that the ownership of a bona fide interest in a park will make him eligible, and Jones has \$5,000 ready for the right proposition.

LET'S GO

(Continued from page 7)

of burlesque, don't overlook Jack Pillard, Collins' partner, and a full half of the team. One of those Jack Barrymore guys with a front like a picture screen hero and a dominating method of straightening for Collins' comedy. Also a good light comedian on his own. How those two eggs work! Eva Tanguay used to have a couplet in a song which said she "jump off the gallery, to earn her salary." Collins and Pillard don't jump off the gallery, but they do pretty near everything else. They're out in the audience for their first entrance and back in the audience again for the finish; the team standing on chairs as the audience is exiting, handshaking the customers and asking them to tell the neighbors the show is a good one. That's putting the personal equation into burlesque for further orders, as the efficiency guys might say.

Miss Jones, a little dancing sobriety who really dances hard shoe and hock stepping of the advanced sort—not the usual burlesque three step formation stuff that the choristers all do, makes a corking woman principal. She also handles a jazz song in great shape and cashes in heavily on appearance. Another looker, a pretty blonde that Mr. Ziegfeld might brag of if he had her in his w. k. show, is Julia Gifford (Mrs. Bob Fitzsimmons). Real beauty here. Miss Gifford has a voice that has had some cultivation. Never set Carnegie Hall afire, but excellent for burlesque. Gladys Kern is the ingenue, and a competent one, who does everything allotted to her well. Excellent appearance, but a trifle short on voice. That's one fault of the show—lack of women's singing voices, but that never hurt any burlesque show to any extent. And the chorus—it's a dandy—13 cuties, none above the medium type, and mostly running to ponies, with a Broadway manner of carrying costumes and more than a goodly measure of looks and shapeliness.

Another fault is that Collins and Pillard have the whole comedy burden on their shoulders. They shoulder it immensely, too, but the comedy division necessarily lacks the variety an added comic would give it.

The Six Foot Three, a trio of tall midgets who harmonize tunelessly, with a bass that booms sonorously basis into the voice blending, play the usual parts that trios always play—bits, etc., also doing several singing specialties throughout the show—all of 'em clicking perfectly. The only thing in the trio's work is stage presence, and that will have to be developed as they go along.

As to production, "Let's Go" might stand as a model for the type of Columbia show it represents. There are 16 scenes, with a fine variation in between drapes and painted sets. The idea of using a cyc for a backdrop and profile stuff on the order of screens is utilized handily for several scenes. The lighting is particularly effective—better than many a pretentious musical show. Then, additionally, there is a notable contrast in the scenic stuff, a tropical scene leading off the second half, with a North Pole scene following, and a cherry orchard with a convincing summery atmosphere topping the preceding acts. That's showmanship, and Fred Clark but-

ted 400 in that division. The costuming is also many notches above the regulation burlesque standard, with a sense of coloring that blends exactly right with the various lighting schemes.

While Fred Clark is programed as presenting, this is really a Jacobs & Jermon show, Clark having some sort of sharing arrangement. J. & J. would do well to turn over another of their operas next season to Clark—he knows how. "Let's Go" proving that beyond question. Words and music by Elsa Greenwood mean something in this show. They are real lyrics, with genuine music, properly orchestrated, and, incidentally, conducted by a leader who really leads, not a chair warmer.

Allen Spencer Tenny wrote the book and there's quite a semblance of a book, but someone must have seen quite a few shows last summer, possibly Marty Collins and Jack Pillard, for there's a bunch of familiar gags, bits, etc., that have been doing duty around for some time. Also, the chorus has a number that is pretty close to if not identical with one done in the Jack Singer Shubert unit by Cissy Hayden's dancing girls. The doctor shop scene also bears quite a resemblance in spots to one done in vaudeville and before that in a Broadway musical show for a number of seasons. The old doctor shop is anybody's, of course, but then there are different versions, the "Let's Go" one being, to say the least, reminiscent. In addition to the principals mentioned before, a cute little jazz vocalist, "Petite Mabel," has a number along in the middle of the show that hits the bull's-eye, and the "Girl in the Mask," said to be Helen Flynn, does a contortion dance just before the finish that discloses her as a splendid dancer of the oriental type. There's a wiggle or two in the dance, too, but it's all delicately handled. "Let's Go" did business at the Columbia Tuesday night. If the Columbia can keep on getting shows as good, the house will be lucky.

Bel.

MUTUAL MEETING

Wheel Will Close in April—Business Thriving

The monthly meeting of the board of directors of the Mutual Burlesque Circuit was held this week at the offices on West 46th street.

Following the Mutual meeting it was said the circuit would probably close its season the latter part of April. The circuit is reported thriving with no change of policy considered for this or next season.

WOODS RENAMES COLUMBIA

Chicago, Jan. 24.

When A. H. Woods takes possession of the Columbia about May 15, the house will be renovated and re-decorated throughout, with the seating capacity increased from 1,500 to 1,700. The Columbia shows will continue for the rest of the current season.

Woods will rename the Columbia the Gaiety and play legitimate shows in it. The Apollo and Woods here are also controlled by A. H. Woods.

PROHIBITION AND HIGH FARES PROMOTING HUGE PARK REVIVAL

More Than Score of New Places Being Built, Most with Traction Company Money—Promoters Active on New Propositions—Trolley Co.'s Provide Finances, Retain Showmen

What looks like a substantial revival and comeback of the summer amusement business is forecast for the coming season. A canvass of the country through clipping bureaus and correspondence indicates that not less than 30 new parks are building for opening Memorial Day.

One showman this week named these as a few of the ventures:—Salem, Va.; Monticello, N. Y.; Freeport, L. I.; Easton, Pa.; Washington, Pa. (Pittsburgh suburb); Hazleton, Pa.; Harrisburg, Pa.; Evansville, Ind.; Washington, D. C.; Clinton, N. J. (under negotiation); but not yet settled, and Aurora, Ill. All except the Monticello proposition are related to trolley companies. The Washington proposition is to be a big one. It is some distance from the city and the fare is 20-25 cents.

Reasons for Slump

To understand the comeback one has to consider the conditions that brought about the slump in summer parks over a period of eight years. The decline began before the war. Most of the parks had been built by trolley companies interested in nothing but the collection of fares, which at that time were uniformly 5 cents, or at most 10 cents, where the distance was sufficient to bring another nickel from the recreation seeker.

Nine times out of ten the park was managed by an official selected by the trolley company. He knew street railroading but not showmanship. The result was that the expense of the park was kept down and its attractiveness flagged after the novelty had worn off. Then it ceased to pay and the trolley company ditched it. During a period of eight years scores of parks were scrapped. Not many of these are being revived, for the reason that once the park character was lost they were seized by wartime land development men (because the sites had been levelled) and turned into home communities. The trolley companies were satisfied to have this happen. Home sites meant permanent business and they had no idea the park scheme would ever come back. That is why most of the new propositions are in new locations and why promoters and site finders are finding it profitable to dig up locations and carry the promotion to the trolley line's attention everywhere.

Importance of High Fares

Meantime the war came along and public service commissions in nearly all the states granted increase of fares to the lines under their jurisdiction. The former nickel fare is almost unknown outside of New York. Usually it is 7 cents and as often 10 cents. But there has come a corresponding increase in the earnings of the working class. The office boy or apprentice to a trade who used to get \$3 to \$10 is now earning from \$12 to \$18 a week and a round trip for him and his girl that costs 25 to 40 cents doesn't mean anything. The youngster and his father also have more money to spend in the park and under the new regime the park management can afford to spend a good deal to entertain him.

Most of the parks are located outside the city zone where the "tid is off" as to regulation of fares and the lines can charge what the traffic can bear once the trip gets outside the city limits and away from municipal regulation.

over the country are failing for the argument.

The prohibition is that the Eighteenth amendment closes up the companionship of the sacon back room on Sunday and a Sunday excursion with a lark at the far end makes an attractive substitute.

But the trolley companies are going at the business from a new angle this time. They are engaging experienced amusement caterers and not railroad men to handle the proposition for them, and past experiences have shown them that the road can't take all the profit from the traffic without furnishing the passengers with a good time at the park. The earlier experiment enlightened them in this respect.

"CUTS" TRAVELING

Reports From All Columbia Houses Except New York and Boston

The recent order to Columbia wheel house managers to forward "cuts" made in performances to the next town as the shows travel, is being religiously followed, according to advices received at Columbia headquarters in New York.

Two exceptions were allowed to the rule; Columbia, New York, and the other in Boston.

Charles Waldron, manager of the Casino, Boston, wrote the home office it would be unfair to reports cuts in that city since the police censoring is oftentimes drastic through an official police censor.

At the Columbia theatre, New York, J. Herbert Mack, president of the Columbia Amusement Co., makes the cuts in person at that theatre. It is said modestly forbade Mack as president from sending his cuts broadcast, through the possibility of the Mack cuts being utilized as an example for all house managers to emulate. Mack, according to the report, prefers the house managers to act on their own initiative in the matter of "cuts."

SUNDAY SHOWS OFF

Majestic, Jersey City, Stopping Them Feb. 4

The Majestic, Jersey City, will drop Sunday shows beginning Sunday, Feb. 4. The Columbia shows previous to two months ago had always played six days a week at the Majestic, but an arrangement was made this season whereby part of the gross of the Sunday shows were turned over to a local Firemen's Association fund, with the authorities permitting the performance on that basis.

Jan. 23 marks the expiration of the arrangement with the shows returning to the six-day basis. The Sunday shows started off good in Jersey City, but tapered off the last couple of weeks.

RUBE BERNSTEIN'S POSTAL

The following postal card has been sent out by Rube Bernstein, possibly in answer to a post card statement of the gross business done at the Orpheum, Paterson, N. J. (Billy Beffrust Watson's house), New Year's:

How Is This? Population 150,000
Billy (Beff) Watson's
Orpheum Theatre Lew Watson
Paterson, N. J. Manager

RUBE BERNSTEIN'S 'FLAPPERS'
Thursday matinee \$105.08
Thursday evening 313.88

Total on the day \$418.96
Rube's bit at 60-40 251.38
No increase in orchestra seats, \$1 top. (160 box seats at \$1.25.)
Railroad fares, \$40. Printing \$60.

No extras of any kind, with the exception of a half-page ad the house insists on your taking if you want to get a display.

Thirty-eight shows play Paterson and ONE gets New Year's week.

NO RISQUE SHOW

New York Societies Decide It at Convention

Albany, Jan. 24.

That risque shows will have no place at the county fairs of New York State next summer was the dictum of state officials to the delegates of the New York State Association of County Agricultural Societies, here for their annual convention last week.

Lieutenant-Governor George R. Lunn, president of the State Fair Commission, in speaking to the delegates in regard to the entertainments provided at such events, said: "Amusements you must have, but that remains secondary." In considering the type of these amusements and various shows permitted, the managers vested with responsibility should ever keep in mind that thousands of our young people are in attendance at the fairs and they must not have thrown before them, in the way of shows or other amusements, anything which deteriorates character. They come to have a good time and every energy should be expended by the managers to see that the good time is good."

FRANK HERBERT

Frank Herbert, age 25, a member of the Eugene O'Brien company presenting "Steve" died Tuesday night, Jan. 22, at Marion, Ohio, after an illness of four days. Herbert was suffering from pneumonia when he arrived here with the company and was left here. He at one time was the featured player with "The Night Boat" in vaudeville and also appeared in "Friendly Enemies."

OBITUARY

MICHAEL J. HOOLEY

Tacoma, Wash., Jan. 24.
Michael James Hooley, a close friend of the late Frank Bacon, with whom he spent much time in the east of recent years, died in the County hospital here Jan. 15 at the age of 61.

Born in Ireland, Hooley came to this country at an early age and spent his life in the theatre. He was one of the old-time actors—an Irish comedian and famous in a way for his dances to the Irish pipes, which gave him an acquaintance with stage folk from the Atlantic to the Pacific. He played stock on the west coast for years. A few years ago he was sent for by Charles K. Mack to become his acting partner in Irish numbers.

As a lad Hooley was twice decorated for bravery. When a cadet in the British service on Her Majesty's ship Beacon during the Egyptian campaign in 1882 he took an active part in the bombardment of Alexandria. He distinguished himself in action and received the queen's medal. Later he took part in a landing expedition at Obugar, again distinguished himself for gallantry in action and was presented with the khedive's medal.

Of recent years sledding had been hard for Hooley, and he attached himself as ticket man at the door of the Tacoma theatre here. So far as is known no relatives survive him.

PATRICK S. MC MAHON

Patrick S. McMahon died Jan. 20, of pneumonia, at the Hotel Bronson, New Britain, Conn., following a brief illness. Known as a self-made millionaire the deceased was familiar to vaudeville in New York through the proximity of New Britain, where McMahon conducted

IN LOVING MEMORY OF

IRWIN WELCH

Son of
LEW and ELSIE WELCH
who fell asleep January 29th, 1922
We have enjoyed a happiness
How sweet the memory still;
But death has left a loneliness
The world can never fill.
HEARTBROKEN PARENTS

Another record crowd jammed into Madison Square Garden Friday night; 12,621 persons giving up \$50,233 to see Lew Tendler take a 15-round decision from Pal Moran, of New Orleans, and Carl Tremaine, the Cleveland sensation, stop Mike Ballerino in the second round of the semi-final.

Ballerino was substituted for Irish Johnny Curtin, excused on account of boils. Curtin who has been going great guns lately would have been in for a hectic evening with Tremaine. The latter is the classiest looking bantam seen at the Garden in ages. He is as fast as chain lightning with a hefty sock in either hand. Ballerino erroneously reported as a Filipino, was a set up for the Cleveland. The former soldier came up from the Philippines and made quite an impression in his first Garden bout, losing a decision to Frankie Jerome on a hair line a couple of weeks ago. Tremaine broke him in two with body blows, dropped him a couple of times with right crosses and was about to put over the convince when Kid McPartland grabbed the "wop," leading him to his corner and safety.

Tendler and Moran put up quite a battle. Tendler took many a wallop, but got to Moran with body blows that slowly but surely weakened the New Orleans boy until in the last four rounds the southpaw from Philly was away out in front. Until the 11th round it was anybody's fight. Moran seemed to have Tendler's number, jabbing him at will and crossing with a right inside whenever an opening showed. The early rounds Tendler appeared to be pulling his punches or holding Moran too cheaply for the latter went along even up with the contender until the 11th when the body punishment that Moran had been absorbing began to slow him up. On two occasions Tendler toppled Moran back on the lower rope with vicious left hooks to the jaw and body. Barring an occasional rally Tendler forged steadily to the front and was clearly en-

titled to the verdict which was booed as usual by the partisan crowd.

The hit of the evening was a six round special bout between Corporal Schwartz and Willie Farley. Farley "clowned" it up after catching everything Schwartz had. The Farley foot work would have put an acrobatic dancer to shame, and made a big hit with the crowd. Schwartz's superior experience and knowledge of boxing made the match one sided. Farley was game and graceful. The bout was scheduled to go four rounds but made such a hit they extended it to six.

Tendler weighed 135½, Moran 134. A Tendler-Charley White bout is a possibility for the near future.

The \$7.50 seats in the Garden are now moving back until they will soon be as far away from the ring as the galleries. What was once the \$5.50 floor seats are now labelled ringside and sold for \$7.70 by the astute promoters who haven't learned a lesson conveyed by recent flops of mediocre bouts at high prices. The most desirable seats in the house are the arena seats, c.-air sections of which are opposite the ring and elevated to such an extent the jumping up and down of the crowd doesn't interfere with vision. In any club where the floor seats are not inclined down toward the ring, the habit of jumping up on the chairs when a vital blow has been delivered, as is customary at the Garden, will prevail. For this reason the highest priced seats in the Garden are the least desirable especially when "ringside" takes in anything inside the building on the lower floor.

H. Guy Bedwell, trainer of the great Sir Barton and considered one of the best conditioners of thoroughbred race horses in America, contemplates entering the English turf as a trainer if a license is awarded him. In Britain the law is that an owner is not permitted to train horses and that naturally makes the trainer an important official in racing circles. It is believed the American jockey clubs will o. k. an application by Bedwell for a license, although the trainer in displaying

(Continued on page 40)

pneumonia. The deceased was 51 years old, in private life David Goodman. The pneumonia attack occurred two weeks ago.

ARTHUR WALLACE QUINN

Arthur Wallace Quinn, for many years manager of the Keene (N. H.) opera house, died Jan. 15 at his home in that city, aged 57. He started work at the opera house at 15, and a few years later became manager. He also was owner of the Keene Posters Advertising Co.

Mildred Edwards Carr known professionally as Mildred Renalle, while a member of the vaudeville act The Renalles, died Jan. 10, at Santa Monica, California. The deceased was 34 years old and had been forced to retire from vaudeville and devote her efforts to amateur productions in the West due to illness. She is survived by a husband George Edwards of the sharpshooting act of Edwards and Edwards. One of her last requests was that her many friends in the theatrical profession receive public recognition for their kindness toward her.

Mrs. Diane Hutton, sister of Leo Carrillo, died at the Mineola Hospital, Mineola, L. I., Jan. 20, following an operation on her brain. Mrs. Hutton was a native of California, age 54. Services were held at Freeport, L. I., and the interment will take place in California, the body being shipped west. She is survived by a sister, Mrs. A. C. Calkins of California, and a daughter, in addition to her brother.

Thomas F. Brady, long connected with theatrical enterprises in San Antonio, Tex., died recently at the age of 86.

The mother of Lou Schlesinger of the Joe Morris Music Co., died Jan. 19, at the age of 69.

IN LOVING MEMORY

of the Dear Husband and Our Dear Father

CHARLES H. LAVINGE

who passed away January 24, 1920

Lavinge Sisters and Mother

WILLIAM SELBINI and GROVINI

MOURN THE LOSS OF

Their little companion of 13 years
The mute little trapper known to
artists of both continents as

MEGGIE

A tiny, little dog of great intelligence who, had in his life, traveled a million miles. His friendly greeting to fellow-artist friends of Mr. and Mrs. Selbini will be missed. Their hearts are heavy; they feel as the great author, Booth Tarkington, that a person who does not love a dog, is put together wrong. Also as Mr. Wegforth's poem, Hum! If this little dog is not admitted to the good place, they are willing with him to brave the heat. Flowers so kindly sent by Mable Harper and Co. and Mrs. Eva Fay. The little rest box made by Stage Manager of Majestic Theatre, Milwaukee.

Mr. Bill Tib Hyman helped to put their little companion at rest at 63 and Bloomington, Milwaukee, Wisconsin on the farm of the Electrician of the Majestic, Milwaukee, January 15th, 1923.

JUST SLEEPING

VARIETY

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VOL. LXIX. No. 10

Officer Vokes and his dog, "Don," look to be in an international "jam" unless either Moss Empire, England, or Pantages, on this side, makes some allowance for the present situation. The Officer finds himself in Vokes and his dog were booked in August, 1921, to open on the Moss Circuit Feb. 19, 1923. Meantime, Vokes returned to America, played the Keith time and is now in the Pantages houses. Alex Pantages personally requested Vokes to play all his theatres with the understanding he would release the act if the English dates could not be postponed. With the bookings in England impossible to retard, Pantages has referred Vokes' request for release to C. E. Hodkitt, in the Chicago Pan office, and no action has as yet been taken.

Vokes is at present playing in the West with his Chicago engagement, coinciding with the sailing date on the Cedric for London, Feb. 7.

In New York City there are between 25,000 and 30,000 taxicabs. They seem to all be in Times square at theatre time. On a rainy or snowy evening the traffic crush in the square is so tremendous it often requires from 20 to 30 minutes for a machine to move four blocks. This is mostly through the regulations for one-way streets during theatre hours. As nearly all of the 52 legitimate theatres of Broadway are located within an oblong area of not over 12 blocks, the total seating capacity 60,000 people, in that section, besides the picture and vaudeville houses, are going to the theatre at the same time. It's a sight on a stormy night that probably may be seen nowhere else in the world. Besides the taxis are the private cars carrying theatre-going passengers.

The Catholic Actors' Guild opened its tenth year last Friday at the Hotel Astor, New York, with the regular monthly meeting, having Eddie Dowling of "Sally, Irene and Mary," and Rev. Edw. F. Leonard, pastor of St. Malachy's, among the speakers. The ninth annual benefit for the guild will be held in the Casino, New York, February 4. Volunteers who have already offered their services for the benefit entertainment are Frank McGlynn, J. M. Kerrigan, Mr. Dowling, Eddie Buzzell, Johnny and Ray Dooley. The guild was founded 10 years ago by the Rev. John Talbot Smith and has an enrollment of about 6,000 active members.

The parents of Morris Gest have finally left Russia and early this week arrived in Berlin, where they will reside. The journey from Odessa was made via Constantinople. Gest has labored for several years to secure permission for their leaving the country, last year going abroad for that purpose. Accompanying his parents were Gest's two sisters, who have babies, and his brother Sam, who formerly resided in New York. It is said the latter and one of the sisters are critically ill.

"Die Name," a German periodical with a Continental circulation that corresponds to "Vogue" over here, intends getting out a variety number. It will publish in it some photos of American vaudevillians if the photos are artistically finished and some brief readable story is sent with it. Photos may be sent to Gustav Kauder, Berlin SW68, Kochstr. 22.

Harry E. Finch found his sister, Ruth Howell, on the stage at the Grand opera house, St. Louis, after searching for her 25 years. The children were separated when their parents died 32 years ago. Last week Finch attended the Grand. As he watched the Ruth Howell Duo work, he said, he felt that the woman might be his sister.

Sammy Burns staged Leo Edwards' Song Revue last season for a consideration of \$200 and was paid \$25 down. The balance of \$175 was never satisfied as a result of which Burns has instituted an action to recover.

KEEPING COMMISSION TO 5 PER CENT.

Keeping a theatrical agent's commission down to 5 per cent. of an actor's weekly salary is worth while trying. Agents have run wild of late in their charges for bookings. The processes through which agents derived an extra income and perhaps an extraordinary income became so extended it was necessary to declare in booking men who would agree to work with the grafting agents. This in part has been currently said to have explained why booking men of vaudeville in New York last Christmas received less in the form of "presents" than any other year within memory; because formerly the grafting agent "gave up" at Christmas if not before, but having "split" his extra money last year with the booking men, the agent did not feel called upon to add a "present," as usual, at the holidays.

Any effort directed toward cleaning up as an objective aimed at a class is accepted by the members of the class as personally directed at them alone. It is quite unlikely any agent who ever mulcted an act out of extra money, through getting the act an increase in salary or booking an undesirable turn for the money instead of a worthy act, ever gave the act a thought, much less the manager, who must pay the salary. A booking man taking illicit money from an agent must have had a qualm of conscience, for he could not but understand how he was cheating the manager he was booking for in doing it.

Pages could be written on the grafting agent and booking man of vaudeville. That is vaudeville-booking. It's the backbone, the sinew of vaudeville, whether it's a big time or small time. A manager playing a pop vaudeville and picture policy may lean to the belief his picture will or must draw or that it will stand off a poor vaudeville show, but whether the picture is weak or strong, the vaudeville should be up to a standard all of the time. A vaudeville bill is booked from a selection of acts, from the field one might say other than in those instances where a house is in a restricted field through attempting to play independently or in opposition. Experts are presumed to be on the booking end of a vaudeville circuit or office. They should select with care their experience has taught them and if they don't, there must be a reason. The bills tell—they can't be fooled with, and fool simultaneously. It's impossible. When the vaudeville show is wrong time after time there is something else wrong. If the booker isn't wrong in his work and conscience, then he is the wrong man for the job. It doesn't require an expert to make that statement. Anyone who has been anytime in or around vaudeville knows it.

The best theatres ever built can not do business without an attraction. The bigger the house, the better the show should be for the scale. Those are axioms of the show business. In vaudeville it is peculiarly so. One booking man can't wear himself out over his work and another toss it off lightly unless there is a cause for both. The working and thinking booker is continuously worried; he is booking for the box office as well as for the stage; the performance on the stage will talk for itself at the box office. He knows it. He worries, and in nine times out of ten turns out a good bill. That tenth time may be overlooked, however, for it brings to the notice of the patrons what good shows have gone before. A bad one now and then teaches a house to appreciate the good ones.

A vaudeville bill on either time isn't altogether a matter of a route sheet and a lead pencil with a rubber. There are too many houses on many a sheet and too many rubbers around the sheet. In some offices agents use both the pencil and the rubber for their own acts, and why? Or why should a booker allow an agent to pencil in an act, for one week, two weeks or a split? That reason is obvious.

The best vaudeville booker in this country (and there is a best) has never been satisfied with the bill he framed until he received the report from the theatre on how it played. How many booking men on the small time can say as much? For the best booker in America is in a big time booking office.

Accordingly, how is the small time manager to protect himself? How can he be protected? Who will conserve his business under the present

ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated in any other paper.

Tulsa, Okla., Jan. 16.

Editor Variety:—

Under a New Act review by Abel at the Fifth Avenue in Variety of Jan. 12, it stated that the Fieldings sang "Yankee Doodle" under water.

There is no doubt but that Abel has seen Niobe within the past 10 years around New York and knows that piece of business belongs to Niobe. It is nothing short of deliberate piracy when used by others.

Furthermore, no doubt Abel reads Variety and we have advertised in it not less than 20 times that Niobe is the only person in the world who sings and talks under water.

This bit of business is absolutely original with us and is in your Protected Material Department since 1916. I feel that we should be protected.

Harry Stone,

Manager for Niobe.

600 West 156th St.

New York City, Jan. 20, 1923.

Editor Variety:—

I am just finishing my acknowledgments of holiday greetings received, and as many of these came from Variety readers whom I do not know personally, I should like to say a word of appreciation.

Three years ago, while playing at Hartford, Conn., I fell down a flight of stairs, severely injuring my spine. After spending a year and a half encased in plaster casts at the hospital, friends brought me to New York. During these three years I have been an invalid, unable to leave my bed.

There was comparatively little cheer from the outside until Nellie Revell, whom I have never seen, heard of my misfortune. Thereafter from time to time she has mentioned me in her very interesting column in Variety. Surely that column must be an inspiration to a great many readers, for the results that I have personally experienced testify to its far-reaching influence.

Each time that I have been mentioned I have received cards and letters of cheer from fellow professionals in all parts of the country, and they mean a lot to one in my position.

Dorothea Antcl.

New York, Jan. 22.

Editor Variety:—

After reading Phil Cook's story in Variety I would like to say no doubt Mr. Cook won a medal, but when he says he won the Richard K. Fox Medal in 1908 he has his dates mixed, for the contest held in 1908 was for team dancing, ladies and gents wooden shoe buck dancing, and my partner Mr. Brownie and I won that contest which was the last one given in Tammany Hall, New York City, and I still have this medal. If Mr. Cook has the Richard K. Fox medal given at the contest in 1908 he has the mate to mine. I would like to have him produce the medal and explain how and when he got it, for Mr. Brownie received the gents' and I the ladies' medal, so how could Mr. Cook hold the 1908 medal, for there was only one contest held each year on the last Tuesday in January.

Maude Kramer,

(Kennedy and Kramer)

Chicago, Jan. 23.

Editor Variety:—

Kindly correct last week's statement. It was I the original Dancing Brownie, who won the Richard K. Fox Medal at Tammany Hall in 1908, and still have it to show.

The dancing contest in 1908 was held for ladies and gents wooden shoe buck dancing.

So where does Phil Cook come in with his statements that he won it in 1908.

I'm now in the act of Moore, Brownie and Cristie. Cook claims he has a medal, but I'll bet him he hasn't a "Police Gazette Medal" of 1908 presented by Richard K. Fox.

Dancing Brownie.

close system of grafting agents and grafting booking men, especially on the small time, where the danger is that the houses booked working on the narrow margins they do, may close instantly if anything goes wrong with their receipts. There has been enough gyping on small time in bookings to have made a manager sufficient profit, had his bills been handled as they should have been; had the agents acted honestly in submitting acts at the prices they could actually be bought for and the bookers paid only the best acts at the prices.

The small time managers couldn't stand up under it; they can't stand up; they must go into some other policy. They have been cheated by these grafters among the booking fraternity, agents and bookers. They are being driven out of the small field. Do you know how many theatres east of Kansas City have either stopped playing vaudeville or changed a week into a split week or altered a split week into one-half within a year? Over 300. How many are left? And when will they quit if not protected?

The small time manager is cheated by the very people who should aid him, not only for the sake of his business, but against the growing opposition of the picture houses. The picture houses are adding extra attractions, an act, a singer, a band or a musical or singing turn. From one the picture places will go to two, to three or more. The small time manager needs to be saved every dollar in salary, every ounce in talent; he must be or can't go on.

We trust the actors in vaudeville will realize this condition. It may be individual on their part to give up to agents, as it may be individual with agents and bookers who are wrong, but the actors, through this collusion, are helping to drive out of vaudeville the very theatres in which they must work. Actors want to work, that is understood, and there is the temptation of finding work through any means, for work is honest if the means are not. But with crookedness the day will approach where there will not be enough work; only the best may procure it unless the crookedness continues. It would be better for the best to find work now, for acts to refuse to pay over 5 per cent. of their salary to any grafter; for acts to inform the Vaudeville Managers' Protective Association whenever an agent asks for over 5 per cent. or accepts over 5 per cent. or they know of any such occurrence between an act and agent. Or the booker who wants a lump sum to give a circuit's route, or the production agent with his abnormal trim; whatever it is in bookings that is wrong, tell the V. M. P. A.

Don't assume the position that you won't be a "squealer"; this isn't a squeal, it's bread and butter for every one; it's asked for by the leading vaudeville organization—which wants to preserve small time vaudeville. The only way is to throw out the grafters, the "rats" among the small time agents and bookers.

THE LESSON OF REID'S DEATH

Wallace Reid died in a fight against the drug habit at 31, more than thirty years before his time and his potential earning capacity of half a million dollars a year, gets one day of newspaper comment and then it is dropped. Reid's tragic death was not "good stuff" for the sensational journals for over twenty-four hours, but his exploits as one of the picture colony's sensational figures invited endless publicity and his collapse was made the subject of more continuous printed discussion than his death.

These outwardly virtuous yellows make vicious capital out of the "scandals of Hollywood." Reid as a sensational figure was material for interesting reading and interesting reading makes a feverish circulation in four steps: (1) women like sensational reading; (2) women spend money in department stores; (3) department stores are big advertisers; (4) the yellows (particularly the afternoon editions) furnish sensational reading, attract the women readers and get the department store advertising.

The newspapers exploited Wallace Reid to the limit of safety for these reasons, if for no other. They exploited and continued to exploit the lurid phase of Hollywood and the stage for the same reasons. If the smug editors were sincere in their ostentatious moral purposes, why do they not give the fullest possible attention to their own sheets, that sooner or later may also lend to press censoring in this country.

The exploitation of Reid's death would have been the best weapon Fate has ever put into the hands of publicists against the drug habit. The death of one of the most notable screen stars is a terrific object lesson. It will do more to break up drug traffic than all the warnings from pulpits or lecture platform that could be delivered in a generation by sensational reformers whose exposes are scarcely more free from self interest than the newspapers. The newspapers expose drugs and drug traffic because it makes readers. The sensationalists of pulpit and platform talks about them because they are lurid and striking topics that bring morbid crowds of attentive listeners.

But there are the Reid facts; dead at 31—from drugs, chopping short his natural life which had run as a normal healthy existence until he took up with the drug habit. The drug habit may be the long distance way to suicide, but it seems certain-death or the gutter, if there is any choice.

The lesson of Reid's death is left for the living, those who may be drug addicts, those who may be addicted to drug taking or those whom their unwise friends would like to fasten upon "the habit."

The talk of drugs or liquor as a stimulant other than when prescribed by physicians, is perfectly silly, or appeals that way to the normal person. Succumbing to either for a "stimulant" to the mind or body seems only a mind not altogether strong. There is a weakness somewhere in the constitution that goes to the stimulant for a "stimulant" or "inspiration" or more often "escape." Liquor drinking as a year's old habit might call for a drink at a regular time to bolster up an imaginary depression through lack of it, but that is habit. Neither professionals nor literary people require a "stimulant" to accelerate their minds or work. It is often said by writers they "must have a drink" or that they "write better when they are drinking." It's untrue and if those who say it believe it, it's more of the imaginary than those writers place into their writings. To most writers liquor while working is deadly, it makes them dull, removes the temporary spurt. In nearly all of the instances when we have noted writers inside or outside of this office take a couple of drinks, it meant the end of their work for that day. That probably is because they were normal.

If any class or the individual will avoid the companionship that leads to such finishes as Wallace Reid's death, they will avoid years of misery, and have a much better time out of their lives, though the going is just as hard. To escape worry, sorrow or trouble through the drug taking route is sheer cowardice in the first place, and but temporary succor in the second, for as the drug effect passes, whatever the anguish might have been that provoked it, it becomes more acute and the terror of the in-between times is often worse than the death that eventually concludes the careers of all drug addicts years before their day would have arrived, and with unknown paths blocked to them through it.

Exercising common sense will avoid drugs, and when meeting a drug user, conclude there is no sense there. Avoid that person; avoid all persons with vicious habits, for you can't whiten black ink.

The societies that seek to arrest the drug importer and user, the drug peddler and smuggler, will do a much better deed for their ends if they will everlastingly plead the lesson of Wallace Reid's death.

FINGERPRINTING "FOLLIES" GIRLS; LATEST IDENTIFICATION METHOD

For the Purpose of Protecting Members of Company From Imposters—Photo, Age, Mother and Father's Name Besides

Identification cards for the entire company of Ziegfeld's "Follies" have been printed, the idea of the manager being to protect the players in the show and to eliminate as far as possible the claims of outsiders being of the "Follies." The plan was devised because of the frequency with which choristers and others when in trouble report themselves to be of the "Follies."

Provision is made for the photo of the individual to whom the card is issued, also for a fingerprint. A general description is detailed, also age and telephone. There are two cards for each member, cards being numbered in duplicate. A white card which the player receives certifies over the signature of Ziegfeld's general manager, Sam Kingston, that the bearer is a bona fide member of the "Follies" and that in case of accident or emergency the Ziegfeld office should be called by telephone immediately.

The duplicate card, which is pink and for filing purposes, is considerably more detailed. In addition to the picture and fingerprint of the individual, the real name, that of mother and father, school attended, first engagement, whether married and to whom and if divorced and when. The data is marked confidential information and "must be supplied."

The "Follies" system of identification cards follows close upon the drafting of a bill by State Assemblyman Joseph Steinberg of New York. The measure will be introduced at Albany and will make it a misdemeanor for any person to falsely represent themselves to be actors or actresses.

HOPKINS' LAST

Producer's Final Production on for This Season—Barrymore Play

Ethel Barrymore, whose "Romeo and Juliet" was withdrawn from the Longacre, New York, after four weeks, will open at the Hanna, Cleveland, Feb. 5, in "The Laughing Lady," the Sir Alfred Sutro play recently opened in London, with Marie Lohr and Godfrey Tearle as the leads. Arthur Hopkins secured the American rights, with Miss Barrymore in mind. The new play is along the lines of "Deceit," and believed well suited for the star. It is understood that it will be Hopkins' final production this season.

"The Laughing Lady" will remain out but one week, being due into the Longacre Feb. 12. Hopkins has the house under a two-year arrangement, his plan being to present Miss Barrymore three plays each season, in that way building a repertory for future touring purposes. As a stop-gap the house is showing "Extra," a play by Jack Alcock, it opening Wednesday. The new try is the production debut of Alcock and William "Buster" Collier, Jr.

CHARITY BEQUEST INVALID

Conflicting with section 17 of the decedent's Estate Law, the will of Thomas Grand Springer, old-time singer, who died Dec. 26 in Hughes' lodging house, at 322 West 42d street, New York, filed for probate last week in the Surrogate's Court, leaves his entire estate, estimated at about \$1,500 in personality, to the exclusion of his widow, son and sister, to a charitable organization composed of the employees of Redfield-Kendrick Odell Co., Inc.

Section 17 of the Decedent's Estate Law reads: "No person having a husband, wife, child or parent, shall, by his or her last will and testament, devise or bequest to any benevolent, charitable, literary, scientific, religious or miscellaneous society, association or corporation, in trust or otherwise, more than one-half part of his or her estate, after the payment of his or her debts, and such devise or bequest shall be valid to the extent of one-half and no more."

RICH. BENNETT BITTER; TALKS TO HIS AUDIENCES

Making Announcements After Third Act—"Pans" Other Plays Before Curtain

Chicago, Jan. 24. Richard Bennett in "He Who Gets Slapped" at the Playhouse is the talk of the town. He has been "announcing" different angles of his own viewpoints about Chicagoans and plays here, selecting for his curtain speech period, immediately after the third act.

Last Wednesday night Mr. Bennett "panned" "The Demi-Virgin," and the night before he selected "Zeno," a new show that had jumped into favor. Friday night Bennett "bawled out" the Playhouse audience, calling them "vulgars" and advising the house, "to wait until after the show to do your talking and munching."

On other evenings Bennett has praised the audience he played before, stating he could see they were intelligent enough to appreciate art. "He" is now in his seventh week and will probably leave Saturday. It has been going between \$3,000 and \$7,000 weekly.

EMERSON UNDER ARREST ON BETRAYAL CHARGE

Former Dancing Partner Takes Step Shortly After His Marriage

San Francisco, Jan. 24. Walter Emerson, former dramatic stock actor, and more recently star of the cabaret "Follies" at Marquand's cafe, is under arrest here facing a statutory charge preferred by Suzette Marie Tobey, 15 years old, his former dancing partner. The girl charges Emerson betrayed her under promise of marriage. Emerson was married about two weeks ago in Los Angeles to Jean Scholtz. The actor's bride and his mother-in-law, a wealthy Los Angeles woman, are standing by him. He denies the charge.

EQUITY'S SUNDAY

Members Appearing in Playlets—Equity Against Sunday Playing

The Inter Theatre Art Co. said to be designed somewhat along Little theatre lines will give a special performance at the Little theatre Sunday night. The show will consist of a bill of four one act plays. Admission is by subscription, there being a charge of \$2.20 for each ticket.

The players announced for the performances include a number appearing in Broadway attractions. Two are from "Why Not" the Equity Players attraction at the 48th St. Their appearance and that of other members of Equity caused some comment because of the agitation by Equity against Sunday night playing. An editorial on the matter featured the last Equity monthly booklet, the argument being against Sunday nights for the legitimate even though artists are paid as is assumed in this instance.

PETROVA CLOSING PLAY

Olya Petrova will close in "The White Peacock" at Serant's, Pa. Saturday. The play has been on for over a year, and drew profitable business in the Central West. The show recently worked up from the South, where good business also was claimed. Mme. Petrova may appear in a new play under the direction of the Selwyns in the spring.

BALTIMORE'S ATTEMPT TO BREAK SUNDAY LAW

Symphony Orchestra Plays to a Turn-away—The Usual Squawks Expected

Baltimore, Jan. 24. Baltimore has, at last, given in to paid Sunday night entertainment and for the first time the initial taxed Sabbath evening performance was held when the Baltimore Symphony Orchestra switched its customary monthly matinee to last Sunday night. Walter Damrosch, conductor of the musicians, offered the suggestion as the matinees had been so lightly attended. The Lyric, where the concert took place, was packed to the doors with a turn-away of hundreds because no sale of tickets was permitted.

The affair was in the nature of an experiment by the management of the orchestra, but turned into a highly successful one, with the press of the city offering their congratulations following its accomplishment. But the squawks will come, for Baltimore has more reformers to the square inch than Troy has collars.

The Symphony is a municipal organization which now plans to offer other concert attractions on Sunday evenings. This proposal has met with the unqualified approval of the residents of the city, for the town has been amongst the dearest of the dead on Sunday nights for many years. The only drawback is that no tickets may be sold on Sunday, but the management will find no trouble in getting rid of the pasteboards previous to the date of the presentation, as this city's enthusiasm for something to do on the off night is unbounded.

Another angle on the Sunday eve situation is that of the Victoria, one of the town's largest picture houses, which will open its doors next Monday morning at one minute after midnight. This is the only local theatre under the management of the Stanley Company of America, and the prescribed action is taken to mean that it is the beginning of an attempt to place the Victoria on the local movie map. The Sunday midnight showings were recently tried in Philadelphia, but met with only a mediocre reception.

\$8,000 REFUND

Barrymore Leaving "Hamlet" on a Friday Night—Goes to Baritz

The engagement of "Hamlet," with John Barrymore, will conclude Feb. 9 at the Sam Harris instead of Feb. 17 as first fixed. The final performance will be given on a Friday night, the star having engaged passage on the "Majestic," which will sail for the other side the next day. The Barrymore "Hamlet" will break Booth's 100-time record, even though he sails a week earlier than expected. It will be accomplished by giving three matinees weekly for the remainder of the run, the first extra afternoon performance having gone on Tuesday.

It is claimed that the advance sale for the week of Feb. 12, which has been eliminated by the change in the star's plans, was more than one-third the capacity of the house for the eight performances and that nearly \$8,000 will have to be refunded. It is the second time that Arthur Hopkins was forced to refund on tickets sold in advance for a John Barrymore attraction. He suddenly withdrew from "Richard III" three years ago at the Plymouth because of a nervous collapse, after playing three weeks and a half. Advance sales of tickets amounted to about \$2,000 per day. Barrymore will join his wife at Baritz, Switzerland. Mrs. Barrymore, who is an author and used the pen name of Michael Strange, was formerly the wife of Leonard Thomas and had two sons by him. The Barrymores have a daughter. All three children are abroad with the mother.

TARVER KEPT ON DRINKING

Chicago, Jan. 24. Judge Friend has indicated that he will grant a divorce to Mrs. Margaret Tarver, 25, actress, living at City Hall Square hotel, from Edward B. Tarver, actor. "He drank continuously and when I would upbraid him he would beat me," said Mrs. Tarver.

SHOWMEN'S PLATFORM TO BOOST OWN SHOWS FOR ROAD

Pollock Goes to Boston to Lecture in Advance of "The Fool" and Brady Plans to Tour Also—Pollock Gets Paid by Lecture Bureau, Too

"NO ROMEO-JULIET" BUY, SAY BROKERS

"Enough of First One"—Refuse Jane Cowie's "Juliet"—"Hamlet" Off Feb. 9

"What? Buy for another 'Romeo and Juliet'? We should say not. Don't you think we had enough with the first one?"

That is what the brokers said this week when asked whether a "buy" had been arranged for Jane Cowie's "Juliet," which opened at the Miller last night (Wednesday).

The answer on all Shakespeare seems to be summed up in the advertising matter being employed to lure the public to the National, New York, where "Will Shakespeare" is the attraction. The ads and the painted cards around town read: "Not a Shakespearean Play."

Incidentally, early this week the agencies were informed the John Barrymore "Hamlet" would be off after Feb. 9, when the last performance would be given at the Sam H. Harris theatre. Barrymore is to sail the following morning for Europe to join his wife.

Incidentally, the brokers holding outright buys for "Hamlet" and "The Merchant of Venice" were caught long Tuesday night and dumped into the cut rates. At 8:30 at night two for Warfield were offered at \$5 for the pair that were marked \$4.40 box office each. The best offer was \$3.50 for the pair, and that was turned down from behind the counter with the remark, "We'll eat 'em first."

\$200,000 SPENT UPON NEW WINTER GARDEN

Capacity Now 1,690—"Dancing Girl" Opens—Shows Cost \$16,000 Week

The remodeled Winter Garden reopened last night, after the Shuberts had spent \$200,000 in remodeling the theatre.

The opening night scale was \$5.50 top, the first time a Garden show debuted under a \$10 admission. Its capacity is now 1,690 as against 1,684 seats in the former and larger house.

The current attraction at the Garden, "Dancing Girl," opening last night, (Wednesday), is a Shubert production, costing \$16,000 weekly to operate. Its featured foreign member, Trini, formerly appeared in productions by Charles B. Cochran in London, and was similarly featured over there.

KEY FOR LEDERER

Philly Opens Up for Producer's 40th

Philadelphia, Jan. 24. The opening of "Peaches" at the Garrick Monday night was made the occasion of a "jubilee" in celebration of his 40th anniversary as a producer by George W. Lederer, who is presenting the new musical comedy. There were several speeches from the stage, while Mayor Moore, seated in a stage box, presented the manager with the key to the city, a large gilt emblem.

JOLSON'S \$44,000—ST. LOUIS

St. Louis, Jan. 24. The Al Jolson show did \$44,056 here last week, breaking his own record. Kansas City, Jan. 24. Al Jolson will play to \$40,000 at \$5.50 top at the Shubert this week. The house was sold out for the week within 24 hours after the sale opened last Thursday.

The out-of-town innovation of play promotion via speech-making at dinners and other assemblies by showmen along the same lines as followed here by William A. Brady and Channing Pollock has begun. Whereas both manager and playwright "agent" by means of public addresses, the attractions in which they are interested after the plays were established in New York, they are now to do that work in advance on the road.

Mr. Pollock was due in Boston tomorrow to give a series of talks about his play "The Fool," which is scheduled with a special company in that city Feb. 12. Among the points booked in the Hub is Cambridge, the address there to be before Harvard men and university girls from Radcliffe. A party of the latter recently came to New York to see "The Fool." Mr. Brady was scheduled to go to Boston early this week for a series of discourses on foreign drama and the art of the Kapek brothers, who wrote "R. U. R." and "The World We Live In," the latter being produced here by Brady. It is now running at the 44th Street, and definite dates out of town have not been set. The manager postponed the Boston plans for a time.

The Selwyns, who produced "The Fool," further promoted interest in the Boston engagement by entertaining the reviewers from Boston dailies at a performance last week of the show at the Times Square, the critics being invited here by the managers.

It is expected that both Brady and Pollock will get "into action" in Boston before either play opens there. They have teamed their talks around New York to such an extent that at times they have substituted for each other when listed to speak. As both make mention of the other's play, it has worked out to the mutual benefit and satisfaction of both. Brady has been booked for various meetings by a booker specializing in handling public speakers.

Pollock has become so enthusiastic about the new field of promotion work as an author that he has signed up with a lyceum bureau for next season, and will make a regular speech making tour. His effectiveness on the platform attracted the bureau and it is understood he will receive compensation much in the same way as other public speakers so booked. The playwright, however, was tempted to accept the offer primarily because of the touring of "The Fool" next season, when seven companies will be on the road. His addresses in some cities will be considerably ahead of the show's presentation there and his dates will be so arranged, as far as possible.

SHOW GIRL SUES DEALER

Dorothea Koch's Tale in \$25,000 Damage Suit

San Francisco, Jan. 24. Suit for \$25,000 damages charging false arrest, false imprisonment and kidnapping was filed here against Lee R. Herbert, an automobile dealer, by Dorothea Koch, who says she is a former Broadway chorus girl.

In her complaint Miss Koch alleges Herbert besieged her to marry him and became so jealous he followed her to Los Angeles. Under threat of sending her to prison, he compelled her to return to San Francisco and then held her virtually a prisoner in a hotel for several days, she says.

Herbert denied the charge, saying he is already married and never asked the girl to wed him.

S. Morgan Powell Breaks Down

Montreal, Jan. 24. S. Morgan Powell, dramatic critic and writer of the Montreal "Star," is quite seriously ill at his home here. Mr. Powell is suffering from a nervous breakdown.

INSIDE STUFF

ON LEGIT

One of the most exceptional features anent the run of "Able's Irish Rose," at the Republic, is that in its thirty-fifth week it fought itself clear of cut rates. That a Broadway attraction could accomplish that when the run was so far advanced was not expected nor would any showmen believe it possible. For the latter half of last week, however, the cut rates had nothing for the show, which was handled entirely at the box office and agencies. A point in "Able's" exceptional business and the pace it is going is the virtual sell-out of the gallery. Some of Broadway's successes which entered during the fall have not been able to do as well in the gallery, and the Republic itself has not sold out the top floor before in years.

The attraction has figured in the good fortune of Oliver Bailey, lessee of the Republic, who carried the attraction over with him when he moved from the Fulton. Bailey quit producing several years ago and turned house manager with signal success. He exhibited keenness in contracting with the Theatre Guild for the first choice of housing its attractions after leaving the Garrick. The stop limit for "Able," is not large, and early in the fall it looked doubtful if "Able" would reach big figures, and yet the business was such that it never dropped under the stop limit. The jump in gross of the comedy, however, makes it doubtful if any other attraction would have done as well. Bailey could not house "R. U. R." when the Guild was ready to move it, a fact which he does not now regret.

From Baltimore it is denied that the Hotel Belvedere refused to sell tickets for "Able," which is running at the Academy as production stock. One of the executives for Anna Nichols, who wrote and produced the play, restated, this week his inability to purchase tickets for the show at the hotel stand. "Able" will try for a twelve-week run in Baltimore. It is now in its fourth week. It is claimed the profits of the first four weeks have paid for the production, the cost of which was part of the agreement with the authoress.

Nancy Wellford, formerly in vaudeville with the late William Rock's revue, will have the lead in Edward Royce's new musical production, "Cinders," by Edward Clark and Rudolph Friml. Miss Wellford stepped into the lead of "Orange Blossoms" when Edith Day withdrew at the conclusion of the New York run, and the critical praise given her out of town led the producer to place her under contract for the principal part in the new show. It had been his intention of using a big name for it.

Crowd psychology in reaction from the newspaper accounts of the charges against Pat Somerset and involving Miss Day, appears to have shortened the run of "Orange Blossoms," both in New York and on the road. The attraction was drawing around \$18,000 weekly at the Fulton. Following the Somerset charges and the sessions with the immigration authorities with reports of his possible deportation, business at the Fulton steadily fell off. The producer estimates the wrong publicity cost \$7,000 weekly, the pace falling to around \$11,000 before it went to the road. Somerset was out of the show shortly before the end of the Broadway run, Royce, however, paying him salary. Miss Day was asked to go on tour, but refused without Somerset also playing. She since was engaged by Arthur Hammerstein for his new "Wild Flower," without the English juvenile.

"Orange Blossoms," best week out of town was in Pittsburgh, where it played to \$19,000, opening with a \$4,500 house. Business there seemed no way affected by cast changes. The Chicago opening, though, heralded as being minus Miss Day, grossed \$3,500, but thereafter the nightly takings were around \$800.

The corporate joining of the Erlanger and Shubert interests, the so-called "hundred million dollar theatrical corporation," has been set forth in anticipated detail in Variety for the past two years. Last week the metropolitan dailies fell on the story again for front page accounts for several days. In managerial circles outside the two major offices, predictions as to the consummation of the deal, which includes Wall street backing, are varied. Some showmen insist the proposed corporation will become actual. The earliest time set for its debut is May; with others believing it will not be completed within a year.

It is known there was an audit of the books of the Shubert enterprises and that of Erlanger during the fall. Inside information is to the effect that the profit of the combined offices were set down at \$3,500,000. For such profits to be attained during a season comparatively had and after big salaries of the heads of the respective offices were deducted was declared to prove both the Shuberts and Erlanger to be in excellent financial condition. The question arose how much a joining corporation should be capitalized at, with the result that \$50,000,000 was given out as the total stock to be issued.

The further inside story at present is for a re-audit of the books, the assumption being that the "downtown" interests are not convinced that the profit figure claimed is entirely correct and depending on that result the deal will be in the status of pending.

An angle arising from the fact that the story or "verification" of it came from the principals mostly concerned, was that the yarn was given out more as a feeler than anything else. That would mean that Erlanger and the Shuberts, who have had many conferences within the past three months, are seeking to find how the public would accept the proposition as an investment. It follows, if that is correct, that Wall street was lukewarm about the deal and that the stock may be offered for public subscription.

Other managers reported to have stated that they would go into the merger are non-committal as to their actual intentions. Some said they would be counted in months ago when the matter became "hot," only later to recant. Others declare now that the deal will become a fact. But opposition is not denied as a certain result. The present condition of theatricals is compared with that when the "syndicate" dictated the legitimate field.

The recent Broadway development in the ticket situation is believed to have bearing on the incorporation merger idea, it being pointed out that both the Shuberts and Erlanger are strong for the centralized ticket agency plan. The explanation is that if they can tie up the tickets or control their sale, that factor, joined with control of a majority of the Broadway theatres, would give them virtual control of show business—and furnish an attractive lay-out to the money interests. Given such control, the sharing terms for other producers would be cut down, such managers to accept or quit.

Last week's flare in the dailies is understood to have resulted from a "tip" by a manager who wanted to satisfy three newspapermen. The trio started kidding and asking for a "real story." The manager kidded back, then sprang the merger idea. He advised the reporters to call Erlanger at his home and if he was out to see his brother Justice Mitchell Erlanger. The reporters got to the jurist, who said he knew nothing of the plans. They waited for Erlanger outside his house, the manager first thinking them hold-up men. In reply to their queries, he took them into his house and offered cigars, then told them the story was correct as far as it went. The reporters then nailed Lee Shubert and he too admitted it.

Though last week's yarns were started from the kidding source, there are plenty of showmen who think the merger is but a matter of a few months. There are many "angles" that interest the co-classed independent producers.

Rudolph Schildkraut, in the "God of Vengeance" at the Provincetown theatre, Greenwich Village, will probably come uptown in a few weeks.

When this sensational Sholom Ash play hits Broadway it is intended to delete one or two of the stronger scenes and dialogs from a script that has already been extensively edited for the local audiences. It still remains the "strongest" thing yet locally. The company has abandoned its Sunday night performances, which were legally permissible under a subscription and club membership idea. The nuisance of being served with a summons each week following the dismissal of each complaint for Sunday violation caused the Players Company, Inc., to inaugurate Saturday matinee starting Jan. 27 in lieu of the Sunday evening performance. Three times complaints were dismissed by as many magistrates. Last Saturday night an unlooked for incident occurred in the converted stable playhouse. Schildkraut had bent his head in utter abjection to the Lord, which was the curtain cue, but no curtain operator was there. The star immediately covered it up by stalling and calling back Sam Jaffe of the cast for a bit ad lib with the result nobody was the wiser.

Variety was applauded at the Actors' Fund Benefit held at the Century Friday afternoon last week. But it isn't certain just why. Johnny Dooley introduced Variety twice. The first time it was in the bit from Charles Dillingham's "The Bunch and Judy" and he tossed the paper into the orchestra pit when finished. Dooley reappeared later, he said for a dual purpose, first to introduce Leo Carrillo and then to get his copy of Variety, saying: "you know that is this week's issue, out today, and I can't do without my Variety." He then climbed down into the orchestra pit and went through the business of putting the paper together.

The demonstration may have been because of the business. Many complain Variety falls apart. That is true of other newspapers. Variety's form changed from the old bound copy because of speed, made necessary by increased circulation and to saving of time for better service.

It is quite easy to keep Variety intact in its present form. By opening it at the center pages and applying an ordinary paper clip at the top and bottom, the pages are held securely together for all reading purposes.

That a musical comedy has run practically two seasons on Broadway and has been getting top money all along the road, means nothing to Gustav Klemm in Baltimore, who is the assistant dramatic editor of "The Evening Sun", which has as its dramatic editor John Oldmixon Lambdin, the dramatic authority of the town. When "Tangerine" appeared there last week the reviewer who signed his notice "G. K." stated this piece did not have a chance and it couldn't be a hit. The notice rang so familiar to some of the people connected with "Tangerine" they dug up the notice which had been originally written by the chief reviewer of the staff on the occasion of the original presentation there with the result that the two notices side by side contained many lines here and there identically the same; and in several instances in the more recent notice referred to to people who were long out of the cast, not even having opened with the show in New York.

F. Ray Comstock is jointly interested with Morris Gest in the presentation of the two Russian successes, the Moscow Art Theatre at Jolson's 59th Street and "Chauve-Souris" at the Century roof. The direction of the imported attractions has been, however, in care of Gest and Comstock marvels over their success as much as any showmen along Broadway.

The sensation created last season by "Chauve-Souris" interested Comstock greatly from a box office statement angle, but it was over four months before he witnessed the performance of Balfeff and his caviar crew. Nor was F. Ray at the more sensational premiere of the Moscow Art. He had an alibi in that he was reading "Polly Preferred," the new Comstock & Gest comedy which got off to a flying start at the Little the same week.

Not only has the Moscow Art drawn the "Metropolitan crowd" but some of the schemes to "crash" the gate are the same at the Met. Persons will buy admission tickets and then while the ticket taker's attention is diverted, open one of the doors and permit others to enter. All such entrants for standees and some of the hard tickets are resold after the fire limit is reached, the price being as high as \$5 which is top.

The doubt existing whether the New York Hippodrome will be standing next season for amusement purposes is reported to be holding back several engagements, some of them foreign, Charles Dillingham would like to enter for the next Hip production.

The subscribers to the Equity Players are said to be up in arms and the air through receiving another assessment last week for their quota of supporting money, making 50 per cent. in all Equity has asked for since its succession of flops at the Forty-eighth Street. With Equity's latest play, however, the subscribers are apparently up against a wall in their figuring. With scant cost for production and a short cast of little salary expense, the subscribers can not see why they have been so quickly again called on for more money. While "Roger Bloomer," the succeeding play, should have gone into rehearsal this week for the next Equity contribution at the Forty-eighth Street, the subscribers have yet to find out why more money is required to start rehearsals. Their dissatisfaction is reported having led to much discontent and discussion in the Equity headquarters.

Max March, formerly playwright and for the past several seasons a producer, is guessing how much reviews in the New York dailies are worth to a new show. Earlier in the season he presented "The Faithful Heart" at the Broadhurst. The critics said it was worthy and raved over the performance of the feminine lead. But the second night's takings were hardly more than \$400. He opened "Give and Take" at the Forty-ninth Street Thursday night last week and Friday's papers were not half as kind as for "The Faithful Heart." In fact, some critics rated the comedy a bad play. Its second night was over \$800, or just double the "Heart's" second performance.

When "Give and Take" opened at Washington recently its business was comparable with the worst there in seasons. Someone told March the week's gross was reported at \$2,600. He replied: "That would have been a good week." The takings were just half of that sum. However, Washington business means nothing to March. He opened "Three Live Ghosts" there to \$1,200 on the week, but the show went for a sizable run on Broadway and made money.

Interested with March in his production activities are Jules Hurdig and R. K. Hynicka. They are said to have made the bulk of the production investment for "Give and Take" and were also in on "The Faithful Heart" and "Mary, Get Your Hair Cut." The latter show was not produced.

Three persons arrived at the Apollo, New York, Saturday night shortly after 9 o'clock to see "Johannes Kreisler." They appeared to have taken one too many cocktails for dinner. Comments from the lat-comers, while an usher moved over a couple who had taken the wrong seats, started a commotion. Persons in the house "shushed," which caused one of the new arrivals to declare she couldn't and wouldn't be shushed. The upshot was they were ordered out of the house. The box office refused to make a refund on the tickets because of the party's late arrival. A police officer was appealed to, in fact two officers entered the lobby and the would-be theatregoers were threatened with arrest for disorderly conduct as the result of their actions. They finally departed after names and claims were jotted down.

In the review of "The Humming Bird" in last week's issue, it was stated the play was originally presented at Oakland, Cal. Frank Egan who is presenting the Maude Fulton comedy at the Ritz states it was first shown at the Egan theatre, Los Angeles where it ran four weeks. It was then taken to Oakland and San Francisco and was brought East first by Oliver Morosco who presented it in Boston. Later Egan became sole owner of the show and it ran for another 21 weeks at his home in Los Angeles. He has taken the Ritz for 19 weeks under a rental.

LITTLE THEATRES

The Auburn Dramatic Association will present "A Pair of Sixes" at Utica, N. Y., Jan. 27. Mrs. Samuel Hopkins Adams, wife of the author, and a former David Belasco star, will go from New York to superintend the final rehearsals. The local players have presented several plays.

The San Francisco Stage Guild is experiencing some difficulty in getting started on its second season. The original opening was first set for Jan. 11 with "The Yellow Jacket," but was postponed several times. It is reported financial matters are the stumbling blocks. Some of the patrons who sponsored the first season appear loath to continue.

Rochester's (N. Y.) community theatre is no more. The doors of the Corinthian closed Saturday after ineffectual attempts were made to keep the project alive. It has been a flivver from the start. The project was organized by Sylvia Newton.

The present vogue of presentations of Shakespeare's works has reached the amateurs in Worcester, Mass. John Taylor Breen of New York city will play Hamlet in that production to be given here by the Holy Cross College Dramatic Club of Worcester. Mr. Breen has portrayed the role of Hamlet on many occasions.

The newly organized Kansas City theatre has adopted the methods of the big league ball teams and will scout the timber for talent. An official scout has been appointed who will visit all amateur theatricals, school plays, club and social, and club entertainments and report discoveries of promising dramatic talent. An attempt will also be made to book the organization's company in different close-by cities.

A permanent organization was effected last week in Hamilton, Ohio, of a Little theatre movement. It will be called a drama league and open Feb. 23, playing Milne's "Mr. Pin Passes By." Any proceeds will be applied locally.

The Masque of Troy, N. Y., will begin its 1923 season with a presentation of "The Thirteenth Chair" at Odd Fellows' Hall, Green Island, the evening of Feb. 1. The North End Players of Troy in "Come Out of the Kitchen" will play the previous night, but have bought tickets for the public performance the following night.

The Maitland Playhouse, Portland's (Me.) little theatre and the only one in the city now devoted to drama since the passing of the old Jefferson, has been saved by a fund of \$4,000 raised by citizens. The players, headed by Mr. Maitland and Margaret Fields, struggled along, and popular feeling apparently has turned to their support.

The Theatre Guild production of "Lilium," with Eva Le Gallienne as the featured player, had but a fair week at Poli's, Washington, D. C., and rumor has it that the notice goes up in Newark this Saturday (the 27th).

Avery Hopwood on Vacation
Avery Hopwood has sought Europe as a place where he won't have to figure up royalty. The playwright left New York Saturday on the "Olympic," to be away three months.

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ADDRESS

Variety, New York

PERSONAL PUBLICITY FOR GEST, THROUGH RUSSIAN EXPLOITATION

Superior Showmanship of Promoting Genius Recognized by Dailies—Moscow Art Theatre in General Demand

Fabulous offers for the appearance of the Moscow Art theatre have been made to Morris Gest for Comstock & Gest's world beating attraction from abroad. Proposals have come from chambers of commerce and committees representing various municipalities. Such offers may be accepted if the arrangements to prolong the American engagement are successful. At present the Moscow Art will remain in New York eight weeks as announced. If the council of the organization decides to extend the booking, which may necessitate consent from Russia, the proposals from out of town will be taken up.

The sensational opening of the Russian company has held up with hardly any abatement. For the second week the gross at Jolson's 59th Street was \$38,000. That is virtually the same pace as for the first week, which had an \$11 premiere, the total takings then being close to \$46,000, making a record that may not be equalled for a dramatic attraction. The play presented last week was "The Lower Depths." "The Cherry Orchard" played this week got off to a stronger start, with a greater percentage of American playgoers in evidence. The results of the extraordinary promotion of the Moscow Art was displayed by the publicity fruit in last Sunday's editions of the New York dailies. The Moscow Art was accorded 23 columns of news matter, which sets a record of the kind also. A goodly portion of the matter was given over to personal stories on Gest. It has been decided to repeat both "Czar Fyodor Ivanovitch" and "The Lower Depths" before the engagement here is concluded.

Some of the critics have alluded to the Moscow Art as "the world's greatest theatre." Along Broadway showmen continue to wonder at the remarkable way in which the attraction has landed. Gest is now alluded to have "out-barnumed Barnum." Will Rogers at the Actors' Fund benefit last week at the Century said about Gest: "That bird could take a Turkey show into Greece and make 'em stand up." The gag got over so well it is a regular line in Rogers' monolog in the "Follies."

JEAN SCHWARTZ RAIDED; FORTUNE SEER'S ERROR

Bovette Tuey Alleges His Wife Found in Apartment — Divorce and Other Things

Preparatory to action for divorce and a suit for alienation of affections, Bovette Tuey, said to be a dancer, "raided" the apartment of Jean Schwartz on West 92d street early Saturday morning last, accompanied by Al Brandt and D. Weatherstein, process servers, retained by Henry O. Falk, attorney for Tuey.

They allege they found Mrs. Tuey, professionally known as Sallie Long, in the company of Schwartz, and that the couple have been living together for some time. Miss Long recently withdrew from White's "Scandals," having been with the revue until the holidays.

The process servers stated they had followed Miss Long when she visited a fortune teller Friday night, but the seer apparently failed to tip the show girl off to the raid. The composer answered the bell to the apartment, appearing, it is alleged, in his pajamas.

Tuey and Miss Long were married in Chicago in 1917 and have been separated two years. Following a disagreement the husband began proceedings in that city in 1920, it being alleged the wife was seen entering a hotel with another man. The correspondent named was a Tom Collins. The case has not been tried.

Schwartz was divorced about two years ago from Rosie Dolly (Dolly Sisters).

COMMITTEE OF 9 FOR TICKET AGENCY PLAN

P. M. A. Meeting Tuesday—Not Before Next August

A special session of the Producing Managers' Association was held Tuesday, at which time another progressive move pointing toward the establishment of a central ticket agency in New York was made. A committee of nine was appointed with full power to arrange for a site and make other contracts necessary for the establishment of the agency and its branches, if there are to be any.

That the agency will not start before next August is now a certainty. Some of the P. M. A. members are somewhat puzzled over the interest of the Shuberts and Erlanger in their acceptance of the plan. To date Erlanger has not attended any of the ticket meetings. It was reported Lee Shubert represented him. However, it has been pointed out that Erlanger is not on actual record and if a delicate situation arises would be in a position to withdraw. The main problem of the managers in the ticket situation is stated to be the disposition of such agencies as McBride's and Tyson's, which are conceded by managerial leaders to be of real service to ticket sale and distribution.

The make-up of the committee appears to have been so designed that a number of independent managers and producers would be included. Those appointed are Lee Shubert, A. L. Erlanger, Sam H. Harris, Edgar Selwyn, W. A. Brady, Winthrop Ames, Morris Gest, Arthur Hammerstein and Arthur Hopkins.

Another matter at Tuesday's meeting was the custom of plays of foreign authors being tied as regards picture rights. When foreign plays are secured the contracts stipulate the screen rights remain with the author. Managers here take the position that as the picture rights for America are really made through the production here, a portion of picture profits should attain to them.

Augustus Thomas was appointed a committee of one to handle the subject and may go abroad in the spring to confer with the associations of British and French playwrights.

WHITEMAN'S TOUR

Starting on One-Nighters Feb. 6 at Worcester—Dance After Concert

The Paul Whiteman orchestra, with its leader, will open a tour under the Salvin (restaurant) management Feb. 6 at Worcester, Mass., taking that as the first of several one-night stands through New England, with Boston (Mechanics Hall) included.

Three men in advance will precede the orchestra, with the scale undetermined, though it will probably be \$2 or \$2.50 top, according to capacity.

The proposed tour of two weeks, it is said, is mainly for the purpose of obtaining a line on the possibilities of Whiteman as a concert attraction at this time.

A dance nightly with Whiteman music will be held after the concert.

"DUMBBELLS" OWN SHOW

St. John, N. B., Jan. 24. "The Dumbbells" are being revamped. Some of the players in this revue are organizing another company.

Captain Plunkett, the producer and manager of the "Dumbbells," will retain direction of the revue, but only three of the original cast will remain.

Al Johnson, a pianist, organist and singer, of Moncton, N. B., has joined "The Dumbbells."

RUNNING ODDS

A department first published in Variety's Anniversary Number of Dec. 29 last. It is of speculative talk, illustrated in odds by producers along Broadway, on the length of runs of current legit attractions in New York.

"Abie's Irish Rose".....	4/5 runs out season at Republic. Even money runs into summer. (36th week.)
"Better Times".....	No odds on present run. Usual season. Even money whether Hip continues as playhouse next season.
"Chauve-Souris".....	Same as previous recorded odds; 1/2 lasts out second consecutive season at \$5 top.
"Passions for Men".....	1/3 doesn't last until Easter at Belmont. (8th week.) First title, "Fashions for Men," changed since last odds reported.
"Follies".....	Even money Ziegfeld show remains at Amsterdam until Easter. (34th week.) Longest local "Follies" run.
"Greenwich Village Follies".....	Switched odds to even money it sticks at Shubert with other "Follies" at Amsterdam. (20th week.)
"Give and Take".....	Second week. 2/1 doesn't last out season. 1/3 doesn't go until Easter.
"Hamlet".....	All bets off through John Barrymore walking out on Hopkins' production.
"It Is the Law".....	2/1 leaves Bayes Roof before March.
"Jitta's Atonement".....	Second week. 3/1 goes to Easter; 1/2 lasts out season.
"Johannes Kreisler".....	Even money runs until Easter; 1/2 doesn't run out season. (6th week.) Scale reduced since opening. Strong at box office.
"Kiki".....	7/1 runs out second season. (61st week.)
"Lady in Ermine".....	Shortly moving to Century from Ambassador, displacing "Blossom Time." 2/1 average gross at 49th Street of \$14,000 weekly increased to \$16,000 at least at Century through cut rates. No odds on length of run. (17th week.)
"Last Warning".....	2/1 runs out season at Klaw. (14th week.)
"Listening In".....	Even money runs to March 1 at Bijou; 1/2 against April 1. (8th week.)
"Little Nellie Kelly".....	3/1 finishes season at Liberty; even money it runs into summer. (11th week.)
"Liza".....	Colored show at 63d Street. Write your own ticket. (9th week.)
"Loyalties".....	11/5 runs through season at Gaiety; 1/1 goes into summer. (18th week.)
"Merchant of Venice".....	No odds. Belasco-Warfield combination.
"Merton of the Movies".....	13/5 goes through season at Cort; 1/2 runs into summer. (11th week.)
"Mike Angelo".....	3/1 doesn't go to March 1; 1/1 out by Feb. 15. (3d week.)
Moscow Art Theatre.....	Even money gross doesn't drop below \$30,000 weekly during first eight weeks; 2/1 extension of time over announced engagement. \$5 top. (3d week.)
"Music Box Revue".....	10/1 runs out season; even money it goes into summer; 1/2 scale drops before Easter.
"Rain".....	1/5 runs two years at Maxine Elliott; 1/20 equals "Lightnin'" record; 5/1 runs through season and summer. (12th week.)
"Rose Briar".....	2/1 reaches Easter; 1/2 runs through season.
"R. U. R.".....	1/4 runs through season.
"Sally, Irene and Mary".....	4/1 doesn't finish season at Casino; 1/2 reaches Easter. (21st week.)
"Secrets".....	1/1 goes to Easter; 1/3 doesn't finish season at Fulton. (5th week.)
"Seventh Heaven".....	2/1 goes through season at Booth; 1/3 goes through summer. (13th week.)
"Six Characters".....	Even money goes to April 1 at Princess. (13th week.)
"So This Is London!".....	2/1 goes through season at Hudson; 1/4 doesn't go into summer. (22d week.)
"The Clinging Vine".....	2/1 goes past Easter; 1/1 runs out season at Knickerbocker. (5th week.)
"The Fool".....	4/1 runs out season at Times Square, and summer. (14th week.)
"The Gingham Girl".....	3/1 runs out season at Carroll; 4/1 doesn't go through summer. (22d week.)
"The Humming Bird".....	2/1 doesn't go to March 1 at Ritz. (2d week.)
"The Old Soak".....	1/1 runs out the season. (22d week.)
"The Love Child".....	1/1 runs to Easter. (11th week.)
"The Masked Woman".....	Same. (6th week.)
"World We Live In".....	1/1 does more gross in Boston than in New York.
"Up She Goes".....	7/5 at Playhouse until Easter. (12th week.)
"Whispering Wires".....	Going out.

MARRIAGE ANNULLED

Chicago, Jan. 24.

Constance Bennett, daughter of Richard Bennett, now at the Playhouse, who married in 1921 when 16, had the marriage annulled here. The girl eloped from the home of Adrienne Morrison (Mrs. Bennett) in New York to avoid being sent to Switzerland to school by her parents. She refused to live with Chester Moorehead, to whom she was married.

On the initiative of his father the marriage was annulled.

DOROTHY SMOLLER'S ILLNESS

Dorothy Smoller, a dancer in several Broadway attractions, is in Colorado at the command of her physicians. She closed in "The Hotel Mouse" during the holidays and was ordered West New Year's day. The diagnosis of the ailment caused amazement among her friends, as the dancer is of buxom appearance. Doctors in Colorado have advised her that she is but a "debutante" sufferer and should be completely cured in six months.

MORE RUSSIANS MARRY

Buffalo, N. Y., Jan. 24.

The marriage of Gregory Ratoff and Eugenie Leotovich of "Blossom Time" by Judge Standart in City Court mark the third pair of Russian actors to be married in a fortnight.

Last week two couples who are members of the Russian Grand Opera company were wedded in Buffalo.

GEST'S ART THEATRE

Possibility in Future—Manager Is Going Abroad

Morris Gest's Art theatre is a possibility in the near future. Large financial interests are reported as ready to finance the impresario responsible for the advent in this country of the Moscow Art Theatre company and "Chauve-Souris," and turn over to him a theatre of his own for the production of things novel in the world theatrical.

Gest is to go abroad this summer and will scour the Continent in an effort to bring at least one other novelty from either out of Russia or Germany to America. Just what it is that he has in mind he refuses to unload as yet, but by the time that he is ready to impart it he hopes to have his own theatre in readiness to house it.

"Ace" Resigns as K. C. Critic

Kansas City, Jan. 21.

"Ace," who for the past two years has been dramatic critic and reviewer for the Kansas City "Post" and who with the consolidation of the "Post" and "Journal" remained with the couple papers. In the same capacity, has resigned and has been succeeded by Douglas Meng, of the "Journal" staff.

"Sun Showers" at 44th St. Feb. 5

"Sun Showers," the Lew Cantor-Harry Delf production which reopens in Syracuse on Feb. 1 for a three-day engagement, will open at the 44th Street, New York, Feb. 5 following "The World We Live In."

ACTRESS LEFT \$22,846

Sallie Wells Smyth, who was known on the stage as Sydney Armstrong, left a net estate of \$22,846 when she died at the Roosevelt Hospital, New York, Oct. 7, according to a transfer tax state appraisal of her property filed in the Surrogate's Court last week.

Under her will, executed Nov. 4, 1921, she gave her brother, Spencer Wells, of 8 Hubbard place, Brooklyn, N. Y., \$100, and the remainder of her property to her niece, Georgianna Stoddard, of 250 West 78th street, New York, and named the latter, without bonds, also as the executrix of the estate.

Miss Armstrong, who had played in a number of Frohman stock companies, was 62 years old and died after a protracted illness. She was the widow of William G. Smyth, for 20 years manager of David Belasco's booking department, who gained fame as a producing manager before he joined Mr. Belasco, and who died of paralysis at his late home, 106 Central Park West, New York, Sept. 15, 1921.

Mr. Smyth, who was 66 years old, left an estate of only \$1,000 in personality.

"BLIMP" JOINTLY PRODUCED

"The Blimp," a new three-act comedy, starring Herbert Cortell and produced by John Henry Mears and Cortell, is scheduled to break in at Stanford, Friday (Jan. 26), the show also playing Stamford Saturday. The play was written by Conrad Westervelt, a U. S. Naval officer. It is his initial effort at play writing to be produced.

STOCKS

Lewis Dean has replaced Charles Pitt as director of the dramatic stock at the Trent, Trenton, N. J.

The dramatic stock at the Union Square, Pittsfield, Mass., has closed.

The Majestic, Houston, Tex., will have a dramatic stock gathered by Ed. Renton, acting for the Interstate Circuit of that section. It is now playing vaudeville, to be shifted into a new house.

Colonial, Norfolk, Va., installs dramatic stock Feb. 12, under the management of Harold Hevia. The company opening in "Civilian Clothes" includes James Billings and Jane Lowe as the leads; Suzanne Jackson, Peggy Page, Mabel Page, Clyde Franklin, Leslie James, Charles Ritchie and Clare Evans, played by Paulin Boyle. John Gordon will direct.

Arthur Bell, juvenile with the Keeney Players, Bay Ridge, Brooklyn, N. Y., was removed to his home in Paterson, N. J., from the Cumberland St. Hospital, Brooklyn, where he had been confined for some time, due to an accident in which his arm was severely lacerated.

George Keppy, manager of the Vaughn Glaser stock, Toronto, has been in New York for several days lining up new productions.

The George Arvine-Nathan Appell stock in Reading, Pa., will continue over Lent.

The Warfield stock company in Oklahoma City, formerly the Drama Players of Kansas City, have made the grade and will remain there indefinitely.

William A. Grew, actor, has filed a petition in bankruptcy in which he gives his assets as \$200 and his liabilities at \$26,000. Grew operated stock companies at Hamilton and London in Ontario, Canada. His creditors include Jack Norworth, Century Play Co., the late Frank Bacon, and various playwrights for royalty.

Corse Payton changed the prices originally intended for the Strand, Newark, N. J., and is now getting 10-20-30 for the matinee and 25-50-75 nights. Jack Labodi and Elizabeth Darling have joined the company.

Although Maude Fealy did not find "His Wife's Money" as big a draw as "Knighthood," the returns last week in Newark, N. J., were satisfactory. After announcing a four weeks' season, she is already upon her fifth week. "It's a Boy" this week. Barbara Gray was recently added to the company.

A one-act sketch preceded the presentation of "Three Live Ghosts" by the Colonial Players, Pittsfield, Mass., this week. It is entitled "Extravagance" and is the act that Phyllis Gilmore, member of the company, appeared in in vaudeville for a few seasons. Members of the regular cast played in the sketch with Miss Gilmore.

Leona Powers, leading woman at the old Capitol, Dallas, Texas, when it burned, is now heading the cast at the St. Charles, New Orleans. It was rumored Miss Powers is to return to Dallas to be connected with a stock company, and that the Capitol will be remodeled for the housing of regular stock.

The Somerville Players, of Somerville, Mass., will present a play written by their leading man, Harry A. Bond, next week. "By Right of Purchase" is the title.

The Alhambra Players, at Brooklyn, N. Y., will present a farce-comedy, authored by Bernard J. McOwen and a member of the company, entitled "Step Lively, Hazel," next week.

The Kenyon Players, appearing at the Kenyon, Americus, Kan., are playing three bills a week.

Florence Shirley, who recently closed with "Why Men Leave Home," opens Monday as leading woman with the Vaughn Glaser stock in Toronto.

The Corse Payton stock opened Monday at the Strand, Newark, in "Turn to the Right." The company, including Jack Brice, Leslie Jones,

Henrietta Brown and Frank Thomas, is giving two performances daily including Sunday. The second week's bill will be "Up in Mabel's Room," with Geraldine Blair playing the lead, she not having appeared this week.

"The Goldfish" will have its initial stock presentation at the Academy, Richmond, Va., week Feb. 12.

The Equity has granted permission to Paul Hillis, manager of the Manhattan Players, a travelling stock company, to lay off without salaries next week, due to a disappointment in bookings. The members of the company notified the Equity they were all agreeable, as Hillis had done everything in his power to book the week. According to the regular Equity ruling, the members would have to receive their salaries for the week or notice for the closing of the company be posted Monday. The manager would have closed the company for the season had that ruling been enforced.

ARBITRATION IN COURT

(Continued from page 1)
words "The Gingham Girl" have larger incandescent bulbs than those lettering his name, that the lamps for the show's title are colored orange while white lights are used for his and that the name Carroll falls between the names "Eddie Buzzell." The house name is built in the canopy and is not movable. Buzzell further complains that featured players in other attractions are given different or better showings on the house canopy. He further objects to the manner of his featuring in the house program. The complaint in that item is that the title of the show is boxed whereas his name is not, he contending that separates him from the show billing.

Thursday of last week Schwab & Kussell filed with Equity a complaint against Buzzell, alleging the comedian refused to perform a number with Bertee Beaumont's understudy, Miss Beaumont being ill, and that he walked off on the song cue.

Another action, which includes the same principals in a suit, was filed by S. J. Buzzell against Danlor, Inc., the holding corporation coined from Schwab & Kussell's first names, claiming one share of stock of the "Gingham Girl" due him. The defense denies any such agreement and claims there was no consideration.

Yesterday the case was heard by Justice Tierney who reserved decision until Friday. Ex-Judge McCall appeared as additional counsel for the defendants.

Lengthy briefs in opposition to the motion were submitted by Kendler & Goldstein following Julius Kendler's arguments in Schwab & Kussell's behalf. The importance of this effort to disprove a violation revolves about two \$10,000 bonds posted by S. J. Buzzell in his actor-brother's behalf, and Walter Vincent (Wilmer & Vincent) for the management. If Buzzell should gain his point the Vincent bond becomes forfeit.

Laurence Schwab's affidavit pointed out that the arbitrators did not provide that Buzzell be featured exclusively, which contention was supported by affidavits from the arbitration committee. Sol Bloom, candidate for Congress, personally swore to a statement that Buzzell's objection to the interception of the name "Carroll" between the "Gingham Girl" title and Buzzell's name was "silly" because the Carroll is the name of the theatre and a permanent part of the marquee over which Schwab & Kussell have no control. Buzzell's name adorns the marquee three times. Schwab pointing out that Florence Nash's and Glenn Hunter's name in "Merton of the Movies" at the Cort nor William Courtleigh's name in "The Last Warning" at the Klav are not shown once in lights. Buzzell mentioned these players as being prominently featured in newspaper advertising. It is pointed out that Ethel Barrymore's name appeared only once in lights—half the size of "Romeo and Juliet" when she played the Longacre.

Kussell's affidavit, says Buzzell, new and unknown to Broadway, is receiving more exploitation than long established "names." He says that Buzzell's failure to do the song number, with Miss Beaumont's understudy, a Miss Moore, last Thursday had tended to disrupt the morale of the company.

MID-WEST PRODUCERS
AFTER EQUITY'S HELP

Want 10 Performance Limit—
Four Left from 50
Road Shows

Chicago, Jan. 24.

The executive board of the Actors' Equity Association has been petitioned by producing managers of Chicago who have out attractions playing at dollar top prices, to modify the contracts required for popular-priced shows.

In furtherance of their plea it is pointed out there were upward of 20 producing managers in Chicago that sent forth each year upward of 50 road shows. Now there are four survivors. This quartet has selected Ralph T. Ketterling to negotiate with the various contributors to the present crisis.

Ketterling has secured a hearing with the railroads, which are favorably considering the establishment of mileage books at reduced rates for the smaller road shows. The baggage and transfer companies have agreed to make concessions on hauling of theatrical baggage and scenery. Ketterling explains the request to Equity as follows:—

"Theatre managers in the smaller cities refuse to book road shows unless they can be guaranteed Saturday, Sunday and mid-week matinees. In this territory the eight-performance clause of Equity gives the manager seven night performances and one matinee. All additional performances must be paid for. It is common knowledge matinees in the small towns are not worth the effort or trouble. But if we are to continue producing, we must give the theatre manager his matinees or he will not contract for our attractions. We feel, therefore, that all shows playing to a maximum of 11 should be permitted 10 performances under contracts."

PLACING "ZENO" ON B'WAY

Chicago, Jan. 24.

Joseph F. Zinn, author of "Zeno," at the Great Northern, left last week for New York secure in the conviction that his play has caught on. Lee Kugel accompanied him and hopes to arrange for a New York theatre opening next fall.

Mr. Zinn is a commission merchant and a former president of the American Society of Magicians.

LEGIT ITEMS

Charles Wanamaker, manager of the Walnut Street theatre, Philadelphia, joins the ranks of the producers next week with "Thumbs Down," opening in Wilmington, Del. George Witherspoon is in advance.

The newly remodeled roof theatre above the New Amsterdam is to be open Feb. 19 with possibly "Lola in Love." The house has been rearranged somewhat along its original lines when small musical comedies were presented there, and will have a seating capacity of 700.

"Take a Chance," Harold Orlob's first individual production, was due to open Wednesday in Wilmington, Del., though Mr. Orlob is still at the Mt. Sinai hospital, New York, pronounced out of danger following an operation for appendicitis. Mr. Orlob will leave the hospital in four or five weeks, the show opening without him. Orlob composed and produced the piece.

John Golden leaves for Palm Beach next week. Winchell Smith, his associate, will also vacation in the south, probably the Bermudas this season.

Nathan L. Amster, who is suing A. H. Woods over the use of the title "The Masked Woman," was denied his motion for a preliminary injunction by Justice Leonard A. Giegerich in the New York Supreme Court Tuesday. Amster claimed he holds the dramatic and screen rights of a novel by Johnston McCulley of that name, published in 1920, and alleged the Woods' play at the Eltinge, New York, will damage the value of novel's stage and screen possibilities. No story infringement was charged.

SWERLING THROWN OUT

Accounting Action Against Lait
Dismissed From Bench

The suit of Jo Swerling against Jack Lait, in which Swerling claimed a share of the royalties on the vaudeville act, "Scarlet," was thrown out of court by Justice John Ford in the New York Supreme Court Tuesday. The court departed from the usual custom of taking the issues under advisement, and dismissed the complaint from the bench, stating that Swerling had been Lait's typist, amanuensis, assistant and gradually made into a professional writer by Lait, and that the suit was a flagrant instance of ingratitude and welching of obligations by Swerling.

It was brought out that Lait had elevated Swerling from \$15 a week to \$210 a week; that Swerling had studiously kept copies of letters and office memoranda for years with the ultimate idea of suing Lait when they separated; that Swerling had accepted his share of income and refused to pay any share of expense; that Lait had fought to get Swerling's name credited on material in which Swerling had very little share; and that Lait had taken him into his home, clothed him, gotten him out of the draft and into a soft landsman job in the Navy and procured him four newspaper positions and a dozen picture jobs.

Swerling called Franklyn Underwood of the Morosco office as his witness, but dropped him like a hot potato because Underwood proved a most friendly witness to Lait.

Lait proved he had given Swerling a one-third interest in "One of Us" as a gift and paid Swerling his share of the legitimate and picture rights. They jointly put it out again and lost \$28,000, which Lait paid alone. When it went out as a vaudeville act, Lait collected \$4,100 royalties from Valeska Suratt, after writing the act alone and using only bits of the "One of Us" situation, but Swerling sued for half the Suratt royalties and for the difference between one-third and half the "One of Us" royalties.

Eppstein & Axman were Lait's attorneys, Lawrence Axman handling the case in court. Lippman & Sacks represented Swerling, with his brother, Matthew Swerling, assisting. When the verdict was rendered Lait declined to press a counterclaim against Swerling in open court, though Justice Ford in his ringing decision stated that if Lait stood on his rights the verdict would be a judgment against Swerling for a share in the losses of the road venture.

Swerling is now a reporter on a Boston daily.

TEXAS MORE FERTILE

Lone Star State Show Hungry—
Bookings Now Available

The booking of traveling attractions in Texas, considered at a standstill for the past four or five years, is gradually being revived with three weeks reported available for shows in that territory. Texas since 1917 has had but few theatres playing attractions. These were widely separated, making routing impossible. The present bookings in the Lone Star state can be arranged consecutively with the territory reported show hungry.

A few shows have ventured into Texas during the past four or five seasons, many being forced to play halls of any description due to the theatres playing vaudeville and pictures. Only shows carrying a small amount of scenery were able to follow these methods.

The manager of a musical show carrying 50 people while booking his attraction in the south early this season desired to work into Texas. But one date was available at the time and that could not be played on account of the jumps. The show is at present playing in the southwest and could be routed for three consecutive weeks in Texas. The bookings have had to be passed up, as a route had been previously arranged.

Texas was at one time good for nine weeks for attractions playing from one to three night stands.

Abraham Lincoln Jacobs died Jan. 18 in New York at the age of 80. For 13 years he had been the chief house detective for the Hotel Astor, New York, since that hostelry opened, and for 30 years previously was the house dick at the old Hoffman House, New York.

MARCUS FINED \$50
FOR INDECENT SHOW

Pleads Guilty to Charge at
Lynn, Mass.—Wife in Chorus
With Transparent Tights

Lynn, Mass., Jan. 24.

Changing his plea from not guilty to guilty, Abe B. Marcus was fined \$50 in Lynn Court on the charge that 20 chorus girls of the "Oh Baby" show owned by Marcus had committed an indecent exposure here last fall when they wore transparent tights. The complaint dates from Oct. 10, 1922, and was made by a local society.

As Marcus paid the fine he mentioned his wife had been a member of the chorus complained of.

Marcus had trouble with authorities in several mid-western towns the season before last with his "Oh Baby" show. He was stopped in Toledo during a performance and the mayor refused the show to continue. Marcus sued for an injunction and lost.

In another town Marcus was refused permission to open because of the suggestive character of his paper. He had numerous other adventures that year with local authorities. He at that time charged that Ned Alford, his advance man, was misrepresenting his show in advance as being more "gingery" than it was. Alford is no longer associated with him. The present show is a girl-tab constructed from bits and effects of the past two seasons' revues.

FUND SHOW REPEATS

Century Benefit at Hippodrome
Sunday

The Actors' Fund benefit show given at the Century last Friday will be repeated at the Hippodrome, Sunday, Jan. 28, the same bill appearing intact at the Hip. The Century benefit was the biggest in the matter of gross receipts of any given for the Fund, playing to about \$25,000.

Among those appearing at the Century (and scheduled to repeat the Hip) were Billie Burke and Allan Dinehart in "Nothing but Hits," Rodolph Valentino and Winifred Hudnut in the tango dance from the "Four Horsemen" picture, and a 12-minute excerpt from Shakespeare's "Twelfth Night," played by Florence Reed, Margaret Lawrence and Pedro de Cordoba. The balcony scene from "Romeo and Juliet" was given by Ethel Barrymore and McKay Morris, Jack Hazard, Bruce McRae, Florence Nash, Peggy Wood, Glenn Hunter, Ina Claire, Johnny Dooley, Leo Carrillo and a number of others appeared in specialties.

Alexander Leftwich was in charge of the stage.

VAN CLEVE WITH TELEGRAPH

George V. Van Cleve will be assistant publisher of the "Morning Telegraph" after Feb. 1, with the business and advertising departments of the paper under his immediate direction.

H. A. Hallet has been the advertising manager of the paper for several years. Among the paper's business force are also many others connected with the 10c. daily for a long while.

Mr. Van Cleve is rated as one of the leading advertising experts of the country. He founded the U. S. Advertising Agency, a powerful advertising adjunct, when he left it. Mr. Van Cleve is said to have arranged the sole-authority contract with W. E. Lewis, editor of the "Telegraph," who is associated with E. R. Thomas in the ownership of the sports daily.

Harry B. McNevin has re-engaged in the banking business in Champaign, Ill., with the Illinois Trust & Savings Bank of that city, relinquishing his position as manager of the local Virginia and Rialto theatres. Charles P. Pyle, of the operating corporation, succeeded him.

Elvia Bates has opened an independent agency in New York. She was formerly private secretary to I. H. Herk of the Shubert unit circuit.



JOHN GOLDEN'S PRESS PAGE



To Dramatic Editors—WELCOME

Clippings will be appreciated by GERALD B. BREITHAM, John Golden Press Dept., 133 West 44th Street, New York City.

John Golden's appeal to the public, unlike that of any other play producer, is a personal one. His productions have created a following to which he can point with pride. Other successful producers have been more widespread in their appeal and broader in their selection of plays, but Mr. Golden adheres steadfastly to one policy—that of producing only humorous plays by American authors with never an unclean line.

EDITORIAL

CLEAN PLAYS

There is a certain sort of brilliance in suggestive literature and drama, just as there is phosphorescence in some kinds of cheese. It is the little light of rottenness. Those looking for it will make a mistake in attending any play of produce.

If there is any single guiding principle to which I adhere as a producer, it is that the play must be clean. I have never yet produced a play in which there was an unclean or suggestive line or situation. By one or two self-termed advocates of I.P.C. or (?) Art—cynical, culty critics who prefer plays filthy or foreign—I have been accused of taking this stand because I believed it paid. I don't know whether that is true or not. I DO know, however, that no matter how much money it might bring in, I'll never produce a play (except, perhaps, a classic) that is not written by an American or that is dirty.

BY AMERICAN PLAYWRIGHTS

While it is true that Art is not confined by national boundaries and speaks to all in a universal tongue, I cannot help but feel that it is the duty of the American play producer to produce the works of American playwrights. I hold no brief against the producer who brings the plays of other nations to our stage. But, for my part, I shall continue doing my small bit toward advancing the development of American playwrights.

LAUGHTER AND THRILLS

The success of my productions from the first to the most recent—"Seventh Heaven" at the Booth Theatre, New York.—Justifies my belief that THE TASK OF THE PLAY PRODUCER TODAY IS TO RESCUE THE THEATRE FROM THE POLICE REPORTER AND RESTORE IT TO THE POET.

I have an idea that the theatre is not a place for a literal or reportorial translation of life, but rather for the ideal. That it is for the Cinderellas, the Romances, the D'Artagnans, the Peter Pans. That its value lies in being somewhat more than life. That, to be truly happy, it should be the home of Romance.

The theatre is not life. Rather, it is the horizon toward which life is moving. Along that horizon are the things we seek—happiness and laughter and the gratification of that indefinable something within us all that reaches up toward the seventh heaven.

7 LUCKY FOR GOLDEN

Seven years! Seven plays! Each year another sensational success—from "Turn to the Right" down through a line that includes "Three Wise Fools," "Lightnin'," "Dear Me," "The First Year," "Thank U," and now the greatest success that Broadway has today—"Seventh Heaven!"

Despite the fact that the critics have been accustomed each new theatrical season in New York to another John Golden success, they were not prepared for this record-breaking sensational hit at the Booth, where the clamor for seats has made it necessary to put in extra matinees each week with the house still practically sold out weeks in advance.

Another matter of interest lies in the fact that Mr. Golden has gone far from any of his previous productions for his locale. "Seventh Heaven" seems more like a translation from Victor Hugo. Its scenes are laid in Paris.

Three years have been consumed in preparation for "Seventh Heaven." Its scenic equipment and stage direction, done entirely under Mr. Golden's personal supervision, include every physical detail of the queer quarter of Paris known in the play as "The Hole in the Sock." The scenery, the properties, the costumes—all were taken from original photographs made in the Paris section in which the story of the play is laid.

Even old Eloise, the taxicab—one of those marvel-machines that saved Paris during the German bombardment—is an exact duplicate of one now placed in a French Museum, photographed by Mr. Strong, the author of the play, and made in the most minute detail by Mr. Golden's property department.

French teachers were employed to give the proper accent to the few French words used in the play.

George Guhl is the leading man—and has been proclaimed one of America's greatest romantic actors.

Helen Menken plays the role of Diane, a little moral coward of the alumni who is transformed by love into a great, courageous woman. Her part has been acknowledged the strongest dramatic role on stage has seen in this generation.

tion, and this wisp of a girl—this child not yet twenty-two years of age—after a seventeen-year career on the stage (Miss Menken began at five)—is at last acclaimed America's greatest emotional actress.

Eminent critics—John Corbin of the New York Times and Heywood Brown of the World—have compared her to Bernhardt and Duse, and with it all, Helen Menken has remained as modest a girl as she was when John Golden first put her here in that earlier success, "Three Wise Fools."

WHAT MAKES A PERFECT STOCK PLAY?

First of all, it must be a good entertainment.

Next, its cast must be of such a nature that it will fit stock company conditions.

Then, it must be full of sure-fire fun and drama.

These are the ingredients that make the John Golden productions resemble Tennyson's brook. They go on and on forever.

There is about them a grip and a power based upon a knowledge of what human nature demands in drama—a knowledge that is responsible for such success that the phrase "Golden luck" has become proverbial.

The success that the Century Play Company has made through placing in stock "Turn to the Right," "Dear Me," and "Three Wise Fools" is an evidence that countless thousands all over America and Canada are being delighted.

"Turn to the Right" is probably the biggest thing the stock companies have ever had. It has been done not only in the United States and Canada, but in the Orient and Australasia. It has been produced more times and in more places than any other play in recent years. Theatrical historians of the future will probably write it down as a semi-classic along with "Lightnin'," "Ben-Hur," "The First Year," "The Old Homestead," "Seventh Heaven," and "Uncle Tom's Cabin."

1,000 Laudatory Letters

"Thank U," the comedy which has aroused so much discussion concerning the underpaid professions, produced by John Golden, and staged by Winchell Smith, has been living two solid years, yet has been seen only by the theatre-goers of New York and Chicago, where it is completing its fifth month at the Cort Theatre. The opportunity to see this comedy of American small-town life has been eagerly awaited by the country.

Mr. Golden now is preparing to send it on tour to Pittsburgh, Cleveland, Detroit and other important centres.

An interesting fact about "Thank U" has been the receipt of thousands of letters from educators, clergymen—men and women of prominence in every walk of life.

Among the writers are such men as William Gibbs McAdoo, Chancellor Brown of New York University, President Henry Noble MacCracken of Vassar, Hamilton Holt, Bernard M. Baruch, Arthur Hobson Quinn of the University of Pennsylvania, and the Rev. Percy Stickney Grant.

"Thank U," they declare, "is doing more good than the churches, and is teaching a lesson with a laugh."

John Golden has contracted the actors and actresses in "Thank U" so that the identical organization which played an identical season in New York City will continue on tour. This company includes Harry Davenport, Edith King, Donald Foster, Frank Monroe, Phil Bishop, Geo. Schiller and Phyllis Rankin.

INITIALS

A. I. E. says C. B. D. is jealous of J. G.'s hair.

L. I. W. has proved during the past year that trouble never touches him—also that trouble never troubles him.

Tip for some low-down commercial manager: Take T. H. away from the Theatre Guild and give her a lot of money.

You don't see much in the papers about H. W. S. personally, but that wise old bird always has a hit on his hands and if there's any better showman in America we can't think of his initials.

J. L. B., the cut-rate king, got a million dollars' worth of free advertising from the P. M. A., but that doesn't mean he isn't on the level, because he is.

J. G. didn't mind when S. H. M. advertised one of his new ones as "Just as good" as "Turn to the Right," "Lightnin'" or "The First Year," but he would have been a bit more pleased if S. H. M. had advertised a few more of J. G.'s successes, for instance "Three Wise Fools," "Thank U" and "Seventh Heaven."

The very day that the A. M. A. and the Managers realize that their interests are identical, productions will flourish and many more actors will be working. You can't make actors without actors and you can't make actors without plays. Anything that helps or hurts one faction does exactly the same thing to the other. The "Closed" or any other kind of "Shop" is a bad thing if it keeps the air filled with threats and "preparedness." Willie Hohenzollern was "prepared."

It is a fact that C. B. D. spent more money for the costumes and effects for one encore to a scene than J. G. spent for an entire set in one of his biggest successes. That guy D. is the Prodigal Son.

When English managers offer us a London hit they want twenty-five thousand bonus—when they want to buy they feel that our close international relations entitle them to our successes for five per cent. royalty.

Destiny fixed things for A. H. when it made the first three letters of his name spell ART.

Here are a brave lot of boys these A. E. A.'s to announce their next play with its "Bloomer" title.

If we ever again get into a war I hope the A.'s will lend C. P. to the government for propaganda work. He could open a night school and teach exploitation. His play is a hit and it's a great play too.

WINCHELL SMITH

It is interesting to note that in the career of Winchell Smith, he stands alone in having made more successes in proportion to the number of plays he has written than any other American author.

From his first effort, "Brewster's Millions," to his last one, "Lightnin'" —all the way through "The Fortune Hunter," "The Boomerang," "Turn to the Right," "Thank U," "Three Wise Fools," and "The First Year"—his work, either as author, co-author or director, has been a dominant factor in the success of these super-successful plays.

His care and patience as a stage director are the talk and wonder of the theatrical world. He has been known to work on a scene for an entire week that in playing time would last perhaps five minutes.

Today he lives on a farm in Farmington, but it isn't in a farmhouse, and Smith is not a farmer. On the contrary, his is the most magnificent estate in that section of Connecticut, and Smith is Burgess and chief citizen of the town.

FRANK CRAVEN TO PRODUCE PLAYS

Frank Craven has given warning that after he has been seen throughout his routed time in "The First Year" he will retire from the stage and devote his time to the writing and producing of plays.

His tour is, therefore, in the nature of a farewell to the theatre, and this young man, who has appeared on both continents—proclaimed in London the American Coquelin, and in America as the author of the greatest American play—will soon be seen no more behind the footlights.

"The First Year," staged so exquisitely by Winchell Smith, was heralded by such a great critic as Alexander Woolcott as THE great American play.

"The First Year," too, holds the record for comedies; second only to that of "Lightnin'."

It is interesting to note that these two pace-makers, not only of their own decade but of all times, should have both come from the John Golden work-shop, and staged by Winchell Smith.

"The First Year" is now approaching its fourth year of continuous playing, and the cast, headed by Mr. Craven, and including such sterling names as Tim Murphy, Lella Bennett, Lyster Chambers, Maude Granger, Jim Bradbury, Mercetta Esmond, Alice Owens, and Harry Leighton, has only been shown in New York and Chicago, where it is now in for an indefinite run at the Woods Theatre.

Meanwhile, so widespread was the demand from all parts of the country for bookings of "The First Year" that a special company, including Gregory Kelly, Ruth Gordon, John W. Ransom, Fanny Rice, Isabel D'Armond and Ray L. Royce, has been formed to play the attraction on tour.

This second company, true to Mr. Golden's traditions, is practically an all-star cast.

"Three Wise Fools" Sold

After spirited bidding among the picture producing organizations, contracts were closed recently by which the Goldwyn organization wins "Three Wise Fools."

Picture folk, realizing the value of the John Golden trade-mark, which assures the American public of seeing a play that is filled with fun and clean and wholesome, have been eagerly bidding for his successes.

The tremendous prices that have been paid for the picture rights to plays produced under Mr. Golden's management are easily explained when it is realized that the moving picture caters even more than the theatre to the women and the growing boys and girls.

Thus far, the plays sold for picture purposes are "Turn to the Right" to Metro; "Dear Me" to the Mada Kennedy Corporation, and "Three Wise Fools" to Goldwyn.

Negotiations are now under way by which "Spite Corner" will probably be exploited in the films before next season.

Hundreds of thousands of dollars have been offered Mr. Golden for "Lightnin'," "The First Year," "Seventh Heaven," "Thank U," and other of his products, but so far he has resisted temptation and these plays are still on stage.

THE WORLD'S RECORD-BREAKER

A. L. Erlanger says, "Lightnin' isn't a play—it's a freak. It doesn't need a theatre—you can play it in a tent."

It has made such phenomenal impressions wherever it has been done that it has broken every theatrical tradition.

Its receipts have been comparable with those of the biggest musical attractions and revues.

It has played longer wherever it has been offered than any other play in the world's history.

Towns that are considered poor one-week stands demand "Lightnin'" for a run of two, three or four weeks.

Three-night stands with the magic of "Lightnin'" are made into week and, in one case, two-week stands.

There is scarcely such a word in "Lightnin'" vocabulary as one-night stand. Many small towns throughout this country and Australia boast that they are in the "run" class with the big cities.

In New York City, the play entered its fourth year, and its nearest competitor in the comedy line was the two-year run of "The First Year."

This play, produced by John Golden, and staged so splendidly by Winchell Smith, is the one outstanding success of the present day.

Communities clamor for it. City delegations from Maine to California write John Golden, asking him to send "Lightnin'" to their cities. At its opening recently in Boston, Mayor Curley presented John Golden with the key of the city and proclaimed the play the greatest of this generation.

Mr. Golden has received words of praise about "Lightnin'" from Ex-President Wilson and President and Mrs. Harding.

Probably one of the most interesting demonstrations of the affection in which this play is held was the parade which took place when the play left New York and started for Chicago. From the Gayety Theatre to the Pennsylvania Station, half a million people cheered the line of march, headed by Mayor Hylan, which included the entire "Lightnin'" company, many well-known politicians and actors, and such men as Admiral Glenon, who had seen the play over twenty times and bragged of it, and five thousand friends of this "freak," to again quote Erlanger.

There are three organizations of "Lightnin'" on tour. At the Hollis Street Theatre, Boston, where it is beginning its second month, it has become necessary to open an extra box office to accommodate the line that is never broken.

Extra! E. H. C. was seen on Broadway before noon one day last week.

If theatre art (?) lovers were on the square they'd be throwing flowers in the path of W. A. H.

Get this—clipped verbatim from a critique in the American January 17th written by A. H.—then pause and ponder—We gazed at that hideous loathing house with its human dogs and its waiting, agonized, poverty-stricken, persecuted, caudal derelicts, and savored the insupportable atmosphere, imaging the pious exaltation and the effluvia of horror—they were new types. ONE OF THEM would have made the French and our native production. There is a hint of the far-out managers—his own work and make a fortune!

40 CONVENTIONS LAST WEEK FLOODED CHI'S BOX OFFICES

**"Zeno," Mystery Play, Unexpected Sensational Hit—Ziegfeld's and Cantor's
Onward Coin March—Cantor Beats Opening Week—"Partners Again"
Among Gross Leaders**

Chicago, Jan. 24.

So thunderous was last week's theatregoing to the loop theatres that the Sage of Dearborn's theatricals lifted the lid from his domicile of quietude, peeped out, only to gradually return with the broadcast assumption that even a revival of "Uncle Tom's Cabin" could have drawn turnaways under the conditions which brought the tremendous clamor for theatre tickets!

A whirl of conventions settled in the town, headed by the Dental Association, with its 10,000 delegates. At one time during the week the sharp statistician revealed there were 40 conventions in Chicago. The delegates went show-mad at night. The loop streets were in holiday attire all week. One reliable hotel man claimed the week broke all records for hotel business in town. This is the reason why some of the shows made marked leaps in business over the previous week.

"Sally," Eddie Cantor's show, and "Partners Again" led in the demand. The turnaways at all three of these hits were tremendous. The lobby of each of the three shows developed a pleading for tickets most unusual. Convention visitors laydied early purchasers, asking them if their tickets could be bought since they (the strangers) were only in town for the week and wanted to witness the show. The independent "diggers" made a whale of a clean-up, plying their trade in the convention halls.

The early sell-outs of the three big hits (two musical and one comedy) tossed big trade into other shows, although for merit alone and for solid support from local patronage "Zeno" at the Great Northern made a mark all its own. "Zeno" bettered its premiere week by some \$6,000, setting into an absolute hit for the town. "Zeno" is a mystery play that doesn't trick its audience and holds so many odd features that the producer, whether or not he knows it, has a big winner on his hands.

Not once during the week was the record line in front of the box office at the Colonial for "Sally" broken. Independent "diggers" are jumping into the line, but restrictions are being made in the number of tickets sold to any one party, but the "diggers" are numerous in numbers, and as any common-sense showman knows, "ticket digging" cannot be prevented at any time. The "diggers" are helped in the instance of "Sally," however, for outsiders welcome tickets in any location in the house.

"Sally" continues the marvelous appeal. Present indications are that Ziegfeld's presentation will ride many weeks through the humming pace it's now setting to rival, if not surpass, the achievements so proudly fondled by admirers of "The Follies."

With shoulders erect to withstand the "Sally" opposition, Eddie Cantor continues to march on for further glory. "Make It Snappy" bettered the premiere week's business, with a whole lot drawn from the turn-away at the Colonial. Cantor is always good for big business for a limited number of weeks here, but this season he's far beyond in records anything he's ever done here. The sympathy was supposed to be dished out to Cantor for stacking up against Ziegfeld's opposition may now be eaved for others.

"Partners Again," because of the limited capacity at the Selwyn, probably had the earliest sell-outs of any theatre in town. Except for a few scattering single tickets, the Selwyn was sold out for the entire week (except matinees) after Wednesday. The Bernard-Carr combination can't draw the ladies who swell the matinee business in the loop. Both the Thursday and Saturday matinees at the Selwyn were at least four rows short of capacity. This probably happens because of there being no love interest in the comedy.

Early turnaways at the Selwyn brought a big jump in business for "Captain Applejack" at the Harris, although the piece itself climbed in popular demand at the hotels, especially the matinee patronage, which was far in excess of what this house gave "Six Cylinder Love" at the matinees. The Harris attraction gained \$2,000 on the week's gross over the premiere week. If conditions run true to form, "Applejack" is good for six weeks more here. It's a play well liked, but doesn't hold the draw necessary to make positive the big receipts that

the costly Harris requires, regardless of campaigning.

It's getting near the time when guesswork is in order over whether or not "So This Is London!" will be able to hold at Cohan's Grand to obtain the honor of being the last show there before the old landmark is torn down. With Geo. M. Cohan's return from London some news for his Chicago house is expected, for current gossip indicates there will be further delay in rushing the new Cohan theatre here. Work in this respect is tabbed to be started this spring. The present offering at Cohan's Grand gives promise of lasting the winter if the Cohan office so desires, for it is safely tucked away as a Chicago hit and there is no reason to expect a slump in the demand with the popular manner in which it is being advertised word-of-mouth.

The Golden shows in town ("Thank-U" at the Cort and "The First Year" at Woods) experienced a great call from the out-of-town-ers. Just what is transpiring about the engagement of "The First Year" at the Woods isn't officially known, but there are reasons to expect a shift of some nature bearing on the Frank Craven piece within the next five weeks. "The First Year" is thoroughly liked and has played to sensational business, but the bottom fell out of the demand without a moment's notice, leaving room for much speculation as to the cause. The prices on the big lower floor at the Woods have been sliced (now split \$2.50 and \$2), with attention brought to the prices in the daily advertisements, probably as the last means to stimulate the business the piece most assuredly deserves.

Two departures were made Saturday. "Demi-Virgin" leaving the La Salle to be succeeded by "The Twist." Frances Starr finished her limited engagement at the Powers, followed by "The Torch-Bearers." "Elsie" reopened the Illinois with an excellent chance of gaining attention if anywhere within the bounds of pleasing entertainment, due to the fact the local field has been wanting for a straight musical comedy for many weeks.

It can be stated that the local field has reached the peak of the season's biggest business. The appearance of the convention delegates the past week overruled the usual slump following the big trade of the holidays, holding aloft the box office business to such heights that the season's average will be unusually high for this month, for within another 10 days the big rush of visitors for the auto show will be putting in an appearance. This will link the third quarter of the whole season with what is known as the final quarter (starting mid-February) in such a way that it will take some mighty poor business approaching spring to knock off the big record business of the late weeks which has most emphatically overcome the depressions noted in the local field at the start of the present season. Only the worth of attractions have mattered here this year. When the shows have been good, patronage has been excellent, probably giving Chicago the medal for towns outside of New York for really noteworthy theatrical patronage.

The merger chatter of last week was closely followed here with no local comment creeping into the newspapers. Chicago, at this writing, takes the merger information in a light vein of thought, being interested only in what the magnates are presenting and what they will continue to present in the way of good entertainment. One thing is claimed, however, and that is the new season will find at least two theatres now catering to the public closing their doors as far as housing legitimate attractions are concerned. The local expansion of the theatrical area is bringing with it competition that backward attired theatres cannot stand. This means an increased theatrical improvement, and Cohan's new theatre will be the next beauty spot for the preservation of amusement seekers.

Last week's estimates:

"So This Is London!" (Cohan's Grand, 9th week). Jumped high, increasing average for the engagement. Over \$15,000; typical Cohan business.

"Zeno" (Great Northern, 2d week). Got around \$2,200 Sunday night; came back over \$1,000 for the quiet Monday night and continued hit rate throughout week, strengthening claim of those who maintain house location hasn't anything to

do with a show when liked. Has right to be classed as most instantaneous hit of year. Climbed to \$14,000.

"Captain Applejack" (Harris, 2d week). Has real matinee draw, as predicted, with box office line near curtain time swinging business close to capacity on alleged off nights. Struck \$15,700 by two good matinees. Still getting timely attention in newspapers.

"Sally" (Colonial, 2d week). Not an empty seat for any performance during week with strangers so anxious to witness presentation independent "diggers" made phenomenal clean-up. Record line at box office holds, smashing to smithereens all previous "Follies" enthusiasm. Will hold around \$40,000 weekly for another month.

"Wheel of Life" (Blackstone, 2d week). With \$2,000 Wednesday night house Elsie Ferguson's play went into \$13,300 class and is getting the class carriage and motor trade of the town.

"Make It Snappy" (Apollo, 2d week). Eddie Cantor held furious pace of premiere week, beating it at the finish, winding up with tabulation of \$31,300 at \$2.50 top. In many ways Cantor's pull is remarkable.

"Partners Again" (Selwyn, 4th week). Limited seating capacity gives earliest sell-outs for night performances checked at local theatre in years. Sold out for week-end as early as Wednesday. House drew unpurchasable popularity Wednesday night by selling outright to Daughters of Woodlawn (one of strongest politically backed Jewish organizations here). Still short around \$500 from capacity at matinees. Smashed again for \$17,500.

"He Who Gets Slapped" (Playhouse, 7th week). Went along at moderate clip with one week to go when Grace George arrives. Road route given "He," reported holding average of \$7,500.

"Cat and Canary" (Princess, 27th week). Swung back into big gain, reaching \$17,000, which, with "Zeno's" big jump, proves mystery plays are still far here. Practically assured "Canary" will hold until April 1, giving owners what they sought at beginning of run.

"Shuffle Along" (Olympic, 10th week). Came back strong with avalanche of visitors in town, gaining increased average that encourages managers to extend engagement until March 1. Reported around \$16,500.

"The First Year" (Woods, 11th week). Popped away from stop clause after scare of previous week, doing around \$14,000, proving play got its share of visitors. Stop clause reported at \$10,000 on four weeks' notice.

"Thank-U" (Cort, 21st week). Farewell notice pulling big trade; for final two weeks will average \$11,800, if not higher, if promise of capacity for this week holds. Doubtful if whole engagement smashes Jane Cowl's average business for record 19 weeks in "Smilin' Through," considered Cort's greatest engagement.

"Shore Leave" (Powers, 4th and final week). Held moderate, yet profitable average for whole engagement, losing possible increase by not playing Sunday nights. Reported gross of \$10,000 given as average for four weeks. "Torch Bearers" opened Monday.

"Demi-Virgin" (La Salle, 4th and final week). Failed to sell out in mad rush of Sunday night for theatre tickets, proving lack of attention. Went around \$10,500 with help of turnaways. "The Twist" opened Sunday night.

"For All of Us" (Studebaker, 4th week). Bettered average by ascending to \$15,600, getting line play at matinees and always on week-ends from out-of-town trade, which has been gone after on elaborate scale.

"Elsie" (Illinois). Opened Sunday night. House dark last week.

SHOWS IN FRISCO

San Francisco, Jan. 24.

"The Merry Widow," second and final week at the Columbia, could have remained for another week. The first week it did \$15,000 with a sell out in advance for this, the final week, which will show \$18,000.

"The Bat" at the Curran showed strongly with an advance sale. It assures \$14,000 on the week.

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 (36th week). One of Broadway's sweetest money-makers and also establishing records in production stock in Washington and Baltimore. Last week \$13,600.

"Better Times," Hippodrome (21st week). Making money, though not what this year's production and particularly good show warrants. Some explanation found in decreasing excursions from nearby points rule for latter part of season. Takings \$50,000 to \$60,000.

"Blossom Time," Century (65th week). Will go out Saturday. Has made great showing as attraction. This show really second company. "The Lady in Ermine" moving up from Ambassador. Averaged over \$14,000 weekly.

"Chauve-Souris," Century Roof (51st week). Novelty sensation of last season completes year's stay on Broadway at end of next week. Indications will run through season. Still \$5 top and still big grosses. Over \$17,000.

"Dagmar," Selwyn (1st week). Nazimova returns to speaking stage in this drama of foreign extraction. House secured under rental arrangement. Opened Monday, with agency call indicated Tuesday.

"Follies," New Amsterdam (34th week). Revue leader held up to big business auto show week, less than \$100 difference in totals. Gross last week \$36,200. Box offices in many cases held up to early January form, contrary to expectations.

"Glory," Vanderbilt (5th week). James Montgomery's musical contribution is bright addition to winter list. Its business thus far good and due to stick for run. Business last week between \$11,000 and \$12,000.

"Greenwich Village Follies," Shubert (20th week). Going along to corking business and outstripping all previous "Village Follies." Figures now to ride until Easter. \$26,500 last week.

"Give and Take," 49th Street (2d week). New Aaron Hoffman comedy, with Louis Mann and George Sidney starred. Opened Thursday last week, and though critics gave it panning, business showed some promise.

"Hamlet," Sam Harris (11th week). Two weeks more for most successful "Hamlet" presentation in this generation. John Barrymore, star, going abroad. \$18,000 last week and conclusion of engagement indicates virtual capacity until Feb. 9. Tuesday matinees added.

"It Is the Law," Bayes (9th week). Moved from Ritz, arrangement for roof house calling for at least three weeks in new location. Show will be tried with here. Average up to now \$7,500 weekly. Business strong at Bayes.

"Jilted Attraction," Comedy (2d week). Opened Wednesday last week, drawing particular interest because of G. B. Shaw having adapted play from Hungarian. Bertha Kalich starred. Business fairly good, with \$5,500 in four days.

"Johannes Kreisler," Apollo (6th week). Looks like Selwyns imported drama of many scenes has landed. Weekly takings big from start and corking box-office attraction. Is very expensive to operate. Little under \$17,000 last week.

"Kiki," Belasco (61st week). Hold-over dramatic leader and going as strong as most of this season's hits. One of best money shows yet produced by Belasco. \$15,000 weekly average.

"Lady in Ermine," Ambassador (17th week). To move to Century next week and out-rated along line that kept "Blossom Time" going in big house throughout fall and winter. "Ermine" between \$14,000 and \$15,000 average.

"Lady Butterfly," Globe (1st week). Morosco's new musical show. Obtained house under guarantee arrangement for four weeks. Opened Monday and was regarded having chance. Got over \$14,000 in Brooklyn last week.

"Last Warning," Kluge (14th week). Mystery drama continues to show way for plays of its class. Business pace affords profit weekly. \$11,600 quoted for last week.

"Listening In," Bijou (8th week). Trying with this mystery play, which has drawn fair trade. Last week gross about \$6,000, which has been the average.

"Little Nellie Kelly," Liberty (11th week). Going stronger than ever, with agency call equal to anything in town. Business last week bettered that of auto week and totals around \$23,500.

"Liza," Daly's 63d St. (9th week). Colored show appears to have

caught on for run, and though business not as good as "Shuffle Along," is making money. About \$7,000 last week.

"Loyalties," Gaiety (18th week). Charles Dillingham's ace dramatic offering this season. English play varies but little in gross, and total of between \$13,000 and \$14,000 weekly.

"Merchant of Venice," Lyceum (6th week). Belasco's Shakespearean production with Warfield as Shylock commending attention and will, doubtless serve star and manager for season on tour after New York run. Quoted \$18,000 to \$19,000. Top \$4.

"Merton of the Movies," Cort (11th week). Pars with best comedy production of season and sure to run through until warm weather, with summer continuation anticipated. Business \$16,500 last week.

"Mike Angelo," Morosco (3d week). Second week's draw for this new comedy about same for all week, with gross around \$7,000. Must pick up to connect for run.

"Moscow Art Theatre, Jolson's 59th St. (3d week). Sensation of season from dramatic standpoint. Making box office record for non-musicals that may never be beaten. Second week enormous attendance for total of \$38,000 (first week had \$11 opening).

"Music Box Revue," Music Box (14th week). One of big musicals: "Follies" only one getting bigger gross. Looks like pinch for all season, with agency call stronger now than early in run. Business last week \$23,300.

"Passions for Men," Belmont (8th week). Change of title may have aided, for business has increased within past two weeks and attraction getting smart audiences, with lower floor usually capacity; \$6,200 last week, good for this house. Better business claimed this week.

"Rain," Maxine Elliott (12th week). Dramatic smash and best draw of any attraction house has ever had. Playing to standing room all performances, with total last week \$15,300.

"Romeo and Juliet," Henry Miller (1st week). This Shakespearean play starring Jane Cowl starting this week carries title along, as Ethel Barrymore's presentation ended at Longacre last Saturday. Activity at box office when Cowl appearance was announced.

"Rose Briar," Empire (5th week). Ziegfeld's non-musical production starring Billie Burke, very good business thus far. Takings last week bit under \$13,000. Matinees and latter portion of week very strong.

"R. U. N.," Frazee (16th week). Novel foreign drama produced by Theatre Guild played to fair business last week, takings around \$8,000.

"Sally, Irene and Mary," Casino (21st week). Business steadied for triple-titled musical and should remain until Easter. Last week takings not far from \$14,000.

"Secrets," Fulton (5th week). Money-getter and though not quite equal to leaders counts with successes. Last week gross better than \$13,900.

"Seventh Heaven," Booth (13th week). Golden's dramatic hit and variation from his small town type of play. Playing extra matinee weekly, which accounts for gross going far over normal capacity. Gross best yet for nine performances, total last week bettering \$15,000.

"Six Characters in Search of an Author," Princess (13th week). Framed to get by at moderate gross and make money at \$5,000; average since holidays.

"So This Is London," Hudson (22d week). Went into high again last week and bettered automobile week gross, going to better than \$17,000. Cohan's has outstanding success in comedy and musical field, "Nellie Kelly" being "London's" teammate.

"Square Peg," Funch and Judy (1st week). New play announced several weeks ago, but made Broadway entrance suddenly. This 299-seat house dark since withdrawal of "Forty Niners."

"The Clinging Vine," Knickerbocker (5th week). Savage stepped in with musical winner at holidays and ought to run through season, scared at popular prices for all performances. Around \$17,000 weekly.

"The Dancing Girl," Winter Garden (1st week). Shuberts' new style of musical show for Garden, which has been remodeled. Opened last (Wednesday) night.

"The Fool," Times Square (14th week). Running regularly now in nine performances (three matinees) and doing capacity business all performances. Went to \$19,461

(Continued on page 15)

PHILADELPHIA'S MUSICAL SWARM REMINDS OF WAR-TIME DAYS

Six Out of Legit Houses Holding Them—"Perfect Fool" Led Pack Last Week—"Peaches" Opens Well

Philadelphia, Jan. 24.

Six out of seven legitimate attractions here this week have musical attachments. This unusual situation has caused a digging into the files and a reference to old-timers, and it is the general opinion that even in the musical comedy days during wartime there never has been such an overwhelming preponderance of this one variety of productions.

"The Monster" at the Walnut is the one exception; "The French Doll," with Irene Bordoni, which opened Monday at the Broad, is a straight comedy with a few song numbers interpolated; "In Springtime of Youth" at the Shubert and "Blossom Time" at the Lyric are operettas; Ed Wynn has his revue at the Forrest; the new Geo. W. Lederer musical comedy "Peaches" opened Monday at the Garrick, and the Woodie musical farce "The Naughty Diana" is the Adelphi feature.

Business has been making a slow but sure ascent in the majority of houses during the past few days. Last week the weakest sisters were "The Torch Bearers," "In Springtime of Youth" and "The Naughty Diana" and none of these can be called a flop.

Ed Wynn's "Perfect Fool" again led the town, the gross for the second week striking the \$25,000 mark with some balcony weaknesses. This attraction is slated to remain at the Forrest this and next week, making four in all, although it was understood that three would be the limit. No announcement of the next booking has been made, though it is stated that in three or four weeks the Music Box Revue will come in. This house has had a very successful season, in marked contrast to the spotty business of last year.

The seven days' wonder theatricals continued to be "The Monster," which reached its high water mark last week with a gross of \$13,700. This represents virtual capacity. As a fresh proof of the reluctance of the management to let this money-cointer get away while the box office is still being flooded, announcement has been made that an extra matinee will be given this Thursday and Friday, so it is more than likely that the biggest gross of the four weeks will be registered in the get-away week.

To the amazement of everyone, the Lyric with "Blossom Time" in its thirteenth week claimed a gross of \$16,000, which would seem to indicate that this operetta has an indefinite stay before it. All kinds of tie-ups are being made, the latest being a University of Pennsylvania night with members of the musical organizations at that institution attending in a body.

Gillette's "Sherlock Holmes" showed a surprising pick-up in its second and final week, though the draw was still distinctly a down-stairs one with more society parties than the Broad has had before this year. The gross is said to have beat \$10,000 by several hundred.

"The Torch Bearers," although lavishly praised by the critics, did no more than medium business, though probably making money for all concerned. The presence of a local society, Mrs. Harrison K. Caner, Jr., in the cast, did not help as much as expected. This show proved a big matinee attraction, as did "To the Ladies" before it.

The Wood farce, "The Naughty Diana," was aided by a number of reviews, which emphasized the risqué material, but to date has shown little business at Adelphi.

This week's two openings were "The French Doll" at the Broad and "Peaches" at the Garrick. In connection with the latter show Lederer has endeavored to put across big local stories on the fact that this is the 40th anniversary of his managerial career, which was begun in this city. The dramatic critics gave some space to this jubilee week idea, but the city editors were rather lukewarm. However, the opening night of "Peaches" and the advance sale to date are both encouraging. The musical comedy stays three weeks, to be followed by "Six-Cylinder Love" and then "Captain Applejack," the two of which are said to be going to share ten or twelve weeks if business warrants.

Next Monday will again see two openings, "The Cat and the Canary" at the Adelphi and "Kempy" at the Walnut. The former was rumored to be switched to the Walnut as a successor to the other thriller, "The Monster," but the plan fell through. A sizable run is expected of "The Cat and the Canary," "Kempy" is in for two weeks only and will be

followed by "The Green Goddess" for another fortnight and then by either "He Who Gets Slapped" or the new melodrama being sponsored by Charles Wanamaker, Walnut manager, "Thumbs Down," by Myron Fagan.

Feb. 5 the Shubert, Forrest and Broad will have new attractions, but the identity of two is shrouded in doubt. The Broad was to have "Shore Leave," and when that was declared off it was rumored that Lionel Atwill's new Guitry play would come in. The latest—and apparently official—is that "Bar-num Was Right" will be the show. As has been said, the Forrest's attraction is not known. The Shubert will get a return of "Maytime" for two weeks.

Estimates for last week:

"The French Doll" (Broad, 1st week). Opened brightly with prospects of good business for its allotted two weeks. "Sherlock Holmes" climbed in last week, turning in a gross of more than \$10,000.

"In Springtime of Youth" (Shubert, 2d week). Success shrouded in doubt with gross somewhere around \$13,000 in first week. Pleasant notices may result in better gross in remaining two weeks of run.

"The Perfect Fool" (Forrest, 3d week). Business stayed big with one weak matinee and some gaps in balcony trade; \$25,000 mark again attained, all of which a real surprise to management, which was frankly doubtful. Next week is last with successor unnamed.

"Peaches" (Garrick, 1st week). New Lederer musical comedy in for three weeks. Opened with promise. "The Torch Bearers" did about \$10,500 last week.

"The Monster" (Walnut, 4th week). Did just about all the house could hold at \$2 top last week. Gross, \$13,700. In this, last week, two extra matinees will be given. Gross expected to pass \$16,000 mark. "Kempy" in Monday.

"Blossom Time" (Lyric, 14th week). Sailing along splendidly and talk of successor has died away. Gross of \$16,000, almost \$1,000 gain over previous week, claimed for last week.

"The Naughty Diana" (Adelphi, 2d week). Won some pleasant notices, but business did not materialize as yet to any great extent. Gross, \$8,000. "Cat and the Canary" in next week for a run.

SHOWS IN NEW YORK (Continued from page 16)

Last week, topping list except Moscow Art. Special company of smash due for Boston in three weeks.

"The Gingham Girl," Earl Carroll (22d week). \$2.50 musical show leader. Last week over \$18,000, with attendance close to capacity. Looks assured for season's stay on Broadway. Show's success has established the house, new last season.

"The Egotist," 39th St. (5th week). Ditric's vehicle doing fairly good business, star still being matinee attraction. Takings have averaged better than \$8,000 weekly. Last week little less.

"The Humming Bird," Ritz (2d week). Maude Fulton personally scored in play written by her, first shown on coast two years ago. Indications not indicative for a run here. House guaranteed for six weeks. First week under \$5,500.

"The Old Soak," Plymouth (23d week). This early arriving favorite again counting with best grosses. More than held its own after holidays and last week went considerably over \$14,000. In for season.

"The Love Child," Cohan (11th week). Woods' success in this Batallie. Last week bettered auto show pace and went to over \$12,200. Good until spring.

"The Masked Woman," Eltinge (6th week). Another Woods drama that looks anchored for a time. Excellently staged piece with strong matinee draw. Last week got \$12,500. Matinee sold out, as do most night performances.

"The World We Live In," 43th St. (44th week). Reported going out soon, but management suited run will continue.

Takings rather good and last week business totaled nearly \$10,000.

"Up She Goes," Playhouse (12th week). Brady's musical show going along to nice business, a making money. Takings moved

up last week to \$11,000. Attraction rates as clever entertainment.

"Whispering Wires," Broadhurst (24th week). Moved from 49th St. last week. Pace consistently between \$3,000 and \$3,500. Bigger house and chance to cut rate may keep it going for a time.

"Will Shakespeare," National (4th week). Last week best to date, with gross about \$8,500. Liberal cut rating may account for increase. Booking extended until Feb. 10. If further betterment attains attraction will stick.

RING SHOW, \$12,000

Jenie Jacobs' Former Unit At Tulane, New Orleans, This Week.

New Orleans, Jan. 24.

The Jenie Jacobs' "As You Were" production, with Blanche Ring and Charles Winniger featured, formerly a Shubert unit show with the same people, will do \$12,000 this week at the Tulane.

"Common Clay," by the St. Charles Players (stock), will get around \$6,000.

BOSTON'S SMILING ONCE MORE, WEATHER BREAKS FOR THEATRES

Atmospheric Condition Completely Changes—"Bunch and Judy" Opens Well—"Passing Show's" Beneficial Publicity

Boston, Jan. 24.

When about everybody connected with the theatrical business in town had reached a state because of the weather when copious doses of the Coue treatment were necessary to make them perk up and smile a bit Boston's climate underwent another one of those sudden changes for which the city is noted, and last week was ideal for business all over the town.

In the two preceding weeks a

series of storms had so paralyzed railroad facilities that seats for performances were remaining unclaimed night after night because of the inability of the purchasers to make connections, and the adverse conditions were getting under everybody's skin. But when the weather handicap was swept away things changed immediately, with the result that the grosses at most legitimate houses in town last week was of the sort that should prevail at the height of the season.

The only show in town that had a decrease in business recorded was "The Bat," at the Wilbur, and when it is considered that this show has been playing here for 20 weeks, during which time it has played almost constantly to capacity, a drop is not to be wondered at. The gross for this show last week was \$10,000, and until the show drops below, this figure it is said it will remain on here. This week will probably tell the story, for if there isn't a comeback recorded it will be evident it is time to move on from Boston, which has given the play the generous patronage that it almost always gives to shows that appeal to it.

The three shows that opened here last week all got away to a good break on their first week, with "The Passing Show," with Willie and Eugene Howard, at the Wilbur turning in a gross of almost \$20,000. This business is on a par with a that has been done by any musical show playing the Shubert houses this season. The show evidently collected big on a controversy which is on here between censors about the girls in the chorus appearing without tights. Primarily a girls' show, the publicity given this angle of the affair does not hurt a bit and is good for returns at the box office. Business at the end of last week was capacity, with a big bunch of standees, and figures very near those of last week are expected to be recorded this week.

Pauline Frederick in "The Guilty One" did excellent business at the Selwyn, where she registered \$11,000 for the week. With this business the house is satisfied and the show will remain until Feb. 12, when a second company of "The Fool" is due to open. Using a second company here will be something of a chance, for there is always the possibility Bostonians may not take to the idea.

Only one new show opened Monday, that being "The Bunch and Judy," at the Colonial after several weeks of "Good Morning Dearie." It got a good play the opening night, the usual thing for a show opening at the Colonial.

Business built up remarkably for "Molly Darling" at the Tremont last week, the gross being \$3,000 better than the first week. It looks very strong to play big for the next two weeks, and has established a good following.

Estimates for last week:

"The Bunch and Judy" (Colonial, 1st week). Opening strong. On final week "Good Morning Dearie" did \$13,000, same business as week before.

"The Guilty One" (Selwyn, 2d week). On first week did \$11,000 and seems to be good for fair break until house is taken next month by the second company of "The Fool."

"The Passing Show" (Shubert, 2d week). On first week show did close to \$20,000, getting big break in publicity line.

"Molly Darling" (Tremont, 3d week). Business last week \$19,000, \$3,000 better than first week. Show has strong building-up power and should gross better as it runs along.

"The Bat" (Wilbur, 21st week). Looks as though this show was about at the end of local run and ready to start out. Did \$10,000 last week, dead line established, and which was off \$2,000 from business of week before, when, according to dope, business should have been better because of change in weather conditions.

"Just Married" (Plymouth, 2d week). Did \$12,000 first week, considered encouraging, and show can stay for while.

"Lightnin'" (Hollis, 5th week). \$20,000 last week, about \$1,000 better than week before. Now decided absence of Percy Pollock from cast is not going to have much effect on business, and what was considered an especially bad break by those with show has not resulted seriously.

The Chicago Opera Company opened at the Boston opera house Monday night, first time this company has appeared here for several seasons. House scaled to \$6 top, and according to advance sale whole of a business will be recorded before two weeks are up. Any deficit has been guaranteed by local people of prominence.

BROADWAY'S BOOM ON

(Continued from page 1)

office strength has not weakened, save for the weaker shows just prior to Christmas. Continuance of good trade after the first of the New Year was credited to the automobile show, and there was a partly skeptical feeling that business would taper down, the opinion about running true with theatrical reasoning generally. Yet there was no diminishing in grosses in the middle of the month and last week takings went to even better figures.

It is now predicted that big business will obtain until at least the beginning of Lent, which stars unusually early this season (mid-February) and if Broadway runs to form as for the past three or four years there should be little difference even after the advent of Lent. The record shows the effect of the 40 days prior Easter have affected theatre patronage on Broadway less and less.

The invasion of the Moscow Art Theatre still holds the spotlight for its record business. Its second week went to \$38,000, with comparatively little difference in the first week, when nearly \$46,000 was drawn, but with the aid of an \$11 first night. The first nights of the other weeks is at the regulation \$5.50 top set for the nightly scale at Jolson's 59th Street during the stay of the Russians. That the Moscow Art will hold its unprecedented draw for the eight weeks which have been announced for the engagement is not doubted along Broadway. Invaluable aid from the newspapers has already almost insured that, the last Sunday editions being loaded with news matter anent the importation.

The outstanding regular dramatic smashes (the Russians counting as an exception to Broadway's offerings) are "Rain" and "The Fool." The latter is growing stronger each week at the Times Square. Last week it topped the list again with a gross of \$19,461, with one extra matinee played and to be continued regularly. "Rain" is so strong the probability of a long time run is being talked about.

Business for the "Follies" holds to well over \$36,000, and should stick until Easter. "The Music Box" easily keeps its position next to the Ziegfeld show, with over \$29,000 consistently. The agency buy for it was for 16 weeks and has two weeks to go, but the brokers have extended the buy for another four weeks. The scale will not drop from \$5.50 top until the expiration of the latter buy, which will give the show a 20-week run at the big figure. Last season it had 18 weeks at the scale. The "Greenwich Village Follies" also stands up to big money, with the recent pace from \$26,500 to over \$27,000 weekly. It also is good until Easter. "Little Nellie Kelly" is perhaps the peach of the musicals, its agency demand being equal to anything in town. Last week it again pulled \$23,500, which is capacity at \$3 all the way for the Liberty. "The Gingham Girl" at the Carroll keeps top position among the \$2.50 musicals, with over \$18,000 weekly recently, and "The Clinging Vine" is close behind at the Knickerbocker.

"So This Is London" let out another notch at the Hudson, getting \$17,000 last week. "Merton of the Movies" had a big \$16,500 at the Cort. "Loyalties," another fixture, is virtual capacity at the Gaiety. "Secrets" is doing real business at the Fulton, with \$13,900 in last

week. "Seventh Heaven," a new high for nine performances at the Booth, beating \$15,000. "Johannes Kreisler" is getting a very strong play at the Apollo, with around \$17,000 last week. "Able's Irish Rose" is making a remarkable record at the Republic, getting \$13,600 last week. "The Masked Woman" is playing to \$1,500 nightly at the Eltinge for a total last week of \$12,500 and looks set. Woods has another likely attraction in "The Love Child," which got over \$12,000 at the Cohan. "Polly Preferred" is a new hit. At the Little it got \$10,000 last week. The scale has been boosted to \$3.30 and the show can now gross \$11,000 and a little over.

"Hamlet" is close to the top money. The John Barrymore attraction at the Harris has but two weeks more to go, but is closing strongly. Last week it got \$17,800, not quite up to previous figures. An extra matinee Tuesday has been inserted for the balance of the engagement.

Interest in the new attractions this week goes to "The Dancing Girl," which relighted the remodeled Winter Garden last night (Wednesday). "Lady Butterfly" got off to a good start at the Globe Monday, and its draw in Brooklyn last week makes it look promising. "Dagmar," the Nazimova play, opened at the Selwyn, and figures as a money show. Jane Cowi as Juliet was another Wednesday premiere, and "A Square Peg" will try it at the Punch and Judy, starting Saturday. Of last week's openings nothing of particular strength was indicated. "Jitta's Atonement" ought to get a smart play at the Comedy; "Give and Take" figures to make some money at the 49th Street. "The Humming Bird" started slowly at the Ritz.

"Blossom Time" ends its run at the Century Saturday. "The Lady in Ermine" will move there from the Ambassador, its successor being "Caroline," which was listed as the only premiere for next week up to Wednesday.

"Lady Butterfly" topped the attractions in the subway houses last week, getting \$14,300 at the Majestic, Brooklyn. Over the bridge at the Montauk "Anna Christie" drew about \$8,500, but "Dulcy" failed half of that sum at Teller's Shubert. The Gertrude Hoffman Shubert unit show "Hello, Broadway" got a bit under \$5,400 at the Bronx opera house. "The French Doll" (Irene Bordoni) grossed \$9,500 at the Broad Street, Newark.

JACOBSON'S SCHEDULES

Clarence D. Jacobson, the box office man at the Harris theatre, New York, in filing his schedules of liabilities and assets as a result of an involuntary petition in bankruptcy filed against him, admits that his worldly assets consist of some stored scenery of the "Ladies of the Jury" act (no value) and \$250 worth of exempted wardrobe, consisting of two suits, one overcoat, shirts, shoes, underwear, haberdashery.

The liabilities total \$5,360 and are mostly for several loans from various individuals. Among the creditors are Joe Lebiang, \$300; Sydney Harris of the Cohan theatre, \$350; Charles Harris of the Longacre theatre, \$150; Dave Schneider of the Astor, \$35, and others.

(Continued on page 19)

OUT OF TOWN REVIEWS

ELSIE

Chicago, Jan. 24.
Musical comedy. Opened at Illinois, Chicago, Jan. 21. Libretto by Charles W. Bell. Score and lyrics by Sissie and Blake and Carlo and Sanders. Management John J. Margery Hammond.....Lucella Gear
Fred Blakely.....Stanley Ridges
Anna Westford.....Ada Meade
Alon Westford.....John Arthur
Mrs. Philip Hammond, Maude Turner Gordon
Philip Hammond.....Charles Abbe
Detective Chapman.....Walter Vayne
Sissie.....Irma Marwick
Harry Hammond.....Vinton Freedley
Parker.....William Cameron
Specialty Dancers.....Layman and Kling

"Elsie" is a combination of the usual musical comedy, melodrama and farce so ingeniously done there is interest in the plot apart from the songs and dances. Elsie is the leading character. Ada Meade was given first mention in most of the advance publicity and Lucella Gear registered a success on the opening night which was outstanding.

Elsie is played by Irma Marwick, who recently came out of the chorus on the road, but has established herself sufficiently to recall the success registered under similar conditions by Esther Howard at the same theatre. It happens that this show was produced with Edgar McGregor as drillmaster, who acted in that capacity in "The Sweetheart Shop" at the Illinois.

Nine of the musical numbers were by Sissie and Blake and the other numbers are by Carlo and Sanders. The big hit is "My Crinoline Girl," the basic melody. The biggest applause hit Sunday night was "Baby Bunting," sung by Miss Gear and Stanley Ridges. Maude Turner Gordon plays a mother with effectiveness. John Arthur has the most important male part, a comedy husband, who provides many laughs by situations and does not have any hoakum aid.

Nearly every chorus girl has an opportunity at one time or other.

PEACHES

Philadelphia, Jan. 24.
George W. Lederer's latest musical comedy, entitled "Peaches," opened at the Garrick Monday, the curtain rising at 8.30 and falling shortly after midnight. By Tuesday the time was cut to three hours flat.

Briefly, "Peaches" has everything but comedy. That element is lacking throughout the three acts. The supposedly funny lines fall to the hands of Fred Heider, Ada Mae Weeks, Stella Mayhew and George Neville, and the only one of the four who succeeds in rising above the banality of the humor is Miss Weeks, who has never been better.

From all other angles—dancing, score, chorus and staging—"Peaches" is more than promising.

This is one of those musical shows with very much plot, sometimes too much. It is still another variation of the Cinderella theme, with two girls instead of one. The first scene is laid in Switzerland, to provide atmosphere, fur-trimmed costumes, and a Tyrolean chorus. After that, a more or less simple background is employed.

The plot concerns a young woman who wishes to study her prospective husband and his family at close range before the marriage, so she enters the home as a servant. The family learn of the trick and decide to be especially nice to her. Meanwhile a real servant comes for a job and is mistaken for the society girl. Hence the real maid is dined and wined, while the bogus one is badly treated. Both have love affairs, which are threatened when the facts come out. If ever musical comedy was saved by a single individual "Peaches" is, and the individual is Miss Weeks.

The first act was terrifically dreary until she entered, but her first song and accompanying dance lived things up. Thereafter she was given plenty of opportunity, and except in a few moments of sentiment shone brilliantly.

The leading lady of "Peaches" is Margerite Zender, who plays the role of the society girl masquerading as the maid. Miss Zender's voice is a bit light, but she was equal to the songs that fell to her, and her personality was well liked. She does not dance at all.

The third act leading feminine role was assumed by Madeline Cameron, as a designing dancer seeking to marry her brother to the heroine. Miss Cameron had a number of dancing and vocal numbers in which she was satisfactory, but her acting ability was not even equal to the musical comedy plot.

One of the mistakes made was casting Fred Heider as the principal comic. Heider has never danced better and his drunken reel in the last act was one of the hits of the show, but he was not equal to making his lines seem amusing. With some real comedy business he might have passed. Even sadder were the comedy efforts of Adolph Link and Joseph Smith Martha as two fortune seeking noblemen. Their roles were cut almost in half by the second night, but even then they were distinctly dreary.

One of the best musical numbers was contributed by Stanley Forde,

who otherwise had all too little to do. His bass solo, "Hear Me, Dear Miss Cello," in the last act was something out of the ordinary. Bradford Kirkbridge, the leading male dancer, is a particularly good dancer nor the possessor of a fine personality, though his singing was fair. George Neville, in an alleged comedy role, was rather futile.

Outside of "Mr. Verdi" and Forde's bass solo, the best musical numbers were "Ring for Rose," sung by Heider and Miss Weeks; "Insignificant Me," by the same two; "Knock Wood," by the same two, plus Miss Cameron, and "Shuffle Shake," an eccentric dance number by Miss Weeks.

Song numbers which will never be missed if chopped were the "Servants' Septette" and "From Monday to Saturday." Two other numbers have already been dropped. As a whole, however, Max Steiner's score is far superior to the book by H. B. and R. B. Smith.

The staging is moderately effective without showing any great outlay. The costuming was in splendid taste throughout and the chorus had a number of changes, each of which seemed more attractive than the one before. Incidentally, the chorus was both good looking and hard working, and if the show gets whipped into shape otherwise they will attract much attention. Eight do a clog that with more practice will be a knockout. The dances were arranged by Sammy Lee, and Mr. Lederer personally staged the show.

Since the running time has been cut to proper lengths, substitution is now in order. Given some lively comedy, "Peaches" stands a good chance. Waters.

THE TWIST

Akron, O., Jan. 24.
It was a sparse but expectant and mildly appreciative audience that saw "The Twist," Vincent Lawrence's rather different comedy, playing its premier at the Goodyear Saturday night. Arthur Byron, Hale Hamilton and Ann Andrews had the major roles.

Mr. Byron was a capital and human Dr. John Dillard, Miss Andrews blondly charming as ever and Hamilton, with his usual insouciance, a dapper young clubman who had little difficulty in creating ripples of laughter.

There was a touch of idealism, some shreds of philosophy, a dramatic episode or two and a predominance of humorous situations that lifted "The Twist" from trite latitudes.

For a moment early in the first act it appeared the play might evolve into another prosaic bedroom farce or travesty on platonic marriage, but the continuity satisfactorily veered away.

It remained for the irrepressible Hunt unwittingly to unfold the love of Mrs. Dillard for her husband in name by becoming enamored himself, hence "The Twist" is the story which is effective enough in its unexpectedness.

Despite the seemingly needless overemployment of profanity, which does not offend, however, "The Twist" contains many smiles, some excellent acting and considerable truth. It goes to Chicago this week for an extended run. McConnell.

THE GREEN SCARAB

Springfield, Mass., Jan. 24.
John Stapleton apparently had a good idea of what he was about when he set out to write "The Green Scarab," thinking, perhaps, that because he had hit upon a mystery theme it would be "the thing." But his plot hangs on a thin thread that threatens to break at any moment and as far as the mystery is concerned even an audience of Eskimos could tell who is the "culprit" a few minutes after the character, a notorious jewel thief known as the "Mummer," disguised as a broker, makes his appearance. The reviewer was informed that the first act is to be rewritten and that other changes will be made within the next few weeks.

H. Cooper-Cliffe has the leading role as a collector of Egyptian antiquities and owner of the green scarab.

The story concerns an extravagant wife and her husband, who learns, that he stands to lose his home unless he makes good a matter of indebtedness. The owner of the green scarab has permitted the wife to wear the scarab at a ball and has consented to aid the husband. The wife decides not to return the jewel and intends to give it to a broker who has promised her he will allow her a loan on it. This is the "Mummer" in disguise. The wife's sister has a feeling of pity for her brother-in-law and when she learns that her sister has failed to return the scarab prevails upon the wife to return it to the owner's rooms. The collector and the wife's husband have tickets for a theatre performance and the sister decides to enter the former's apartment and return the scarab while he is absent.

The second act is in the apartment of the collector. He has a Hindu man servant. The collector

starts for the theatre and a few moments after the sister of the wife enters. The collector returns and finds her in his rooms. And shades of Avery Hopwood if she doesn't finally do an undressing bit in view of the audience. This is after the collector says he will turn her over to the police unless she submits to a search. When his back is turned the sister slips the scarab in the top of a mummy's coffin.

The scene goes back to the home of the couple where the collector and the sister meet face to face. He has learned to love her. The wife confides the hiding place of the jewel to the "Mummer" and back again to the collector's apartment where the Hindu man servant turns out to be the "Mummer." The jewel is found and the collector and sister make known their love for each other.

Lillian Walker, none other than the "dimpled darling of the screen," has the role of the extravagant wife and Victor Morley is the broker and the "Mummer." Edward Colebrook, Henry Mombrey, Lucille Sears and Julia Shaw are others in the cast.

The two settings are splendid and much taste has been shown in the furnishings. There are two thunder and lightning storms in the first act. "The Green Scarab" was staged under the direction of Mr. Stapleton and is under the management of James Sheegreen.

Following the engagement here the company went to the Shubert-Garrick, Washington, D. C. Following that date the company will rehearse and the play will open in a New York theatre early in February.

Kemble Cooper, who was leading woman when the show opened, left to join the Ethel Barrymore company. Cliff.

LADY BUTTERFLY

(Continued from page 18)

houette bit down rather far in the act also brought heavy applause.

Of the cast there is no one featured, the two principal comedy roles going to Florence Ames and Maude Eburne, both working hard with the scant material that the book gave them. Frank Dobson, playing opposite Ames, was entirely too forced in his delivery, working in a manner that smacked of rough-and-tumble vaudeville or burlesque.

The women principals were Margerite Gateson, who walked off with all the honors of the evening for ease in performance, looks and voice in the prima donna role, and Mabel Withee as the ingenue opposite Allen Kearns. The latter was shy on voice, and tried to Georgeconan through the performance, getting little if anything on his efforts. His was one of the roles that could have been bolstered, and it would have helped the general performance.

Miss Withee is one of the mysteries of musical comedy. She is cute, has looks, figure, youth, can dance, a pleasing little voice, and yet fails to get over with her audiences somehow or other. It is just one of those unexplainable things that has its only outlet in that much-abused word "personality." Perhaps it is the lack of the latter that is responsible. Appearing opposite Miss Gateson in the heroic role of the piece was George Trabert, possessed of a voice but lacking in stage presence and entirely without ease. It is possible that in time he may acquire ease before an audience, and then he will be an asset; but if he keeps his present walk anyone that can get the motion-picture rights to him will have a chance of running Chaplin a race for laugh honors in the matter of gait.

In the first act Miss Withee and Kearns had a chance with a little number called "Doll's House," in which a couple of kiddies were used, but they failed to make it ring true or land it. In the second act Miss Gateson with "My Cottage in Sunshine Lane" scored heavily. It is a charming little song and cleverly staged. The number immediately following this, in which Miss Gateson and Mr. Trabert take care of the vocal portion, there is a dance finish which discloses three girls in costume doing too work. A duet dance specialty here disclosed that Nick Long, Jr., is considerable of a stepper. His work with Janet Stone in a butterfly dance actually stopped the show. Later in the act a toe solo by Florentine Gasnova revealed the real find of the evening among the girl dancers. This young woman stood out unusually well in a show that is remarkable for its specialty dancers.

The "Sway With Me" number, closing the show with a series of dance specialties with it, sent the curtain down with a wave of applause. This is the number most likely to find its way into the cabarets and dance places to universal popularity.

"Lady Butterfly" does not look like a walloping hit, to be sure, but it's going to stay at the Globe for three or four months and do what may be considered a nice business—not a turnover, but enough to warrant keeping the show in, and at the finish it looks like credit would have to be given to Ned Wayburn for making this possible, for without the dance specialties and the novel chorus stepping in two or three particular instances this show would not have had a chance. Fred.

BEDSIDE CHATS

BY NELLIE REVELL

There is no use in denying the merits of Coue's theory. Yet there is nothing new about it. He doesn't claim there is. He knows that the idea is an old one. So is religion, yet people are still preaching it (though few practicing it). He knows there are skeptics, yet only 400 years ago people laughed at Columbus for saying the world was round. If his theory is correct, and I am very sympathetically inclined toward it, we are much in the position of the huge elephant who lets a hundred pound man beat him, lock up or drive him, all because the elephant doesn't realize his own superior power.

For many years there have been people half-starving to death in Texas and Oklahoma owing to the poor crops grown on the very soil that now yields thousands per day in oil. Yet the farmer did not know the land's worth. He was not tilling deep enough. Coue's theory is that we can all strike oil if we plow far enough mentally.

Ella Wheeler Wilcox tried to tell us of her belief in the great power of thought, when she wrote:

"I hold it true that thoughts are things;
They're endowed with bodies and breath and wings;
And that we send them forth to fill
The world with good results, or ill."

I am not claiming Coue is right, nor that he is wrong. It is merely a question of faith. The old man who carries a horse chestnut or a potato in his pocket, firmly believing it will cure his "rheumatiz," or the old woman who wears an asafetida bag about her neck, believing through her nostrils that its odor fortifies her from disease, are all upheld by the same thing—faith.

Mme. Calve once told me she wore in "Carmen" a certain old faded artificial rose because she thought it lucky. She was reluctant to admit she was superstitious or believed in things as unlucky. But the rose remained.

When Coue came into my room I was playing with one of the Coue cords that had been brought to me by Matthew White, Jr. Twenty beads and knots are placed in the cord at regular intervals, bright colored, large beads forming the ends. I was idly running it through my fingers, when Coue remarked that the cords had been manufactured and sold without his knowledge or consent. He also explained that he receives no royalty for them.

An illogical point hard for me to reconcile about Coue is that he will not come out and commit himself in anyway. He will not say, "You will get well." He wants the patients to tell themselves they will get well. It is as if he is evading responsibility and takes precautionary measures in this way. It would seem that the words "You will get well, you will get well, you will get well," coming from someone presumably possessed of supernatural powers would naturally make more impression on the subconscious minds of the patients than their own half-credulous "Ca passe, ca passe, ca passe" would have.

Zoe Beckley, whose articles on Coue are by far the most comprehensive of any I've read, and who can explain his method better than he can, explained why it was necessary to say the little formula "Ca passe" so rapidly until it sounds like "Zob, zob, zob," etc. "She says it is to prevent any contradictory idea from filtering in while we are saying the phrase over and over.

"What seems to be the matter with you," Dr. Coue inquired most sympathetically. I told him that, in the opinion of the world's best orthopedics, I had a collapse of the first, second and third lumbar; ankylosis of the second dorsal, and a relaxed sacro-iliac. He seemed amazed at my familiarity with terms of anatomy.

Coue did not promise me that he would cure me. "But I can promise you that this will relieve you," he said.

"Oh, well," I replied, "in that case I will have to do the promising myself. So I promise you that I will get well."

Since my earliest childhood I have been an unconscious disciple of the power of thought. At no time since I have been ill have I believed my case to be hopeless. I admit there have been times when I have held doubts as to my complete recovery, but never despaired.

I believe I would have been well long ago had it not been for the severe jolt I got when I was first examined by a famous surgeon. His words verbalized:

"You are a very sick woman," were a veritable death sentence.

"How long will it take me to get well?" I asked him.

"Two years if ever," he answered.

Even Dr. Lorenz, when he called to see me two years ago, said, "You will improve, but I can not promise you will ever be well." I have had all of that to overcome and I am getting well.

As far back as three years ago, in order to make myself believe I was going to get well, and in order to implant the idea in the minds of other people, I began negotiating for apartments. Several real estate men can show correspondence in their files where I inquired for vacancies, stating that I expected to be out soon and would want a home.

I was brought here without clothing. I was in a cast on a stretcher in an ambulance. As soon as I was able to ask for anything I had my coat, street dress, and a pair of shoes brought to the hospital and put in my closet, where they still remain, waiting for me to get ready to use them.

I may be a fifty-minute egg (hard boiled) when it comes to credulity, fads, cults or isms, but when I do get well (and I will get well) I will know just where to place the credit or perhaps the responsibility. It will be the result of mass thought, because of the many people "rooting" for me and the many prayers said for me and my abiding belief in God to reward such faith. I will know that it is due to my friends their thoughts and help that made it possible for me to secure the best physicians and even they are only tools in God's hands. They admit it and we must also have faith in them.

All through the country people are falling over each other trying to get to see Coue because they have faith in him, and keen will be the disappointment of those unable to reach him. Yet there is a never failing healer with greater power, who doesn't make promises with reservations, whom many of them have never tried to communicate with. The public would not pay \$2.50 to hear a sermon by the finest preacher in the world, and yet any evangelist who even takes up a collection takes chances in being accused of harboring a tradesman's soul.

I am reminded of a story they tell about Abraham Lincoln, when he was a young lawyer. He was trying two cases the same day before the same judge. In one he was for the defendant and the other the plaintiff. He made an eloquent plea in the morning and secured a verdict for his client. In the afternoon he took the opposite side in the other case and was pleading just as earnestly. The judge inquired the cause of his change of opinion from the morning to the afternoon. "Your honor," said Mr. Lincoln, "I may have been wrong this morning, but I know I am right this afternoon."

Coue may be right, so may some of the others, or they may be wrong. But I know God is right and my faith is making me whole.

Friends in the newspaper and medical profession are asking me if I got anything out of Coue's visit. I frankly confess I have. He has, no doubt, benefited me as much as he has anyone in America. Perhaps in a different way, yet perfectly consistent with his own method in teaching. He has helped many physically. My thrill, however, was mental. It was in the realization of the far sweeping influence and the indisputable power of printers' ink and my own help of profession—Exploitation.

HOWARD and CLARK REVUE (22)

"Etchings from Life"

43 Mins.; Full Stage

Riverside.

Joseph E. Howard and Ethlyn Clark prelude their new revue with a picture showing all the players concerned in their make-up of every-day life. The picture was taken on 97th street, looking toward Broadway, with the individuals coming toward the stage entrance. It is a rather good idea because the names of the support, with the exception of the chorists, is given some prominence and is a satisfaction to the players because often there is not program space for extensive billing, as true at the Riverside. The exact number of participants was not secured, but reported to be 22 at the theatre.

First introduced via the screen was Sid Reilly, the orchestra leader, carried. Then came the pictures of Adelaide and Hughes, who staged the numbers in the revue (though not in it). But the well-known name following does, that of James J. Morton, who appears to have been hiding away from the stage for some time. Most of the other names could not be jotted down.

The engaging of Morton was a bright plan. James J.'s duty was that of announcing the various numbers and bits; of course, given in his own style and manner, with verbal flourishes and the Morton brand for quips. He has some new ones and that at the finish of his part of the entertainment, brought a hearty laugh. It was anent to query: "Who cheers you up when you come home tired?" etc. The idea of Morton was to kill the waits while scenes were changed. He did that and also made himself stand out as one of the best parts of the new and excellent Howard and Clark revue.

The principals stepped forth from a talking machine on top of which a little limp with painted black legs and arms danced. Howard was in white satin and Miss Clark in a brilliant red frock. It was the first dash of class, a factor in the act's merit. What Morton announced as a Gypsy bit in the old Greenwich Village followed, and was, perhaps, one point that dragged. The dance team performed well enough, but changes look necessary. The dancers did much better in the next scene, announced as "The Concert." There Miss Clark in an enormous hoop skirt dress prettily sang "The Bells of St. Mary's," with a harpist and violinist (both girls) accompanying. The dancers followed in this vignette scene, the girl on her toes, and well handled by her partner. The "village" scene, which was the only painted one, was carried by a toy soldier number, it having eight ponies working nicely, but a bit too long.

"Memories," a garden scene, had the Criterion Four perched in a tree. Howard joined them after a specialty number, saying he had picked up some old programs which brought memories of the shows and players who used numbers he had written. "If It Was Always June" was the first of the old melodies, a quintet rendition. Miss Clark then made a series of entrances with costume displays for each song. She first gave Sallie Fisher's "Here's To Them Both." The men followed with an Emma Carus hit from "The Broadway Honeymoon." A number from "The Sweetest Girl in Paris" and Trilxie Friganza's "Don't Forget the Number." In this fashion Howard's former compositions were much better worked in than in his other revues. The scene ended with his newest song, a lyric descriptive of a mother's ambition for her boy and called "The White House in Washington from the White House in the Lane."

The biggest of the settings was at the finale which followed and announced as "The Honeymoon." The hangings were in white satin, the motive for the costumes, with Howard and Clark the couple at the altar. With lights out and the couple on the steps, the train of Miss Clark's gown lighted up with a treatment of luminous paint. Decorative bells were dropped and lighted up, the scene going for quite a flash. It is said that over 1,400 incandescents are used in the revue, though only a few are actually seen.

The new Howard and Clark turn looks far the best of their acts and it probably represents more of an investment than any of the others. In this season, when girl acts and revues are rather scarce, this one lines up as a corker.

The first road show to ever give a performance in the State Prison, Auburn, N. Y., was E. M. Gardiner's "Echoes of Broadway." It gave a special showing for the women inmates.

MRS. RODOLPH VALENTINO (3)

Comedy-Dramatic Sketch

12 Mins.; Full Stage (Cyclorama)

Royal

The first wife of Rodolph Valentino, the former Jean Acker, is featured in this sketch, and likely to prove one of the best "draws" of the season despite the folderol vehicle she has chosen. It is by Edgar Allen Woolf, written around a male vamp who has caused a heart-broken victim to commit suicide. The sister of the victim and the sister of the vamp "frame" to punish him. The girls visit the apartment of the heart-breaker, where the bad brother finds his sister drinking cocktails.

The other girl (Mrs. Valentino) informs him she has made a "regular" fellow out of the girl, implying the education has been neglected in no small detail. That's about all of the plot, which would do justice to a Blaney thriller of a decade ago.

The sketch allows Mrs. Valentino to entrance in a white ermine coat and a gorgeous evening gown. She is a pretty black bobbed-hair girl who seems perfectly at home on the stage and reads lines with real expression. One of her answers was good for a laugh when she informed the two men that they were amateur lovers; to take it from one who had been in Hollywood and knew.

Hartley Power as the naughty boy, Ted Gibson as his pal and Beryl McCaw as the ruined sister were capable support, doing wonders with the concoction allotted to them. "A Regular Girl" as an act is mashed potatoes, but vaudeville audiences will go to see Mrs. Rodolph, and, going, will like her.

Con.

"HERE, THERE and EVERY-WHERE"

Songs and Dances

30 Min.; One and Full Stage (Special Drops)

Fifth Ave.

Mme. Doree presents this pretentious offering with a cast of four men and an equal number of young women. The turn is given over to vocal and dance work, with the former consisting of standard and comic opera numbers. A short prologue by a young woman informs the audience they will be taken to various parts of the globe. The heads of a mixed quartet appear through a black drop and continue in verse along the same lines. Going to full stage, a Gypsy camp scene is disclosed with an appropriate number introduced by the four vocalists, with a Russian dancer and a mixed dancing team offering specialties.

Returning to "one" a young woman offers a love song as a solo, with the dancing team following with a Spanish dance. A full stage setting used immediately after is of Chinese design, with the vocal selection employed suggestive of the "Mikado." "The Road to Mandalay" is used for another special setting, with the final scene described as a bit of Broadway, resembling a cabaret layout. The final minutes of the turn are given over to present day numbers and dances.

The turn is well mounted, but lacks speed. The greater portion of the 30 minutes is devoted to vocal work with little comedy relief. The solo dancing of one man is the act's biggest applause winner. The singing hits a fair average, but the turn needs speed to make it a big time contender.

Hart.

"DOLLY" (5)

Full Stage (Cyc)

Poli's, Springfield, Mass.

Milton Aborn's latest is "Dolly," staged in an artist's studio in Greenwich Village. The leading figure is a model who specializes in speaking the latest slang. She is engaged to an artist, who is to receive \$50,000 from his uncle if he makes good within a year. The action takes place on the fateful day. Uncle comes and is entertained by the model in her own way. He refuses to give his nephew the money until he is made to see the light by a dressing down given him by "Dolly."

Dolly Lewis, recently of "Gingham Girl," has the lead and does well with the aged story. Viva Lewis, supposed to be a village poetess, gives an Egyptian dance number that is enhanced by a beautiful setting, revealed when the back of the cyc is parted. Lighting effects are pretty. Harold McArthur, Wynn Young and Sol Solomon are the others. The book and lyrics of the piece are by Jack Arnold and the musical numbers are the work of A. Baldwin Sloane.

If vaudeville can stand the repetition of this "plot," the rest may carry it along.

HERBERT CLIFTON (2)

Female Impersonator

16 Mins.; Full Stage (Special Drapes)

Palace.

Herbert Clifton hasn't been seen on Broadway for several years; in Europe in the interim. His act diverts from the beaten track and time-honored traditions of the impersonator's, in as much as an "announcer" asks the audience not to take the act seriously, as it is meant for burlesque.

This touch of showmanship softened it up for Clifton and allowed him to glean a laugh here and there by comedy business of scrambling the sexes, etc.

His opening song following the announcement in "one" was "Sometime," background being provided by silk drapes artistically looped and tasseled. The song was rendered falsetto and costumed elaborately with a train decolette gown with feathered headress and fan.

"Nedra," his second song, was announced as "the rage of London." London also raged about "All Over Nothing at All," with Mr. Clifton in a dress of brilliants and a feather head-dress that made the women gasp. The singing of the "announcer"—who was garbed as a bell hop—from a box didn't mean a thing vocally, or did the comedy lines of the latter used to introduce each number in a strong English accent. This may spell class in some places, but at the Palace it nearly spelled disaster from the upper shelves.

A Spanish song and dance travesty, with Mr. Clifton under-dressed in trousers pulled, sustained applause from sections of the house. The same sectional effect was good for an encore in "one," sans head covering. It was Tosti's "Good-bye" sung in a falsetto of unusual range and power for a man and earned legitimate rewards.

Clifton's act runs into real money as regards costumes and production. The burlesque label puts it in that category, and judged as such it is novel and entertaining. Con.

CARLYLE CLARK and Co. (1)

Songs and Piano

15 Mins.; One

23d St.

Two colored men in formal evening dress making neat appearance. Carlyle Clark is the singer. A pianist accompanies. They have framed their stuff too concert-y to please vaudeville fans and while a bit novel, contrasted to the usual colored acts which are more given to blues and jazz in their piano act frame-ups, this combination has gone to the other extreme.

Opening with "Mandalay," it is the most familiar of their routine, which gives an idea of how pedantic their routine is. The second number is "Swing Low, Sweet Chariot," a spiritual that is out of place and didn't connect at all. A piano solo and a ballad concluded.

The singer has an undeniable fetching baritone that could be used to better advantage with a lighter routine. A more aggressive manner of delivery and a more marked denotation of song conclusions, either by crescendo top notes or even broad curtsying would help. Mr. Clark stands in one position clasping his kid gloves just as the concert songstress usually clasps her hands. Unfamiliar as the numbers are to the average vaude fan, he seems to conclude in mid-air.

They could become more interesting by jazzing up their stuff with light ballad and musical comedy excerpts.

BETH TATE

Songs

12 Mins.; One

Maryland, Baltimore

Beth Tate, one of the features on the bill at the Maryland this week, is an English music hall comedienne, and appears to have turned over a new leaf in her work. As her present offering stands she has material which is not altogether unlike some of the character songs done by Irene Franklin, added to which is a popular song or two from the current publishers' catalogs. Four songs were rendered, one an encore, with the first three of the character type possessing clever lyrics backed by a delivery that is assertive.

A pianist accompanies, minus any selections of his own, for the songstress is adhering to the old style of presentation in that the house orchestra repeats the number finished until she has made her costume change for the succeeding edition.

Augmented by a pleasing appearance, Miss Tate has an act that will pass muster in the big time houses.

SWOR and CONROY

Black-Face Comedy

16 Mins.; One

Royal

Frank Conroy (Conroy and Le Maire) and John Swor (Swor Bros.) form this new combination of veteran black-face comedians. The formation seems a happy one. The material consists of bits of the former Swor Brothers' routine, and Conroy and LeMaire's "insurance policy," with a dancing finish and a sure-fire new comedy opening.

As the curtain rises the two comics are hitting the pipe, lying on two bunks in a Chinese-looking affair. The cross-fire, which follows consisting of "dream" stuff, bright, new and convulsingly funny.

Leaving the bunk they cross-fire, getting plenty of laughs with excellent material, which includes a couple of arguments well handled. For the finish a double dance to Jews harp accompaniment lets them off naturally and strongly.

Conroy has had many partners since the dissolution of the Conroy and LeMaire duo, but Swor is by far his strongest. They are ideal foils for each other, and should work into a standard act in no time.

The turn is ready to take a spot on any big time bill that needs a comedy punch.

Con.

LOU and JEAN ARCHER

Songs and Dances

20 Mins.; Full Stage

Broadway

Lou and Jean Archer, an entertaining singing and dancing duo, have provided themselves with a new vehicle in which they are supported by Georgia Sands at the piano. The new layout of numbers would suggest restricted material with the couple carrying them over to a nicety. The work is divided between double and solo numbers with dancing topping off the majority. The Archers provide a polish to their work which places them above the general run of doubles of this style. The topping off of each number with a bit of artistry adds materially to the value of the act. For the completion of the turn their former Bowery number and dance is employed.

The manner in which this number is worked up makes it wholly worth while notwithstanding a similar type of number and dance has seen much usage of late.

During costume changes Miss Sands offers some expert piano work, her ability as a leader being demonstrated by her handling of the Broadway orchestra from the stage. With the ability of its principals enhanced by an attractive setting this offering can meet two-day requirements with ease.

Hart.

PARAMOUNT FOUR

Male Quartet

18 Mins.; One

23rd St.

It isn't likely the Paramount Four is strictly a new act. They are too self-assured and proficient. The boys, looking neat in tuxes and straws with canes (similar uniforms) have a fast song, dance and musical routine. They are all straight, none effecting comedy or going out of his way for it, but still garner a fair share of laughs.

The heads of the canes disclose camouflaged kazooks for one number. A snappy buck and wing dance split it up preparatory to the guitar and banjo work. "Mighty Lak a Rose" was effectively vocalized as a solo winding up with a yodel callopie ensemble.

A good quartet that should fit into some of the big time bills. Good four men combinations are few and far between and if the Dixie Four, the colored act, has been finding its way into the big timers this aggregation should have little difficulty also.

Abcl.

KAMPLAINE and BELL

Songs

15 Mins.; Two (Special Drop)

23rd St.

Man and woman in a song routine. The team has been around for two or three years but played Monday night as one of the try-outs. The routine has been produced with added scenic investiture to fit the Spanish motif. Miss Bell is in mantilla and looks the ideal senorita. Kamplaine's yodeling as ever is a feature and a worthy highlight. When not doing the Swiss vocal calisthenics he displays a sympathetic tenor to advantage.

Miss Bell requires attention to stage presence, but as they are they should get by in the intermediaries in an early position. Possibilities are dependent on continuous building up of routine and material.

Abcl.

GIBSON and CONNELLI

"One Night in Spring"

14 Mins.; Two (Special Set)

Palace, Chicago

William L. Gibson and Regina Conelli are in a new act by Will M. Hough called "One Night in Spring." It is a straight talking act, without singing or dancing.

The special set shows a church with a canopy over the sidewalk. Here a girl and fellow meet. The girl is at the church to be married to a man much older than herself. The fellow is there to attend the funeral of his uncle.

The girl sent the telegram that called the fellow to the church, but this does not develop for some time. The message has been delivered by the phone girl with "your uncle is to be buried," replacing the original words "your uncle is to be married." Hence the comic situation.

The dialog is entertaining and there is a suggestion of sentiment. At one stage of the act the fellow incidentally mentions his golf playing, which wins the girl, and there is a bit of a lesson at golf in which he insists that she "put back her knees" is used for a tag line which is not particularly good. Further back than "two" might improve the offering.

PHIL COOK

Songs and Dances

15 Mins.; One

58th St.

Phil Cook, formerly of Cook and Sylvia, one of the standard turns in vaudeville of some years ago, is now a single act, dancing, singing and talking. Renowned in variety circles as a hard shoe dancer, Cook does little of that at present, aiming to give a wider range to the turn. Opening with a song and dancing buck and wing, he indulges in a talking and gagging routine following, whilst standing behind a screen on the stage, where he changes into a full set of Scotch kilts. Emerging from behind the screen, Mr. Cook does a Scotch song and dance the house evinced a decided liking for.

Cook dresses and looks well. As a single, he can make the three-a-day and as he builds up the turn, should become a standard attraction by himself.

Sim.

WOOD and WHITE

Talk and Dancing

10 Mins.; One

American.

An ordinary small time duo who proffer little beyond their dancing. The turn supposedly contains comedy, both men appearing in emphasized attire with the conversation listening as a continuous attempt to gain laughs. Neither episode connected for an over-abundance of applause, while a premature exit, evidently planted in the routine as a hand-getter, almost left the boys stranded.

The turn opens with a brief lyric, followed by some talk, a piano bit and stepping. Considerable rehashing will be necessary before this male couple can hope to cover their assignment on the small time.

Skig.

JOHNNY BURNS

Nut Comedian

15 Mins.; One

23rd St.

Johnny Burns is a reappearance locally. Last seen about three years ago, Mr. Burns hasn't changed a semi-color in his routine. He opens with "Witch Hazel," ancient and overly familiar pop song as is all of his song material. The gagging is on the order of "my cat swallowed a ball of yarn and all her kittens were born with sweaters on" and "I was talking to a bartender for over two and a half hours and he said 'no'."

The "Ja Da" and "wop" numbers are too familiar. No. 2 on the regular bill was his spotting. That goes for the small time.

Abcl.

PIERCE and SCOTT

Songs and Talk

12 Min.; One

23d St.

Harry Pierce, formerly of Pierce and Burke, and Bert Scott of the Temple Four, Pierce handles the comedy, following the usual nut style, with his partner taking care of the vocal end. A fast line of chatter is employed in the early portion of the routine, with Scott breaking this up with straight singing, in which he displays a pleasing tenor voice.

Pierce is not overburdened with productive material, but manages to deliver a few laughs. His partner can be relied upon for the vocal end. As it stands, a three-a-day offering.

Hart.

GAETIES OF 1923

Playing on Shubert unit circuit, appearing for the first time under present title at Central, New York, for current week (Jan. 22). Presented by New York Winter Garden with no one starred or featured. Staged by J. C. Hoffman (in the original). Dialog and lyrics by Harold Atteridge. Music by Jean Schwartz. Musical director, Clarence Hodgerson. General supervision, Herbert. Two acts and several scenes. No vaudeville acts.

Principals—Helen Renstrom, Norma Hamilton, Will Phillips, Victor Bonardi, Abe Aronson, Anthony Joachim, W. H. Prince, Jack Rice, Jack Hall, Robert Gilgert, Francis Mahoney, Frank Masters, Sam Howard, John Quinn, Lillian Norwood, Margaret Wood, Peggy Brown, Jack Dempsey, Mary Gleason.

Chorus—Babs, Charles, Betty Connolly, Margaret Van Cleave, Gerald Hoban, Ruth Renstrom, Alice Wheeler, Florence Mulvihill, Nancy Lee, Elsie White, Bobbie Lee, Marie Jackson, Anna Jackson, Marian Fluer, Francis Lawrence, Madeline Ball, Eva Ball, Amy Quinn, Edna Brennan, Lillian Marcella, Ruth Renstrom, Mildred Johnson, Gertrude Cygne, Lorraine House.

"Gaeties of 1923" is a Shubert unit showing totally unlike other unit attractions that have preceded it at Central, New York. The "Gaeties" is a musical comedy revue. There are no acts, and the waits to be filled in for stage settings are neatly made by the principals of a number stepping before a curtain for their finishing bit.

The scenes are often changed, giving a fast kaleidoscopic movement to the performance, something new in itself for unit vaudeville, since one of the high points about this show is its production.

It's the best-looking performance the Central has seen since it played the units. This goes from scenery to costumes. While neither is new, that cannot be detected. The other meritorious point is the score (and numbers), running to several tuneful melodies. The only blot on the musical end is that several of the interpolated numbers appear to still remain.

In a larger theatre the production ought would show to even better advantage.

Presented by the New York Winter Garden, the "all-star cast" billing line is carried on the program. That should be deleted. This company is far from an all-star-one in any particular or individual. Nor will anyone paying the unit scale expect to see all stars in it. The company, in fact, is the least but quite sufficient to the presumption unit patrons will never know the difference.

More comedy should be inserted, and the show will easily absorb more fun than it is now getting. A couple of the scenes have laughs, wherein Sam Howard as the low comedian gives a poor imitation of his brother, Willie Howard (Willie and Eugene Howard). Will Howard would not call for vaudeville, but mention for doing some hard and quick fair work with what he has to handle, the best of which is in the acts near the end of the evening. Of the women nothing may be said, not even of Miss Norwood, who must take her share in a two-act during which Sam Howard does all the talking with some awful stuff for laughs, though it does get some laughs.

Arguing that but a mediocre company could be engaged to play the performance, since it is the former "Passing Show of 1921" that had the Howards with it at the Garden, still the overhead here is reported at around \$5,300 a week.

Ed L. Bloom, the Shuberts' general manager, put this show on for a unit, as he did for "The Midnight Rounders" and "Oh What a Girl" (or "The Rose Girl"). As mentioned some months ago, Mr. Bloom through these shows has appeared to have a more definite idea of what a Shubert unit should have been and should be than anyone else connected with that circuit. In this attraction there seems to be a foundation for an altogether new unit entertainment, one of class musical comedy revue at popular prices that would not call for vaudeville, would not be cheating at the price, and could not be considered as opposition to anything other than the \$2.50 or \$3 traveling musical comedy. It's quite certain this kind of production, if continuous on the weekly rotary plan and up to a set standard, could become opposition to the higher-priced shows, for there is class here in the production in every way, even though the missing class the pop-price audience will not notice in the cast.

In the "Gaeties" the revue is borne out through enatches of different plays, although three years old, still continuing to give "The Bat" or "Lightnin'", etc., with those plays still to be hits, while "Mecca" and others are so produced they would fit in at any time.

There is a large, likely-looking, well-drilled chorus, and the ensemble number of 28 chorists and large number of principals, overflowed the Central stage.

It's possible the Shuberts, after seeing this production play as a unit, with all the vicissitudes of their attempt at vaudeville or the combined unit still in their memories, may conclude that in the scheme of the "Gaeties" may also be the basis of a popular-priced circuit.

While to the regular the "Gaeties" as now presented may not be all a vaudeville fan would look for through its lack of real comedy, the smoothness of the running, the class and the looks could work out to two results—to hold a portion of what-ever regular patronage the units may have attracted and build up

another class that probably would come from the upstairs of the legit houses on the road playing the higher-priced musical shows. To what extent the unit shows of this description could hurt the balconies and galleries of the other houses would only be determined by the future.

There is more entertainment as entertainment in the "Gaeties" than 90 per cent. of the other units have held. While the "Gaeties" is neither vaudeville nor burlesque; it's a No. 2 Winter Garden, made No. 2 through the company.

Shine.

PALACE

The Palace bill was switched around considerably Monday night, due to its length and the confusions in the Vincent Lopez and Band turn and Frank Farnum and Co. The Farnum act also has a band and goes in for "effects" a la Lopez. Farnum, originally spotted to close the first half, was dropped to opening after intermission. Lopez moved up to Farnum's original position from next to closing. Collins and Hart, programmed to close, didn't appear, probably due to the running time, the curtain dropping about 11:25 at night.

The switch gave Farnum the worst of the breaks, he having to follow Lopez after intermission. Despite this the Farnum act made a strong impression, holding two of the season's "hottest" jazz dancers in Farnum and Christ Manning. Their tough walk at the opening was a classic. Warren Jackson and Eddie O'Rourke, two clean-cut harmony singers, landed with a good ballad and another pop number. Two dancing specialties by Shirley Dahl and the all-dancing finish topped by Miss Marson's jazz stepping and Farnum's acrobatic eccentric, put the turn away solid and pulled the jazz lounge out for a speech. The eight-piece band accompanied in big league style.

The first half of the bill held most of the comedy and opened unusually with Piatov and Natalie, a full-stage dancing act. The dancers started the bill strongly, doing splendidly in the early spot with "adagio" and solo specialties. A dance creation, "The Dope Fiend's Death," carried a special set. It will be heavily censored in some quarters, but the realistic portrayal of a "corkie" in the throes of a "yen" and out of stuff. He attempts to rob the girl, herself an addict, but is thwarted. She takes an overdose and dies at the end of the dance. The dance holds several thrills for the sophisticated, but for the average vaudeville audience is far fetched and drawn out. Natalie's toe solo was the essence of grace and perfect elevation. It's a neat act.

The Runaway Four deuced, zipping up the tempo immediately. These four boys have cut out all of the excess hokum and are down to the pink. The act is a fast variety turn, with a few laughs and a finish that pulls them out of their chairs. No better ground tumbling is on exhibition.

"The Love Is Young," one of vaudeville's most delightful sketches, was well spotted third. It is appropriately named "A comedy of youth." Tom Douglas and Lillian Ross, supported by Herbert Hodgkins and Ralph E. Bushman, rounded out a flawless cast. The youthful love affair and its inevitable conclusion with the fight between the rivals, both mental and physical, is one of the cleanest and most refreshing breathers drawn into the two-day this season. The comedy, the author, has out Tarkingtoned Tarkington.

The Four Mortons followed. The crossfire in "one" between Sam and Kitty started slowly, but built up. The "wedding" routine has become a Morton trademark, but on the Palace showing it could stand a few inserts. The singing and dancing of the family following went as strongly as ever, Joe selling a ballad illustrated by his mother. The ensemble stepping, with Sam and Kitty still spy in a routine of intricate taps that have almost become a lost art to the present generation, and the old-time song-and-dance finish, slammed them over as of yore. Martha Morton and Gordon Dooley, usually booked on the same bill, were out of the picture, Martha having been operated on last week at Providence.

Ruth Royce sang her way to one of the hits of the bill with new comedy songs, the only weak one being her opening, "I'm Mighty Sweet on My Sweet Sweetie," a mean-spirited lyric that doesn't belong in her repertoire. Despite that Vincent Lopez has a special boat race effect to illustrate his "Lee" number. Miss Royce sang it ahead of the musicians. She also stepped in on the Lopez act at the final of the turn to interrupt the Lopez speech and ask to be allowed to sing with the band.

Ahead of that, Lopez, with about the same routine as when last here, scored the hit of the bill. The new touches were "Robt. E. Lee," with a pretty boat race scene effect in a special back set, and "Hungarian Rhapsodic." The boat race effect was nearly ruined by the jerking of the boats and belied the program note to the effect the original race from New Orleans to St. Louis the winner making it in three days, 13 hours and 27 minutes. At the Palace it might have been motor boats.

Barclay and Chain (New Acts)

were next to closing, with Herbert Clifton (New Acts) closing a long bill.

RIVERSIDE

The bill this week was comprised of seven acts, it being quite an interval since the last deviation from the Riverside's regulation eight-act bill length. The reason was the presence of Joseph E. Howard and Ethlyn Clark's new revue (New Acts), which ran about three-quarters of an hour. Richard Keane was to have been added to the show, but there were not enough lines, remaining to hang his settings, the Howard and Clark turn taking up most of the evening.

There was plenty of show, however, it being good entertainment all the way, and it was past 11 when the news weekly was flashed on. The overhead dress in "one" is new at the Riverside and is something different in the tormentor trim. It is arched and so designed that batons and the lower sides of border lights are masked from the front rows or are supposed to be. Last week's attendance was reported very good. Monday night's house was not up to normal and didn't look more than half capacity on the lower floor.

Howard and Clark had their new production for "Etchings from Life," which closed intermission. Made in Chicago almost entirely. Some of the materials did not reach the house until Monday morning. Figuring that, their new turn ran exceptionally well. More interest than the fact it was a new revue attended the debut, for it had James J. Morton, formerly called "the boy comic," excellently spotted in it, his running comment being an ideal counter for scene changes.

Tableaux curtain was designed to bring the same color scheme as that in Keith's new Palace, Cleveland.

The Four Camerons on just ahead made the going about as good as could be desired. Jack Baxley is credited with writing the material for the Camerons, and it certainly was made to their order. The business between father and son was genuine vaudeville comedy, and the act itself a real variety turn brought up to date. Nothing should top Louis, the younger Cameron, from being a well-known name along Broadway. An eccentric comedy dancer, he too is acrobatic; but above all, is a laugh-getting comedian. Camille Cameron, a sweet-looking girl, has possibilities, and it is pleasant to record the progress of two stage children. Louis got a hand on his nutty stepping early and later displayed peculiar agility at skipping rope.

The elder Cameron is excellent. The elder Cameron is the whole routine carries a certain polish. The cycling ticks are present, but rather in the background. Eighteen minutes of the regular routine seemed all too short. The younger Camerons then had bits in "one," using Sargent and Marvin, who were on second. That afforded time to set the Howard and Clark act.

Duel De Kerekjarto, the Armenian violinist with his Romanticism and his expert violin playing, was the evening's individual hit. The foreign musician was on next to closing and remained 19 minutes, giving six numbers, four of which were encored. One was a muted number, Kerekjarto finding it necessary to borrow Julius Lenzberg's mute. The selection, though unprogrammed and unannounced, might have been called "The Gale," for it was particularly vivid in results and a rather remarkable exhibition of power, bow and rapid finger work. It is unusual for a concert artist to be spotted so late on a big time bill, but Kerekjarto is an unusual musician, one of the finest heard in vaudeville in years, and one whose program has been nicely framed to attract the interest of the layman.

Lewis and Dody had the job of closing, but that was not too hard for the two Sams with their sawed off top hats. Not half a dozen walked and the balance waited and waited all the way. The new verses to the "Mike and Ike" song and the nutty chatter between numbers indicated the team is keeping the routine fresh and not depending on "Chera Bocha" entirely.

Noel Travers and Irene Douglas with "Come Into the Kitchen" supplied a bright enough farce for opening intermission. The turn has been out a season or two. Now with a special kitchen setting, with a prop electric stove and tiled walls, it looks much better than before. Edna Mae Wood was the first, and the manner in which the lines registered farcical wit has more than an edge on his other work. The featured players did very good work. Phil Duggan as the irate father is excellent. A bit fell to Louis Thell, probably also the carpenter.

Charles Sargent and John Marvin made a corking No. 2 with a musical routine plus a dash of comedy. The men are strong on the jazz and yet have novelty to the tunes also. Billing has it they do "triple saw playing." Two saws are used, each member playing with a violin bow so that the "triple" phrasing can only be technical.

The Four Phillips opened the show. Theirs is a varied routine of acrobatics and juggling that

makes the turn one of the most exceptional. Some of the acrobatics classes as daring, particularly a perch stunt with two members aloft supported by a forehead balance. It is also an ideal circus act.

Ibce.

COLONIAL

Another big night at the Colonial Monday, with indications business would continue that way throughout the week. This is the first time the amateur thing has been tried for big time, the Colonial having for a feature turn this week the "Colonial Follies." It is made up of 24 neighborhood girls appearing as chorists and principals in numbers and specialties incorporated in the Frederick V. Bowers turn. Tom and Harry Linton staged the "Colonial Follies." Besides the amateurs Bowers and the people of his act appeared in the "Follies."

That the amateur population is a success for big timers, situated in a residence neighborhood seemed a foregone conclusion Monday. The amateurs unquestionably drew heavily. Incidentally several of the 24 girls showed talent quite sufficient to land them a professional job at any time they feel like crashing into the show business. Among the 24 were likewise several probably put in for comedy purposes—short and fat, and tall and lanky—awkward squad recruits whose efforts to keep in line the simple chorus evolutions shook the house with laughs.

A voting contest with votes distributed to the audience and the customers requested to vote for their favorites among the amateurs figures as a shrewd business booster for the current as well as the following week.

It was an excellent idea to utilize the Bowers turn as a solid framework for the "Follies," that, insuring a definite measure of entertainment, and the professionals in addition to giving the amateurs confidence taking the curse off the work of the more inexperienced of the novices. As a freak act the "Colonial Follies" qualifies as an entertainment novelty aside from its box office value. The "Follies" held the headline or second after intermission, and made a stick.

The show ran a variety with a 10-act bill inclusive of the amateurs. It was a smooth-running entertainment withal that pleased the exacting Colonialites. Camilla's Birds started it with a rush, the feathered performers running through a series of tricks that showed the effects of clever training. The woman working the birds might effect a costume more in accord with the bird and what color scheme of the act to advantage. The rainbow colors of her present costume jangled badly with the stage picture.

Dorothy Ramer did four published numbers. No. 2, with the raggy numbers outstanding. Miss Ramer should pass the slower ballads up, likewise a tendency to shrillness when singing. She pleased. Robert Reilly and Co., third, were a terrific row with an Irish singing skit that was built to order for holding up the Colonial. Reilly makes an understanding hero for Irish romantic comedy drama. A good voice is a corking asset. Reilly knows how to get his songs over besides, and topping the rest he's a good dancer. With that array of talents he couldn't fall down anywhere. Molly Kennedy makes a convincing colleen and Little Larry a boy who, like Peter Pan didn't grow up, takes ample care of the comedy. The Colonial couldn't get enough of the trio.

With the show nicely set it was up to Ted and Betty Healy to keep the tempo at high speed—and that's exactly what they did, and more. The couple make a real addition to the list of mixed teams. Ted Healy is a good comic with a natural method of handling banter and kidding persiflage. He also has a voice and dance neatly. Betty, a tall blonde and a looker of the first water, makes a splendid foil for Healy's gagging and qualifies as a dancer, with a forward and back kick that is the goods. Healy is using considerable material that has been done around quite a bit. That's a detail of the act that will have to be corrected as they go along. They pushed 'em over Monday night for a real hit.

Harrison and Dakin were fourth and piled another heavy score on top of what had gone before. A likable air of travesty running through the Harrison-Dakin turn takes it out of the regular run of singing and dancing, specialties. The brass band bit at the finish seems a bit out of kilter with the class of the rest of the turn. The house liked everything offered.

The Caninos closed the first half with their Spanish dancing and wowed 'em as usual. An effective method of backing up the dances with lighting and colorful costuming gave the middle of the show a sparkle of brilliancy that made it resplendent as Times square at night. Ernest R. Ball proved he is a comedian who can get laughs quite as well as he can grind out song hits—and Ball has ground out more than a few—opened after intermission. When they weren't laughing they were applauding, and that's pretty good for any single turn in one, with the finish an ovation that put another punch in the show right where it counted.

Wells, Virginia and West, next

to closing, had a hard task following the long show, which included much dancing, and consequently fell a bit short of their regulation score. Buster's whirled socks 'em heavily, as they always do. Three Melvin Brothers (New Acts) closed.

Beil.

ROYAL

Nine acts at the Royal topped by Mrs. Rodolph Valentino (New Acts) came pretty near to sell-out proportions. The "draw" was credited to the picture actress, seemingly half of the Bronx being interested in how she won the "Sheik," as the house paper promised she would reveal. If the secret is contained in her present vehicle by Edgar Allan Woolf, the Sheik was a push-over. The sketch was second after intermission.

The rest of the bill held one new comedy combination in Swor and Conroy (New Acts), two veterans of the burnt cork, in a corking two-man talking and dancing turn. The pair were fourth but could have held down a much later spot. The laughs were continuous.

"The Son Dodger," C. B. Maddock's comedy revue, followed the blackface act and closed up. John E. Walker, featured comedian, does a laughable drunk as the ad lib father. His dancing also scored heavily. Richard De Mar, the juvenile; Leda Errol, the soubret, and Lillian Lester also scored vocally and hockically. The strength is the comedy situations, all familiar but well handled by this exceptional comic.

After intermission James E. Thornton drew quite a reception. Jim received another round of applause when he announced he was beginning his 42d year on the stage. His monolog went well, with the old time song medley at the finish good for several bows. Two new comedy songs are in the routine, both containing punch lines. Mr. Thornton never looked better than Tuesday night. He is a vaudeville institution.

Grace Deagon and Jack Mack followed Mrs. Valentino. The pair are a recent combination, doing about the same routine as Dickinson and Deagon. The former has partnered with Florence Tempest. Miss Deagon's kid impersonation was heartily welcomed here. Mack, a clean-cut straight, mugs a trifle more than seems necessary, but they liked the whole act. It scored one of the comedy hits of the evening.

Gordon and Rica, a novel opening act, opened in "one" as a song and dance team, but quickly went to full stage for bicycle riding. The turn is a novelty, doing about four lines of dialog, the "hop to the buck." The all of the plot, the man and woman atop a two-high bike was diverting. The girl has several cute costume changes, and the man is a personable chap who grows on his audience. The act is a different opener for any of the big time bills.

Varr and Tyson deuced, dancing their way to solid returns. There isn't a wasted moment. Opening in bellhop unless the pair have about four lines of dialog, the "hop to the buck." The all of the plot, the man and woman atop a two-high bike was diverting. The girl has several cute costume changes, and the man is a personable chap who grows on his audience. The act is a different opener for any of the big time bills.

Sybil Vane followed. The little prima donna, with a well balanced routine of pop and classical songs, went strongly and had to encore twice. Leon Domque, at the piano, proved a good accompanist and handled the inevitable piano solo with promptness, dispatch and showmanship.

"An Artistic Treat," the posing act featuring Margaret Stewart, Beulah Stewart and William Downing, is all that the name implies and one of the most interesting posing acts in vaudeville. The beautifully formed trio held nearly all with a series of Greek posture studies done under white plaster. It wound up a corking show.

Con.

SULLY CROSSED

Sully, the barber, who made a vaudeville appearance nine years ago in "Sully's Barber Shop" at Hammerstein's Victoria was threatened with a return engagement next week at the Broadway until the Keith office decided that Sully was over the grease paint limit.

The famous tonsorial artist and dialectician was to have worked in the George Le Maire act "The Doctor Shop," the part calling for some rough handling from the athletic Le Maire. The Keith people are reported as fearful that Sully would wilt under the punishment.

The cancellation was a severe blow to the bar who nearly decapitated several customers in his shop due to worry about billing, dough and other items coupled with the engagement.

Rehearsals have been held in the room next to Sully's barber shop on the third floor of the Palace Theatre Building. Le Maire informed Sully he was skeptical about his ability to simulate an Italian dialect, a requirement in the role.

"Sully's Barber Shop" at Hammerstein's also included Le Maire in the cast.

BILLS NEXT WEEK (JAN. 29)

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.

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
Gus Edwards' Rev
Vincent Lopez Co
Madeline Collins
Sandy
Rome & Gaut
Johnny Burke
(Others to fill)
Keith's Riverside
Roxie Friganza
Rockwell & Fox
Willie Schenck
Richard Keane
Kellum & O'Dare
Weber & Ridnor
Ten Eyck & Wiley
(Two to fill)
Keith's Royal
Aunt Dinah Co
Willie Va & West
Juliet
Butler & Parker
Ruby Norton
John Nestor
Monroe & Grant
(Two to fill)
Keith's Colonial
Fannie Brice
Oma Munson Co
Southland Co
Mary Haynes Co
Miller & Capman
Lonesome Manor
Johnny Clark Co.
Little Cottage
(One to fill)
Keith's Alhambra
Vera Gordon Co
W. Cross Co
Van & Tyson
Little Driftwood
Van Horn & Inez
Deagon & Mack
(Others to fill)
Keith's Broadway
M. Cavanaugh Co
Franklin Ardell Co
Mack & Lane
J. Bonaldi
Freda & Anthony
(Others to fill)
Keith's Coliseum
Geo. LeMaire Co
Ledaun & Stumper
Sargent & Marvin
(Two to fill)
Keith's Polite
Dolly of Polite
F. & T. Sabini
(Others to fill)
Keith's Fordham
Julia Arthur Co
Gordon & Ford
F. & T. Sabini
Van Cleave & Pete
(Others to fill)
Keith's Hamilton
D. Miles from B.Y.
Donovan & Lee
Loyal's Dog
D. & Mann
(Others to fill)
Keith's Franklin
Dave Harris Co
Lew Welch
T. & B. Healy
Miller & Bradford
Foris & West
(One to fill)
Keith's Alway
Geo. LeMaire Co
Murray Lewis & H
Gordon & Ford
Mabel Burke Co
Marguerite & A
(One to fill)
Keith's Hamilton
D. Miles from B.Y.
Donovan & Lee
Loyal's Dog
D. & Mann
(Others to fill)
Keith's Franklin
Dave Harris Co
Lew Welch
T. & B. Healy
Miller & Bradford
Foris & West
(One to fill)
Keith's Alway
Geo. LeMaire Co
Murray Lewis & H
Gordon & Ford
Mabel Burke Co
Marguerite & A
(One to fill)

Ben Welch
*Dayton & Dean
44 Casting Stars
Paul Nolen Co
*Francis & 4 Johns
1st half (29-31)
Allen Keaton Co
Henry & Moore
Al Wohlman
The Newmans
Two Hostels
(One to fill)
Murray & Gerrish
Dorothy Raynor
Moss & Frye
Goldie & Lynn
(Two to fill)
Proctor's 5th Ave.
2d half (25-28)
Chas. Ahearn Co
McCarthy Sis
Al Wohlman
Anderson & Graves
Jack Wilson Co
5th Ave. Minstrels
(Others to fill)
1st half (29-31)
Edna Aug Co
Harry Breen
Movie Masque
Mignon
(Others to fill)
2d half (1-4)
*Gretta Ardine Co
(Others to fill)
Proctor's 23d St.
*Arthur Dwyer Co
*Young Wang Co
Bryant & Stewart
*Arthur Terry Co
*Jessie Miller
(Others to fill)
2d half
Cecilia Weston Co
Chas. Ahearn Co
Ruby Royce
*Terrace Girls
F. & T. Sabini
(One to fill)
FAR ROCKAWAY
Columbia
2d half
Julia Arthur Co
Ledaun & Stumper
50 Miles from B.Y.
Arnaud Three
(Two to fill)
BROOKLYN
Keith's Bushwick
The Caninos
Harrison & Dakin
Stanley & Burns
When Love's Young
Jimmy Lucas
Joe Roberts
Camilla's Birds
(Others to fill)
Keith's Orpheum
Howard & Clark
Lewis & Dody
Four Phillips
Elinore & Williams
Gus Fowler
Lew Welch
Campbell
Demarest & Colte
(Two to fill)
Keith's Orpheum
Howard & Clark
Lewis & Dody
Four Phillips
Elinore & Williams
Gus Fowler
Lew Welch
Campbell
Demarest & Colte
(Two to fill)
Keith's Orpheum
Howard & Clark
Lewis & Dody
Four Phillips
Elinore & Williams
Gus Fowler
Lew Welch
Campbell
Demarest & Colte
(Two to fill)

Frozen
(Two to fill)
Adonis & Co
Amoros & Jeanette
Dave Schooler
Wilson Bros
(One to fill)
ALTOONA, PA.
Orpheum
Tenny & Allen
Tolaak & Dean
Murray & Gerrish
Neil McKinley
Ben Barton's Rev
(Others to fill)
BUFFALO
Yost & Brady
Boyle & Bennett
Mie Lettitz
R. & E. Dean
Marion Harris
Mitty & Thilo
Santos & Hayes
Valentine & Bell
CHATTANOOGA
Rialto
Ford & Price
Fields & Fink
Gene Greene
(Others to fill)

Shea's
Boyle & Bennett
Mie Lettitz
R. & E. Dean
Marion Harris
Mitty & Thilo
Santos & Hayes
Valentine & Bell
CHATTANOOGA
Rialto
Ford & Price
Fields & Fink
Gene Greene
(Others to fill)

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Chicago

Dorothy Walters
Sager Midgely
Heath & Spraling
Fay & Rose
(One to fill)
AMSTERDAM, N.Y.
Rialto
Zemeter & Smith
Marjorie Carson
Lee Kida
Mason & Gwynne
Radium Visions
(Others to fill)
2d half
Card & Connel
Seed & Austin
Annette
Dolly Dugan Co.
ASBURY PARK
Main Street
T. & H. Ziegler
Maurice Englin
Lehr & Kennedy
Differich & Bruce
(Others to fill)
2d half
Dancing McDonalds
Ahearn & Peterson
Vine & Temple
Caesar Rivoli
ASHEVILLE
Columbia
(Augusta split)
1st half
B. & H. Skatello
(Others to fill)

Gusler & Lushy
Brown & Barrows
CINCINNATI
B. F. Keith's
Pallenberg's Bears
The Hartwells
Powers & Wallace
Wyeth & Wynne
Anderson & Burt
CHESTER, PA.
Adgement
Harry Watkins
Hazel Cox Co
Case & Cavanaugh
Hartley & Patton
Sandy Shadock
(Others to fill)
2d half
Morley & Gay
Neville & Paulsen
Dolly Davies Co
El Chico
Monroe Bros
CLEVELAND
Palace
Jordan Gira
B. Borne Orch
Tom Smith Co
Three Whirlwinds
Myers & Tinsford
105th St.
Lime Tree
Mary Jayne
Seven Troupe
Norwood & Hall
Win Ems Co
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COLUMBUS

B. F. Keith's

Harry Moore

8 Blue Demons

Clayton & Edw's

Brown S's

Crawford & Brod'k

DETROIT

Temple

Berni & Partner

Florence Brady

Her & Gaudies

2d half

Van & Verzon

Alva Deveraux Co

BALTIMORE

Maryland

Georgina DuFrane

Jones & Jones

Venita Gould

M. Diamond Co

Murray & Oakland

BATON ROUGE

Columbia

(Shreveport split)

1st half

Poster & Peggy

Princess Winouah

Spor & Parsons

Laughlin & West

Choy Ling Hee Tr

BIRMINGHAM

Lyric

(Atlanta split)

1st half

The Marlos

Frank Devoe Co

HUGH HERBERT

223 LEFFERTS AVENUE,

NEW GARDENS,

Phone Richmond 311 9683

Eastman & Moore

Lovance & Byron

Lorenberg Sis & N

BOSTON

B. F. Keith's

Call Rambler

Holmes & Laver

Cahill & Romaine

Mollie Fuller Co

Allen Town, PA.

Orpheum

Stone & Francis

Go Rolland

Oliver & Opp
Schlicht's Mankins
A. & F. Stedman
GERMANTOWN, PA.
Orpheum

Crown Seal
Sampson & Douglas
Benjamin & White
Marino & Martin
Shura Rulova Co
J. McWilliams
(Others to fill)
Casting Campbell
(Others to fill)

GRAND RAPIDS

Empress

La Toy's Models

Bronson & Edw's

Walters & Walters

Meehan & Newman

Hall Ermine & B

HAMILTON, CAN.

Lyric

The Saytons

Dooley & Storey

W. Percival Co

Hegedus Sis & R

Burk & Sawm

HARRISBURG

Majestic

Adams & Morfin

Sager Midgely Co

Heath & Spraling

Fay & Rosa

(One to fill)

2d half

Tenny & Allen

Telaak & Dean

Murray & Gerrish

Neil McKinley

Ben Barton's Rev

INDIANAPOLIS

B. F. Keith's

The Brants

Madam Herman

Dave Roth

Mr. Hyneck

Barrett & Cunneen

JACKSONVILLE

Arade

(Savannah split)

1st half

Al Stryker

Stanley & Wilsons

M. Montgomery

Haney & Morgan

Harmonyland

LONG BRANCH

Broadway

Dancing McDonalds

Ahearn & Peterson

Vine & Temple

Caesar Rivoli

2d half

T. & H. Ziegler

Maurice Englin

Lehr & Kennedy

Different Revue

PITTSBURGH

Davis

Mac Sovereigns

DENTIST

Prices within reason to the profession.

Dr. M. G. CARY

N. W. Cor. State and Randolph Sts.

Second floor Drug Store

Entrance 6 W. Randolph St., CHICAGO

LOUISVILLE

National

(Nashville split)

1st half

Sawyer & Eddy

Flaherty & Stong

Ned Nestor Co

Travis & Farrell

Glad Moffett

Dan Fitch's Mins

LOWELL

B. F. Keith's

Pantheon Singers

Fridkin & Rhoda

David & Boye

Wainsley & K'ing

Williams & Taylor

Anderson & Pony

MOBILE

Lyric

(N. Orleans split)

1st half

Kay Hamlin & K

Doherty

Eadie & Ramsden

Barber & Jackson

Virginia Five

MONTREAL

Imperial

(Sunday opening)

Dillon & Parker

Ed Lowry

Miss Merle Co

Lieut. Thelton

Jahrl & George

Lane & Harper

Princes

(Sunday opening)

Kovacs & Goldner

CHAS. J. FREEMAN

OFFICES

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SUITE 307, ROMAX BLDG.

245 West 47th Street

NEW YORK

Phone: BRYANT 6917

Smith & Barker

Harry Kahne

Al Shays

Kerr & Weston

Van & Corbett

Four Ylerons

The Rooneys

MT. VERNON, N.Y.

Proctor's

2d half (25-28)

Dave Harris Co

Moran & Mack

Elsie White

Gibson & Price

Little Driftwood

(One to fill)

1st half (29-31)

*Gr. Ardine Co

Jack Wilson Co

Bouncer's Circus

Mt. Vernon Mins

(Others to fill)

2d half (1-4)

Lloyd Ibach Co

Harry Breen

Traps

Edna Aug Co

Van Cleave & Pete

Mt. Vernon Mins

ERIE, PA.

Colonial

Howard & Nichols

DAYTON
B. F. Keith's
Revue Resplendent
Carl Rosini
4 Stylah Steppers
(One to fill)
2d half
Roshier & Muffs
Parrell Taylor Trio
Bob Murphy
Edith Clifford
(One to fill)

DETROIT
La Salle Garden
Novely Larkins
J & G Gilfoyle

THE LANGWELL
123 W. 44th St., New York
The Best \$1.00 Dinner in Town.
Ask VERA WINTERS
TOM HARRISON, Manager

Farrell Taylor Trio
Fraser & Bunce
(One to fill)
2d half
Lillian Gossie
Roy La Pearl
Morton Jewell 4
(Two to fill)

EV'NSVILLE, IND.
Victor
Vilani & Vilani
James McCurdy
Billy Beard
Werner Amoros 3
(One to fill)
2d half
Lawton
Driscoll Long & H
Billy Arlington
(Two to fill)

ST. WAYNE, IND.
Palace
Award Age
Flannders & Bittler
Maxfield & Golsen
(One to fill)
2d half
Gorman Bros
C Rogers Co
(Two to fill)

INDIANAPOLIS
Palace
Hill & Quinelle
Mazon & Brown
Will J Ward
Kelo & Demond
Let's Go
Melville & Ruse
(One to fill)

K'L'M'ZOO, MICH.
Regent
1st half
Julia Edwards
Charles Gerard
Bradway to Boverly
Tyrick & Crolius
(One to fill)

KOKOMO, IND.
Strand
Meinotte Duo
Jason & Harrigan
Porter J White Co
Van & Bell
(One to fill)
2d half
Selbini & Grovini
Carney & Rose
Valentine Vox
Elsie & Crolius
Gladys Delmar Co
(One to fill)

LANSING, MICH.
Regent
Julian Edwards
Bradway to Boverly
Brooklyn Comedy 4
Charles Wilson
(One to fill)

LEXINGTON, KY.
Ben All
Sinclair & Gray

ORPHEUM CIRCUIT
CHICAGO
Palace
(Sunday opening)
Flashes
York & King
Smith & Strong
Fisher & Gilmore
Rose Billa & R
Gordon & Day
Yarmark
Winnor McCay
Bewell Sisters
Lester Lake
(Sunday opening)
Hyams & McIntyre

LOS ANGELES
Hill Street
(Sunday opening)
Dugan & Raymond
Wayne & Warren
J. H. Hymer
Jack Hanley

NEWARK, N. J.
Shubert
Main Street Follies
Elsie Ardath
Three Dalaco Sala
Morris & Campbell
Commodore Band

PHILADELPHIA
Chestnut St. O. H.
Hello Everybody
Gertrude Hoffman
H. & W. Lane
McCoy & Walton
Carey Benson & M
Billy Rhodes

WASHINGTON
Belasco
Say It With Laughs
Roger Inhoff
Barb Twins
Walter C. Kelly
El Rey Sisters

MEMPHIS
Orpheum
Patty Smith
Senator Ford
Rae Samuels
Swartz & Clifford
Yea Means Noe
Chandon T. O
J & N Oline

MILWAUKEE
Palace
(Sunday opening)
Creole Follies
Victor Moore Co
Princessa Whiteha
H Remple Co
Royal Gossie
Prickly-chin
Murdoch Mayo & M

MINNEAPOLIS
Hennepin
(Sunday opening)
Galletti & Colan
Dugan & Lory
Morton & Gossie
V & E Fulton
Jack Benny

KANSAS CITY
Main Street
(Sunday opening)
Tan Arnie
Dugan & Lory
Dugan & Lory
Dugan & Lory

DES MOINES
Orpheum
(Sunday opening)
Juggland
Grace Doro
Little Billy
Houdini
D. B. H. 12
Whitfield & Island
Katherine Sinclair

NEW YORK CITY
State
LaFrance Bros

NEWARK, N. J.
Shubert
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Three Dalaco Sala
Morris & Campbell
Commodore Band

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Hennepin
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Galletti & Colan
Dugan & Lory
Morton & Gossie
V & E Fulton
Jack Benny

NEW ORLEANS
Orpheum
(Sunday opening)
Morgan Dancers
Al K Hall
Sully & Houghton
Jessie Reed
Fred Hughes
Novelty Clintons
Ruth Howell Duo

OAKLAND, CAL.
Orpheum
O'Donnell & Blair
Stan Stanley Co
Petro
Babb Carroll & S
Flying Henrys
M McDermott

OMAHA, NEB.
Orpheum
(Sunday opening)
LaMont Trio
Le Gellie
C & F Usher
Billy Glason
Glenn & Jenkins
Julian Eltinge
R & E Tracy

PORLAND, ORE.
Orpheum
(Sunday opening)
Dore's Co
Harry Holman Co
Zelaya
Bobby Henshaw
Zelda Bros
Perez & Marguerite

SACRAMENTO
Orpheum
(2d-3)
(Same bill plays
Presto 1-3)
Billy Dale
Spencer & Williams
Miller Girls
Herbert
Vester Co
Frisco

ST. LOUIS
Orpheum
Land of Fantasy
Emile Lee
North & Holliday
Grace Huff
Babcock & Dolly
Herbert & Dare
Margaret Young
Seals

ST. PAUL
Orpheum
(Sunday opening)
McDevitt Kelly & Q
Bobby & Cowan
Coogan & Casey
Jack & Deimar
Edwin George

WINNIPEG
Orpheum
Alan Rogers
Marty M
Bert Howard
Caroline & Lamal
Aval Valentine
Max & Morris
Steppe & O'Neil

CHESTER FREDERICKS
The Featured Juvenile Dancer and
Clever Mimic
Third Season with
Gus Edwards Revue

SHUBERT CIRCUIT
NEW YORK CITY
Central
Follies of 1922
Herman Timberg
Dorothy Timberg
Elsie Paulson
Nat Nazarro Co
Harlem O. H.
Gaidies of 1923
Sam Howard
Will Philbrick
Frank Masters
William Pringle
Jack Rice
Alexandra Dargmar
Lillian Norwood

BROOKLYN
Orpheum
Oh What a Girl
Klein Bros
Manhattan Trio
Horton & Latriska
Moran & Walter
Rudd Doyle
Marie Stoddard
Open Week
Rose Girl
Arno Bros
Althous Simon Co
Louis Simon Co
Libbey & Sparrow
Shamp Camp
Harry Coleman
Robert Halliday

CINCINNATI
Shubert
(Sunday opening)
Watson Sisters
Brendel & Burt
DeHaven & Nice
Joe Towle
Kings Synopation
Clemens Belling Co
Ford & Goodrich
Hanshi & Oel
Chapelle & St'ntte

ST. LOUIS
Empress
(Sunday opening)
Spice of Life
Evelyn Clark
Kramer & Boyle
Frank Gaby
Julia Keely
Helen Walker
J. Wainwright Sla
J Powell Sxlet

CHICAGO
Engelwood
(Sunday opening)
Twines of 1922
George Jessel
Courtney Sisters
Ann Cadee
Ann Lowenworth
Sam Bennett
Manuel & Edwards

DETROIT
Orpheum
(Sunday opening)
Blues
Leon & Mayfield

JESSE FREEMAN AGENCY
CHARLES YATES, Manager
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Booking Exclusively with W.V.M.A. & B. F. Keith's
(Western) Exchange, Orpheum and Amfiteatros

PITTSBURGH
Aldine
Whiel of New York
Cummings & Shaw
Percival Bros
Kyrle
Kemo & Grein
Olea & Miska

LOEW CIRCUIT
NEW YORK CITY
State
LaFrance Bros

NEWARK, N. J.
Shubert
Main Street Follies
Elsie Ardath
Three Dalaco Sala
Morris & Campbell
Commodore Band

PHILADELPHIA
Chestnut St. O. H.
Hello Everybody
Gertrude Hoffman
H. & W. Lane
McCoy & Walton
Carey Benson & M
Billy Rhodes

WASHINGTON
Belasco
Say It With Laughs
Roger Inhoff
Barb Twins
Walter C. Kelly
El Rey Sisters

MEMPHIS
Orpheum
Patty Smith
Senator Ford
Rae Samuels
Swartz & Clifford
Yea Means Noe
Chandon T. O
J & N Oline

MILWAUKEE
Palace
(Sunday opening)
Creole Follies
Victor Moore Co
Princessa Whiteha
H Remple Co
Royal Gossie
Prickly-chin
Murdoch Mayo & M

MINNEAPOLIS
Hennepin
(Sunday opening)
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Morton & Gossie
V & E Fulton
Jack Benny

KANSAS CITY
Main Street
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Yea Means Noe
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J & N Oline

SAN FRANCISCO
Golden Gate
(Sunday opening)
Seamon Dano & S
Middleton & S
Ed E Ford
Roscoe Ails Co
Hughes & Debrau
Orpheum
(Sunday opening)
Raymond Hitchcock
Ethel Parker
Hurst & Vogt
Jack LaVier
Valand Gable
Stars of Yesterday
Berzac's Circus

SEATTLE
Orpheum
(Sunday opening)
Harry Langdon
Seattle Kings
Milt Collins
Fries & Wilson
Farnell & Florence
Johnson & Baker
Donegan & Steger

CONNELLY & WEINER
Dance Revolution
2d half
Hori Trio
Melroy Sis
Caledonia Four
Brooks & Grace
Connelly & Weiner
M Blondell Rev

AMERICAN
The Baltus
Jimmy S. Duffy Co
Francis & Wilson
Caledonia Four
St Clair Twins Co
Evelyn Cunningham
Ed Blondell Co
Murray Bennett
(One to fill)

SEATTLE
Orpheum
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Harry Langdon
Seattle Kings
Milt Collins
Fries & Wilson
Farnell & Florence
Johnson & Baker
Donegan & Steger

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NEW ORLEANS
Dolly's Dream
2d half
The Carboys
Keller & Herbert
Jimmy Rosen Co
Hayden G'win & R
Leigh & LaGrace

MILWAUKEE
Miller
Three Walters
Simms & Wynne
When We Grow Up
Wilson & McAvoy
Will Stanton Co
Sparkles of 1923

MONTREAL
Loew
LaToy Bros
Birdie Kraemer
A & D Morley
Alex Hyde's Orch

NEWARK
State
Hoffman & Jessie
Alton & Allen
Nevis & Gordon
Clark & O'Neill
Dorothy Ferris Co

PICKARD'S SEALS
Fred C Hagan Co
Low Wilson
Sparkles of B'way
(One to fill)

TORONTO
Yonge St.
Dailey Bros
Rainbow & Mohawk
Faber & King
Gray & Byron
Frederick Gardner
B Brown's Co

UNION HILL
Lincoln
Prevost & Golet
Claire Carroll
F. Stafford Co
Raymond & Stern
Valda

2d half
Obala & Adrienne
Gordon & Delmar
Howard & White
Dobbs & Watkins
Futuristic Revue

WASHINGTON
Strand
Neator & Vincent
Herman Berens
Dobbs Clark & D
Marston & Manley
Snapshots

WEST HOBOKEN
Rosevelt
Jean Boydell
Howard & White
Pack & S
M Blondell Rev
(One to fill)
2d half
Dillon & Milton
Pete Curley Trio
Roeder & Gold
St Clair Twins

OTTAWA, CAN.
Loew
Perez & LaFlor
Wm Dick
Statorion 19
Klass & Brilliant
Wyatt's Lads & L

PROVIDENCE
Emery
Pickard's Seals

MAX RICHARD
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Phone Central 0246 CHICAGO

GUS SUN CIRCUIT
BUFFALO
Lafayette
Samstead & Marion
Fulton & Burt
Harry Downing Co
W. C. Williams
Lorner Girls

BIRMINGHAM
Bijou
Carbays
Keller & Herbert
Jimmy Rosen Co
Hayden G'win & R
Leigh & LaGrace

BALTIMORE
Hippodrome
Maurice Sisters
May McKay & Sis
Bard, Mayo & Renn
Adler & Duer
Baraban Grohs Co

BIRMINGHAM
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May McKay & Sis
Bard, Mayo & Renn
Adler & Duer
Baraban Grohs Co

OMAHA, NEB.
Empress
Ada Weber
Christie & Bennett
B. Gerber's Rev
Dave Winnie
Frankie Keely Co
(One to fill)

DUBUQUE, IA.
Majestic
Wolga & Gille
Mack & Maybelle
Carnival of Venice
(Two to fill)

FARGO, N. D.
Grand
Three Buddies
(One to fill)

MARGUERITE DeVON
with "The Sheik's Favorite"
EXCLUSIVE DIRECTION OF
WEBER & FRIEDLANDER

GALESBURG, ILL.
Orpheum
Bird Cabaret
W & M Rogers
Bartram & Saxton
2d half
Will Morris
Jarvis & Harrison
Gene & Mignon Co
2d half
G'D FORKS, N. D.

QUINCY, ILL.
Orpheum
Will Morris
Jarvis & Harrison
Gene & Mignon Co
2d half
Bird Cabaret
W & M Rogers
Bartram & Saxton

RACINE, WIS.
Bialto
Andrieff Trio
Ines Hanley
Favorites of Past
Filtration
(One to fill)
2d half
Shannon & Gordon
B. Gerber's Rev

GREEN BAY, WIS.
Orpheum
Georgia Howard
Earle & Edwards
Songs & Scenes

JOLIET, ILL.
Orpheum
Royal Sidneys
Johnny Keen
U S Jazz Band
2d half
Moore & Fields
(Two to fill)

ST. JOE, MO.
Electric
Wyming Ford
Johnny Keen
Fagg & White
3 Weber Girls
2d half
Norris Simians
Glanville & S'nders
Christie & Bennett
Brown O'rdner & T

ST. LOUIS
Columbia
Nippon Duo
Bernard & Erma
Orange Blossoms
Sly T. Noss
(One to fill)
2d half
Seals
Davis & Bradner
O Handsworth Co
Glanville & S'nders

SONG HITS

BU

ARTIST COPY YOU TELL HER I S-T-U-T-T-E-R

Words by
BILLY ROSE
Moderato

Music by
CLIFF FRIEND

VOICE

Bill Mc Clos-key was a hus-ky health-y hand-some lad, And Mc Clos-key
Her big broth-er told his moth-er what Mc Clos-key said, She said 'go a-

had a pret-ty lit-tle girl by the name of Pearl, But Mc Clos-key big and hus-ky
head" and so he tel-e-phon-ed to Mc Clos-key's home, Bil-ly grabbed a tax-i-cab right

"stut-tered ver-y bad, So when he want-ed her to mar-ry him, He told her broth-er Jim,
to this sweet-y's door, He saw the fam-i-ly up-on the porch, And start-ed in to roar

CHORUS

You, you, you, you, you, tell her 'cause I, I, I, I, I, I stut-ter and O, o, o, o
You, you, you, you, you, tell her 'cause I, I, I, I, I, I stut-ter and some, some, some, some

al-ways get in dutch, She, she, she, she, she, she ought to know
day, I'll get in dutch, When when when I hear the par-son say,

I've a bun, bun, bun, bun, bun-ga-low, Where we two can raise a lit-tle "Eff-f-offf
Will you hon, hon, hon-or and o-bey? I'm a-fraid that I will an-swer "Eeyp cipp

Eff-f-a-soff-a-Lo-f-f-a" Help, help, help, help, help a fel-ler, And go, go, go, go,
Gim-me a piece o' peipp" When I'm in her poo, poo, par-lor, I ki, ki, cough and

go and tell her I've boo, boo, boo, boo, bought the ring and such, I'm think-ing
sneeze and hol-ler My tu, tu, tongue and ton-sils seem to touch, And when I

ow, wow, wow! of her 'cause I Low! low! low! love her So you, you tell her oh
fool, fool, fool, a-round her I'm a foo foo fraid I'll drown her So you, you tell her oh

1. you, you tell her 'cause I, I stut-ter too much. much.
2. you, you tell her 'cause I, I stut-ter too much. much.

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THE SURPRISE OF OUR BUSINESS CAREER—AN OVERNIGHT
NOVELTY "STUTTER SONG SINCE "KATY"—SINGLE OR D

YOU TELL I S

ASK PAUL WHITEMAN JULIAN ELTINGE, BELLE BAKER, YET
WHO HAVE HEARD THIS AND THEN WIRE ME

OH BOY! A SONG

DEAR

YOU'RE THE NEAREST

JUST ANOTHER SENSATIONAL SONG LIKE "MY MAMMY" AND
OUS OBLIGATOS BY THE TWO "CHAM S

OPEN YOUR

MY ALAB

REMEMBER? WE TOLD YOU ABOUT THIS SONG—IT IS

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REST T TO MY HEART

UCK ME TO SLEEP" BY THE SAME WRITERS—MARVEL-
ED SMALLE AND ARTHUR JOHNSTON

UR ARMS

BAMY

CH BIGGER THAN WE PREDICTED—IRVING BERLIN'S

SICK

ARTIST COPY

"DEAREST"

Lyric by
BENNY DAVIS

You're The Nearest To My Heart

Music by
HARRY AKST

8^{va} Vamp

Voice

Ev-'ry-one has some-thing to be thank-ful for. Dear-est and
There's an old time say-ing love will find a-way. Dear-est and

I have you Ev-'ry-one has one thing
I found you Now there's no do-lay-ing

that they most a-dore The time is near-ing You'll soon be hear-ing.
let us name the day My heart keeps sigh-ing There's no do-say-ing.

Chorus

Dear-est I love you al-ways think of you First, thing each morn-ing and last thing at night

You're in my sight guid-ing me right (be-lieve me) Dear-est I'm learn-ing why I've been

yearn-ing I'm on-ly hop-ing that we'll nev-er part

Dear-est you're the near-est to my heart. heart.

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Anyone Who Is Singing It What It Means to Any Act—"HOP" ON THIS SONG—NOW—TODAY

G TO SOMEBODY ELSE

(LEAVE ME ALONE)

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All matter in
CORRESPONDENCE
refers to current
week unless
otherwise
indicated.

CHICAGO

VARIETY'S
CHICAGO
OFFICE
State-Lake
Theatre Bldg.

There are only eight acts at the Palace this week instead of nine for the reason that George Choo's "The Land of Fantasia" is on the bill, which runs three-quarters of an hour. While the program only shows eight acts, there is really nine, and possibly ten, for between the big numbers of "The Land of Fantasia" Jimmy Lyons comes out in one and does a straight talking comedy act of the Cliff Gordon variety, and Andy Byrne, the leader, offers a violin solo. The violin would not be an unexpected number in such an act, but the injection of a talking comedian into the act is very unusual. Jimmie Lyons came on at the last curtain to share in the general applause. Stasia Ledova, for several years premiere dancer with the Chicago Opera Company, is featured in "The Land of Fantasia" along with W. Wanle, her associate dancer. Jimmie Lyons is also granted program featuring. The Eight English Rockets, who provide the meat of the act, work together perfectly and their various numbers won enthusiastic applause. Andy Byrne's violin solo is another meritorious number. The Rialto, which is a Land Ballet brought the offering to a highly successful conclusion. There are five big scenes in all and a production cost which must be staggering.

The second big feature at the Palace this week is Margaret Young, another of the phonograph record artists, who was comparatively unknown here as a vaudeville artist, but who soon established herself in high favor. She was recalled time and time again and actually forced to take encores. Rubey Bloom was at the piano in her act.

Autumn Three opened the show with a combination of whistling and imitations which is hardly up to the requirements of the best time. Barry and Whitledge substituted for Babcock and Dolly, coming over from the State-Lake. The act is a direct conflict with Margaret Young, and would not be suitable for regular booking on this bill. Miss Barry did quite well, however. Emily Lea, assisted by Clarence Rock and Sam Kaufman, in "Rehearsing for Vaudeville," offered a crazy sort of number in which Miss Lea's dainty dancing is the really worth-while feature. After a lot of kidding the pianist was finally permitted to offer a number which would make good if the audience is not in an antagonistic mood by the time it is presented.

Billy Frawley and Edna Louise have a little skit in which the rough comedy of the fellow and daintiness of the girl are cleverly combined. Margaret Young held fifth place on the bill. Gibson and Gonnelli followed with a new act, "The Land of Fantasia," seventh on the program, was followed by Herbert and Dare, who held the crowd splendidly with hand balancing of a very superior nature.

The State-Lake bill for this week is hardly up to the standard in entertaining qualities, to judge from the first show, and yet every act is big time material and there is comedy in abundance. Possibly the different arrangement of bills which comes about under the policy of this house may make other performances measure up to those that have preceded this season. The picture, "Till We Meet Again," is only ordinary program stuff, and exceptional vaudeville is required to provide enthusiasm about the show.

Snell and Vernon opened the first show with a ring act which is in-

duced in a novel way. A feature is where the man jumps from a natural position on the floor and catches by his feet in especially prepared rings. Barry and Whitledge are doubling at the Palace. Carl Emory's Pets is changed a little from when at the Palace some time ago. The poem, following the act proper, is eliminated and there is a woman in the act. The turn was especially well received.

Belle Montrose is another of a style of acts of which the State-Lake has had more than its share this season. Miss Montrose pretends that she is substituting for a regular act and fusses with a member of her company, who takes the position of orchestra leader for a time. The man from the audience is finally persuaded to come on the stage. The act has a strong point in its favor in that Miss Montrose does not get out of her character.

Eddie Foy and other Foyes provided the entertainment that is so well identified with the name.

Walter and Emily Walters, at the Palace week of Dec. 31, were next to closing with their ventriloquist offering, in which the work of Emily Walters stands out. Emerson and Baldwin brought the performance to a close.

The Rialto has the biggest feature this week that the house has had this season in Yvette and her Manhattan Syncopators, and every number was received with enthusiastic applause, while the electrical ball effect at the finish, which is a development of the mirror dress idea, brought the heartiest hand-clapping that has been heard at the Rialto this season. Yvette came direct from McVicker's, as did Paul Whiteman's "Romance of Rhythm," a short time ago. Yvette is a very attractive girl with personality and leads the band through various numbers, playing violin and singing at times and directing the band at times.

Yvette and five other acts at the Rialto this week were booked by the Chicago office and only four acts of the Loew road show came in. Of these Eckhoff and Gordon were forced to leave the bill after the first day on account of grippe. The New York acts are Australian Delsos in aerial offering, quite sensational; Nat Burns, dancer; Eckhoff and Gordon, who have practically the same act that has been done under this name for years and years, and Madame Dubarry and Co., a six-people singing act which is all right in its way but hardly vaudeville.

Other acts booked locally in addition to Yvette are: Dave Manley, whose stunt is to make a stump speech in the guise of a candidate for mayor, a hit here; Fulton and Mack, one of the best hand-balancing acts; Rolli and Billy, with popular songs; Mansfield and Golsen, in travesty, and Berry and Leighton, whose boxing bit and roller skating got the house. Three of these acts—Mansfield and Golsen, Dave Manley and Berry and Leighton—have been seen recently at the Majestic.

The bill at the Academy last half of last week contained several acts either new or new to Chicago. Francis LeMaire opened with a bicycle act into which comedy talk is injected, making a passable offering for the smallest time.

Lazerav and Jackson, young man violinist with girl accompanist, offer high class numbers and finish with a jazz exposition. The violinist is especially clever. Slack and Curley present "Jail a la Cart" in black-face, entertaining though lacking a finish quite strong enough.

Charles Manello and Co. do balancing tricks which won applause. Seymour and Healy leave a combination of dancing and acrobatic comedy with talk, making a laughable number with many clever

tricks. Misses Gardell and Pryor, dancers, and Marcela White, singer, were in an Orpheum production department act called "Fantasy of Dance." It promises to work into a beautiful number.

An unprogrammed test of the popularity of class music even when presented in a near-popular way was unwittingly staged at the first show at the American Thursday night last week when "The Four Songsters," a new act, ended a six-act bill. It opened with every indication that it was to be a high class musical act and many people walked, while with later numbers others left the theatre. In contrast to this those remaining for the full act were most appreciative in applause that they not only stood for but appreciated good singing. It is an act with four splendid singers and with a routine which can doubtless be worked into shape so that the spots which provoke "walking out" may be eliminated.

Teddy, billed as "The Wrestling Bear," a four-man turn with plants that do some nice comedy, opened the show. Berri and Bonni did fairly well in second place. Rose and Thorne in "Sold," a comedy skit,

voiced court, appearing as a witness in two cases in one week recently. The entries were The Vaggies and Mr. and Mrs. Jack Davis. Another peculiar angle to the Davis divorce is that Cushman appeared as a witness for "his wife's husband." Cushman had obtained a divorce from Mrs. Davis in 1908 and Davis married her in 1912 and just recently obtained a divorce. In the meantime Cushman and Davis had become vaudeville partners.

A. Milo De Haven has joined the Schine Theatrical Enterprises in the capacity of district manager.

The Newton Twins, two girls about twenty, have inherited a fortune in oil from "Lucky" Lufe Anderson, their uncle, who recently died, and whose death was followed in a week by that of Mrs. Anderson. The Newton Twins came east with Gus Edwards from Los Angeles four years ago.

Mrs. W. C. Meek, wife of Bill Meek, formerly treasurer of the Chicago grand opera, was operated on for appendicitis. She is convalescing at the American Hospital.

Sid J. Euson, formerly manager of Sam T. Jack's burlesque theatre of some years back, is now a Christian Science practitioner here.

"The Demi-Virgin" did not create any stir in Chicago. It ended a four weeks' engagement at the La Salle Saturday night that was not particularly successful from a financial standpoint. The efforts to stir-up interest here on the ground

of Joseph B. Harkin, the manager, and two girls, after the jury witnessed the shimmy dance as done by the girls.

Kenneth Fitzpatrick, of Fitzpatrick and McElroy, has gone to California to spend three or four months. Blair McElroy, his associate, will look after the circuit of picture houses in Michigan and other states in his absence.

Albert E. Short, who has been conductor at Balaban & Katz's Riviera, Northside, for four years, has been promoted to the same position at the Tivoli, Southside, theatre of the same name.

Business men of Oshkosh, Wis., filed a complaint with Saxe Brothers, who operate the Grand there in connection with a circuit of houses in Wisconsin that they must go to Appleton to see touring shows. This led to James Wingfield being authorized to book the first city this season. They are "Bringing Up Father" on Feb. 7 and "Up in the Clouds" March 20. There is a general disposition among business men of mid-west cities to file complaints like this where the theatre management is not "strong" with business circles of the city. Many instances of similar action have come to light recently.

SAN FRANCISCO

VARIETY'S SAN FRANCISCO
OFFICE
PANTAGES THEATRE BUILDING

Frisco, the dancer, who jumped direct from New York to headline the current program at the Orpheum, is causing considerable interest for his initial appearance in the city of his adopted name. John Davidson and Co. were favorably received, while O'Donnell and Blair rocked the house with their comedy. Stan Stanley took away his usual quota of returns next to closing.

Adelaid Bell registered for a hit with her remarkable back ticks, Hughes and Debow, with good patter and comedy bits, landed in both departments. Babb, Carroll and Syrell closed pleasingly though having to work up from a much retarded start. The Flying Henrys opened with an original aerial routine.

Attendance at the Pantages house seems to be picking up, and especi-



EDDIE CANTOR
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The cities under Correspondence in this issue of Variety are as follows, and on pages:

BALTIMORE	30	LOS ANGELES	30
BOSTON	32	MONTREAL	32
BUFFALO	37	NEW ORLEANS	32
CHICAGO	28	SAN FRANCISCO	26
DETROIT	23	SEATTLE	34
INDIANAPOLIS	27	ST. LOUIS	31
KANSAS CITY	37	SYRACUSE	35
		WASHINGTON	28

won applause. Saunders and Coulter presented a new act (gotten together on 24 hours' notice, according to a certain speech). It is novel and of exceptional comedy worth, composed of all talk. Green and Burnett registered the hit of the bill. This is a colored team.

Schepp's Circus opens on the Pantages circuit at Minneapolis next Sunday. The opening was promised some time ago, and Schepp has had his act playing small-time east of Chicago to await Alexander Pantages' convenience. When informed positively by wire that the act opened Jan. 28, Schepp accepted Saturday and Sunday, Jan. 20-21, at the Bijou at Battle Creek, Mich., from a Detroit agent. A couple of days later Schepp was notified to play the Chateau in Chicago Jan. 21-24. He informed the Chicago Pantages agency of what he had done. "Every act that plays the Pantages circuit plays the Chateau the week ahead," was the answer he got. As Schepp would not cancel Battle Creek after accepting he was forced to lay off here this week.

With ideal weather prevailing business exceptionally big at the Majestic Sunday afternoon. Hardy Brothers opened the show, juggling and hat throwing, and gave it a good start. Mabel Harper took an encore No. 2. Marsh and Williams have a nice routine with a thread of a story. Marsh is a very fine juvenile man and light comic and Miss Williams is a good-looking blond.

Sullivan and Meyers, man and woman, do not comedy, using a prop act that gets laughs. The woman is a very good feeder. Brady Mahoney, two-men comedy act, are a good small-time act, with sure-fire parodies. Moore and Kendall and Co., the company being a good-looking girl who appears spasmodically, have a special drop of a Hollywood studio. Good act for the houses around here.

Catherine Sinclair Trio, two men one woman, the woman acting as an understander, do hand balancing and other feats of strength.

Some acts have played "split weeks," "three splits" and even "four splits," some have played two houses in a night and some have doubled in two acts on the same bill, but O. H. Cushman, of Cushman and Davis, believes he is first to do a "split week" in di-

that the show was "shocking" were unfruitful, which causes no less an authority than Ashton Stevens to say: "I have come to believe that the greatest of all censors is indifference."

Earl Girdeller attached Earl Fuller for commission on the Pantages circuit while Fuller and his band were at the local Chateau last week. Girdeller booked Fuller for the Pantages time east of Chicago. Charles E. Hodkins, general manager of the circuit, made a deal with Fuller for the circuit independent of Girdeller and with the assurance to Fuller he would not have to pay Girdeller commission.

Virgil Bennett has some sort of a deal with the Orpheum Production Department by which he is encouraged to produce acts and is to receive a certain amount each week from every act he produces while it is playing Orpheum time.

Bert Williams, manager of the Palace, Tuxedo and LaSalle Gardens, Detroit, has been seriously ill, but at last reports is expected shortly to resume his duties.

An investigator of reform organizations declared that he was "shocked" from what he saw through a peep-hole for five cents at the Trocadero theatre, 513 South State street. This led to the conviction

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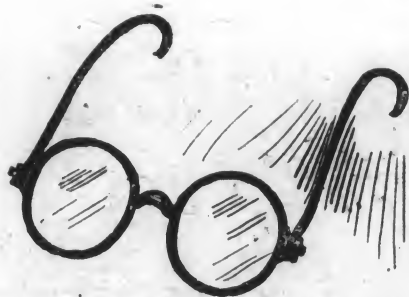
Ground Floor

"IN THE RING"

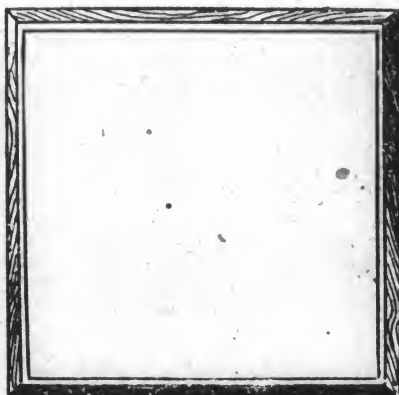
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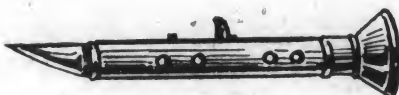
This Is Me



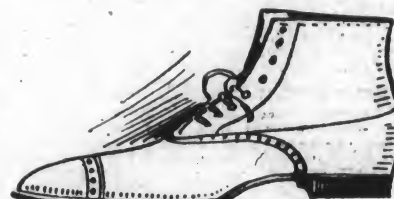
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NEXT WEEK (JAN. 28)—IMPERIAL, MONTREAL

aily Sundays, when standees are lined up in the back of the theatre. The current bill is but fair, with "Cheyenne Days" headlining in wild west stunts. Rowland and Meehan provided an old-time talking skit next to closing.

Marie and Mary MacFarland were an outstanding feature, though they offered but two double numbers at the third show Sunday. El Cota stopped everything with his xylophone playing. Glick and Blight did nicely, though the act needs better material. Penman and Lillian opened.

The Golden Gate has several good

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acts, but John Hymer scored most. Headlining, he ran away with the show. Pietro was popularly acclaimed for his accordion efforts. Wayne and Warren did nicely with their wise cracking chatter.

Visser and Co., presenting dancing and acrobatics, won merited approval, as did Collier and DeWald when opening for a roller skating bit. "Old Buckskin," a trained horse augmented by a pony and mule, closed interestingly.

Melroy Anderson, who has been assistant manager to Cliff Work at the Golden Gate theatre, has been chosen to manage the Orpheum at Oakland, succeeding Lew Newcomb, who resigned. Although but a very young man Anderson has been with the Orpheum Circuit for 14 years. He began as an usher.

Matinee prices at the Golden Gate have been reduced from 40 cents downstairs and 25 cents upstairs to 30 cents all over the house. These prices, however, are to prevail only from Monday to Friday, inclusive.

Noel Wylie, who for the past seven years has been manager of the Continental Hotel here, has resigned his position.

Fred Sheldon, stage doorman at the Orpheum, has gone gold mining. He is interested in a mine that is reported to be exceedingly rich. Sheldon organized a private com-

pany and is now working the claim which is said to be producing beyond their expectations.

It is reported that the Strand, which has been housing a tabloid musical comedy organization, is to close and that Bert Levy vaudeville will succeed.

Sam Kramer, the Chicago agent, sailed on the steamer Alexander for Honolulu last Saturday. Kramer, accompanied by his wife, will spend several weeks' vacation in the islands and has announced he will reside permanently in Los Angeles upon his return.

During the four weeks at the Curran theatre "Now and Then" grossed \$75,000 at \$2 top.

Nan Gray, in private life Mrs. L. E. Force, has retired from theatrical life and is building an apartment house in San Francisco.

"The Merry Widow," now playing the Columbia, has been sold outright for Santa Rosa to T. C. Reavis and for Oakland to W. A. Rusco. Turner & Dahken have bought the show for Stockton.

"Partners Again," at the Selwyn, Chicago, is to jump straight from that city to San Francisco at the close of the Chicago engagement some time next June.

The Strand, Dinuba, seating 1,200, with 750 seats on the lower floor, will open next week. It is to play pictures and combination shows. At Watsonville a new theatre is to be built by A. C. Blumenthal, while at Lodi another house is under course of construction.

Mrs. Alma Donaldson, who says she is a cousin of George M. Cohan, is suing Hiram T. Donaldson, a cigar dealer, for divorce.

INDIANAPOLIS

By VOLNEY B. FOWLER

MURAT—"The Circle," first half, Cincinnati Symphony Orchestra, Thursday; dark rest of week.
ENGLISH'S—Dark.
BROADWAY—"The Runaway Girls."

So big was business of "The Music Box Revue" at English's last week that an extra matinee was given Friday. Gross for the week was reported around \$30,000.

Through his Indianapolis attorney, Morris Greenleaf, "Billy Burns," on the bill at Keith's this week, obtained an attachment on \$50 of the salary of Solly Ward, with "The Music Box Revue" at English's last week. The attachment, which Greenleaf said was based on a judgment granted in a Detroit court five years ago, was honored by a local court. Greenleaf

said Burns charged Ward borrowed \$20.45 of him 12 years ago and he had been trying to collect on a promissory note for that amount ever since.

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(COUNTESS DE GUROWSKA)

THE PREMIER DANSEUSE

OF THE

CHICAGO OPERA COMPANY

NOW AT EXCLUSIVE CLUB GALLANT

DETROIT

By JACOB SMITH

GARRICK—"The Bat." Next, "Irene."

NEW DETROIT—"Shore Leave."

Next, "White's "Scandals."

SHUBERT - DETROIT - Unit

show, "Gimme." House showing

profit every week. Saturday and

Sunday nights have been a com-

plete sell-out since September.

MAJESTIC—"The Other Wife."

SHUBERT - MICHIGAN - "The

Riddle: Woman."

ORPHEUM—No longer supplied

by Shadukiam Grotto. Charles H.

Miles will hereafter take care of

bookings. This week, "The Woman

in Room 13." Future policy unde-

cided. Houses playing pop vaudeville

are: Colonial, Regent, Miles, La

Salle Gardens, Columbia and Palace.

Bert Williams, manager of the

Palace and La Salle Gardens thea-

tres, has been seriously ill the past

two weeks.

The orchestra at the Hotel Stat-

ler is one of the headline acts at the

Temple this week.

The Lyric, Traverse City, Mich.,

operated by the Fitzpatrick & Mc-

Elroy circuit, was completely de-

stroyed by fire last week. The

Lyric played vaudeville booked out

of Chicago several times a week.

Fred G. Clark is general manager as well as treasurer of the Consolidated Theatres, Inc., operating the Majestic, Strand and Orpheum, Grand Rapids. He succeeds Charles Seaman, who has moved to New York to devote his time to film distribution.

On account of the originally selected date falling on the first day of Lent the Michigan Exhibitors' Association has changed the date for the second annual Motion Picture Dinner Dance to Feb. 27 at the Hotel Statler.

The Masons have given up their

connection with the Orpheum. During the time they had it they netted about \$7,000 in profits. This week a dramatic production is being shown.

WASHINGTON, D. C.

By HARDIE MEAKIN

Julia Sanderson in "Tangerine" opened to a splendid house on Sunday night.

Lynn Fantaine in "Dulcy" opened for a week on Monday night at the National. A fair house was in attendance and the morning papers' excellent notices may materially aid the week's business.

"The Green Scarab," a new play by John Stapleton, with H. Cooper Cliffe, remembered as Nobody in "Everywoman," and Lillian Walker, of picture fame, heading the cast, is at the Garrick. Victor Morley, whose name has heretofore been connected with musical comedy, is following in the steps of Donald Brian, who recently appeared here in "Barney Was Right," and appears with this dramatic offering.

"The Whirl of New York" is the unit at the Belasco, and started off better than those preceding it for the past two or three weeks. Looks to have exceeded the previous Sunday opening by at least \$500.

"Abie's Irish Rose" continues on its way with the receipts showing an increase each week. Harry Shutan, who was in the original New York cast, is appearing here with the company, and at the close of this engagement is to return to New York.

The company had a lay-off on Monday night, the 22d, because of the renting of the house to the Washington Opera company, who

gave "Rigoletto." The performance of the singers was both an artistic and financial success. They repeat the opera on Friday afternoon, the 26th, with "Carmen" to follow in February.

The Chicago Grand Opera company will come into Poll's in February. Local business men have posted a large guarantee to bring the company here for a half week's appearances.

The picture houses are showing for the current week the following: Loew's Palace, "30 Days"; Loew's Columbia, "Robin Hood," 2d week; Crandall's Metropolitan, "Skin Deep"; Moore's Bialto, "Burning Sands."

Gayety, "Talk of the Town."

The Howard, Washington's colored theatre, has "How Come?"

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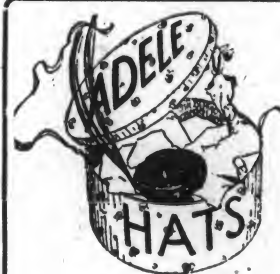
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(THE SHEIK OF ALABAMA)

A GREAT HIT FOR YOU!

EXTRA CHORUSES—DOUBLE VERSIONS—TWO GREAT PATTERS—QUARTETTES—By JACK YELLEN and MILTON AGER

People call him Lovin' Sam—
He's the Sheik of Alabama!
He's a high falutin', a crap shootin' man;
And when he makes those dominoes leap,
Boy! They read 'em and they weep!
Does he strut? Does he strut?
That's what he doesn't do nothin' else but!
Once he used to board and lodge
In a horse and mule garage—
Now he rides around in Widow Jones' Dodge.
And tho' he's just a valet for horses,
He's the cause of many divorces.
They all love Lovin' Sam,
The Sheik of Alabama!

People call him Lovin' Sam—
He's the Sheik of Alabama!
He's the high brown babble, cullud ladies' man;
Among the Darktown chambermaids
He's the lovin' ace of spades.
Does he strut? Does he strut?
That's what he doesn't do nothin' else but!
Tho' he carries bags and grips
For those dime and two-bit tips,
Any gal will tell you he's got hot lips.
They call him Darktown's Valentino.
Cause he slicks his hair with Vasoline;
They all love Lovin' Sam,
The Sheik of Alabama!

People call him Lovin' Sam—
He's the Sheik of Alabama!
Every Darktown flapper loves that dapper man.
He gets a new gal every day,
And when they fall, he let's 'em lay.
Does he strut? Does he strut?
That's what he doesn't do nothin' else but!
He's a man who never buys
Any collars, shirts or ties—
All his gals have sweeties who are just his size.
And when it comes to femle ne sweetness,
That's the stuff that's his strongest weakness.
They all love Lovin' Sam,
The Sheik of Alabama!

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OTTO HILLEHARRY CANTOR
ART SORENSONEDDIE LEWIS
Colon's Grand Opera House
CHICAGO, ILL.

BACK EAST AFTER AN ABSENCE OF SEVEN YEARS

THOSE SUREFIRE GLOOM CHASERS TURNING SHAKESPEARE UPSIDE DOWN

CLAYTON AND DREW PLAYERS

PRESENTING

Their Hilarious Shakespearian Travesty

"WHEN ROME HOWLS"

JULIUS CAESAR
MARK ANTONY
CLEOPATRA
TONSILITIS
BRONCHITIS

Emperor of Rome
His Friend
Queen of Queens
Roman Army

MURRAY CLAYTON
HERBERT SHELLEY
LILLIAN R. DREW
CHAS. E. PETERS
ROBERT F. OSBORNE

Just finished a very pleasant tour of the Southern Keith Theatres, thanks to Mr. Jule Delmar.

Opening January 29th on the Boston Keith Circuit.

READ WHAT THE PRESS HAD TO SAY

JACKSONVILLE JOURNAL,
JACKSONVILLE, FLA.
**PALACE SHOW IS
A GLOOM CHASER**
The Shakespearian Burlesque Is
Comedy Hit of New
Program

By DAISY HENRY
The Clayton & Drew players send the audience home laughing. Their act is most assuredly "something different." Closing the show this company of players offer "When Rome Howls," a ridiculous burlesque enacted by three Shakespearian characters, Mark Antony, Cleopatra, Julius Caesar. This act is for laughing purposes only. Clever dialogue with a liberal supply of local gags interspersed, kept the audience at the opening show on a verge of hysteria. Fred Brooks' cigar store, Chick Acosta and "Shorty" Hurlburt, came in for a

Josh. The closing place on a bill is generally an unfavorable position as so many people in a hurry to get home, leave early, but the Clayton & Drew players have an act which holds the audience to the final curtain which announces: "We thank the audience for their kind applause, but we are supposed to be dead, and therefore cannot rise to bow."

TOLEDO DAILY BLADE
The Clayton and Drew Players in a nonsensical hodge-podge, billed as a Shakespearian travesty, and entitled, "When Rome Howls," gathered in quite a few laughs with their burlesque. It was an odd mixture of Caesar, Cleopatra and Mark Antony, with allusions to Brutus, a solo from "Il Trovatore" and numerous local "cracks." The act included one suggestion which many of our more high-brow offerings would do well to follow. After the wholesale slaughter which concludes the act, a curtain is lowered, bearing the following words: "We thank you, good friends. We cannot bow, because we are dead."

THE DAILY TIMES,
CHATTANOOGA, TENN.
**NOTABLES CARICATURED
IN GOOD 'VODVIL' BILL**

What if Julius Caesar, Mark Antony and Cleopatra should turn over in their graves—which memorable resting places are a long way from Chattanooga—at the travesty on certain portions of their history, that is a leading feature of the present Tivoli vaudeville bill? Pleasure must be served, and certainly the act is one of the most sidespittingly funny ones that has been introduced to local audiences for several moons. Herbert Shelly takes the part of Mark Antony, and surely this decoration to "vodvil" must hire a shadow to accompany him in the daytime, unless, peradventure, he catch not for such an appendage, for he is of such ample inches north and south and such scanty ones (like his attire) east and west, that hardly could he cast a shadow of his own unless the tailor waxed exceedingly

kind. Murray Clayton takes the part of Caesar and Lillian R. Drew that of Cleopatra. Clayton is of generous proportions and wags it not for the fact that Lillian is a member of the fair sex, prone would one say coldly and boldly that she is fat. That avoirdupois addeth much to the humor of the situation and giveth Caesar opportunity to ring in some funny lines. The company gives local color to its skit by introducing Chattanooga people and places in their conversation—like the East Lake car coming in on time, Detective Gouldy, Judge Fleming, a certain Market street restaurant, and the like. And a telephone is used. Why use the word travesty at all? The Roman army, comprising Tonsilitis and Bronchitis, played respectively by Charles E. Peters and Robert F. Osborne, should not be forgotten, because, of course, the presence of an army is always notable.

TAMPA TIMES, TAMPA, FLA.
The Clayton and Drew Players in their hilarious Shakespearian travesty, "When Rome Howls," fairly convulse the audi-

ence with the fun they put across. It is really silly stuff, you know, but do not think for a moment, no matter how particular you may be as to the quality of humor, that you can see this act through without weeping with joy. Even the actors could not suppress their hilarity, so you can imagine! Just to see poor little Cleopatra and her elongated antithesis are well worth going to see. Yea, friends, it's a SCREAM! C. A. W.

THE DAYTON DAILY NEWS
The Clayton and Drew players present a genuinely funny Shakespearian travesty, "When Rome Howls," and its presentation was such as to cause the proverbial "sides to split" with laughter. Murray Clayton and Lillian R. Drew as Caesar and Cleopatra, have many funny lines, made more interesting through the fact that they localize as much as possible. Miss Drew also has a very good voice, but unfortunately has opportunity for only one song.

This act is fully protected by copyright and on file in Variety and the N. V. A.

Booked Solid by Our Competent Salesmen, HARRY FITZGERALD and His Associate, DANNY COLLINS

NEWS OF THE DAILIES

Ada Mae Weeks denied she is married to Col. Wilson Potter, but admitted being engaged to him.

Juanita Hansen, picture star, was acquitted in the West Side court last week on a charge of having narcotics in her possession. When arrested in the apartment of a friend, Mrs. Ruth Barnett, the

detectives found a hypodermic needle and a quantity of cocaine. Her counsel said that the arrest was unwarranted and asked for a dismissal, which was granted. Miss Hansen started a series of articles on the Hollywood dope situation in the New York "Daily News" Monday.

Gilda Gray, of the Ziegfeld "Follies," obtained a divorce from John Gorecki in Milwaukee, Jan. 28. She did not attend the trial, but in her deposition said that she was earning \$1,000 a week, and while living with her husband received \$1 a week.

Charles M. Powell, who killed John Brunen, circus owner, with a shotgun, was sentenced to serve from 20 to 30 years in the State Prison at Trenton by Justice Kallisch of Mount Holly, N. J. The court accepted his plea of non vult because of the help he gave the state in convicting Harry C. Mohr, who was given life imprisonment at Trenton following his conviction

Dec. 22 as a conspirator in the murder.

William A. Brady in an address made last week before members of a college fraternity said that the movies and theatres are "going to hell" because intelligent men are not interested in them. He also criticized the dramatic critics for their praise of the Moscow Art Theatre, saying he resented their criticisms. The plays are presented in Russian, and he asked how the critics knew them to be good?

Dorothea Koch, said to be a former Winter Garden revue girl, is suing Lee Herbert, an automobile agent of San Francisco, for \$25,000 damages. She asserts that she was held prisoner in a hotel room of Herbert's and that her friend Margie Withrow, also a show girl, rescued her from the room.

Leatrice Joy, pictures, is returning to Los Angeles to marry Jack Gilbert, also of pictures, for the second time. They were married in Tia Juana, Mexico, a year before Gilbert received his final divorce papers from his first wife.

Mrs. Henry B. Harris has put a new play by Samuel Shipman, entitled "The Crooked Square," into rehearsal, with Constance Binney in the leading role.

The United States Circuit Court of Appeals affirmed a decree of the District Court directing the closing for a year and a day of the Paradise restaurant, formerly Reisenweber's. The original decree followed complaints of William Hayward, United States attorney, charging that the place was persistently violating the

Volstead law and therefore was a public nuisance. The doors were padlocked Saturday by William C. Hecht, United States marshal.

The wife of Titta Ruffo, baritone singer and member of the Metropolitan Opera Company, has reported to the police of Rome that she has been robbed of numerous valuables. The thefts include a diamond ring, other jewelry and 10,000 gold lire.

Two men were arrested in Southern California pending further inquiry into the death of Fritzle Mann, a dancer, whose body was found on the beach at Torrey Pines, near San Diego. Roger V. B. Clark,

picture actor and assistant director, is in custody of the Los Angeles police, who are holding his blood-stained car, with a mutilated license plate, broken dash glass, and evidence of attempts to clean blood spots from the rear seat and running board.



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We trust you will extend to her the same cordial treatment and protection we received.

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NEXT WEEK (JAN. 29)—KEITH'S RIVERSIDE, NEW YORK

Pardon the "INTERRUPTION"

A comedy laughing hit, next to closing everywhere, in three scenes. Played by
HENRY BETTY

FREY AND JORDAN

Read the following unsolicited letter we received while playing Loew's State Theatre, Buffalo:

Frey and Jordan,
Loew's State Theatre,
Buffalo, N. Y.

Buffalo, N. Y., January 14, 1923.

Dear Sir and Lady:

It is a pleasure to meet and to play artists who are capable of going on and entertaining in such a fashion as to be the hit of the show and to be able to converse with them without finding it necessary to tell one what a riot they are and what big time they are playing. You know I am mighty glad to have played you and hope to many, many times again.

Always remember it is not what you used to be; it is what you are doing today and HOW.

Wishing you both every success in the world,

Sincerely,
(Signed) **AL BECKERICH**,
Manager Loew's State.

DAY BY DAY, IN EVERY WAY, OUR ACT IS GETTING BETTER AND BETTER.

P. S.—Miss Jordan, the sweet soprano singer, was formerly of Rynard and Jordan, and interlocutor of the "Petticoat Minstrels"

In my next ad. will tell you why Dorothy Rogers is not in the act?

BALTIMORE

By ROBERT F. SISK

FORD'S.—"Sherlock Holmes," with William Gillette.

AUDITORIUM.—"The Sea Woman," with Margaret Anglin.

LYCEUM.—"Ladies' Night," fifth week in stock.

ACADEMY.—"Able's Irish Rose," fifth week in stock.

MARYLAND.—Keith vaudeville.

PALACE.—"Temptations of 1923."

FOLLY.—Mutual burlesque.

RIVOLI.—"Fury."

NEW.—"Silver Wings."

CENTURY.—"Kick In." CENTURY ROOF.—Ernie Young's "Passing Parade."

Business was spotty in Baltimore last week. Ford's, with the new Owen Davis play, "Icebound," didn't play to a great deal of money, but Sam Forrest and Mr. Davis succeeded in revamping the work a great deal by the time Saturday had rolled around. It was a high-grade product, as was first revealed on Monday evening, but after the changes had been made and the rough spots ironed out, it stood as a mighty fine piece of playwriting. Up at the Auditorium, "Tangerine" had a good week, probably playing to about \$15,000. Next door, at the Academy, the "Able" stock show indicated signs of strength and probably struck about \$9,000. "Ladies' Night," at the Lyceum, a smaller house, played to virtual first floor capacity all week, and with well filled balconies did about \$9,000.

The Palace last week, with the "Talk of the Town" show, kept up the high figure which it has been maintaining all season by getting more than \$8,500. Another important development of the week was the comeback of the Century Roof, which has been doing but little business all season. Ernie Young started his "Passing Parade" floor show there last Monday and, although considerable paper was passed out, by the end of the week there was more than enough in the coffers to make the week profitable for Young. About \$3,000 weekly will mean a "break" for the roof and the producer and it is understood that Young is gambling on the gate receipts. Last week went far over that mark.

Immediate bookings in sight for Baltimore include Lionel Atwill at Ford's in "The Comedian," under Belasco's direction, next week, and Edith Day in a new Hammerstein musical comedy, "The Wildflower," at the Auditorium. Following the Belasco show at Ford's there will be "Good Morning, Dearie," and "Molly Darling," while the Auditorium has Walter Hampden, "The Circle" and "The Passing Show" as its immediate perspective.

The Century theatre, which is the ace theatre of the Whitehurst string in Baltimore, is elaborating its programs greatly, and Thomas D. Soriero, who was recently installed as general manager of the Whitehurst theatres, is responsible. Before the pictures, as they are now being shown, he has arranged a suitable prologue. Frank Rehnen leads the orchestra. In his prologues, Mr. Soriero has employed two singers, Justin Lawrie and Fernando Guarnieri, tenor and baritone respectively, who have been at the Century for 23 weeks in 17 months since its opening. In the opening to the Dorothy Phillips picture, "The World's a Stage," the singer played the principal roles with Lawrie doing some declaiming on a morality theme. A vamp, played by Peggy Davis, a Ziegfeld beauty and a Fox film actress, also figured conspicuously with a few well done bits of work. The entire thing was written and put on by Ralph Murphy, playing in "Ladies' Night" at the Lyceum. The week previous a prologue to "Under Two Flags" attracted considerable attention by its Oriental atmosphere.

LOS ANGELES

By ED KRIEG

The revival of the film, "Gypsy Passion," featuring Rejane and

Bernhardt, didn't attract a corporal's guard to Philharmonic Auditorium last week. The loss was heavy, although fairly well advertised.

Tom Wilkes may take Mary Newcomb, Majestic leading woman, to New York as the star of the locally produced play "Climbin'."

Bessie Eyton has been replaced as leading woman at the Morosco by Kay Hammond.

Oliver Morosco is trying to dispose of his Wilshire residence, which he purchased at time of marriage recently.

Tom Hodgman, one-time Morosco agent and manager, is agent for Kolb and Dill, playing here in "Now and Then." Hodgman pulled a nifty, which got considerable newspaper space, advertising in the newspaper want columns for "Five bottleleggers to supe in pre-prohibition play."

Lee Parvin is managing the Little

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theatre in the absence of Frank Egan, who is in New York.

There is a report Grauman will dispose of his Broadway and Third theatre (his first here) when the Metropolitan opens Jan. 26. West Coast Theatres, Inc., have been mentioned as the probable purchasers.

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B. F. KEITH (WESTERN) CIRCUIT

ORPHEUM CIRCUIT

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BILLS NEXT WEEK

(Continued from Page 23)

TOPEKA, KAN.
Novelty
Smith & McGarry
Blue Bird Rev
Harry Gilbert
Four Erettos
2d half
Moore & Arnold
Fagg & White

WAUSAU, WIS.
Grand O. H.
Georgia Howard
Earle & Edwards
H. L. Cooper Co
WICHITA, KAN.
Miller
Eric Zardo

INTERSTATE CIRCUIT

DALLAS, TEX.
Majestic
J & J Gibson
Hector
Lidell & Gibson
Leo Donnelly
Morgan & Blinder
Bryan & Broderick
FT. SMITH, ARK.
Majestic
Collins & Dunbar
Shieren
McCormick & W
Wylie & Hartman
Bina & Grill
FT. WORTH, TEX.
Majestic
Raymond Wilbert

The Keltons
Saxon & Griffin
Mrs S Drew Co
Henri Scott
Tango Shoes

HOUSTON, TEX.
Majestic
Gautier & Pony
Keno Keyes & M
Houston Ray
Swift & Kelly
H B Walhall
Whiting & Burt
Demarco & Band

LITTLE ROCK
Majestic
Bina & Burt
McCormick & W

Vadie & Gyl
Wylie & Hartman
Shieren
2d half
Four Roeders
Mills & Duncan
Elkins Fay & E
Harry Bewley
(One to fill)

OKLAHOMA CITY
Orpheum
Althea Lucas
Marguerite Padula
Olcott & Mary Ann
Kiwima Japs
(One to fill)

TULSA, OKLA.
Orpheum
Coffman & Carroll
2 White Kuhns
Cliff Jordan
Sternad's Midgets
2d half
Althea Lucas Co
Marguerite Padula
Olcott & Mary Ann
Kiwima Japs
(One to fill)

WICHITA, KAN.
Orpheum
3 Danoloe Sis
Brown G'dner & T
Field's Ford
Miller & Mack
(One to fill)

SAN ANTONIO
Majestic
Wilber & Adams
Cervo & Moro
Elaine & Marshall
The Speeders

PANTAGES CIRCUIT

MINNEAPOLIS
Pantages
Shepp's Circus
Hope Vernon
Dewey & Rogers
Caveman Love
Harvard Holt & K

WINNIPEG
Pantages
Sheik's Favorite
Zintour Bros
Man Hunt
Harry Bloom

REGINA, CAN.
Pantages
(29-31)
Same bill plays
Saskatoon 1-3
Rial & Lindstrom
Toney & George
Charles Howard Co
Morin Sisters
Five Jansleys

ST. PAUL
Pantages
Foxworth & Frncis
Ada Earl Lewis
Toney & George
Charles Howard Co
Morin Sisters
Five Jansleys

Travel
(Open week)
LaDora & Beckman
G & E Parker
Oklahoma Four
Bert Walton
Eva Tanguay

SPOKANE
Pantages
P & J La Voila
Ford & Truly
Three's a Crowd
Stephens & Hollist'r
Bellectaire Bros
Vardon & Perry

SEATTLE
Pantages
Santigo Trio
White & Barry
Maude Leone Co
Harry Hines
Hannafor Family

VANCOUVER, B.C.
Pantages
The Lumars
Major Rhodes
Philbrick & DeVoe
Ruth Budd Co
Sherman Van & H
Vallecia's Animals

TACOMA
Pantages
H & L Hart
Clark & Storey
Noodles Fagin
Jonie Heather
Palo & Palet
Kate & Wiley

PORTLAND, ORE.
Pantages
Rinaldo Bros
Pierce & Goff
Lillian Burkhardt
Kilney & Rency
Thalero's Circus

Walter Brower
Choy Ling Foo Co
OAKLAND
Pantages
Nelson's Animals
Dave Thurbey
Jan Rubin
Weston & Eline
Blis & Pieces

LOS ANGELES
Pantages
Penman & Lillian
Exposition Four
Rowland & Meehan
Cheyenne Days
Glick & Bright
McFarland Sisters

SAN DIEGO, CAL.
Pantages
Arnold & Florence
Jewell & Rita
Miss Nobody
Harry Tighe
Haverman Co
Margaret Strain

I/G BEACH, CAL.
Pantages
Leach Whallen &
Kaufman & Lillian
Sheroff
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ST. LOUIS By JOHN ROSS

Capt. Irving O'Hay has filed suit in the local circuit court in behalf of himself and 29 others against Edward L. Butler for \$35,205. This amount is due on a contract with actors to put on "Echoes of Broadway" unit, which recently went on the rocks after 13 weeks and without notice. Butler, it is stated, was in St. Louis when Ethel Davis threatened to attach the proceeds of the venture. The petition says Butler wired her as follows: "Don't worry; money on way. Will be in Sears' hands by noon tomorrow. Stick with me and I will make good." The suit was filed by Greensfelder & Grand. Butler left

town day before. Nobody seems to know where he went.

Local picture exhibitors will be asked to set aside one evening each week as "family nights," with program of films approved by the St. Louis Council of Motion Pictures, formed last week at a meeting of representatives of all the largest and most important women's civic and welfare organizations in the city. They also ask exhibitors to give Saturday morning shows for children. As yet, exhibitors have not agreed.

Giuseppe Carrado, concert tenor, was fatally shot last week in front of his home. Just before he died in an ambulance on the way to a hospital, he told policemen that he had been shot by his brother-in-law, Nick Palazzolo, as result of a family row. Carrado had engaged a hall for a concert Feb. 25. It is reported that Carrado is well known in the east.

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PORTLAND PRESS-HERALD

Portland, Me., Jan. 16th, 1923

B. F. Keith's Theatre

"The best act on the bill, we think, is offered by the Four Phillips and follows the opening screen features. They are a woman and three men (one of the "men" looks the merest child), and they perform miraculous feats of strength and endurance. They do juggling and balancing stunts in that artistic way that makes it all appear quite simple and easy. As a climax, one of the Phillips quartette balances two of his partners, weighing 350 pounds—no, not apiece—on his forehead, as one of them clings to a ladder and the other balances himself upside down on her head. Sounds awfully complicated and slightly difficult, doesn't it? The Four Phillips stand out in our memory as the most efficient performers on the bill."

MAX PHILLIPS, Manager

This Week (Jan. 22), Keith's Riverside, N. Y.
Next Week (Jan. 29), Keith's Orpheum, B'klyn

Then the following:

Week of February 5—Keith's Bushwick, Brooklyn
12—B. F. Keith's, Philadelphia
19—B. F. Keith's, Washington
26—Maryland, Baltimore
March 5—B. F. Keith's, Columbus
12—B. F. Keith's, Indianapolis
19—B. F. Keith's, Cincinnati
26—B. F. Keith's, Toledo
April 2—Empress, Grand Rapids
9—Temple, Detroit
16—Temple, Rochester
23—Davis, Pittsburgh
30—Palace, Cleveland
May 7—Shea's, Buffalo
14—Shea's, Toronto
20—Princess, Montreal
28—B. F. Keith's, Syracuse
June 4—Keith's Palace, New York

Direction H. B. MARINELLI

BOSTON

By LEN LIBBEY

If Bob Jones had only taught his polo pony how to perform on a string of bells or perform one little trick with some sort of musical instrument the bill at the local Keith house this week would have run 100 per cent. musical. Every other one of the turns on the nine-act bill rang music into their bit some way or other, and as a result at the Monday afternoon show when the closing number found a juggler pulling his stuff while a lady played at the piano many in the audience mentally decided they had enough.

This shouldn't be construed as meaning that any of the entertainment offered was below par, rather that an audience is only human and can be given too much of one particular brand of entertainment. During the entire show it was either the house orchestra, a band carried with an act or the house piano in operation.

Outside of this everything was all

right, as the saying runs, for the show, while running rather late, was well received and contained many acts that through their own merit stayed out front for a considerable period. Yvette Rugel and Clark and Bergman were very close for first honors at the afternoon show.

Billy Sharp's showmanship seems a bit crude when he starts out to introduce his act, and the stranger to vaudeville will wonder where Billy gets off to describe the revue as his, but when he gets into his own dancing routine he's there. He played an encore that wasn't on the boards at all, judging by the rather ragged way it was put over to show the house; "he was a good fellow," to use his own term.

The show started out with a whiz with Beegee and Qupee in their roller skating act. There have been acts of this character shown here several times lately, but none had more sensations pushed into fewer minutes. Kellam and O'Dare with chasing the blues were in second position. Patricia O'Dare is some nifty for figures. She can't sing and doesn't attempt to dance, but with that figure she could be dumb all over and get away with it. B. C. Hilliam, billed again as the composer of "Buddies," even though it is almost time to bill him without this title, had his regular easy time. If memory serves correctly Jim Kilpatrick is new to this act since it played here before, but is performing as creditably as his predecessors.

Rockwell and Fox were on late with their "nut" stuff. Of the nu-

merous "nut" acts that have appeared here in the several seasons past there is this much to be said for the credit of this one. They work without monopolizing the entire stage and a part of the pit, and their comedy is clean as a whistle. The boys were in right, worked a tired house up to a pitch of real enthusiasm and held in their seats many who had been gazing with concern at their watches.

Rupert Ingalese, a juggler, with Angela Grey at the piano, closed the show, which was running about 15 minutes beyond the 4.45 dead line that has been established by custom in the minds of vaudeville patrons in Boston.

NEW ORLEANS

By O. M. SAMUEL

TULANE—"As You Were."
ST. CHARLES—St. Charles Players in "Common Law."

ORPHEUM—Vaudeville.
PALACE—Vaudeville.
CRESCENT—Vaudeville.
STRAND—"The Dangerous Age" (film).

LIBERTY—"Sherlock Holmes" (film).

Local theatres are attaining publicity by having some of the purses at the Fair Grounds named for them.

"Up in the Clouds" has been getting the box-office records of the season in its tour through the South. Last week at the Tulane the Gaiety show bettered \$15,000, top for the year. Walker Whiteside in "The Hindu" got \$13,000 for his week in New Orleans.

Mardi Gras occurs Feb. 13 this year.

The San Carlos Opera Co. is at the Tulane next week, and at this period of the year should enjoy tremendous patronage if the company and presentations warrant.

A very warm winter has not helped patronage at the theatres materially, but withal, save for the film houses, business has been good. People are theatre shopping now more than was their wont formerly.

MONTREAL

By JOHN GARDINER

HIS MAJESTY'S—"The Green Goddess."

ORPHEUM—"The Game of Life" (film).

GAYETY—"The Big Jamboree" (burlesque).

Pictures—Capitol, "Trifling Women"; Allen, "The Hottentot"; Regent, "Man Who Played God"; Strand, "Mother Eternal"; System, "The Dangerous Game"; Midway, "Rags and Riches"; Maisonneuve, "The Young Rajah"; Mount Royal, "The Five Dollar Baby"; Papineau, "The Kentucky Derby"; Belmont, "One Wonderful Night"; Plaza, "Under Two Flags"; Crystal Palace, "The Man from Glengarry."

Nearly 5,000,000 people visited the theatres and other places of entertainment and amusement in Montreal subject to the amusement tax

during the ending of the three months of 1922, ending with November, according to returns. The receipts for September, October and November amounted to \$176,765.05, half of which goes to the city for charitable purposes and the remainder goes into the provincial treasury for distribution under the Public Charities act. The tax represents the admission of 4,843,216 people to the places of amusement in the city. This would make a yearly total of approximately 20,000,000.

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THE "YES" BOY AND THE "NO" GIRL

This Week (Jan. 22)—Moss' Broadway, New York Next Week (Jan. 29)—Proctor's Palace, Newark, N. J.

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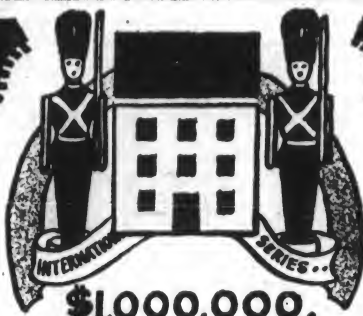
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(Jan. 29-Feb. 5)

COLUMBIA CIRCUIT

"American Girl" 29 Empire Providence
5 Gayety Boston.
"Beauty Revue" 29 Gayety Montreal
5 Casino Boston.
"Big Jamboree" 29 Gayety Boston
5 Columbia New York.
"Big Wonder Show" 29 Colonial Cleveland
5 Empire Toledo.
"Bon Tons" 29 Gayety Kansas City
5 L. O.
"Broadway Brevities" 29 Majestic Jersey City
5 Miners' Bronx New York.
"Broadway Flappers" 29 Casino Boston
5 Grand Worcester.
"Bubble Bubble" 29 Gayety Milwaukee
5 Columbia Chicago.
"Chuckles of 1923" 29 Empire Toledo
5 Lyric Dayton.
"Finney Frank" 29-31 Colonial Utica
5 Gayety Montreal.
"Flashlights of 1923" 29 Gayety Buffalo
5 Gayety Rochester.
"Follies of Day" 29 Orpheum Paterson
5 Majestic Jersey City.
"Folly Town" 29 Casino Philadelphia
5 Palace Baltimore.
"Giggles" 29 Gayety Omaha
5 Gayety Minneapolis.
"Greenwich Village Revue" 29 Empress Chicago
5 Gayety Detroit.

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5 Gayety Kansas City.
"Knick Knacks" 29 Miners' Bronx New York
5-7 Cohen's - Newburg
8-10 Cohen's Poughkeepsie.
"Let's Go" 29 Casino Brooklyn
5 Miners' Newark.
"Maid of America" 29 Empire Brooklyn
5 Yorkville New York.
"Marion Dave" 29 Hurlig & Seamon's
New York
5 Empire Providence.
"Mimic World" 29 Miners' Newark
5 Orpheum Paterson.
"Radio Girls" 29 Columbia Chicago
5 Star & Garter Chicago.
"Record Breakers" 29 Palace Baltimore
5 Gayety Washington.
"Reeves Al" 29 Gayety Minneapolis
5 Gayety Milwaukee.
"Rockets" 29 Grand Worcester
5 Hurlig & Seamon's New York.
"Social Maids" 29 Lyric Dayton
5 Olympic Cincinnati.
"Step Lively Girls" 29 Columbia New York
5 Empire Brooklyn.
"Step on It" 29 Gayety Rochester
5-7 Colonial Utica.
"Talk of Town" 29 Gayety Pittsburgh
5 Colonial Cleveland.
"Temptations of 1923" 29 Gayety Washington
5 Gayety Pittsburgh.
"Town Scandals" 29 Olympic Cincinnati
5 L. O.
"Watson Billy" 29 L. O. 5 Gayety Omaha.
"Watson Sliding Billy" 29 L. O. Gayety St. Louis.
"Williams Mollie" 29-31 Cohen's
Newburg
1-3 Cohen's Poughkeepsie
5 Casino Brooklyn.
"Wine Woman and Song" 29 Star & Garter Chicago
5 Empress Chicago.
"Youthful Follies" 29 Gayety Detroit
5 Empire Toronto.

MUTUAL CIRCUIT

"Band Box Revue" 29 Band Box Cleveland
5 Garden Buffalo.
"Broadway Belles" 29 Park Utica.
"French Models" 5 Folly Baltimore.

"Georgia Peaches" 29 Park Bridgeport.
"Girls a la Carte" 29 Plaza Springfield
5 Howard Boston.
"Girls from Follies" 5 Plaza Springfield.
"Girls from Reno" 29 Howard Boston
5 Bijou Fall River.
"Hello Jake Girl" 29 Peoples Cincinnati
5 Gayety Louisville.
"Jazz Babies" 29 Olympic New York.
"Jazz Time Revue" 29 Folly Baltimore
5 L. O.
"Jersey Lilies" 5 Olympic New York.
"Jingle Jingle" 5 Star Brooklyn.
"Kandy Kids" 29 Bijou Philadelphia.
"Kuddlin Kittens" 29 Gayety Brooklyn
5 Lyric Newark.
"Laffin Thru 1923" 29 Broadway Indianapolis
5 Lyceum Columbus.
"Lid Lifters" 29 Gayety Louisville
5 Broadway Indianapolis.
"London Gayety Girls" 29 Majestic Soranton.
"Merry Maidens" 29 Star Brooklyn
5 Empire Hoboken.
"Midnight Maiden" 5 Bijou Philadelphia.
"Mischievous Makers" 29 L. O. 5 Empire Cleveland.
"Miss New York Jr" 5 Majestic Albany.
"Monte Carlo Girls" 29 Empire Cleveland
5 Peoples Cincinnati.
"Playmates" 29 Majestic Albany.
"Round the Town" 29 Empire Hoboken
5 Gayety Brooklyn.
"Runaway Girls" 29 Lyceum Columbus
5 Band Box Cleveland.
"Smiles and Misses" 29 Bijou Fall River
5 Park Bridgeport.
"Step Along" 29 Lyric Newark
5 Majestic Wilkes-Barre.
"Town Scandals" 29 Majestic Wilkes-Barre
5 Majestic Soranton.
"White Pat" 29 Garden Buffalo
5 Park Utica.

LETTERS

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Woody Arch
Wechter Lenora
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Wilson Ethel Mrs.
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SEATTLE

By WM. B. MCURDY

METROPOLITAN—"Oh Look."
ORPHEUM—Dramatic stock.
PICTURES—Blue Mouse, "The Fast Mail"; Liberty, "Dr. Jack"; Strand, "To Have and to Hold"; Coliseum, "Fury."

Blanc's "Chantecler," rotisserie cafeteria by day and Palais de Danse by night, with "Tiny" Burnett of the Moore theatre orchestra wielding the baton, is proving very popular with evening crowds since its opening, New Year's Eve.

Sunday afternoon, Jan. 14, the Seattle Civic Symphony Orchestra, under the direction of Mme. Davenport-Engberg, the only woman conductor of a symphony orchestra in the United States, was heard in concert at the Metropolitan, with Benno Moisevitich, Russian pianist, as the supporting artist.

"Oh Look," playing the last five days of the current week at the Metropolitan, is doing fair business. This is a first class show for the one and two nights, and the producer, Nat Goldstein, well known San Francisco music publisher and showman, deserves credit for the pretentious manner in which he has staged the piece.

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Direction E. K. NADEL

CHAS.

JACK

CRAFTS and HALEY

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CRAFTS and HALEY

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Direction HARRY WEBER

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING.—All the week, "Erminie." Third light opera production by the Knights of Columbus Choral Society. Produced by Milton Aborn with Syracuse talent, the company totalling 110. K. of C. shows always draw well, and this year's is no exception. Majority of principals same as those in "Robin Hood" and "The Fortune Teller." Next week, Monday, another rental. Bears Head Society of Syracuse University, presenting "The Rivals." Feb. 5-7, Marjorie Rambeau in "The Gold Fish."

B. F. KEITH'S.—Vaudeville. House celebrates its third anniversary this week. Bill topped by Irene Franklin. The Hegedus Sisters, concert violinists, out due to illness. Two other acts in to fill, making nine all told. Business good. Decided tendency toward "spice" on the bill. Some of the stuff if in burlesque would be accepted as nasty.

TEMPLE.—Vaudeville.
BASTABLE.—Dark.
STRAND.—"The Bond Boy."
EMPIRE.—"Shadows."
ROBBINS-ECKEL.—"One Week of Love."

Its future in doubt for months, plans for the operation of the Bastable, once the home of Columbia burlesque and later an outlet for K. & E. shows, were announced this week. The house, after redecorating and renovation, will open on Feb. 4 with Abe Epstein of this city, treasurer in the past, as the actual impresario. The new policy calls for musical comedy tabs and pictures. The Gus Hill office will furnish the former.

It is the first time that such a policy has been given a trial here, although it has been used successfully in Rochester and other up-state towns. A "continuous" show from 2 to 11 p. m. is planned, with three performances daily and four on Sunday. Eight reels of pictures will be on the program. The "tab"

troupes will come in weekly, with the bills changing on Monday and Thursday.

Although she insisted that it must have been some one else, circumstantial evidence points to the fact that it was Loraine Howard, vaudeville, of the team of Howard and Sadler, who walked to the altar, figuratively speaking, here with David Masch of New York, clothing merchant. The couple, the bride using the off-stage name of Emily Loraine Howarth, appeared before County Judge William Farmer here and were quietly married. The marriage license showed that Miss Howarth had obtained a divorce in Chicago in 1917. The team of Howard and Sadler were at Keith's last week.

In a critical condition for 18 days, as the result of a dose of bichloride of mercury, taken with suicidal intent (Mrs.) Anna Rivoli (Fanizza), a pretty 22-year-old Syracuse actress, died in a local hospital Monday, less than 24 hours after a transfusion of blood had been resorted to in an effort to save her life. During the period she lay in the hospital the young woman's "will to die" served as an effective bar to any remedial measures of the doctors. Funeral services were held here on Thursday. The young actress fell in the street here after taking the poison. She claimed that with her husband, also a professional, out of work, she found the burden of family cares too great.

She leaves two children in addition to her husband.

Indoor circus history was made here last week when 90,000 attended the 16 performances of the indoor circus put on in the Jefferson street state armory under the auspices of the Tigris Temple of the Mystic Shrine. It was necessary, late in the week, to give three performances a day.

The Crescent, operated by Al Sardino, cut its prices this week. From Monday to Friday the entire house, matinee and night, has an admission charge of 10 cents, with children admitted for a nickel. These are the old matinee rates. The house has Paramount films for first run at popular prices.

John J. Breslin, former manager of the Crescent here, and more recently in the theatrical game in Auburn, is the new general director of the Schine Amusement Company of Gloversville.

H. M. Addison, manager of the

Stone, Binghamton, garnered a column or so of space for himself in the home town papers this week when he halted and nearly captured two auto thieves who were in the act of stealing his machine from the rear of the theatre.

The Blanchard Theatrical Circuit will book the vaudeville bills for the new string of one-nighters in Northern New York. The circuit will start next Monday, with Carthage getting the opening. The bills will run a full two hours without pictures.

The old Hayward opera house at Dodgeville, one of the Mohawk Valley landmarks, is being demolished. The theatre dates back to 1854.

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FAMOUS AND LYNCH

(Continued from page 2)

suddenly closes a deal by which
15,000 shares of Famous Players
will presently come into his hands,
what is more likely (having in mind
that he is a nimble and clever opera-
tor) than that he would go short
some part of his block. That would
be his logical course, for it must be
apparent to him that when the
transaction comes out quotations
are bound to be depressed. Fore-
seeing this, he could go short of the
stock at 92 in the expectation that
he would presently be able to cover
at, say 85, making a neat turn
of 7 points, and leaving his hold-
ings intact. In any event Lynch
was protecting himself against a
bear drive when the news got out
and was taking no risk, because he
would presently come into the pos-
session of stock to deliver against
his short contracts. Just good busi-
ness.

Many other things may have hap-
pened outside of this, but all having
the same tendency toward a dip.
Some other interest might have fig-
ured that Lynch would want to
liquidate his stock promptly, and
the 15,000 shares would overhang
the market. Here were possibilities
of getting the Lynch stock cheaply.
And in addition professional traders
may have secured information of
the impending stock deal and sold
short against it on the theory that
issue of treasury stock, regardless
of its purpose or the value of the
new assets that would be acquired
for it, would probably hammer the
price down. The professional's mere-
ly hopped on the stock for a turn on
the short side.

The Pool Again

There is another element men-
tioned in these comments before.
The bull pool in Famous is be-
lieved to have important holdings
around 82. Many observers are
convinced that a new bull cam-
paign is in the making and that
the pool is in the market for ac-
cumulation around that point, at

which, by the way, their aggressive
operations began more than a year
ago. The pool, say, wanted to get
the price back to 82 and just then
the Lynch transaction came up. The
pool would only have to withdraw
support and let the buying selling
fight it out. The price would auto-
matically go down to almost any
point the pool wanted within reason.
From the behavior of the tape
up to midweek it appeared that
gradual buying was coming into
the market around 84 to 86.

Orpheum appears to be looking up.
Trading has been in moderately
large volume and prices got within
a fraction of 20 Tuesday. Times
square followers figured that the
reported fight within the board for
control had at last got into the
market and that one or more of the
factions were bidding for voting
stock to bolster up their position
in the directorate. Dealings were
too small and the price movement
too gradual to indicate that there
was much hot rival bidding. Rather
the trading had the complexion of
a majority interest seeking to
clinch control without running the
price up too fast. At the same time
it would be to the interest of a
majority, once their control was
accomplished, to get the stock on a
fairly good price basis. In the
movement Orpheum caught up with
and finally passed Loew, which has
been selling over Orpheum for the
first time in its career.

One of the amusing incidents of
the week was the circulation of a
hot tip in Times square, put out by
the coterie of sharpshooters on the
curb, which is trying to make a
market for the stock, that Triangle
was headed for \$1.50 on the strength
of the elimination of a little known
issue of preferred, which would in-
crease the liquidation value of the
common to \$1.65.

Banks Hold Preferred

There is said to be no basis for
the story that the preferred stock
will be attacked and the tale itself
is understood to be based on cir-

PIRATES, LAY OFF!

The routine of our act
runs as follows:

- 1—Impersonations
- 2—Eating, Drinking,
Juggling and Blow-
ing Bubbles in One
Submersion
- 3—Endurance Test
- 4—Answering Ques-
tions Asked by Au-
dience, Writing An-
swers on Slate, and
Spelling Name Un-
der Water
- 5—Singing "Yankee
Doodle" Under
Water Without the
Aid of Any Device
- 6—Gold Fish Used in
Tank

The above routine is fully
protected

Spelling of Name
Under Water and
Singing "Yankee
Doodle" Under Water
are our exclusive ma-
terial and protected
with Variety and N.
V. A.

House Managers, Take
Notice

"NIOBE"
America's Aquatic Marvel

circumstances before the beginning of
the Triangle-Aitken-Winnik suit. A
stockholder who contemplated a
suit examined the method by which
the preferred stock had been voted
by the voting trustees (Aitken and
others) with a view to bringing
that transaction into the suit. After
looking over the facts, he aban-
doned his contention and nothing
more has been heard of it.

Nothing more is needed to explode
the rumors that inspired the tip
than the statement that important
banking interests not far removed
from Kuhn, Loeb & Co. are hold-
ers of a large block of the preferred
stock themselves, and they would
resist any move to have the courts
declare the preferred stock invalid.

The preferred issue amounts to
somewhere around \$1,000,000, of
which the Aitkens are understood to
hold about \$40,000 still. The rest is
scattered among promoters, invest-
ors and bankers.

Of course, this \$1,000,000 of pre-
ferred stands between Triangle's as-
sets and the common stock. It would
have to be redeemed in whole before
the junior issue would participate
in any division. With the preferred
out of the way, of course, the com-
mon would benefit tremendously
and that's what the curb profes-
sionals would like the outsiders to
believe. The outside professionals
appear to have run the stock up
from 8 to 21 cents and then have
sprung their story. It hadn't been
spread very far up to midweek, only
a few of the favored speculators
having been "let in on the good
thing," but by Wednesday the tip
was on the wing.

The summary of transactions Jan. 18 to
21 inclusive:

STOCK EXCHANGE

Thursday—	Sales	High	Low	Last	Chg.
Fam. Play-L.	2,700	85 1/2	84	85 1/2	+ 1/2
Goldwyn	1,000	5 3/4	5 1/4	5 1/2	- 1/4
Loew, Inc.	1,400	19 1/2	18 1/2	19 1/2	+ 1/2
Orpheum	700	17 1/2	17	17 1/2	+ 1/2
Boston sold 50 Orpheum at 17 1/2.					
Friday—					
Fam. Play-L.	17,500	85	82 1/2	83 1/2	- 1/2
Goldwyn	900	5 1/2	5 1/4	5 1/2	+ 1/4
Loew, Inc.	2,800	19 1/2	18 1/2	19	+ 1/2
Orpheum	200	15 1/2	17 1/2	18 1/2	+ 1/2

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reduction of at
least 33 1-3%

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the Profession—
Furs Repaired and
Remodeled

Do. pref.	200	85	85	85	+ 1/2
Boston sold 100 Orpheum at 19 1/2.					
Saturday—					
Fam. Play-L.	900	84 1/2	83 1/2	84	+ 1/2
Goldwyn	800	5 1/2	5 1/4	5 1/2	+ 1/4
Loew, Inc.	700	19 1/2	19	19 1/2	+ 1/2
Orpheum	100	18 1/2	18 1/4	18 1/2	+ 1/2
Monday—					
Fam. Play-L.	2,400	84 1/2	83 1/2	84 1/2	+ 1/2
Goldwyn	100	5 1/2	5 1/4	5 1/2	+ 1/4
Loew, Inc.	1,700	19 1/2	19	19	+ 1/2
Orpheum	1,400	19 1/2	19	19 1/2	+ 1/2
Boston sold 500 Orpheum at 19 1/2.					
Tuesday—					
Fam. Play-L.	4,400	84 1/2	84 1/2	84 1/2	+ 1/2
Do. pref.	800	95	95	95	+ 1/2
Goldwyn	2,400	5 1/2	5 1/4	5 1/2	+ 1/4
Loew, Inc.	2,500	19 1/2	19	19 1/2	+ 1/2
Orpheum	500	19 1/2	19 1/2	19 1/2	+ 1/2
Boston sold 320 Orpheum at 19 1/2.					
Wednesday—					
Fam. Play-L.	1,000	84 1/2	83 1/2	83 1/2	- 1/2
Do. pref.	200	95 1/2	95	95	+ 1/2
Goldwyn	1,400	5 1/2	5 1/4	5 1/2	+ 1/4
Loew, Inc.	2,000	19	18 1/2	19	+ 1/2
Orpheum	200	19 1/2	19 1/2	19 1/2	+ 1/2

THE CURB

Thursday—	Sales	High	Low	Last	Chg.
Technicol.	w.l.	100	9	9	9
Triangle	2,000	21	20	21	+ 1/2
Griffith	500	3 1/2	3 1/4	3 1/2	+ 1/4
Friday—					
Griffith	200	3 1/2	3 1/4	3 1/2	+ 1/4
Technicol.	w.l.	500	9	9	9
Triangle	1,000	20	20	20	- 1/2
Monday—					
Griffith	200	3	4	4	+ 1/2
Technicol.	w.l.	300	9 1/2	9	9
Triangle	1,000	13	13	13	- 1/2
Tuesday—					
Griffith	100	4	4	4	- 1/2
Triangle	1,000	13	13	13	- 1/2
Wednesday—					
Technicol.	w.l.	No sales			
Triangle	No sales				

* Cents a share.

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MR. GEO. GOTTLIEB
MR. FRANK VINCENT
MR. DENMAN
BEN BURKE

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announce that in a short
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next season which will
far surpass any of our
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KANSAS CITY

By WILL R. HUGHES

SHUBERT—"Bombo."
GAYETY—"Beef Trust Beauties."
GARDEN—Bridge Musical Stock.
ORPHEUM—Vaudeville.
MAINSTREET—Vaudeville.
PANTAGES—Vaudeville.
GLOBE—Vaudeville.
PHOTOPLAYS—"Pride of Palomar," Royal; "Kick In," Newman; "Dr. Jack," Liberty, second week.

The engagement of Al Jolson, in "Bombo" at the Shubert, week of the 21st looks a record breaker for the house at the \$3.50 top scale. The mail orders were the heaviest in the history of the city's amusements,

and on the opening day of the sale there was a line, a block and a half long, before the box office.

The annual convention of the Western Implement and Hardware Dealers' Association, here last week helped business at the theatres. Their business session was held in the Shubert theatre mornings.

Featuring next week Shubert has "Greenwich Village Follies," Walker Whiteside in "The Hindu," Elsie Ferguson in "The Wheel of Life," "The Bat" and "The Gold Diggers," in the order named.

Rehearsals are in progress for the musical revue "You're Next," to be produced early in February. The production which is under the direction of Lucien Danni, is being sponsored by the Women's Athletic Club. It will have a cast of 100.

The Globe will change to continuous policy, five acts and pictures.

There is a persistent report that a new picture house, with a seating capacity of 2,400, will be started shortly on Main street, between 13th and 14th streets, which would locate it right between the Mainstreet (Junior Orpheum) and the Newman, the town's largest picture house. Some of the managers are inclined to be skeptical regarding the rumors, while others claim to absolutely know that the house will be built. The knowing ones, however, refuse to tell, at this time, who are behind the proposition, claiming a premature announcement might interfere with closing ground leases.

them coming big by Wednesday matinee with the end of week playing to capacity. "Blossom Time" at Teck showed the first box office lines seen here in months with tip-top business registered.

The owner of the Allendale theatre has been enjoined from disposing the General Theatres Corporation, which holds a lease on the house until 1930, by a decision of Judge Hinkley in Supreme Court. The owner contended that the tenants failed to pay their rent promptly and had not kept the premises in repair. The Buffalo Players, Inc., are now sub-leasing the house and General Theatres claimed that the owner was attempting to dispossess them in order to make a new lease with the Players on more satisfactory terms.

Golde Clothes Shop, Inc., was this week denied permission in Supreme Court to evict Loew's State theatre from its Main street entrance. The application is the result of a Court of Appeals decision in the case pending since 1920, in which the higher tribunal held that the Golde firm had been unlawfully evicted. The case will now be tried in open court before a jury instead of on arguments and legal briefs.

The action by Jay Berman against the Ellen Terry theatre for \$15,000 for breach of contract for the promised rental to him of the picture house was dismissed in Supreme Court this week. It was proved by the theatre that the agent negotiating the deal had acted without authority from the theatre corporation.

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The Best Food and Entertainment in New York. Music and Dancing.
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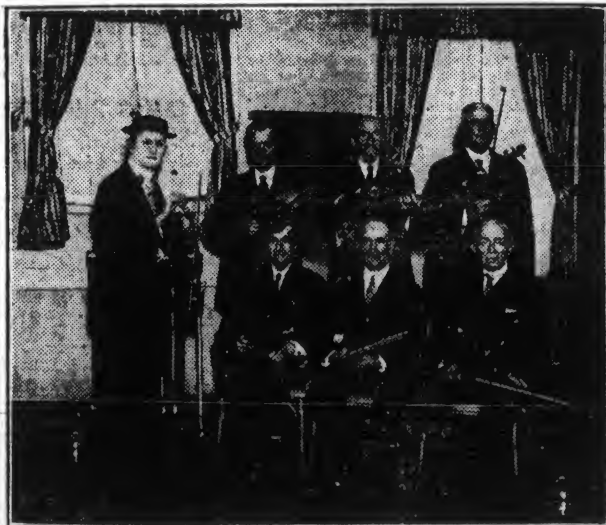
By SIDNEY BURTON

Both Majestic and Teck turned in excellent records last week—probably for the first time this season. Nazimova, at former house, opened slow, but excellent reviews, and plenty of verbal advertising had

RETURNING TO BIG TIME

JENNIER BROS.

Keith's Alhambra, New York, Next Week (Jan. 29)
Direction LEE STEWART



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AL TUCKER

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Playing now for Wm. Delaney. If George Gottlieb could see me I would play the Palace the following week.

Direction BERNARD BURKE

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LONDON

IN LONDON

(Continued from page 2)

nis Eadie will produce at the Royal. Immediately after "Charlie's Aunt" closes. Both Seymour Hicks and Dennis Eadie will appear.

The revival of the "Merry Widow" will take place in the provinces under the auspices of George Edwards, Ltd. After a long tour it will come to the West End. The cast includes George Graves, W. H. Rawlins, Ivor Walters, Marjorie Maxwell, and Evelyn Laye, who will appear in the part created at Daly's by Lily Elsie.

Another provincial production destined for London is "Adam and Eva," under the management of George Tully.

Edward-Laurillard has secured a new musical play by Fred Thompson, music by Edouard Kynneka. The story concerns a poor working girl who wins a newspaper competition and becomes a great star.

Having procured the scenery, costumes, and effects of the H. B. Irving production of "Hamlet," Bransby Williams will produce the tragedy in Birmingham the end of March. The provincial tour is long and fully

booked and, at present, he has no designs on the West End.

The Gallery First Nighters' supper to Arthur Roberts was by way of being a fiasco, as the Gulliver management refused, at the last minute, to release him for the function. It was explained that the original arrangement had been made when Roberts was playing with C. B. Cochran, who had put no obstacle in the way of the festive occasion's success.

Leon M. Lion is the latest heroic manager to attempt to produce George Moore's "The Coming of Gabrielle." This will be for a limited number of performances and on the subscription basis, so that censor will probably be avoided. Nigel Playfair has already tried to do it and even gone so far as to engage a cast, but gave it up. The play has been privately printed and circulated in Ireland. Leslie Faber will take the lead in the Lion production, opening in March.

For some reason or another interest in the old Princess is being revived and press stories about it being inhabited by the ghosts of famous and long-dead players, are being circulated. These "spooks" are said to re-enact their most famous

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parts to ghostly audiences amid the tattered scenery of the old place which has not been open for over 20 years. For a time Bert Coote used some of its dressing rooms as offices and only a year or so ago it was announced that a famous furnishing firm had bought it as a warehouse. For years the Keith Circuit had an option on the house.

James Sexton, who has already one or two plays of a revolutionary nature to his credit, including "The Riot Act" and "The Revolution," has now broken out as a mimic.

When "The Dippers" ends at the Criterion Cyril Maude will proceed to America to appear in Macdonald Hastings' adaptation of A. S. M. Hutchinson's "If Winter Comes," at what is said to be the biggest salary paid to a British artist with the exception of Lauder. He is also on a percentage which the optimists are confident will enable him to break the Scotch comedian's record as a money-getter.

Another comedy by R. C. Carton will shortly be seen in the West End. This is "One Two Many," which Percy Hutchinson recently produced at his own theatre in York.

"The Lady of the Rose," at Daly's, will be followed by "Pompadour," with various members of the enemy cast, including "the Idol of Berlin," Frau Fritz Massary. The "star" is now studying the English language with a view to conquering London.

"The Beggar's Opera" will register its 1,100th performance Jan. 31.

The comedy which Sybil Thorndyke will produce at the Criterion

in conjunction with Lady Wyndham (Mary Moore) is entitled "Advertising April." The piece is the work of Herbert Farjeon, a dramatic critic, and Horace Horshel, and it was originally produced a few weeks ago by the Birmingham Repertory Theatre. The production will only be staged for a short season prior to the opening of the Thorndyke provincial tour.

PARIS

"Le Vagabonde," by Mme. Colette and Leopold Marchand, is being rehearsed by Cora Laparcerie at the Renaissance.

"Le Mannequin de la Rue de la Paix," farce by Yves Mirande and Quinson, is to be the next item at the Varietes, to follow Sacha Guitry's "Le Blanc et le Noir" shortly.

A new comedy by Pierre Wolff is nearly ready for the Nouveautes, for which Paul Bernard, Louvigny, Albert Brasseur, Mmes. Regina Camier, Wells and Marguerite Deval are engaged.

"Un Lache," by Leonormand, is to be mounted next month at the Comedie des Champs Elysees with Signoret and Mme. Maddy Terry.

"Moin's Trente," three-act opera by Andre Barde, music by Chas. Cuvillier, at the Theatre Michel.

"Puche," by Henri Falk and Rene Peter, at the Potiniere; "La Couturier de Luneville," by Alfred Savoir, at the Vaudeville; "Giboulette," opera by Croisset and Fiers, music by R. Hahn, at the Theatre de Paris.

"Cabotins" is being revived at the Odeon next week, with Raoul Marco in the role of Pegomas.

A revival of "L'Aiglon," of Ed-

mond Rostand, is being rehearsed at the Theatre Sarah Bernhardt.

Vaudeville Bills

Paris, Jan. 17.

Alhambra (booked by Variety Theatres Controlling Co. London): Winston's Seals; Ismay Girls; Paul Stephens; Arthur Ward; 2 Spyras; 3 Lottos; Fred Brezin (ex-Prince Koroki); Mlle. Izard; Belgian Anserouls; Ouvrard fils (local comic vocalist); Leroux's Monkeys; Miller and Canning; T. Vitry-Devilder and C. Dany.

Olympia.—Douglas and John; Sent' M'Ahesa; Isabella Ruiz; Chester Kingston; Lord Aln; Prior; Nelson Trio; 5 Beunos; 4 Millions; Juliet et Piero; Kohler Troupe; Kriple-Bers; Les Albertini; Mary Christian.

BLACKTON'S FILM SHOWN

"The Virgin Queen" Is Below Special Standards

London, Jan. 24.

Stuart Blackton's film featuring Lady Diana Manners and titled "The Virgin Queen" will undoubtedly have but a short run.

The picture does not stand up to the essential degree typifying a West End special presentation. The opening was Jan. 22 at the Empire.

SAILINGS

Reported through Paul Tausig & Son, New York:

Jan. 20 (from New York to London), Mrs. Jean Bedini (Olympia); Feb. 7 (same), Officer Vokes and "Don," Hal King (President Garfield).

Jan. 20 (from New York for London), Avery Hopwood, Arthur Pearson (Olympic).

Feb. 27 (from London for New York), Mooney and Holbein (Majestic).

Jan. 27 (from New York to London), Australian La Merts (Celtic).

Jan. 29 (from New York for Buenos Aires), Edna Goodrich and mother.

Jan. 29 (from New York for London), Mack and Brantley (Baltic).

XMAS SHOWS GOOD

Business Fell Off Generally, but Revivals Held Up After Holidays

London, Jan. 24.

Business after the holidays with the established attractions went flop, but trade for the Xmas revivals continued exceptionally good.

"Peter Pan" sold out for its run at the Duke of York's without much doubt of its continuance until the Marie Tempest production opens there.

MELVILLES' SPECTACULAR

London, Jan. 24.

The Melville brothers are reported to be preparing a spectacular production for presentation at their Lyceum.

D. W. Griffith's film "The Two Orphans" is scheduled to follow in "Robinson Crusoe" at the Lyceum.

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Three Doors from Jefferson Theatre. One Block from Loew's Theatre. One-Half Block from Lyric Theatre.

SPECIAL THEATRICAL RATES:

SINGLE WITHOUT BATH—\$ 1.25

SINGLE WITH BATH—2.00

DOUBLE WITH BATH—1.50 each

BOB FULGORA'S 'SYSTEM' BEATS MONTE CARLO

Average Winnings for 10 Weeks \$500 Weekly; Brother Skeptical

London, Jan. 24. A retired American professional Bob Fulgora, who has been over here for some time, is reported to have devised a "system" through which he has been making slow but steady gains against the bank at Monte Carlo.

During the past 10 weeks, according to the story, Fulgora has averaged a winning of \$500 weekly.

Fulgora's brother, Joe Hayman, also theatrical and of this city, appears to be most skeptical over the Monte Carlo report. He is holding himself steady to resist the shock of an appeal from Fulgora for funds.

Walter Gifford Shifts Over

London, Jan. 24.

Walter Gifford has resigned from the D. W. Griffith organization to handle the special exploitation of Fairbanks throughout England.

James Fawn Dies at 72

London, Jan. 24.

James Fawn, veteran music hall singer, died Jan. 19 at the age of 72.

PARIS RECEIPTS

Takings Normal—Political Rife Not Interfering

Paris, Jan. 12.

The takings at the theatres remain normal, political events not having appeared to affect the entertainment business. The receipts last Friday evening, average gauge of the week, were (in francs): Opera, 27,827, with repertoire; Comedie Francaise, 11,712; Opera Comique, 8,693; Odeon, 5,527; Trilanon, 3,993.

Antoine (L'Inhumaine)*, 7,857; Arts (Terre Inhumaine), 8,154; Athenae (Sonnette d'Alarme), 8,805; Ambigu (Iron Master), 6,564; Bouffes (Dede), 8,863; Chatelet (Capoulade de Marseille), 11,260; Theatre Champs Elysees (Leonidoff's ballets)*, 1,568; Comedie des Champs Elysees (Portrait de Dorian Gray)*, 892; Capucines (Porquoi m'a tu fait ca), 5,605; Daunou (La Bouche), 7,269; Eldorado (Crime du Bouff), 2,802; Edouard VII (Un sujet de Roman), 5,659; Femina (music)*, 4,07; Gymnase (Judith)*, 5,009; Gaite (Grand Mogol)*, 5,612; Grand Guignol (mixed), 2,001; Mogador (Peer Gynt)*, 10,951; Marigny (Dis qu'est ce toi), 2,659; Michel (Dame de Compagnie), 4,025; Nouveaute (Chouchou polds plume), 3,059; Theatre de Paris (Le Vertige), 8,696; Palais Royal (La Merveilleuse Journee), 10,146; Porte St. Martin (Madame Sans-Gene)*, 7,216; Potiniere (Les Chevaux de Bois)*, 3,475; Renaissance (Les Chercheurs d'Or), 2,417; Sarah Bernhardt (Paul et Virginie), 4,111; Scala (Train de 847), 3,702; Vieux Colombier (repertoire), 3,160; Varietes (Le Blanc et le Noir), 6,665; Vaudeville (Le Daguin), 4,530.

Revue—Casino de Paris, 32,125; Ba-Ta-Clan, 6,216; Folies Bergere*, 9,083; Boulevards, 1,321; Deux Anes, 3,365; Folies Dramatique* (Waltz Dream), 2,360; Deux Masques (mixed), 1,425; Tenes, 2,113; Cigale (Kneekout)*, 2,675.

*Change of program announced.

"CO OPTIMISTS" REPEATS

London, Jan. 24.

The sixth program presented by the "Co-Optimists," a commonwealth company headed by Liddle Clift, was presented at the Prince of Wales Jan. 18, and liked.

The program resembles, in many respects, the previous edition.

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"BROXOPP" POSTPONED

London, Jan. 24.

The production of A. A. Milne's "The Great Broxopp" has been postponed owing to the decision to continue the run of Galsworthy's "Loyalties" at the St. Marth's.

"PLUS FOURS" LIKED

London, Jan. 24.

"Plus Fours," produced at the Haymarket, was well received by the press.

It is a comedy by Horace Vachell and Harold Simpson.

THEODORE KREMER DIES

London, Jan. 24.

It was reported here this week Theodore Kremer, the American playwright, had died Jan. 14 at Cologne, following two operations. He had been ill for several months and recently went to Cologne for relief.

GRAFTING AGENTS

(Continued from page 4)

circumstances to the V. M. P. A. in the Columbia theatre building.

One result of Variety's disclosures last week were the recriminations the grafters indulged in. Agents as a rule who thought they were the target of the story alleged Variety had not made its charges general enough in scope; that it included only agents and bookers who were "wrong" while the vaudeville producers had among their number many producers who "got" to the cracked looking men much easier than the agents had been able to do.

Agents said that producers who could make a weekly profit of between \$200 and \$600 on acts, according to the time and the salary, and have these turns play consecutively for nearly an entire season, must have a "way to put it over." The "way," according to their statement, was that the booker of the high-profit production was "splitting" with the producer, the producer saving five per cent. for an agent's

commission through booking direct, and not being adverse to adding 10 per cent. or more of the salary for the booker's "piece."

Some producers know their productions will be booked before they open, it is claimed. This type of producer proceeds carefully, but producing sufficiently to make his income considerable. It is also claimed it has been known where an influential booker has contributed toward the investment of an expensive production for vaudeville, relying upon his own bookings and his influence with other bookers to keep the act working.

The agents and booking men generally discussing the graft situation disclosed those aloof from graft. Reputable agents and bookers were wont to applaud Variety's attack on the grafters, stating it would be the very best happening vaudeville has had in years if it could be cleansed of its cheaters among agents and bookers.

"Looking over the small time," said a big time vaudevillian, following Variety's story, "I guess the paper was right. I had not given the small time much notice, but upon figuring up I'll say there are not over 10 small time vaudeville agents who could be put down as 'all right.' But those 10 could take entire charge for the small time acts of their bookings and I would be willing to guarantee their small time would soon see the difference.

"Of the others, after the 10, some I know and others by reputation, while many I never heard of. Where did they come from? They never did anything in vaudeville, did they? From the list I had made up for me of small time agents there are names I wouldn't have connected with any business I ever have been engaged in. There is something wrong when the small time must have its acts submitted to office booking men by people of that caliber. It's a clutch they will graft; they don't know how to do anything else, and the Lord help us all if they are what we have known as vaudeville agents."

Another vaudeville man, talking on the same topic, observed: "Just tell me one thing, and if I can

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understand that I can understand the whole small time proposition. How is it that the worst of these small time agents, the ones you would think would never get a look-in, seem to be the most important among them, get the best breaks and do the most business? Why is that? Are bookers, whom I know to be wholly upon the level, blind? And I understand they do the most business, while some of the decent, hustling fellows trying to book small time acts never get a chance."

Side graft that prevails in independent and small time circles for the agent is the booking of clubs. In the big time offices a club booking department is maintained. Acts get so much a night, some running into considerable money. The club department charges a set booking fee. Not so on the outside. The agent keeps a list of the names and addresses of acts seeking a "showing." He meanwhile through various channels makes a connection to book a club. The prices of these club entertainments run from \$500 up to \$2,000, depending upon the gullibility of the club entertainment committee.

The acts looking for "showings" and "break-ins" are sent for and informed that due to congested bookings it is impossible to hope for a regular house to play, but that if the act will appear at a certain club he (the agent) will see the act is "covered" by representatives of the independent circuits. In some cases the act receives a few dollars for expenses—in most instances nothing.

The actor calling on the agent after playing the club date is stalled or flatly informed none of the "representatives" who covered the performance were interested in the turn.

One of the menaces confronting the small time vaudeville artist in dealing with the gyping agents and bookers is the agent who "sews up" an act by signing them to a "pay or play" contract for a flat sum weekly, the agent purporting to guarantee the act consecutive employment for a certain number of weeks. The advantages of this arrangement for the agent are two-fold: he can sell the act for any figure in excess of the sum agreed upon between agent and artist and pocket the difference with no chance for a "squawk," and he can keep the act on the small time, away from the big time scouts and agents.

No conversation was heard last Friday after Variety's story about "the fight at Madison Square Garden" (that night) between agents and booking men, an unusual reticence on the subject being observed for the first time in the memories of the oldest inhabitants.

A sure-fire method of the small time gyp agent in dealing with an act that doesn't pay more than commission, or, to use the vernacular, a "bad boy," is to report to the act that after canvassing the various booking offices there seemed no demand for the act. The agent pre-

(Continued on page 40)

NEW YORK THEATRES

SAM H. HARRIS Attractions
FULTON Theatre, W. 46 St. Evs. 8:10
 Mats. Wed. and Sat., 2:10
 The Sweetest Love Story Ever Told
SAM H. HARRIS Presents
MARGARET LAWRENCE
 in the New York and London Success,
"SECRETS" By Rudolf Besler &
 May Edington
 Staged by SAM FORREST

MUSIC BOX THEATRE
 West 43rd St. Evs. 8:15. Mats. Wed., Sat.
SAM H. HARRIS Presents IRVING BERLIN'S
"MUSIC BOX REVUE"
 Staged by HARRARD SHORT.
 WITH A GREAT CAST!

Maxine Elliott's Theatre, 20th St. E. of Day
 Evs. 8:15. Mats. Wed. & Sat.
SAM H. HARRIS Presents
JEANNE EAGELS
 in **"RAIN"**
 Founded on W. Somerset Maugham's
 Story, "Miss Thompson."

GAIETY Theatre, 46th St. Evs. 8:30.
 Mats. Wed. & Sat., 2:30
CHARLES DILLINGHAM Presents
LOYALTIES
 By JOHN GALSWORTHY
 Produced by Basil Dean
"SEASON'S BEST PLAY."—Tribune

CORT Theatre, W. 48th St. Evs. 8:15
 Mats. Wed. and Sat. at 2:15.
OF THE MOVIES
 with Glenn Hunter—Florence Nash
 Harry Leon Wilson's story dramatized by
 Geo. S. Kaufman and Marc Connelly

LYCEUM Theatre, West 45th St. Evs. at 8.
 Mats. Thurs. & Sat. at 2.
DAVID BELASCO Presents
DAVID WARFIELD
 as **SHYLOCK**
 IN SHAKESPEARE'S
"MERCHANT OF VENICE"

EMPIRE THEATRE Evs. 40 St.
 Evs. at 8:30.
 Matinees Wednesday and Saturday, 2:30.
BILLIE BURKE
 in BOOTH TARKINGTON'S
"ROSE BRIAR"
ALLAN DINEHART & FRANK CONROY

BELASCO W. 44th St. Evs. 8:30.
 Mats. Thurs. & Sat. 2:30
DAVID BELASCO Presents
LENORE ULRIC
 as **KIKI**
 A New Character Study by ANDRÉ PICARD

VANDERBILT 48th St. E. of B'way
 Evs. 8:30. Mats. Wed. & Sat.
"GLORY"
"SEASON'S BEST MUSICAL COMEDY."
 —Evening Telegram

LITTLE Theatre, W. 44th St. Evs. 8:30
 Matinees Wed. & Sat. 2:30
F. Ray Comstock & Morris Gest present
POLLY PREFERRED
 A New Comedy by GUY BOLTON
 with GENEVIEVE TOBIN
 Staged by WINCHELL SMITH

HENRY MILLER'S Theatre, W. 43rd St.
 East of Broadway.
THE SELWYNS Present
JANE COWL
 as **"JULIET"** in Shakespeare's
"ROMEO AND JULIET"
 Nights \$1.00 to \$2.50. Thurs. Mat. 7c to \$2.00.

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B. P. SCHULBERG Presents
POOR MEN'S WIVES
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MARK STRAND
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"A NATIONAL INSTITUTION"
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"THE DANGEROUS AGE"
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 CARL EDGARDE, Conductor

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 REGULAR MATINEE SATURDAY.

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HUDSON West 44th St. Evs. 8:30.
 Mats. Wed. & Sat. 2:30.
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 Presents the Hit of the Town
"SO THIS IS LONDON!"
"A HOWLING SUCCESS."—Eve. Post.

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"

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MANAGEMENT—CHARLES DILLINGHAM
GREATEST SPECTACLE EVER
STAGED AT THE HIPPODROME
MAT. DAILY, 2:15; EVES., 8:15

ELTINGE THEATRE, 42nd St. West.
 Matinees Wed. & Sat., 2:30.
A. H. WOODS Presents
HELEN MACKELLAR in
"THE MASKED WOMAN"
 with **LOWELL SHERMAN**

GEO. COHAN Theatre, B'way at 43d 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
SIDNEY BLACKMER
JANET BEECHER
LEE BAKER

APOLLO West 42d St. Evs. at 8:15.
 Popular Mats. Wed. & Sat.
 Superb Spectacle—41 Marvelous Scenes
BEN-AMI in
JOHANNES KREISLER
THE WONDER PLAY
 PRICES: \$3.00, \$2.50, \$2.00, \$1.50 & \$1.00.

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 MATS. THURS. & SAT. 2:30.
"THE FOOL"
CHANNING POLLOCK'S
 New Play Produced by the Selwyns

Knickerbocker B'way & 38th St. Evs. 8:15.
 Mats. Wed. & Sat. 2:15.
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A NEW COMEDY—WITH MUSIC
THE CLINGING VINE
 with **PEGGY WOOD**
 Entire Orch. \$2.50; entire Art. Bal., \$1.50; entire
 2d Bal., 50c—every night. Includes holidays and
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 Best Seats NOW at Box Office.

EARL CARROLL Theatre, 7th Ave.
 Evs. 8:30. Mats. Thurs. & Sat. 2:30.
SCHWAB & KUSSELL Bring You
The GINGHAM GIRL
 with **EDDIE BUZZELL**
HELEN FORD
LOUISE ALLEN
ALAN EDWARDS
AMELIA SUMMERVILLE
 AND THE BEST CHORUS ON BROADWAY

JOHN GOLDEN Presents
7th
HEAVEN
BOOTH West 45th Street.
 Evenings at 8:30.
 Matinees Wednesday and Saturday—

REPUBLIC 42d St. W. of B'way.
 EVENINGS at 8:30.
 Mats. Wednesday and Saturday at 2:30.
ANNE NICHOLS' New Comedy
"ABIE'S IRISH ROSE"
"THE PLAY THAT PUTS
"U" IN HUMOR"

GLOBE B'way & 46th St. Evenings at 8:30.
 Matinees Wed. and Sat. at 2:30.
 Good Balcony Seats at Box Office: \$1.50, \$2, \$2.50
OLIVER MOROSCO'S MUSICAL COMEDY
"LADY BUTTERFLY"
"WORLD'S MOST BEAUTIFUL CHORUS"

WILLIE AND EUGENE HOWARD OSWALD

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Direction MESSRS. SHUBERT

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GRANADA THEATRE, SAN FRANCISCO

MARIE
HENRIETTA and WILLIAM
WARRINER
"AMERICA'S OWN SINGERS"

GRAFTING AGENTS

(Continued from p. 39)
 vents the act from booking direct
 by collusion with the booker, who
 refuses to see the artist when the
 latter calls. In some cases the
 agent doesn't submit the act at all,
 reporting it is not in demand and
 gambling that the actor will take
 the report as authentic.

It is a simple matter at this stage
 to convince an act a little "sugar"
 properly placed may cause the
 booker to execute an about-face and
 decide that that particular act is
 playable.

When this happens in a case
 where the agent hasn't submitted
 the act, and the act has accepted
 the verdict passively, the agent
 pockets "the side dough," allowing
 the act to think the booker is getting
 all or part of it.

If the act has tried to see the
 booker and been discouraged by the
 latter's refusal to see him, the agent

splits the extra money with the
 booking man; in consideration of his
 connivance in the matter. This
 doesn't apply to the Loew circuit,
 where J. H. Lubin is always of access
 to an actor desiring an interview.

A number of independent agents,
 including that class who profess to
 be outside the coterie whose agenting
 practices have been recently
 exposed, have voiced complaint
 against the refusal of acts to pay
 commissions for time booked. One
 of the leading independents stated
 this week his office is behind in re-
 ceiving commissions from three out
 of every five acts. This concerns
 bookings made on a strictly five per
 cent. basis and the alleged losses
 mostly are from turns booked over
 western circuits. Willingness to
 accept one-half of the commissions
 on a five per cent. basis has been
 expressed. The agents say that if
 such accounts are turned over to

AMERICA'S FOREMOST THEATRES AND HITS. DIRECTION OF LEE AND J. J. SHUBERT

SHUBERT THEATRE, 44th Street.
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Greenwich Village Follies
 Fourth Annual Production

IT IS THE LAW
 "Is always an exciting and
 agreeable entertainment."
 —N. Y. Globe.
 "It is the law straight melodrama
 —Tense, rapid and compelling."
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 "Super melodrama."—N. Y. Sun.
Comedy, Romance, Thrills
BAYES THEA. West of B'way
 44th Street
 A Perfect Theatre—A Perfect
 Play—A Perfect Cast
 POPULAR MATINEE WEDNESDAY
 REGULAR MATINEE SATURDAY at 2:30.
 EVENINGS 8:30

CENTURY ROOF 62d & Cent. Pk.
 W. Evs. 8:30.
 Mats. Tues. and Saturday, 2:30
F. Ray Comstock & Morris Gest present
Balieff's Chauve Souris
 4TH
 From Moscow—Paris—London—12th Month

THE NEW WINTER GARDEN
 B'way & 50th St. (ENTIRELY REBUILT)
 Evs. 8:15. Mats. Tues.-Thurs. & Sat. 2:15.

THE
DANCING GIRL
 A NEW MUSICAL PLAY

WILLIAM A. BRADY'S TWIN TRIUMPHS
 44th ST. THEA.—Mats. Thurs. and Sat., 2:15
The WORLD WE LIVE IN
(The Insect Play)

"The playgoer who lets the weeks slip by without seeing 'The World
 We Live In' is missing one of the authentic thrills which the present-day
 theatre can communicate to the great American spine."
 —Alexander Woolcott, HERALD.

PLAYHOUSE—W. 48th St. Mats. Wed. and Sat., 2:30

Youth, Beauty, Romance, Wit Make

UP SHE GOES

Greatest Musical Hit in Town

"My idea of a PERFECT musical comedy."—Stephen Rathbun, SUN.



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L. I.

CARLTON EMMY

AND

HIS MAD WAGS

BOOKED SOLID—ORPHEUM CIR.
 Direction: BURT CORTELYOU

BUD SCHAFER

Producer and Comedian

Now playing sixth consecutive tour for
 Ackerman & Harris with his latest Girls
 Revue.

GEO. KALALUHI'S HAWAHANS

PRESENT

"EKELA," the Tropical Beach

Dancer

in "PASTIMES OF HAWAII"

Direction: SIMON AGENCY

ARNAUT BROS.
 IN ENGLAND

an attorney for collection, the cost
 plus judgment fees is 65 per cent. of
 the total, even when the accounts
 are collectible, and that it would
 be cheaper to pay 2½ per cent. to
 any form of collection agency which
 could represent the independent
 agents on a weekly or monthly basis.

One agent who has done consid-
 erable booking with Shubert unit
 shows has discounted the losses in
 commission from that source, as
 the acts in many cases have not
 been paid on their contracts. The
 middle western bookings and those
 over the Pantages circuit appear to
 furnish the bulk of no-commission
 complaint. In the latter bookings,
 acts complain they are unable to
 remit commissions because of rail-
 road fares being extracted on the
 way to the coast.

SPORTS

(Continued from Page 9)

his loyalty was frowned on a year
 or so ago by club executives in the
 east. It was not his fault, however.
 Once it was as the result of his
 post as trainer and breeder for the
 stable of Commander J. K. L. Ross,
 Canada's millionaire sportsman. It
 is charged that the "insiders," prin-
 cipally the bookies, were anxious to
 get Ross out of racing on the metropoli-
 tan tracks. He had been
 clicking off two and three races a
 day, the odds for most of the events
 being short and nipping the bookies
 consistently. When Bedwell's li-
 cense renewal came up, it was
 turned down. Ross was suspicious
 and an application was then made
 to make Bedwell his authorized
 agent. That, too, fell through, and
 the Canadian accepted the facts and
 withdrew his stable from the Ameri-
 can tracks entirely. That was the
 real reason why the memorable
 contest with Man o' War, the unde-
 feated colt of William Riddle's, was
 staged at Windsor, Ontario. Both
 Man o' War and Sir Barton are
 now in stud. Bedwell was re-lin-
 gested two years ago, shortly after
 Ross' withdrawal.

Bedwell's name again figured in a
 club ruling when Carol Shilling was
 ruled off by the Maryland Jockey
 Club. The case of Shilling appears
 never to have been brought out
 thoroughly. It was said on the in-
 side that he won so consistently for
 the Hildreth stable he rode himself
 into disfavor. That again indicated
 the bookies were pulling wires. The
 jockey took his case in the Mary-
 land courts, but it never came to
 trial. Shilling was given a breeder's
 license and reports are he was given a
 cash consideration to drop the
 suit.

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Variety, New York

Faithfully Portray Full Negative Values

FRENCH FILM NOTES

tyers (patent office museum and technical school) is organizing a series of lectures aided by motion pictures, the subjects in January being "The Fall of the German Mark," by Herri Lichtenberger; "Aviation of Today," by H. Belley-guer; "The X-Rays and the Constitution of Matter," by M. de Broglie, and "Progress in Electric Arc Soldering" by Maurice Lebrun. These lectures are open to the public.

The Chinese mission appointed to inspect the picture trade throughout the world has arrived in Paris from the United States, and after visiting French studios will go to Germany. The mission on its return home will report relative to the creation of a national picture industry in China.

The custom house projection theatre in Paris was opened last week, and notwithstanding its rudimentary nature it will undoubtedly render renters in this country. It is under the control of the Syndicat Commercial of Motion Picture Manufacturers and is installed at the central custom house in Paris, 11 bis Rue de la Douane. Having obtained a "bulletin" (statement) and another from the customs officers detailing the reel to be visited the renter or exhibitor can inspect on the screen any film imported into France and placed in bond, a visa of the censor not being necessary. The charge is 60 francs an hour for the projection. If the picture suits, the renter pays the duty, accepting the film under his own responsibility; if the renter does not think the story will suit his clients he can decline to take delivery and the reel can be returned to the country of origin without any further fiscal charges (excepting receipt stamps for export), as not having left the bonded warehouse while in France.

The Conservatoire des Arts et Me-

The Conservatoire des Arts et Me-

Rush.

JUDGMENTS

(First name is judgment debtor, creditor and amount follows):
Nickroll Amuse. Corp. and Max Ginsberg; S. H. Kopt; \$1,745.84.
Melvin Dalberg; J. N. Kadel; \$175.54.
Bruce Duffus; N. Y. Tel. Co.; \$103.69.
Morris Schallat and Sam Koslow; same; \$35.98.
Signet Films, Inc.; D. Rodman; \$2,388.95.
Bertram Ambrose; A. F. Moglie; \$86.95.
Frank L. Hawelka; Crown Music Co., Inc.; \$182.22.
Francis X. Bushman; S. Devoyod; \$2,062.51.
Malcolm Strauss Picts. Corp. W. A. Newcombe; \$39.20.
Wladok Zbyszko; S. E. G. Garage, Inc.; \$90.
Patrick A. Powers; G. B. Ward; \$5,530.34.
Clark Cornelius Corp.; J. M. Meyer; \$495.33.
Wladok Zbyszko; H. B. Lindsay; \$222.45.
David A. and Rebecca Weiss ex'rs.; Dallas Opera House Ass'n; \$7,054.25.
Al Siegel; A. M. Finch; \$328.90.
Frances White; C. Nunder; \$427.20.
Felix Isman and Felix Isman, Inc. Herman Nat. Bank of N. Y.; \$111,973.55.
Wilber Sweatman; A. Goldsmith et al.; \$146.70.
Joseph E. Shea; Travelers Ins. Co.; \$48.20.

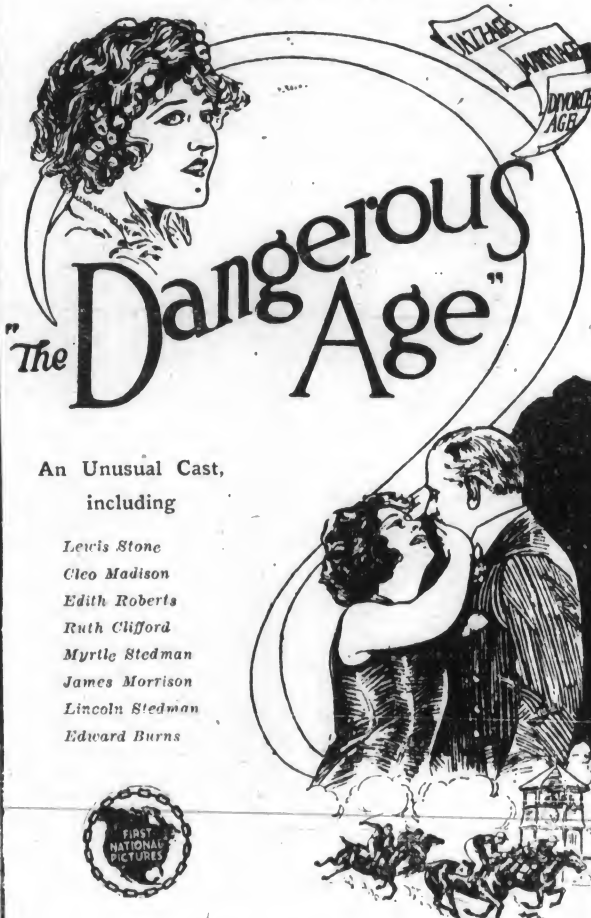
Montreal, Jan. 24.
The Capitol playing pictures has ordered lines back stage to accommodate vaudeville acts the house appears to be contemplating playing in the future.

At present besides the film dancing or operatic turns only are added.

William Frary, an 13 year old
Lynn, Mass., boy has been secured
by the Famous Players-Lasky Co.
for motion pictures. His
first work will be with Blanche
Sweet in the New York studios. He
is at present a student at North
Eastern College, Boston. Frary has
been prominent in amateur dramatic
productions in Lynn and also
secured stage experience with the
Edgcomb Dramatic Co. and the
Weld Stock Co.

Louis B. Mayer presents

Production



An Unusual Cast,
including

Lewis Stone
Cleo Madison
Edith Roberts
Ruth Clifford
Myrtle Stedman
James Morrison
Lincoln Stedman
Edward Burns

A First National Picture

HAL ROACH prescribes

IN

A FEATURE

STRAND, MILWAUKEE
Business splendid in the
the second week's run.—*Trade
Review*.

MAJESTIC, PORTLAND,
ORE.

A line-up at every show (now on seventh week, breaking every Portland record). Night shows had line-up as late as 9:30 p. m. Forced to run overtime. Crowded houses practically all the time. *Trade Review.*

CRITERION, OKLAHOMA
CITY

Business exceptionally good
—*Trade Review*.

LIBERTY, SEATTLE
Opened very big Lin

continuous Saturday and Sunday in spite of heavy rain all day. Management that very enthusiastic and looking forward to wonderfully big engagement.—*Telegram.*

NEW-PORTOLA
SAN FRANCISCO

Sixth big week starts tomorrow. Record business.—*Telegram.*

GODARD'S, SACRAMENTO
Broke house records.—Tele
gram.

GRAND CENTRAL and
CAPITOL, ST. LOUIS

Business exceptional. A howling success.—*Trade Review*.

ALAMO, LOUISVILLE, KY
Biggest business ever done

in history of this theatre, according to Fred Dolie, the owner. Held over for second

pictures have ever done.—*Trade Review.*

—OLD MILL, DALLAS
In fall houses all week

Jamfull house all week at increased prices, with long lines every night.—*Trade Review*.

SPACE PREVENTS RUNNING HUNDREDS OF REPORTS
AS GOOD AS THE ABOVE. "DR. JACK" IS THE BIGGEST
ATTRACTION IN THE WORLD TODAY.

PATHEPICTURE

COAST FILM NEWS

By EDWARD G. KRIEG

Los Angeles, Jan. 22. Max Fisher's opening at Loew's State was the direct cause for doing a record-breaking business, for all attendance records were shattered Sunday, which was the inaugural of the Fisher jazz band, which numbers 25 pieces.

Baby Peggy and her parents were hosts at their new palatial home in Beverly Hills to friends a few days ago.

Ambitious plans are under way by the Halperin Productions, which start producing soon on a super-special titled "Tea with a Kick." Victor Halperin is the author and Harvey They did the scenario.

With one leg in a splint, Allen Holubar broke all of his previous production records for speed by filming "The White Frontier" for Dorothy Phillips in six weeks, by the use of a pair of crutches and a husky cane as the limb convalesced.

The latest and one of the most important announcements at the Lasky studios is the acquisition of the noted author, Zane Grey, who will in the future direct his talent to Famous Players. The announcement was by Jesse L. Lasky. Grey recently was given screen rights to his stories after litigation with Benjamin B. Hampton, with whom he was under contract.

Jackie Taylor, orchestra leader and jazz exponent, will contest the divorce suit of Mrs. Vera Stendman Taylor, film actress. This he announced when he appeared in Judge Summerfield's alimony court. The actress charged that when their little child was ill she sent for Taylor to return home at once. Taylor was directing an orchestra, and Mrs. Taylor alleged that when he arrived home he was intoxicated. The child subsequently died.

Carmela Geraghty, daughter of Tom Geraghty, supervising director of Famous Players, was injured painfully at the Goldwyn studios when she fell from a trapeze. The young woman, who has a minor role in Rupert Hughes' "Souls for Sale," was practicing aerial circus stunts which she was to perform in the picture when the accident occurred.

Another "across-the-border" marriage, which promises to rival the Rodolph Valentino affair, came to light the other day through a tentative property agreement between Jack Gilbert, picture star, and his former wife, Olivia Burrell Gilbert. Involved with Gilbert, who is at present starring with William Fox Pictures Company, is Leatrice Joy, one of the luminaries of the Famous Players-Lasky studios, who married Gilbert in Tia Juana, Mexico, two weeks after his interlocutory decree was signed and nearly a year prior to his securing his final divorce papers. Leatrice Joy is at present in New York, but according to a telegram received by her husband she expects to return to Los Angeles in March, when an immediate second marriage is to take place. "Stories to the effect that my wife and I separated over my alleged attentions to another actress are absolutely unfounded," in confirmation of his statement Gilbert produced the following telegram, sent from New York: "Home in March, darling, and to remain. Lovingly, Leatrice."

Four high-powered comedy scenarists are in the employ of Joe Schenck and give their exclusive services to Buster Keaton's screen advancement. Writing from left to right, they are Tommy Gray, Joe Mitchell, Jean Havez and Clyde Bruckman.

Rogers B. B. Clark, picture promoter, and W. Heltzen, of Helwies Film Co., are in jail as suspects in the murder case involving the mys-

terious death of Fritzie Mann, stage dancer and cabaret performer. The girl was found dead, with head crushed and clothing badly torn, on the beach near San Diego. Physicians' examinations revealed the girl in delicate condition. As she had made threats to kill herself several days before it was first thought a suicide case. But police say evidence of homicide is strong. Both men deny guilt.

Filming of "Going Up," Douglas MacLean's first independent starring vehicle for Associated Exhibitors, started this week at the Hollywood Studios.

Victor Heerman, director of "Rupert of Hentzau," Selznick special, finds directing a costume picture second nature, although the Anthony Hope classic is his first production of its kind. His parents were famous theatrical costumers and designers in England and today his mother holds the position with David Belasco.

William Worthington, who organized the company and directed Sesue Hayakawa in his first starring vehicle, is to return to the screen as an actor after an absence of six years. He will play in "Red Lights" adapted from "The Rear Car."

Mary Pickford's conception of an ideal cast for "Faust," which she is soon to start work on, is John Barrymore for the title role and Douglas Fairbanks as Mephisto. Doug, however, is scheduled to start work very shortly on a pirate story.

Leah Baird is starring in "The Destroying Angel," the second of the Leah Baird Specials now being completed at the Thomas H. Ince studios.

Marin Sais, former daredevil Kalom serial star, who has been spending most of her time writing scenarios and bossing the ranch for her stellar husband, Jack Hoxie, returns to the screen in "A Son of the Desert," an F. W. Kraemer production.

James Young, director, has selected the peaceful atmosphere of Coronado in which to write the script of "Wandering Daughters," by Dana Burnett, which will be his initial production of a series for Associated First National Pictures, Inc., which will be presented by Sam E. Rork.

Emory Johnson is haunting the Los Angeles railroad terminals, yards and round houses, getting the railroad scenes for his production of "Westbound 99," a drama of the rails. Ralph Lewis and Ella Hall will be featured.

Metro production announces that in addition to distributing the Fred Niblo productions presented by Louis B. Mayer it will serve as a releasing agency for Reginald Barker's productions, another important unit at the Mayer studios.

All for art, Bert Lytell, popular leading man, has bleached his hair to realistically portray a leading role in "Rupert of Hentzau." He is now a pure dyed-in-the-wool blond.

Two directors have been added to Constance Talmadge's staff. They are Sidney Franklin and Victor Heerman, formerly of the Selznick forces.

Margaret Leahy, English beauty, made her initial appearance before the camera in Buster Keaton's comedy, "Three Ages." Miss Leahy will have the feminine lead in the film.

ROBBINS' DIRECTORS

Utica, N. Y., Jan. 24.

The directorate of the Robbins' Enterprises, Inc., of Utica, formed by Nathan L. Robbins to handle his present and future theatrical holdings, was made public today. It includes Walter Green and C. W. Cushman, bankers of this city; W. C. Doolittle, banker, of Trenton, N. Y.; Julius Rothstein, realty operator; Emerson Willis, lawyer, and Jenny Lowery, newspaper company treasurer.

A. T. COOK KILLED

A. T. Cook, owner of the Lyric, Perry, Okla., was killed in an automobile accident near Orlando on Jan. 17. According to information received, Cook was returning from a business trip to Guthrie and had turned out to pass another machine when his car overturned, pinned him underneath, and resulted in instantaneous death.

FILM ITEMS

The new Rivoli, Two Rivers, Wis., a town of 10,000, has opened with six vaudeville acts and a feature picture. It is a ground floor theatre, without a balcony, costing \$90,000. The seating capacity is 800.

The Rivoli is a co-operative proposition, built largely by the employees of the various aluminum goods factories in Two Rivers. It is said that there is no individual holding more than \$500 in stock and no one less than \$100. It is managed by a board of directors, of which John Mezera is secretary and treasurer. The officers of the board have positions in the theatre such as manager, assistant manager, orchestra leader, stage manager, etc. There is an orchestra of eleven men.

Tom Geherty, who has been supervisor of productions at the Famous Players' Long Island studio, left for the west coast Sunday. He will assume the duties of supervising director at the Hollywood studios of the company and undoubtedly step into the position vacated by Frank Wood. E. Lloyd Sheldon has replaced him in Long Island.

Phillip Hart an attorney has filed suit against L. Lawrence Weber and Bobby North, claiming \$1,000 commission for the sale of three films, including "Notoriety,"

in Dec., 1920. The action is on behalf of John Mack, who avers he disposed of the pictures to S. S. Grow and James A. McWhorten of Atlanta. Mack was to have received \$500 for each picture and received commission on one of them.

Suit against the Motion Picture Producers and Distributors and the Prudential Film Service Corp. for malicious prosecution, asking damages of \$25,000, has been started by Robert Spear, attorney for William E. Burns.

Burns was indicted in July, accused of being the receiver of stolen films, among which were prints of "The Four Horsemen," "My Boy," and "Theodora." The indictments were dismissed last month by Judge Nott in General Sessions.

Burns charges that the M. P. P. & D. went before the Grand Jury without cause and secured five indictments against him, knowing the charges they brought were without foundation and that he was confined in the city prison for over two months.

Because Ralph Spence, the scenario writer, failed to cut, edit and title "The Gentleman Crook," the Ascher Features, Inc., estimate itself damaged \$15,000 according to a New York Supreme Court suit just begun. In May, 1920, the plaintiff purchased the negative of the "Gentleman Crook" and agreed

to give Spence a 25 per cent. interest if he whipped it into shape by July 21, 1920. Sidney Ascher, Joseph Jacobs and James L. Burke are alleged to have expended \$1,500 for the purchase of the film; \$500 other expenses and \$600 to organize the Super-Humor Films, Inc., to exploit the picture.

Charles Giblyn returned to New York last week after having been abroad for several months directing a production of "Hypocrites" for the Hollandia Film Fabrik, Haarlem, Holland. The picture was made in seven weeks with a combined American, English and Hollander cast.

The Park, Worcester, Mass., Feb. 5 will begin a policy of vaudeville and pictures, after showing the latter exclusively for the last 10 years, according to announcement by Manager Max A. Finn. In preparation for the change large forces of carpenters and electricians are working in the theatre after the night performances.

The Arrow Film Co., independent State-rights, is employing an exploitation device in connection with "None So Blind." It is a miniature talking machine disk on which W. E. Schallenger, vice-president of the company, announces himself speaking and urges State-rights to seek information concerning the picture.

A Thrilling Adventure in Love

BEAUTIFUL Dorothy Dalton as a spoiled darling of society suddenly swept to the depths and learning the real meaning of love and sacrifice. With the gilded palaces of the rich and glamorous Oriental Cairo as the setting.



ADOLPH ZIMOR PRESENTS



Dorothy Dalton
in **"Dark Secrets"**



From the story by Edmund Goulding Directed by Victor Fleming

"Good screen melodrama. Put it on your list for this week."
—N. Y. World

"One of Miss Dalton's most interesting roles. The story has a very timely interest."
—Journal of Commerce

A Paramount Picture

(3-col. adv. Mats
at exchanges)



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.

NOTHING STARTLED BROADWAY IN PICTURES LAST WEEK

Two Holdovers Both Do Fair Business—This Week's Returns Show an Increase—"Peg o' My Heart" at Capitol Going Big

Nothing startling in the way of business any place along the line last week. The houses all did a fair business, although several were slightly under the figure that they drew last. This week, however, there is a different story all along the line, especially at the Capitol, where "Peg o' My Heart" is doing the business of the street, playing to a virtual turnaway the first three days.

However, last week two of the bigger houses had holdover pictures, the Rivoli having "Knighthood," which is remaining there for a third week, and the Strand had "One Exciting Night," in its second week. The latter picture on its two weeks at the Strand broke the record for figures there for "Way Down East" and "Orphans of the Storm" on the first and second week. The fact that the picture held up so strongly on the second week is what was the surprise to the street.

Estimates for last week:
Astor—"The Third Alarm" (F. B. O.). Seats, 1,131. Scale: Mats., \$1; evens, \$1.50. Fourth week. Not pulling, but being run for the advertising that it gets. Gross under \$7,000.

Cameo—"The Marriage Chance" (American Releasing). Seats, 500. Scale, 55-75. The picture did the usual business of the house, getting around \$3,800.

Capitol—"Gimme" (Goldwyn). Seats, 5,300. Scale: Mats., 35-50; \$1; evens, 55-85-\$1. Seemed to have unusual appeal, the business on the week holding almost on a par of that the week previous. A gross of \$37,000 was reached.

Criterion—"Salome" (Nazimova-United Artists). Seats, 603. Scale: Mats., \$1 top; evens, \$1.50. Fourth week. This is the final week of the picture at this house, the rental having been for only that length of time, and Mme. Nazimova not caring for a conflict with her speaking stage engagement at the Selwyn did not continue beyond the original lease. Got a little better than \$3,000 last week.

Lyric—"Hunting Big Game in Africa" (Eugene Roth). Seats 1,400. Scale, \$1 top mats.; evens, \$1.50. Third week. This picture when it is considered that it is playing at a considerably lower price of admission than did the big features that preceded it at this house is virtually topping their business in the number of people played to although the receipts are somewhat under the former figures. Last week the pictures got \$13,000.

Rialto—"Drums of Fate" (Famous Players). Seats, 1,960. Scale: 55-85-99. Mary Miles Minter started. Pulled a fair weeks business getting \$17,400.

Rivoli—"Knighthood" (Cosmopolitan-Paramount). Seats, 2,200. Scale: 55-85-99. Now in its third week. The business last week was \$19,900, which was \$5,000 less than the opening week. May have an additional week at the Rialto following this engagement.

Strand—"One Exciting Night" (Griffith-United Artists). Seats, 2,900. Scale: 30-50-85. Was held over for the second week and broke the house record on the business done by both "Way Down East," and "Orphans of the Storm," previous Griffith's that played two weeks at the house. Got close to \$29,000 on the week.

CHILLED IN WATER

Cullen Landie Collapses After Thrown Into Bay

Los Angeles, Jan. 24. Following the taking of a scene in a picture where Cullen Landie had to be thrown into San Diego Bay, Landie collapsed through contact with the chilled water.

He was affected internally and rushed to the hospital where he may have to remain several weeks.

William Beresteln will erect a picture house, to be called the Strand, at Little Falls, N. Y., with the expectations it will be open by the 1st of September.

LAST WEEK VERY DULL IN CHICAGO'S LOOP

"Fury" Did \$40,000 at Chicago Without Pleasing, Despite Star "Names"

Chicago, Jan. 24. Last week was the dulllest that loop picture houses have ever known from a standpoint of presentation of interesting new features, and had it not been for the hit made by Yvette and her Manhattan Syncopators at McVicker's, there would have been little to talk about in Chicago filmdom.

The Roosevelt held over "Tess" to fill its contract. The Randolph held over "The Flirt," which is a big success. The Chicago, generally the center of attraction for a picture standpoint, had "Fury," very ordinary, but for the value of the names of these two stars, but put a show around it that pleased. "Fury" has everything disagreeable, and while it is well enough acted and poetic enough, it lacks the pleasing qualities essential to film success. McVicker's had "The World's Applause," better than some of the Paramounts seen there since the house opened, and which had a particularly big business booster in Yvette.

Estimates for last week:
McVicker's—"The World's Applause" (Paramount). Seats 2,500. Nights, 59c. Picture better than average so far at this house and strengthened by fine show with Yvette and her Manhattan Syncopators as feature. Around \$22,800.

Chicago—"Fury" (First National). Seats 4,200. Nights, 55c. Richard Barthelmess and Dorothy Gish. "Fury" not character of photoplay which sends audience out in good humor. Dreary, poetic story of unfortunates. Program around picture first class. Business little off, but exceeded \$40,000.

Roosevelt—"Tess" (United Artists). Seats 1,275. Nights, 55c. Final week saw still smaller business than third week.

Randolph—"The Flirt" (Universal). Seats 686. Nights, 50c. Last week of "The Flirt" established picture has draw. About \$6,000.

GRIPPE IN CAPITAL

Business Off in All Houses Because of Epidemic

Washington, Jan. 24. The theatres during the past week suffered somewhat from the epidemic of gripple that is so prevalent. The first week of the new Fairbanks picture, "Robin Hood," seemingly was the least affected, and rolled up a gross equal to any of the bigger pictures that have gone before.

During the past week considerable "talk" and adopting of resolutions took place at a large conference of churchmen concerning government censorship of the movies. The talk brought the movies to the front page of the dailies, which naturally pleased the local publicity men for the picture houses.

The orchestra at the Palace proved a big attraction and drew no small portion of the receipts for the week. From four to five calls for Thomas Gannon, the director, and then additional ones for the orchestra as a whole were in order practically every performance.

Estimates for the week:
Loew's Columbia—Douglas Fairbanks in "Robin Hood" (capacity, 1,200; scale, nights, 85-50c). Picture measures up with those of Fairbanks that have gone before and easily got \$15,000 on the week.

Crandall's Metropolitan—"Oliver Twist" (capacity, 1,700; scale, nights, 35-50c). The second week of this remarkable youngster's picture held up exceedingly well. Looks to have done at least \$9,000, a drop of about \$3,000 from the first week.

Moore's Rialto—"The World a Stage" (capacity, 1,900; scale, evenings, 50c). This Elmer Glyn receipt caught on and boosted the receipts of the house from those of the previous week by a good \$2,000. Looked to be about \$9,000.

Loew's Palace—"Love in the Dark" (capacity, 2,500; scale, 35-50c, nights). The Viola Dana (Metro) picture held up well, getting about the house's usual business in the vicinity of \$8,500.

PREMIER AT K. C. OF "THE CHRISTIAN"

Did Ordinary Business at Newman—"30 Days" Drew Curious to Royal

Kansas City, Jan. 24. The world's premiere of Maurice Tourneur's production of Hall Caine's book and stage play, "The Christian," at the Newman last week meant but little to the Kansas City fans, and the event caused but little more notice than any regular program offering. In fact, business was not up to the preceding one when "Back Home and Broke" was the feature.

At the Royal Wallace Reid's last picture, "Thirty Days," was heavily featured, but did not seem to have the proper appeal. The pre-view notices called attention to the changed appearance of the popular actor, the lack of vigor and pep which made the picture at times more of a tragedy than a comedy. When the news of Reid's death came late Thursday afternoon it caused many to flock to the theatre to see the once popular idol of the fans, about whom the newswires were shouting.

Reports from a number of the leaders among the residential houses show that the neighborhood business is holding its own in a remarkable manner, but the managers are entitled to something, as they are giving the best obtainable at almost ridiculous prices.

For the current week the Newman features "The Pride of Palomar," and as the story has been running as a serial in the "Journal," it has been given thousands of dollars' worth of unbuyable newspaper space.

Last week's estimates:
Newman—"The Christian" (Goldwyn). Seats 1,980; scale, nights, 50-75. Richard Dix and Mae Busch, other items on bill. Picture one of best of Maurice Tourneur's productions. Did not develop the draw expected for world's premiere. Gross about \$15,500, little under preceding week.

Liberty—"Dr. Jack" (Seats 1,000; scale, 35-50. Harold Lloyd. A two-reel scenic, "Man vs. Beast," showing thrilling shots of big game hunt in Africa, balanced bill. Jazz orchestra added. Close to \$9,000, pick up over week before.

Twelfth Street—"Missing Millions" (Paramount). Seats 1,100; scale, 10-25. David Powell and Alice Brady. Western drama filled out program. Business close to house average, around \$2,000.

Royal—"Thirty Days" (Paramount). Seats 930; scale, 35-50. Wallace Reid. Mermaid comedy with industrial also shown. The changed appearance of Reid in picture extremely noticeable and many said they experienced a peculiar feeling they could not shake off. Picture drew out of curiosity latter part of the week and held for full time, getting around \$6,500.

Opposition first runs at the vaudeville houses, "Enter Madame," Mainstreet; "The Scarlet Car," Globe; "Heroes and Husbands," Pantages.

SMALL HOUSES BEST

Modern and Beacon, Boston, Played To Full Capacity Last Week

Boston, Jan. 24. As a result of taking advantage of the oceans of publicity that Valentino got on his visit here by revamping their programs at the last minute and sticking one of his films in after the Monday afternoon show the Modern and Beacon, two downtown houses, scaled at 40 cents, with seating capacity of about 800, did a business last week of \$7,500 each. It is capacity for the houses, and more could not possibly have been done.

At every other picture house in town the business last week was about normal for this time of the year. A better break was observed because of the better weather conditions in some instances, but with the exception of the Beacon and Modern no startling figures were rolled up.

Although the picture has three weeks longer to stay at the Park it appears that considerable "talk" has gone out of "Robin Hood." Last week this film did \$8,500, about \$500 better than the business of the week before, when transportation and weather hit the town a smash. But it is a far cry from the figure of \$14,000, established a couple of weeks ago, and there does not seem at this time to be much of a chance of it becoming much better. Business is reported very good at the end of the week, with the sagging on the first days, and especially at the matinees.

Loew's State (capacity, 4,000; scale, 25-50), with "Tess," did about \$18,000 last week. Very fine business and better than that of the week before by about \$2,000.

Park (capacity, 1,100; scale, 50-\$1.50). About \$8,500 last week, with "Robin Hood." Picture has three weeks longer to run in this house.

Modern (capacity, 800; scale, 28-40). Presenting one of strongest

LOS ANGELES' AVERAGE BIZ

No "Phenoms" Last Week, with Loew's State Getting Top Gross

Los Angeles, Jan. 24. No "phenoms" bobbed up last week in the way of picture attractions, and the box office takings were as per average.
Grauman's—"Pride of Palomar" (Cosmopolitan). Featuring Peter B. Kyne, author, with co-stars, Marjorie Daw and Forrest Stanley. Usual Grauman prolog and musical features. Drew \$18,925.

California—"Salome" (Independent). Starring Nazimova. Heavy advertising pulled crowds, although Nazimova favored at this house. Took \$13,775 on week.

Grauman's Rialto—"To Have and To Hold" (Paramount). Betty Compson and Bert Lytell in the type. Multiple weeks have failed to show noticeable fall-off in receipts. Probably will run three weeks longer. Gross \$7,800.

Grauman's Hollywood—"Robin Hood" (Fairbanks). Indications film will be taken off within two more weeks. Business falling off. Got \$17,650.

Mission—"Suzanna" (Sennett). Mabel Normand featured. First sign of let-up came early part of week, when box fell short of preceding weeks. Receipts \$8,400.

Kinema—"Fury" (A. F. N.). Richard Barthelmess given billing. "Felix the Cat" cartoon co-advertised and a big magnet. Took \$17,536.

Loew's State—"Hearts Aflame" (Louis B. Mayer). Reginald Barker, director, played up bigger than cast. Max Fisher's orchestra occupied position second only to film feature. Combination, strongly advertised, proved big money getter. Grossed \$22,590.

HOLD OVER PICTURES DO WELL IN FRISCO

"Fury," "Dr. Jack" and "Oliver Twist" on Runs—Warfield's Big Week

San Francisco, Jan. 24. Although the Rivoli, presenting Richard Barthelmess in "Fury," enjoyed an exceptionally big opening week and advertised "the picture's the thing," the second week did not bear out the assertion when Bessie Clayton opened at Loew's Warfield as an added attraction. The business at this downtown house continued very big throughout the week.

"Fury," while not equalling the first week, stood the test very well during its second. At the Century "Oliver Twist," the fourth and final week, tapered off materially. The Portola retained "Dr. Jack" for a fifth week, and while business was less than the weeks preceding it was satisfactory and induced the management to retain the film for a sixth week.

Estimates for last week:
California—"Garrison's Finish" (Paramount). (Seats 2,700; scale, 55-90). Jack Pickford. Got \$12,000.
Granada—"Kick In" (Paramount). (Seats 2,940; scale, 55-90). Betty Compson, Bert Lytell and May McAvoy. Top among the pictures, getting \$20,000.

Imperial—"Tess of the Storm Country" (United Artists). (Seats 1,425; scale, 35-75.) Mary Pickford. Fourth and final week drew \$6,500.

Portola—"Dr. Jack" (Pathe). (Seats 1,100; scale, 50-75.) Harold Lloyd. Fifth week did well enough to retain picture another week. Played to \$6,000.

Loew's Warfield—"The Beautiful and Damned" (Warner Bros.). (Seats 2,800; scale, 55-75.) Bessie Clayton. \$23,000.

Century—"Oliver Twist" (First National). (Seats 1,800; scale, 35-50.) Fourth week. Got \$7,000.

Tivoli—"Fury" (First National). (Seats 1,800; scale, 40-75.) Richard Barthelmess. Second week, drew \$3,000.

Felic—"One Wonderful Night" and "Around the World in Eighteen Days" (Universals). (Seats 1,000; scale, 10-30). Double bill got \$3,100.

LYTELL AT \$2,000 WEEKLY

Los Angeles, Jan. 24. Bert Lytell has been placed under contract by the Principal Pictures Corp., which is the company controlled by the Lessers, for the title role in the screen version of the George M. Cohan play, "The Meanest Man in the World." Lytell's salary is said to be \$2,000 a week for the "Meanest Man," which is to be released through First National.

bills of season this week, with Wesley Barry in "Heroes of the Street" and Dustin Farnum in "Three Who Paid" being used, with "The New Leather Pushers" for a comedy. \$7,500 last week.

Beacon (capacity, scale and attractions same as Modern and gross at this house last week same as sister house).

Tremont Temple—Using "The Ninety and Nine" at 25-50.

PHILLY'S GROSSES UP BECAUSE OF BIG FILMS

Karlton Now Following Stanley First Runs—"Exciting Night" for a Run

Philadelphia, Jan. 24. Grosses jumped in all the downtown film houses last week. The boost is accredited here to the class of the pictures themselves rather than to any general film boom.

The Stanley had a big week with Harold Lloyd in "Dr. Jack," and Will Rogers in "Fruits of Faith," together with some unusually good musical features. This bill was spoken of by several dailies as the best rounded one any photoplay house has shown here in a long time, and business tended to bear it out.

One of the week's big surprises was the pulling power of "Lorna Doone," at the Karlton. This film, which opened on the Saturday previous after the slump of "The Dangerous Age," drew the first big matinee crowds this house has had for months, and kept them coming in the evening, too, although the business up to 6 o'clock was the main reason for the big week.

The Stanton, with Griffith's "One Exciting Night," also shared in the big business. It had been planned to keep this mystery melodrama in only three weeks, but it is now announced that a fourth is possible and that the engagement will run as long as it shows promise.

The only one of the four big film houses which failed to cut a big melon was the Aldine, with "Omar the Tentmaker." This film, although well liked by the critics, did not prove a box-office knockout by a long shot and only a fair gross was recorded. The Palace did splendidly with "Back Home and Broke" and the Victoria had an unusually fine week with "The Kentucky Derby." The Arcadia, with Agnes Ayres in "A Daughter of Luxury," was fairly successful.

This week's attractions include "Kick In," which opened weakly at the Stanley; "Missing Millions," at the Aldine; "The World's a Stage," at the Karlton, and the third week of "One Exciting Night" at the Stanton. An interesting feature of the bookings in the near future is the placing of "Dr. Jack" at the Karlton next week. This is the second film of late which has played this house after the Stanley. Generally the Karlton plays first-run attractions, leaving second-run films to the Palace, Victoria and Capitol.

Estimates for last week:
Stanley—"Dr. Jack" (Pathe). This comedy with Harold Lloyd, together with Will Rogers in "Fruits of Faith" and some musical specialties, did a business estimated at \$25,000 last week, one of the best weeks the house has had recently. (Capacity, 4,000; scale, 35 and 50 cents matinees, 50 and 75 cents evenings.)

Stanton—"One Exciting Night" (United Artists). Business held up wonderfully and may stay around some time. Gross was around \$13,000. (Capacity, 1,700; scale, 25 and 50 cents matinees, 50 and 75 cents evenings.)

Karlton—"Lorna Doone" (First National). A big week—the biggest in a long time—was recorded, with matinees drawing heavily from women and children. Including previous Saturday, when film started, gross of nearly \$8,500 was turned in, which is big for this small house. (Capacity, 1,100; 50 cents top.)

Aldine—"Omar the Tentmaker" (First National). Although praised by dailies, fans didn't flock to this Guy Bates Post picture. Gross was around \$7,000. (Capacity, 1,500; 50-cent top.)

Edna Purviance, pictures, leading woman for Charlie Chaplin productions, is critically ill suffering from a relapse from an attack of pleurisy in Los Angeles.

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INSIDE STUFF

ON PICTURES

It is cited that Balaban & Katz in Chicago as well as modern theatre owners in Times square are trying to get better "protection" terms from the distributors. Exhibitor demands run up as high as two months, while the rule for the Broadway houses has been two weeks. This protection situation is probably the toughest and most complicated problem in a trade which is full of problems.

The exhibitor pays enormous sums for pre-release rights. It is reported the Capitol in New York gave up \$14,000 for "Passion." The Capitol has a top of \$110 (loges) and 85 cents for the orchestra. The exhibitor's point is that if New York fans are educated to the view that they will be able to see the same picture within a fortnight at a neighborhood house with a scale of, say 30 cents, they won't patronize the Capitol at 85 cents, but will wait until the picture is available at the cheaper price.

A case once came up while the Fairbanks picture "Three Musketeers" was playing at the Lyric at \$2. The New York Strand had secured pre-release booking for the feature as soon as its run at the legitimate house was completed, but through an error the fact that "The Three Musketeers" Will be Seen Here Shortly" was blazoned across the front of the Strand before the Lyric engagement was announced to close. The result was that a substantial sum was paid by the Fairbanks people to square the theatre and the engagement was materially shortened for a further loss. As soon as people knew that "The Musketeers" was coming to the 85-cent Strand, they ignored the \$2 Lyric.

The pre-release men declare the same thing happens to them on features only the fans pass them by and wait for the picture to come to the neighborhood house. That's one side.

The distributors have their side as well. They maintain that long protection is impossible. A picture goes into a pre-release house and the producer-distributor lays out large sums for exploitation which must edge into the subsequent campaign if it is not to be wasted. Now then, if much time elapses between the pre-release engagement and the general release date, the producer-distributor takes a dead loss all he put into the initial presentation. Besides which the picture loses standing. It is advertised for first run perhaps six weeks later. In picking his entertainment the fan remembers the long ago pre-release run and figures the picture is an old one.

How these two opposing interests (the exhibitor's and the producers') can ever be reconciled is the puzzle.

The Cromwell divorce trial was continued in White Plains, N. Y., this week, with the plaintiff, John Cromwell, resting his case Monday for an absolute divorce against his wife, Rose Barker Cromwell. Harry Cohen, picture producers (Cohen Brothers), mentioned as co-respondent, reached New York from the coast Sunday and will testify for the defense. Witnesses for Mrs. Cromwell will be the other men (not in the show business) mentioned by a colored maid and Mrs. Mulford, Cromwell's housekeeper, as having been in the Cromwell home over night when the husband was absent. Toward the end of the plaintiff's case Monday, a representative of a law firm and a colored porter swore they had seen Mrs. Cromwell with a young man about 30 years old in a drawing room on the Twentieth Century leaving New York. The porter stated he had received \$5 at the time not to forget the couple. Previously colored waiters at the Ross-Fenton Farm at Asbury Park had testified they received various amounts from Cromwell while waiting to state on the witness stand they had seen Mrs. Cromwell with Cohen in a bungalow on the farm for two weeks or so early in July, 1920. When Mabel Ross-Fenton testified she stated she had had Mrs. Cromwell as a guest for a while, but it was in late August or September, 1920; she had never seen Mr. Cohen in the bungalow, but had noticed him one afternoon seated on the porch of it.

Mrs. Mulford acknowledged she had received \$20,000 and a life job when accepting the position of housekeeper for the Cromwells, Cromwell having promised her in writing the \$20,000. She denied the insinuation of Max Steuer, counsel for the wife, that she had caused the trouble between Mrs. Cromwell and her husband in the hope that did Cromwell secure a divorce he would marry her. Mrs. Mulford also stated she had lived with a man she later found to have a wife and several children; that she has been living alone with Cromwell in his residence since his wife left him, and there were servants in the place.

The defense of a frame along the lines of Steuer's insinuation, it is expected, will be more strongly brought out during the presentation of the defense.

With the advent of the A. B. C. there began a brand new discussion of the importance of playing days and the thing was so stressed that everybody put undue emphasis upon mere bulk of playing time. As a matter of fact 100 days may mean more than 400 days and the smaller playing time may represent more money than the larger. It isn't the quantity of playing days that count, it's the quality of the time represented. A hundred playing days in first class houses in "key cities" are more important to the producer and distributor than 400 days of commercial run time in small neighborhood theatres. For purposes of calculating importance the mere number of playing days, thus, doesn't mean a thing.

Before you know how good a specified number of playing days is you must make a detailed analysis of theatre location, theatre capacity and a hundred other elements. Any one of the Times square houses alone represents anywhere up to 750 days of time as compared with the small neighborhood, in cash return to the distributor and without counting the prestige a picture enjoys from a date in the superior house.

In this connection a conversational calculation was made a few days among a group of film men, as to the probable amount of time centered in the Keith Exchange. One man who said he had made a detailed examination of the possibilities declared he could see in Keith, Orpheum, Shea, Western Vaudeville, Jake Wells, Moss, Proctor, Interstate and other branches a total of 4,500 days. The consensus was that this was too high a figure. One man guessed that the number might run as high as 4,000 and the lowest guess was 3,800.

A temporary restraining order was issued by Judge Hal Johnson in the District Court at Oklahoma City, Jan. 10, to stop Joseph Cooper from showing the unauthorized Governor J. C. Walton pictures in the Criterion theatre of that city, and the Universal, International Seiznick and Pathe companies from exhibiting the films anywhere in the United States.

The order was issued on the petition of Dan V. Lackey, in charge of the inaugural barbecue and parade, who claimed to have the legal right to the only authorized prints of the barbecue negatives which were made under his personal supervision and direction at a cost of \$5,000. He alleged the film belonged to the barbecue committee and that proceeds, if any, should be allotted to that committee.

Final termination of the matter will be thrashed out in the courts within the near future.

The death of Harry B. Rosen has recalled a number of stories of his eccentric habits. It is related that he was never without a bankroll of \$10,000 in cash in his pocket.

When a lawsuit grew out of some one of his smaller transactions he was served with a summons. He tore the papers up and called promptly upon the plaintiff. Striding into his private office he declared "There isn't the shadow of justice in your claim, but I won't be annoyed talking about it. Here." And he stripped a \$1,000 bill off his roll and tossed it on the desk. "I haven't cash to change this, but I'll give you a check for the difference," said the delighted litigant. "Never mind the change," replied Rosen. "You can have the \$250 for your trouble."

EXCHANGE MEN LEFT WHEN W. A. TRUE SPOKE

Ohio Exhibitors 2d Convention Marked by Good Fellow Spirit—Low Rentals

Columbus, Jan. 24.

No inharmonious element, but good fellowship, a willingness to accomplish something and a desire to learn was ever evident at the second annual convention of the Motion Picture Theatre Owners of Ohio, here last week. Approximately 250 members of the Ohio organization, which has a roster of 433 members, were present during the two days.

Sydney S. Cohen and M. J. O'Toole were the speakers on the afternoon program. Martin S. Smith, president of the Buckeye organization presided as chairman.

John F. Kumler, treasurer at the afternoon meeting of the first day, after reading his report on the condition of the treasury, urged members of the organization to give officials a greater moral and financial support. This plea was also to be found in the addresses of Sydney S. Cohen and M. J. O'Toole, the latter declaring that they were no lon, or proprietors, but theatre owners.

Fred Harrington, of the ways and means committee delivered a speech filled with brimstone. He berated those present for the lack of financial support, over their ability to sit by and think that the officers could give them protection with an empty treasury. Within 20 minutes after he had concluded his speech, treasurer Kumler reported members had paid into the treasury \$2,125.

Others present at the convention of national and state importance were W. D. Burford, Aurora, Ill.; William K. Selman, Cleveland; D. W. Fisl, Cincinnati; J. D. Kennedy, Cincinnati; Charles A. Kuehle, Cincinnati; W. A. True, Connecticut; H. M. Richey, Michigan; Harry Davis, Pittsburgh; C. Dennison, Michigan and Henry Eger, Columbus.

W. A. True, president of the Connecticut owners organization closed the last session with an explanation of how the Theatre Owner's Distributing Corporation operated and the benefits to be derived from it in the way of reduced film rentals, which has become a serious problem. Mr. True is also the president of the latter mentioned association. Exchange men, of which there were several present at the time, were asked to leave the room by chairman Smith when Mr. True took the platform.

Bankruptcy For Convenience

Holyoke, Mass., Jan. 24.

The Holyoke Theatre, Inc., has filed a voluntary bankruptcy petition in the United States District Court. Liabilities are listed at \$9,165 and there are no assets. According to a statement filed with the petition the decision to file the schedules was arrived at by a vote of stockholders at a recent meeting.

The Holyoke Theatre, Inc., was organized in February, 1922, by George E. Hammond, C. W. Rackcliffe and William J. Shea, who obtained a lease of the Holyoke theatre from P. F. Shea & Co. After operating it for some time the lease was given up and Shea and company later leased the house to the Goldstein Bros. Amusement Co. of Springfield. The bankruptcy petition is for the purpose of effecting a settlement of debts contracted during the period that the corporation held the lease on the theatre.

The death of Wallie Reid on the coast was unexpected to his picture friends who knew the Famous Players had set July 2 for the start of his next picture, believing by that time he would have been fully recovered. It had also been arranged that Reid should leave for Catalina Islands or the mountains shortly, for a more complete rest, when his death was announced.

Martha Wilchinka, Sam Rothapel's secretary at the Capitol, New York, is developing into a songwriter and lyric contributor. When occasion has presented itself for special numbers in prologues and such in conjunction with feature pictures, Miss Wilchinka and William Axt of the house orchestra have written meritorious words and music on short notice.

A film producer has been of late making purchases of master paintings for his home. He mentioned his best buy to a friend who in repeating it to another film friend, said: "see Blank got a very fine Reubens." "Yes," replied the other, "Alma or a sandwich?"

A small time house manager around New York City had paper gotten out, to boost his business, reading: "Great show at the Blank. Try to get in."

SPEED LIMIT

Ask 1,000 Feet in 12 Minutes as Regulation

Providence, R. I., Jan. 24.

Rhode Island moving picture operators, at their union meeting Sunday night, voted to protest to the proper authorities regarding the speed at which picture films are run through the projectors in Rhode Island cities and towns. They further voted to seek some kind of legislation, either from the General Assembly or by the city or town governments, which would restrict the speed of running films to not more than 1,000 feet in 12 minutes.

They also voted to recommend the appointment of a practical operator by the mayor of each city, whose duties shall be to inspect both machines and films and decide upon the fitness of applicants for operators' licenses. A protest against the attendance to movie shows of children unaccompanied by adults was another action decided upon.

The following officers of local 223 were installed: President, Philip Sugarman; vice president, William Haywood; recording secretary, Earl S. Madden; financial secretary and treasurer, Samuel Taylor; business agent, Thomas E. Shannon. The installation was conducted by the retiring president, Edward W. Anthony.

DENT IN FORMULA NO. 10

Los Angeles, Jan. 24.

The coast seems to have gone wild. At least, as a follow-up to the story that D. W. Griffith is to return to the coast to produce, the home town boosters have now come to the fore with Formula No. 10, which is that all the distributing organizations are to center their business here.

The "pipe hounds" have dashed into the local papers with "Douglas Fairbanks has announced his intention to make Los Angeles the distributing center for United Artists' pictures, and the center United Artists production activities here also. This would close the Griffith studio at Mamaroneck, Long Island, and bring the Griffith organization to Los Angeles."

"Mamaroneck, Long Island!" For the benefit of the Los Angelesans who do not get the kick, the explanation is that there would be as much sense to it as if the hop read, "Pasadena, Catalina Island."

Incidentally, this is the first intimation the industry at large has had that Fairbanks has the power to decide as to where the activities of Griffith should be centered.

TAKES OVER HOUSES FOR F. P.

New Bedford, Mass., Jan. 24.

William P. Gray of Lewiston, Maine, has taken over the control of the Empire theatre here and eight other houses in Massachusetts, Rhode Island and Vermont. Gray is president of the Maine and New Hampshire Theatres Co. and for some time has represented the Famous-Players in Eastern New England. He now takes over the remainder of the New England unit of the Famous-Players.

The nine theatres acquired are: Merrimack Square, Lowell, Mass.; Empire, here; Broadway, Chelsea, Mass.; Strand, Rutland, Vt.; Park, Richmond, Vt.; Park, Barre, Vt.; Savoy, Northfield, Vt.; Strand, Pawtucket, R. I., and Laurier, Woonsocket, Vt.

SUES FOR WRONG STATEMENT

Los Angeles, Jan. 24.

Helene Chadwick has started suit against the Goldwyn Corporation, alleging that they are preventing her from securing other employment, through statements to the effect that she is still under contract to them while she maintains that she is not.

NOTHING EXTRA NEEDED FOR REAL GOOD FILM

"The Hottentot" Proved It in Detroit Last Week—Zero, Too

Detroit, Jan. 24.

The sudden zero spell and the extreme weather changes did considerable damage to business at the picture houses last week, yet every house showed a profit. The biggest attraction was "The Hottentot," which seemed to pick up more business every day. No picture in a long while has created equal talk around. Being shown in another first-run house this week.

Estimates for last week: Capitol—"The Hottentot." You don't need extra advertising and exploitation when you have the goods. Here is a picture with a title that means nothing, yet it drew almost as much business as "Dangerous Age," which played recently to record receipts. John H. Kunsky won't play any picture in the Capitol over a week, yet "The Hottentot" was deserving of a longer run, so he moved it into the Madison for this week. Around \$24,000 last week.

Broadway-Strand—"Strangers Banquet." Opened rather weak, due to zero weather, but receipts improved every day. Total business for week very satisfactory.

Washington—"Dr. Jack" finished second week to almost as much business as first. Will remain one week longer. Indications point to bigger business than "Grandma's Boy" did.

Madison—"Making a Man." Fair. Around \$10,000.

Adams—Quincy Adams Sawyer. "Corking" business. Picture well liked.

NO DISAGREEMENT

Los Angeles, Jan. 24.

It is reported Richard Walton Tully and Guy Bates Post have come to the parting of the ways. Post will not play Svengali in the production of "Trilby," and maintains he was breaking from Tully because the latter failed to give him due publicity in the matter of his financial interest in the production.

Richard Walton Tully, when seen in New York, stated that as far as he knew he had had no argument with Guy Bates Post; that they had had an agreement whereby Post was to give his services for a salary and a percentage in the production of two pictures, "The Masquerader" and "Omar." Those two pictures are completed and released and their agreement is ended, except as Mr. Post participates in the profits that may accrue from the distribution of the two pictures.

As for the production of "Trilby," Mr. Tully has not cast the piece as yet, beyond having made the selection of the girl for the title role.

Tully was present Wednesday at the final meeting of the executive committee of First National and was completing his arrangements there for "Trilby" distribution before going to the coast to start production on the picture.

WOMEN FIGHT CENSORSHIP

Indianapolis, Jan. 24.

Film censorship bills are pending in committees of both houses of the State Legislature. The bills are identical, that in the House being introduced last week by Representative Paul D. Farley, of Elkhart. The Senate got the measure from Senator Steele the week before. Hearings were scheduled for this week.

Meanwhile exhibitors were doing very little lobbying, leaving the job up to the national organization and the Indiana Indorsers of Photoplays, the independent, unofficial organization of club women with boards in practically all Hoosier cities and some towns. The indorsers are thoroughly aroused because proponents of censorship have charged that indorsement is not effective. The women indorse, by statements to the newspapers and circulars to parents, the good films and ignore the bad. Frequently they ask exhibitors to cut scenes and in general there has been hearty co-operation between the two for the last few years.

To prove to the legislature that indorsement is more American and more effective than censorship the indorsers are gathering letters from exhibitors who have made cuts on their suggestion.

Joseph Alenton will appear in support of Richard Barthelmess in the New Inspiration production, "The Yellow Shawl." Lillian Gish plays opposite the star.

PLOT TO STEAL MANY FILMS FRUSTRATED IN LOS ANGELES

Reed and Marley Charged With Theft of "Love" and "Skin Deep"—Intended to Exhibit Stolen Pictures in Orient

Los Angeles, Jan. 24.

A plot to steal several million dollars' worth of films from Hollywood and Culver City studios for sale in the Orient is believed to have been frustrated with the arrest here of two men, charged with the theft of films from the Thomas H. Ince studios.

The arrests, made by Deputy Sheriff J. B. Fox, under instructions from Sheriff Trager and Chief Deputy A. Manning, may be the fore-runners of a number of others, as the result of the investigation, covering several weeks, which Fox has conducted among the film studios.

The two men under arrest are D. K. Reed, for several years booking agent for Famous Players in San Francisco, and Robert Marley, shipping clerk at the Ince studio in Culver City. Reed and Marley are especially charged with the grand larceny of two films—"Love," a J. Parker Reed production, and an Ince film, "Skin Deep." The average cost of these subjects was \$300,000 each, it is declared.

The operation of the pair was based upon the intercepting of films at local express offices and diverting them to their own use. It was charged. Marley, as shipping clerk of the studio, would have positive films shipped from the studio, it is claimed, with instructions to the express company that he would later come to the express office and direct their destination. Suspicion was first directed to Marley when, on Dec. 23, it is alleged, he took two packages containing 6,000 feet of "raw stock" film from the express office instead of giving delivery instructions, and later sold the films to a Hollywood laboratory which was innocent of any knowledge of the theft. This transaction netted him \$45, it was declared.

The suspicions of the express company agents were aroused and Deputy Sheriff Fox was assigned to the case. Marley made another trip to the express office, it was charged, and then took personal possession of the films, "Love" and "Skin Deep," instead of issuing delivery orders.

The scheme, according to Reed's statement to the officers, was that these two positive prints, as well as three others, were to be delivered by Marley to Reed, who was then to turn them over to a concern known as the Orient Film Co., with offices in the Los Angeles Stock Exchange building. There, he said, "duplicated" negatives were to be made from the prints and sent to Japan. The pair were arrested, it is claimed, in the act of getting the positive of the two pictures.

FRIEND'S LINE-UP

Reported Organizing New Distributing System

Arthur S. Friend, president of the Distinctive Pictures Corp., is said to be in the field organizing a new distributing company. According to inside reports, he has been quietly lining up a number of stars and producers and will handle their product through his own medium of releasing. "Heretofore, since leaving the Famous Players, Mr. Friend has been identified with the series of pictures which have been made starring George Arliss, which have been distributed through the United Artists.

Just how big an organization the new plan that Mr. Friend has in mind contemplates cannot be stated definitely at this time. But it is understood that in all of the key centers of the country a line-up has been effected whereby well known local exchanges are to take over the product somewhat along the lines upon which Metro and First National were originally organized.

The franchise form of distribution with each of the local exchanges advancing their pro-rata of the negative cost of the production has been discovered to work out to the greatest advantage for all concerned with local capital interested in the various offices are spurred on to greater effort.

FAMOUS PAYS LYNCH FOR SHARES OF STOCK

Additional Cash of \$400,000 Passed—Lynch Outside Exchanges

A formal statement from Famous Players this week gave the price of the purchase of S. A. Lynch Enterprises at \$1,900,000 consisting of 15,000 shares of Famous Players common stock and \$400,000 in cash. In some quarters it was believed that the issue of treasury stock and the sale of some of the securities delivered to Lynch were what broke the market price from around 30 to 32 1/2.

Famous Players receives back its Paramount franchise, a group of Lynch picture theatres and the five Lynch exchanges in the southern territory.

Lynch, however, operated a large number of independent exchanges in the same territory, probably between 12 and 15 in number and these are not concerned in the purchase. While the five Paramount exchanges handled Famous Players material almost exclusively, the outside branch offices dealt in state rights, franchises for other brands, among them Triangle, and bought outside material for distribution.

These exchanges have been turned over to former employees of Lynch who will continue to operate them independently on a royalty basis, making payments to Lynch out of profits and, it is understood, ultimately buying Lynch out with the accumulation of profits.

FIRST NATIONAL MEETING

Matter of Production Left to Rowland

Wednesday afternoon the First National's executive committee concluded the meetings which have been in progress for more than a week, with the majority of the members of the committee getting out of town on Wednesday evening. The meeting was held for the purpose of discussing the active entrance into the production field on the part of First National so that the organization would be assured of product for distribution and not dependent on producers or stars making their own productions who would be apt at any time to make other arrangements and leave the organization high and dry.

As a result of the conference it was agreed that the entire matter of production should be left in the hands of R. A. Rowland the general manager. Rowland is in favor of entering the production field and it was his plan that was first put up to the directors that caused them to even consider entering the picture making field.

The recent trip to the coast disclosed to the executive committee members that it was practically impossible for them to line up any stars or independent producers that would build up their program of releases.

There is, however, a chance that Samuel Goldwyn would be affiliated with First National as a producer for them. Goldwyn on his recent trip to the coast placed George Fitzmaurice under contract to direct three special productions for him and he has also secured the screen rights to the series of "Potash and Perlmutter" plays. Goldwyn was in conference at First National on Wednesday afternoon, but whether or not any definite arrangements were concluded could not be learned.

At First National the rumors to the effect that Joseph M. Schenck would withdraw Norma and Constance Talmadge from their distribution were denied. It was stated Schenck was seemingly entirely satisfied with the arrangements as they existed at present.

The Strand at Hudson Falls, N. Y., opened last week. The capacity is 930, with a change daily policy.

GOLDWYN'S UNITS; OWN PRINTING PLANT

Six Units at Culver City—Will Turn Out Positives—"Ben Hur" Started Soon

Goldwyn is going to inaugurate the unit system of producing at its Culver City studios and also its own printing plant for the turning out of their positive prints for general release. Heretofore nothing but the rush negative developing and printing were done on the studio grounds.

Six units will be underway at the studios shortly, headed by Marshall Neilan, Eric Von Stroheim, Rupert Hughes, King Vidor, Clarence Badger and Hugo Ballin. In addition "Ben-Hur" is to be started shortly.

The personnel of the Neilan unit includes Frank Urson, associate director; Leeds Baxter, business manager; Tom Held, assistant director; David Kesson, camera man; D. J. Gray, film editor and Howard Higgins, production manager. Neilan is now producing "The Ingrate" of which he is the author.

Eric von Stroheim's unit will have Ernest Traxler as production manager, Ben Reynolds as camera man.

The Rupert Hughes unit will have himself as author, director, as well as titling and editing his own productions. James Hogan is the production manager, with James Flood assistant director and John Mescall cameraman. Hughes is now busy on his production "Souls for Sale."

King Vidor, who has been signed for a series of productions, will have as his first effort the screen version of "Three Wise Fools." David Howard will be his assistant and Charles van Enger cameraman. A production manager is still to be named.

"The Rear Car," the Edward E. Rose play, will be filmed under the title of "Red Lights" and will be the first production to be made by Clarence Badger under the new system. Carey Wilson adapted the play. Charles Hunt will be production manager of the unit while Rudolph Berquist will be behind the crank.

Hugo Ballin has just completed "Vanity Fair" with Mabel Ballin in the principal role. This unit has James Chapin as assistant director and J. R. Dobald as cameraman.

June Mathis is appointed as editorial director of the studio and now is putting the finishing touches on the script for the screen version of "Ben-Hur." Katherine Hilliker and H. H. Caldwell have been appointed associate and title editors. H. E. Edington remains as business manager of the studio, with M. D. Gardner as assistant to Vice-President A. Lehr and J. J. Cohn as studio production manager.

There will also be a publicity man attached to each unit, all working under the direction of Joseph Jackson, publicity manager of the studio.

B-B. DEAL

Under Contract to Bennett for Double Purpose

Whitman Bennett has placed Francis X. Bushman and Beverley Bayne under contract to appear in a series of four picture productions. The plan is to have the two stars make personal appearance with each of the four pictures that they make by enacting the big scene from the picture in sketch form which is to run about 20 minutes.

Bushman and Bayne have been appearing in vaudeville for approximately two years, playing the Keith and Orpheum circuits. Their act in headlining over the Orpheum is said to have broken a number of house records.

In connection with the picture productions, the appearances of the stars will be limited to 12 weeks with each picture, playing only that number of cities in the larger pre-release and first run houses. Taking an average of six weeks each for the making of the productions, it would mean that the contract, together with the personal appearances, would cover a period of about 18 months.

MCGRATH SELLS TWO

Harold McGrath has sold two of his stories for the screen. The first was "The Grey Cloak," which was purchased by Cosmopolitan Productions, while Distinctive Pictures have taken "The Ragged Edge." McGrath's 1923 book is now being brought out by Doubleday, Page and Co. under the title of "The World Outside."

TWO PICTURE ORGANIZATIONS DISSOLVE ARBITRATION BOARD

F. I. L. M. Club and T. O. C. C. at Loggerheads—"Bicycling" and Other Evils May Return—I. E. Chadwick Reported to Have Resigned

GETS FILM AND MONEY; 'GRIFFITH' FOOLS STAHL

"One Exciting Night" Film Taken from Pershing, St. Louis

St. Louis, Jan. 24.

"D. W. Griffith," accompanied by his secretary, visited Manager Maurice Stahl at the Pershing, where Griffith's "One Exciting Night" is showing. After chatting about himself and pictures, Impresario Griffith highly honored Maurice by borrowing \$55, saying he didn't want to bother the hotel clerk for such a small sum. The following day the secretary again called on Mr. Stahl. He explained "D. W." was ill in his suite at the hotel and desired a private screening of "One Exciting Night." He wished to make certain alterations. Would Mr. Stahl permit the secretary to take the film? Mr. Stahl was bubbling over with joy. It was a pleasure, indeed, to grant the wish of the movie master.

Later, Stahl had occasion to telephone Griffith. The hotel manager informed him Griffith and his secretary had never been guests there.

Should the impostor choose to infringe on the picture rights with the aid of his duplicate print, the loss to the rightful owner will amount to \$500,000, is Stahl's estimate. The real value of the film is \$2,400. The \$55 is not insured.

Stahl said he heard Griffith was coming to St. Louis. Now he is informed that D. W. G. (himself) is in Cuba, and not thinking of coming to this city. Stahl offers a \$1,000 reward for the arrest of the impersonators and return of the film. He also announced that he is grateful the "gentlemen" left his automobile which they could have had for the asking.

FILM SHOW BY RADIO

To Broadcast Pictures Into Homes Is Hope of Inventor

Washington, Jan. 24.

Government officials of the Bureau of Standards, the government final testing place, are assisting C. Francis Jenkins in the perfection and final complement of his motion picture machine to transmit pictures by radio. It is hoped by Mr. Jenkins that government official business can be transported by pictures without interference and done through the power furnished by the great electric power companies of the country.

In an address last night before a local elvish association Mr. Jenkins stated that "it is the ultimate in radio through the medium of what is commonly known as radio-photography. The time is close at hand when folks won't have to go to see moving pictures, but will be able to view them at home as they will come through the air."

"There will be simultaneous deliveries just as simple radio is broadcasted today," continued Mr. Jenkins. "Pictures will be fed live in San Francisco as quickly as they are in New York, regardless of the location of the sending station. The radio wave and carrier of the apparatus will only permit receiving within the strength of the meters and aerial waves.

The process will only require camera lens on one end and a photographic plate at the other. There is a likelihood of the United States government erecting 100 stations in a preliminary program."

Mr. Jenkins is accredited with the first invention of the motion picture machine and is a successful scientist and inventor of many electrical devices.

The Actors' Fund Home on Staten Island has received a projection machine from Thomas Meighan, with a weekly showing now of pictures contributed by Famous Players.

The joint arbitration board on which the F. I. L. M. Club and the T. O. C. C. were represented has been dissolved through the withdrawal of the T. O. C. C. representation. This about means there will be a fight on between the exhibitor members of the T. O. C. C. and the exchanges that have been members of the F. I. L. M. Club, which will possibly lead to the old abuses existing in the days prior to the formation of the joint arbitration committee. Bicycling of film and many of the older tricks of the trade again may be indulged in.

The F. I. L. M. Club has been the scene of several stormy meetings among its membership and considerable internal dissension has resulted. I. E. Chadwick, who has been president, is reported to have resigned and as yet no successor has been appointed.

The trouble between the T. O. C. C. and the club arose when the latter was insisting contracts in existence for a theatre which was sold should remain in force with the new owner. The exhibitors contend it is possible an exhibitor in a territory might overload with pictures in a time when opposition exists in his territory, not because he was going to play the pictures but to prevent his opposition from getting them. Then when a deal is closed whereby one or the other factions in the territory purchases the opposing house the necessity no longer exists for the overloading and the new owner should not be compelled to carry the load which may have originally sunk the house and made it unprofitable.

Another point was the F. I. L. M. Club insisting it hold the permanent chairmanship of the joint arbitration board instead of alternating with the T. O. C. C. representatives in the matter of this position.

At the meeting of the T. O. C. C. Tuesday a resolution was passed in which it was ordered that the representation of that organization on the arbitration board be withdrawn.

CENSORS' REPORT

Board Submits Report to New York's Governor

Albany, N. Y., Jan. 24.

In its second report, submitted to Governor Alfred E. Smith yesterday, the State Motion Picture Commission charged that persistent efforts are being made by foreign picture producers to import films "which teach lessons destructive to the fundamentals of our government."

"Propaganda inimical to American institutions" are contained in the films under the fire of the censors, according to the report, which also alleges that the foreign pictures "are encouraged by undesirable foreigners who gain admission to our shores and seek to undermine and revolutionize our form of government through insidious propaganda."

In their report the censors state that the United States Department of Justice has taken cognizance of the films and is aiding in suppressing them.

Despite the fact that there are bills before committees in the Assembly of the State Legislature looking toward the repeal of the motion picture censorship law and the announcement by Senator James J. Walker, Democratic majority leader of the Senate, that he will introduce a bill to repeal the movie law, the commission's report urges what it declares to be the "increasing need of censorship."

The report, which was submitted to Governor Smith by former State Senator George H. Cobb, chairman of the commission, was signed by Mrs. Helen May Hosmer and Joseph Levenson in addition to Chairman Cobb.

CALNAY'S BAD CHECKS

Los Angeles, Jan. 24.

James Calnay, promoter of an anti-dope picture which was to be made here, sponsored by Mrs. Angela Kaufmann, has been arrested on a charge here of passing spurious checks.

PICTURES

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Thursday, January 25, 1923

INDEPENDENTS RUSHING TO GET UNDER BIG CIRCUIT BANNERS

Loew Claims Many Applications for Affiliation Are Awaiting Action—Keith Exchange Also Has Offers of Alliance—Where Does Fox Fit?

The gnarled picture situation this week took on a new phase. There was in evidence a rush of outside independents of all kinds of connections as well as individuals who were not allied with anybody to establish some sort of arrangement with one or the other of the big circuits.

The Loew office, which has just taken in the Schwartz group, in Brooklyn and the Haring & Blumenthal string in Jersey City, was reported to have a very large number of applications pending and awaiting action. It was reported that the Keith Exchange group, was in receipt of tenders from a large number of independents for some sort of a collective booking scheme.

There the matter rested. Nobody would give a hint of what the circuits would do about extending booking arrangements with groups or individuals, but from the way it shapes up at this minute this phase of the tangle promises unlimited developments.

There was a good deal of speculation of where the William Fox establishment would stand in case of bids for outside time. On the face of it, it looks as though Fox would be between two fires in the buying of material, with little material available that the big circuits wanted—excepting always, of course, Fox's own product. It was Fox who brought on the jam by his bid of \$45,000 for "To Have and To Hold" after the A. B. C. had tried to bid on it.

Consideration of the complexities of the business brings up again the amount of time available to the various interests involved. It is estimated that Loew commands the metropolitan district for pictures, having more than 200 days in New York representing money value to the producer-distributor of anywhere up to \$75,000 for first run privileges. Most of the Loew time is choice and all of it is first run. The 200 days includes the Schwartz and the Haring & Blumenthal houses.

The Keith Exchange connections are figured at around 90 days in New York for a feature; all excellent theatres in class and location, but featuring vaudeville in a combination policy and taking on mostly second run pictures. There are exceptions to this rule, such as the Broadway, which plays first runs, and the 81st Street, which books in a manner to get fresh material without a clash with the Loew house at 33d street and Broadway. This includes only the Metropolitan district. Throughout the country the Keith interests could command an enormous total of days if it came to an issue, the total being estimated all the way from 2,000 to twice that much. The probable figure is between the extremes, probably less than 3,000.

Fox lined up 90 days to play "To Have and To Hold," but to make the grade he had to stretch his resources by such devices as extending the run for a full week in houses which normally operated on the split week policy.

Outside of these definite groups is the A. B. C., which still functions and declares it is in the game for the long pull. This group played "Tess of the Storm Country" 375 days, but its offering of time varies widely on different pictures. It had not some time since "Tess" and has taken on other time, but it is probable that 300 days represents its highest possibilities.

Famous Players has its three Times square houses on the exhibitor end, while Loew has Metro on the producer-distributor end.

These intricate elements furnish almost infinite possibilities for new combinations, but out of the whole snarl the one that engages most attention is Famous Players and Loew.

In connection with the Fox deal on "To Have and To Hold," it was rumored this week that the Cosmopolitan (Hearst) had made a survey of the field by way of a tentative move to seek new distributing channels apart from Famous Players which has always handled the Hearst product.

FAIRBANKS' ASSERTION LEADS TO SPECULATION

Picture of Big Four Centered in Talk—Chaplin and Williams

How much longer will the Big Four, as the members of the United Artists quartet of film celebs are known, continue to remain as one and undivided? That is a question that is causing great speculation in the picture industry today.

The question is asked now just at the time that Chaplin has finished with his first National contract and is ready to start in production for release in the company in which his trio of associates have been active for a couple of years.

From the Big Four itself, the United Artists have had 12 pictures since the beginning of 1920. Of the dozen, D. W. Griffith furnished five. They were "Broken Blossoms," "Dream Street," "Way Down East," "Orphans of the Storm" and "One Exciting Night." Fairbanks has had four, "When the Clouds Roll By," "The Mark of Zorro," "The Three Musketeers" and "Robin Hood," and Mary Pickford's contributions have been "Suds," "Little Lord Fauntleroy" and "Tess."

The cause for the speculation is laid to a sentiment Fairbanks is reported to have expressed. It was to the effect that he did not see the necessity of the maintenance of a huge distributing organization to handle the productions of either Miss Pickford or himself, for, according to the news that has come to Broadway, he was of the opinion that both he and his wife had reached a position in the picture industry at this time where all that was necessary was the information to the exhibitors of the country that they had new productions in readiness for release generally after the pre-release runs were completed and the contracts would come in.

This, coupled with a report from the coast that Fairbanks had made a statement to the effect that he was going to center all distributing activities of United Artists in Los Angeles and would insist on all the producing of the organization's pictures being done there, that leads to a belief that all is not well within the quartet.

It seems hardly possible Griffith will take kindly to anyone, no matter how closely associated with him in business, insisting that he center his producing activities any place else than he sees fit to have them and right now it looks as though he was pretty well satisfied with the neighborhood of New York and Florida for his picture-making purposes. Just what attitude Chaplin will take in the matter is a question at this time, for there already are rumors that J. D. Williams has had his finger in the pie with the screen comic.

DUNCAN WITH U

Serial Star Enters Into New Contract, Following Vita's

Following the expiration of his Vita contract, William Duncan, the picture star, has engaged to make at least four serials for the Universal within a year.

It is said Duncan's salary will be \$2,500 weekly and consecutively. Mr. Duncan was in New York when the negotiations were completed. He left for the coast Sunday.

UNIFORM CONTRACT SET

The uniform contract is now a certainty. This was the report after the meeting that was held in the executive offices of the Motion Picture Producers and Distributors of America yesterday (Wednesday) afternoon.

The contract committee met at 4 o'clock, and after about an hour they had concluded their work on the contract.

ROSEN'S WILL MISSING; ESTATE IS \$180,000

Sisters of Deceased Insurance Man Petition Surrogate—Son to Be Questioned

Phillip S. Rosen, 19-year-old son of Harry B. Rosen, late insurance agent, known in pictures as a finance promoter, was this week directed by Surrogate O'Brien, of New York, to appear before him in the Surrogate's Court and be prepared to either surrender a will left by the decedent and alleged to have come into his possession or to be examined under oath what he knows concerning the whereabouts of the missing document.

The action of the Surrogate was based upon a petition filed by Jennie Winokur, of 351 St. Nicholas avenue; Eva Neuhoff, of 220 Audubon avenue, and Minnie Tuck, of 292 Brook avenue, sisters of Mr. Rosen, who claimed they had been informed that their brother had made a will, named them as legatees in the shape of a life trust fund and that he appointed Joseph W. Harriman, president of the Harriman National Bank, and Judge Otto A. Rosalsky as the executors.

After reciting how letters of administration upon the estate—estimated at about \$180,000 in personalty—was recently granted to the widow of their late brother upon her oath that no will existed and saying that she was probably unaware that such a document existed because she had been confined at Stern's Sanitarium, New York, the three sisters said:

"The son had access to each and every part of the house that by reason of confinement of decedent's widow to the hospital, and that he lived at the residence and was familiar with the place of residence at 272 West 90th street.

"That immediately after the decedent's death your petitioners were in the aforesaid residence at 290 West 90th street, and observed that said Phillip S. Rosen therein, and they know that the said Phillip S. Rosen did during the day following the death make a search throughout the decedent's residence for a will.

"That your petitioners are sisters of the decedent and are interested in his estate and, upon information and belief, your petitioners allege that there is reasonable ground to believe that the said Phillip S. Rosen, the decedent's aforesaid son, has destroyed, retained or concealed, or has conspired with others whose names at this time are unknown to your petitioners, to destroy, retain, conceal or suppress the will or testamentary instrument of the decedent, petitioners base their belief as follows:

"That shortly after the decedent's death, Jennie Winokur and Eva Neuhoff, two of your petitioners therein, had a conversation with Mr. Darwin P. Kingsley, who is president of the New York Life Insurance Company, and was an intimate acquaintance of the decedent, and the said Darwin P. Kingsley informed the said petitioners that the decedent herein told the said Kingsley on a number of occasions prior to his death that he had made a will in which he made a provision for his sisters, and that he named Joseph W. Harriman, president of the Harriman National Bank, and Judge Otto A. Rosalsky, executors.

"That since decedent's death petitioners at various times had conversations with other persons, all of whom informed one or more of your petitioners that the said decedent had made a will in which he made ample provisions for his sisters and named Joseph W. Harriman and Judge Otto A. Rosalsky as the executors, among the persons being John A. Noble, vice-president of the Harriman National Bank; John C. McCall, vice-president of the New York Life Insurance Company; Miss Odessa Morris, secretary to Mr. Kingsley, and other close friends or business acquaintances of the decedent.

"That since the decedent's death two of the relatives have made statements to petitioners that the will was found and that a provision was made for your petitioners. Other persons stated that he had made a will and had created a trust fund for petitioners' support and maintenance during their respective lives."

The three sisters said that if necessary they could call all those that told them that a will existed before and after the decedent's

"RED AND BLACK LIST" MAKES HIGH PRICES EASIER

Paramount's Special "Idea"—50 to 100 Per Cent. Over Last Year for Certain Stars' Releases—"39" Now Out

VALENTINO INJUNCTION HAS BEEN MODIFIED

Can Make Livelihood Off Screen—Vaudeville or Cabaret Allowance

Because Rodolph Valentino claimed impecuniosity through non-employment as a result of an injunctive order granted Famous Players-Lasky Corp., against the screen star, the Appellate Division modified this order so as to permit Valentino's pursuit of a livelihood other than speaking stage and screen appearances. It is a question in Valentino's attorney's mind whether this would prevent his appearance in cabaret or vaudeville as a dance feature for which Arthur Butler Graham, his counsel, states he had offers. That point will be cleared up by the end of this week.

It does not prevent Valentino from engaging in some commercial, sales or manufacturing proposition. Questioned whether Valentino could make a "dumb" personal appearance and not be considered in contempt of the injunctive order Mr. Graham stated that he could and probably command a fair salary just to show his face and not say anything nor dance.

The injunction granted F. P. to restrain Valentino's breaching his contract has been modified by eliminating "or rendering any services for himself or on his own account" and the phrase, "or any other business of any kind or class whatever" which obviously arbitrarily enforces non-employment. The actual trial of the issues is expected late in May.

Mr. Graham reiterates that Valentino will never return to the F. P. fold, the resettled order notwithstanding. He also opines that all the reports about Valentino's appearing in the screen version of "Ben Hur" (Goldwyn) are refuted by this injunctive order.

Valentino is arranging to make some phonograph disc recordings on a royalty basis, also to syndicate some of his writings.

As Mr. Graham interprets the decision now, Valentino may appear in vaudeville or cabaret, but is prohibited from talking. The attorney opines that nobody in the act could do any speaking or announcing, which would make his offering strictly a "dumb" act.

Frankly, the screen star confesses he does not know what he will really do himself. The only thing occupying his mind is an address next Tuesday evening via radio at station WJZ (Westinghouse), Newark, N. J., on "What's the Matter With the Movies?"

WILLIAMS HAS HAROLD LLOYD

J. D. Williams has closed a contract whereby Harold Lloyd will release his productions, after his completion of his present Pathe contract, through Williams' newly organized Ritz Pictures Corp., which Williams is the head of. The contract was closed during the trip to the coast which Williams has just made.

MANAGER FORCE DISAPPEARS

Minneapolis, Jan. 24. The disappearance of Ted Force, manager of the Loring, an outlying picture theatre operated by Finkelstein & Ruben, was reported to the police last week.

Force, a former Minneapolis newspaperman, has been identified with the Finkelstein & Ruben interests for several years. Both relatives and officials are at a loss to know what prompted his disappearance.

death and were certain that they would reiterate under oath the statements made orally.

The Paramount is selling a red and a black list on the new list of pictures it is marketing at present. Out of the "great 39" that it has been pounding in the advertising there are but 37 included on the two lists. Three of the originally slated pictures, "The Covered Wagon," the James Cruze special which Paramount believes is to be the biggest picture of the year; Pola Negri's "Decease," and Agnes Ayres in "The Beautiful Adventure" are left off the office sales list. One picture with the title of "Seventy-Five Cents a Hour" with Walter Hiers as star has been added and is the final picture of the list.

The idea of selling from a red and black list is that the exhibitor falls for the red list with a sort of special idea and comes through easier with the increased prices asked. On the entire list the Paramount sales force is going after an increase of from 50 to 100 per cent. on the prices over what they obtained for certain stars last year.

In the special list are 11 pictures, two of them Cosmopolitan production, "When Knighthood Was In Flower" and "The Go-Getter" the Peter B. Kyne story in which Seena Owen, William Morris and Tom Lewis are featured, the picture being directed by E. H. Griffith. The next Marion Davies starring feature "Little Old New York" is not included on either lists, the only other of the Davies features being "Adam and Eva," scheduled for release March 12.

The nine others in the special red list are C. B. DeMille's "Adam's Rib," George Melford's "Java Head," Thomas Melghan in "The Ne'er Do Well," Pola Negri in "Bella Donna," Melford's "You Can't Fool Your Wife," "Glimpses of the Moon" with Bebe Daniels and Nita Naldi, directed by Allan Dwan, George Fitzmaurice's "The Rustle of Silk," "Hollywood" a comedy drama with C. B. DeMille directing all the stars practically of the Lasky coast lot; with the final red list picture Gloria Swanson in "Bluebeard's Eighth Wife."

Just what will be done in regard to the production of "A Gentleman of Leisure" announced on the list with Wallace Reid as the star is a question. Judging from the manner in which several of the Reid productions were switched and this one permitted to remain standing on the list, it is safe to assume the picture was completed before he was taken ill. If that was the case the chances are that it will not be included among the final releases and shelved, as has been the custom in the past with the productions of stars who have died.

LEHRMAN ORDERED TO GIVE UP IN COURT

Had \$187 on Person—Judge Made Him Leave Half Toward Debt

Los Angeles, Jan. 24. Answering a civil action for \$370 for an unpaid merchandise account, Henry Lehrman, before he left the courtroom, was ordered by the judge to leave one-half of \$187 he had in his pocket toward payment of the debt.

Lehrman in his defense pleaded poverty, stating he had no personal property. The court asked him if he had any cash. Lehrman replied he "had a few dollars." The court ordered him to produce and count up. It amounted to \$187 in currency.

Henry Lehrman is remembered by picture folk as a film director who obtruded himself into notoriety through a verbal assault in the press upon Fatty's uncle when that comedian became first entangled in the Virginia Rappe scandal. Lehrman was then in New York and had formerly known the dead girl.

LONGACRE ENGINEERING and CONSTRUCTION COMPANY

Announce the Removal of
Their New York Offices

TO THE

AMERICAN BOND & MORTGAGE BUILDING

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NEW YORK CITY

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The Library of Congress
National Audio Visual Conservation Center
www.loc.gov/avconservation

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Media History Digital Library
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